



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

No. 65

Michaelmas 2016

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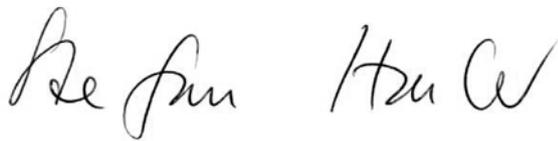
Dear colleagues

In contrast to the last newsletter with its main theme, this edition contains articles and essays by a variety of authors expressing their individual interests, insights and questions. I now hope that each of you finds a number of things that may be of interest to you amongst this rich variety.

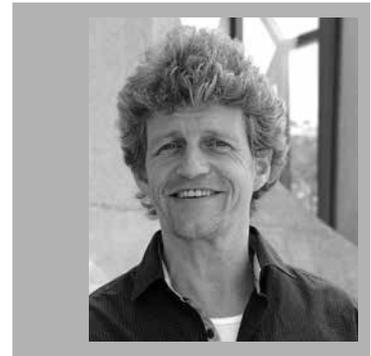
The Easter 2017 newsletter will be dedicated to articles on the theme of eurythmy and creative speech in different languages; they can support preparations for the major international conference on the same theme to be held during the first week of April 2018.

Wishing you a stimulating read!

Best wishes

A handwritten signature in black ink, reading "Stefan Hasler". The signature is written in a cursive, flowing style.

Stefan Hasler



Lea van der Pals 9.1.1909 – 7.10.2002



Lea van der Pals attended the very first eurythmy classes for children at the Goetheanum and performed as one of the Blessed Infant Boys in the first performances of Goethe's Faust there. She then went on to study eurythmy. She first stepped onto the Goetheanum stage at the age of 19; this was to be her professional home for the following decades. She started teaching at the eurythmy school at the Goetheanum in 1929, and was its principal from 1946 until 1984. She is the author of plays and poetry, and has also written a number of books on eurythmy.



For the English speaking readers, we would like to share her poem in the original German.

*Die Erde, gefesselt durch Natur und Materischwere
wird aufgerufen aus ihrer Dumpfheit zu erwachen,
und sie erhebt Anklage gegen die erbarmungslosen Mächte,
die ihr Licht und Freiheit rauben.
In der Menschlichen Seele stehen
Hingabe und Egoismus
sich krass entgegen.
Isolierung und Hass werden tötendes Gift,
die Seele wendet sich, wie die Sonnenblume –
ihrer himmlischen Heimat zu.
Hinter der Maske der menschlichen Gestalt,
des menschlichen Antlitzes verbergen
sich Grausamkeiten –
Neid, Aggression, Falschheit.
Ihnen wirken entgegen
die göttlichen Kräfte der Gnade, des Mitleids,
der Liebe im Gewande der Menschlichkeit,
um in Frieden die Menschen
zu vereinen.*

Lea van der Pals
(From her archives)

The Four Ethers as the Source of Eurythmical Movement

The results of three years of observation

The four elements (earth, water, air, fire) as forms of movement are familiar to every eurythmist. How can we find their opposite movements?

How to turn the elements as they manifest in human beings inside out

The four kinds of ethers are always the polar opposite of the forces at work within physical substances.

The above, from a lecture by Rudolf Steiner for young doctors, given on January 7 1924, (C.W. 316), is the sentence that initiated this investigation. From it I developed a technique that I have successfully used with a number of colleagues.

Essentially this is about turning inside out the four elements within the human being, also known in anthroposophical medicine as the warmth human being, the air human being, the watery human being and the earthly human being, so that they become their polar opposite. This can make the working effect of the four ethers accessible to eurythmists.

The eurythmy therapist is accustomed to distinguishing between the different human beings present within oneself: these human beings do not allow themselves to be divided up into organs, such as the eye, the ear, the fingertips, a gut feeling, etc. rather one experiences oneself as a wholeness, as a single human being. In a half-real, half-imagined way different subjects (or experiential forms) can be created that can be subjected to particular experiences: in my case the forms that developed within me were the earthy, the fluid, the airy and the warmth human beings. I chose to concentrate deeply in an attempt to connect to the warmth human being within myself, to become aware of this warmth human being. Once I had achieved this to my own satisfaction, I worked at completely letting go of this connection and the inner perceptions of this state and to wait in openness to see what experiences, what movement impulses would come towards me. I wanted to know what would come towards me from a different aspect, from a transformed after-image of what I had experienced, i.e. as a result of turning what I had experienced inside out.

After three years I began to explore the same thing with interested colleagues and I was able to conclude from my own experiences whether the experiments had been successful or not, i.e. whether a transformation, a turning inside out, and therefore the release of the polar opposite, had been achieved or not. My colleagues used different words to describe their experiences but they sounded rather like my own, and I was surprised on more than one occasion to hear how strong the similarity was. It requires a great deal of patience when conducting the experiments to achieve the turning inside out. If it does not take place, then one remains in the four usual movement qualities of the elements, i.e. in the firm, the flowing, the airy and the fiery.

Ruth Barkhoff-Keil



Born 1950, Waldorf School in Bochum, eurythmy training under Helene Reisinger, member of her ensemble and teacher at her school, 1982-88 member of the Goetheanum Stage Ensemble, 1990-96 teacher at the Zuccoli Eurythmeum, 1997-99 at the Berlin Eurythmy School.

From 1996 toured Japan, Iceland and Germany with a small independent ensemble. 2000-2012 member of Berlin Eurythmy Ensemble, developed 6 programmes, numerous choreographies. Eurythmy research. Regular courses in St Petersburg from 2000, head of the Andrei Belyi Eurythmy School since 2011. Currently teaching eurythmy at the Waldorf teacher training in Chenzhigu, near Beijing, where she also lives.

Excerpts from the Report of Observations 2010 - 2103

1. Perceiving the Ethers: General Experiences

Warmth Ether

We connect carefully and consciously with the warmth human being, with our own warmth, in those places in the body where we can sense it. We each stand separately, in our own space. Then we consciously let go of the connection and wait for the turning inside out.

An awakening sensation for the periphery arises that reaches down through the surface of the earth; the muscle tone in the arms is heightened; there is movement towards the centre of the body, the movements are concentric and approach from the widths of space, they are intense, without exerting pressure; a feeling arises in the central area of breadth and of liberation; the movements become three-dimensional; the centre is not fixed but mobile; there arises the need to smile; there arises the sense of being given a gift.

Light Ether

We try to connect with the airy human being within us. There is air within the digestive tract, in the cavities within the head and in the lungs, etc. Once the connection has been established, then the aim is to let go and wait.

Movement impulses stream inwards from outside; they are light, bright; the arm movements feel two-dimensional, like a plane; the arms do not want to bend; every movement can be carried out effortlessly, but not in the physical; the movements are light and filled with intensity; the feet carry and remain in carrying mode; the forms in space sound either straight or in wide arcs; the periphery feels broad and large and the inner and the outer are in balance; the movements fill the widths of space but are not limitless; movement is everywhere, although no directions of space are perceptible.

Chemical Ether, Sound Ether, Colour Ether

We connect with the fluid or watery human being within ourselves. We make use of our knowledge that approximately 90% of every human being is made up of water and connect as a feeling and in our will with everything within us that flows.

The movements create spherical forms; there is play with and around balance; not too close to and not too far away from the body; drawing in and letting go; the hands feel large, heavy, round; there are no directions of space; the periphery is not illuminated; the character of the minor key; one is filled with heaviness, weight that then disappears; stepping in the carrying phase

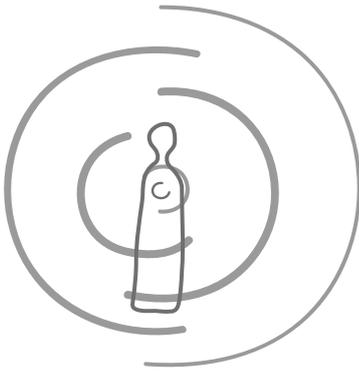
Life Ether

We concentrate on everything that has solidity within ourselves, i.e. the bones, the skeleton. The general experience was that this was the most difficult experiment. The breakthrough, the turning inside out mostly only occurred after a number of attempts.

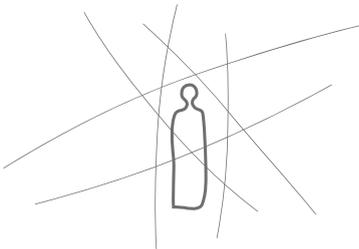
When the movements impulses begin, they give the sense of great speed that cannot be stopped in any way; one can walk through walls with ease; expansion in every direction, pulling; a strong, bright gleaming light; sublime feeling of courage; one is prepared to build cathedrals; the feeling of and for one's own body disappears, this feels uncanny; great ease and lightness; the feet go into the lifting phase; one expands into space; from the centre one is everywhere at the same time; one meets oneself from the outside.

2. Movements and Forms

We researched the tendencies in the movements that the individual ethers inspired. The method we used was always the same, only that we asked more precise



Movement tendency
warmth ether



Movement tendency light ether



Movement tendency sound ether

questions when researching the turning inside out.

Warmth Ether

The movements had a sculptural quality, that more frequently moved from up downwards; they came from the periphery towards the eurythmist, like the child in the Grimm's fairy tale called The Star Coins; the step was cautious, light, awake, smooth; no spatial direction had precedence; the individual being was confirmed in movement.

Light Ether

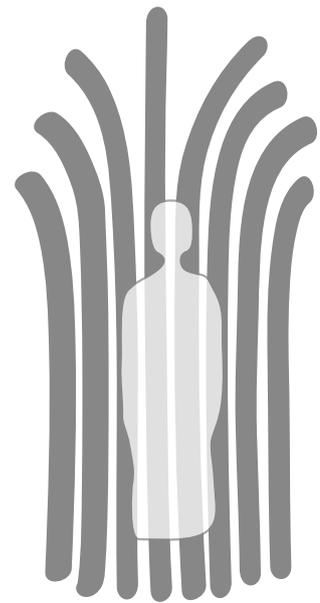
Radial; two-dimensional; the movements enjoyed meeting the movements of others across considerable distances; the back space was always immediately open and brightly lit; most movements in space were extensively rounded; the earth was smooth; the feet were radiant; connected to others in space through the collar bone; weightlessness without floating.

Sound Ether

The eurythmist experiences a familiar feeling of movement, as if the primary experience of eurythmy movements begin here; the movements pulsed and flowed slowly; they created a mobile sheath; the movement between the hands was filled with gravity, but always had a tendency to move upwards; the connection to others in space continually changed, was both pleasant and repellent; the feet had both a loving and sculptured connection to the earth.

Life Ether

The movements penetrate everything; they are carried by the outer; the movements in space are more straight, as if limitless; there is no feeling of weight in the arms; centre and periphery are freestanding in the empty universe; the movements seem to have life, being; the space that is filled is alien, even uncanny; there is a strong feeling of freedom and security in any spatial movements and in the movements in and on the form or Gestalt.



Movement tendency life ether

3. Colour and Sound

Which colour, which sound do the individual ethers inspire?

Warmth Ether

Dark colours without body; brown; honey brown; golden; reddish; blue

It sounds like murmuring in a cave; it has the quality of the sixth; it blossoms in the mood of the fifth; the sound always moves forwards, does not retreat into the distance

Light Ether

Shining yellow, disembodied colour; it glistens white, radiates; it twinkles like a snow landscape, weightless.

The freely sounding tone of the violin, not bound to the instrument; the effective, living sound of the trumpet, with no origin in matter.

Sound Ether

Dynamic whirling, shimmering, blue-white, mother of pearl; pastel coloured pale violet (lilac).

Like the ninth; related to the second, swelling and subsiding, oscillating.

Life Ether

As if all colours have been mixed to create a disembodied state, not attached to bodies; black, very bright glistening light

High, clear, female voice; a tight tone with a penetrating lustre; the quality of the sound of the trumpet.

4. Landscapes

Warmth Ether

A snow landscape, rounding, putting rounded tops on all the objects; the landscape is not expansive, not tight; as if in a large cavern, familiar, homely; the cavern is enormous, somewhat monotonous; a landscape with rounded rocks, no peaks.

Light Ether

Dry, high plateau, not mountainous, no sand; a cellar, with a dry, firm foundation; monotonous, colourless; broad grass steppes; balance, free-standing, expanding.

Sound Ether

Low clouds; a landscape with trees, in which one can feel the sap rising; before the impression of a landscape has been revealed, a feeling of quiet sorrow; a minor mood.

Life Ether

Outbreak of a volcano; rushing up and down in the middle of Manhattan; one metre above the ocean, gliding through the air, looking up and down freely, the overview; the landscape of a canyon with inner movement, not static, the movement like a strong pull; through a scenario of craters.

Excerpts from comments by Dorian Schmidt:

This study is an interesting piece of pioneering work because

- it uses clear, well described methods that are reproducible
- the early steps in a validation process have taken place
- it has been carried out using several people
- the experiments were repeated
- exchange has taken place
- the questions and the results have been clearly documented.

I recognise in the contents many of the things experienced in my research into the formative forces. The amateur will need to redo the exercises in order to understand what has been described here.

The descriptions of the kinds of movements will certainly be of value for eurythmists because they represent a path of inner schooling. This is true for the entire approach, which happily leads from pure imitation to independent research.

Report of the descriptions given by Ada Bachmann, Ruth Barkhoff-Keil, Christiane Brunk, Froydis Lutnaes-Mast und Ariane Soyka. We have repeated these experiments many times. We were sometimes completely surprised by the results.

If you have any questions, please contact:
Ruth Barkhoff-Keil:
martinbarkhoff@kooperative.de
Ada Bachmann:
Walterhöferstr. 25c,
DE-14165 Berlin,
ada-bachmann@gmx.de

Vitaleurythmie (Regenerative Eurythmy): An Anti-Stress Programme for Everyday Life

What today stands as a method of using eurythmy to renew energy and improve individual well-being has been in a developmental process by the two of us since 2008. *Vitaleurythmie* (Regenerative Eurythmy) is now taught and practised internationally in a wide variety of situations: at conferences and congresses as well as in schools and medical practices, hospitals, businesses and on farms.

In 2014 a one-year, post-graduate training course in *Vitaleurythmie* for eurythmists was set up at the University of Alfter, in which the basic principles and the methods involved are taught.

Our book, *Vitaleurythmie, eine Anti-Stress-Methode für den Alltag* (Regenerative Eurythmy, An Anti-Stress Programme for Everyday Life) was published by the Stuttgart publishers, Urachhaus in the spring of 2016. The book gives an overview of the connections between stress, mindfulness and *Vitaleurythmie*; it sets out the background and includes practical exercises. Video clips are available of the individual sequences of exercises. These videos are also both on the *Vitaleurythmie* website, www.vitaleurythmie.de, and on our YouTube channel, *Vitaleurythmie*. The video clips are connected to the book, but are not intended as a replacement for a course or training: they can merely help to make the exercises more visual and clearer than is possible when using, for example, photographs or textual explanations.

It began like this...

We have both been teaching *Vitaleurythmie* in a variety of circumstances for many years. The experience garnered in our different professional fields has provided the foundation for what has become *Vitaleurythmie*. Its intention is to work with contemporary needs and questions and to offer specific solutions.

Stress and the experience of stress are at the heart of this approach, as are positive ways of working with it. In this connection the three essential elements of *Vitaleurythmie* have been developed on the basis of Rudolf Steiner's image of the four-fold human being. This image offers a spiritual perspective on the theme of stress. Many individuals are less and less able to deal with stressful situations in an appropriate way. *Vitaleurythmie* offers new insights and new solutions by combining movement and mindfulness: this connection can lead to new experiences. This approach involves a schooling of an individual's inner life, otherwise known as personal mastery. *Vitaleurythmie* supports individuals in the further development of their own capacities to take charge of their own lives, control their stress and sustainably support their own regeneration.

Vitaleurythmie consciously uses a language, a vocabulary that can be commonly understood. We believe that it is possible and important to say what needs saying without using anthroposophical terminology. Some individuals within the anthroposophical world have said that *Vitaleurythmie* is not anthroposophical enough for them, and that they miss the use of such terms as etheric body, astral body, etc. Is it not possible that these terms of Steiner's - and the way that they can be held on to - might be holding us back if we want to make eurythmy accessible to a wider audience? It is pointless using such terms if they are not known and therefore not understood.

It has been a long journey to the point that we have now reached with the basic

Christiane Hagemann



studied eurythmy in Hamburg under Carina Schmid between 1977 and 1981, and was a member of the Hamburg Eurythmy Ensemble from 1982 to 1993. Christiane has taught eurythmy in Waldorf schools, in kindergartens, in residential homes for the elderly, at the music seminar in Hamburg and for conferences. She is currently a eurythmy therapist and a member of faculty at the training for Christian Community priests in Hamburg, as well as a member of faculty for *Vitaleurythmie* (Regenerative Eurythmy) at the Alanus University in Alfter, Germany. She gives regular courses and workshops in *Vitaleurythmie*. She wrote and published a brochure on *Vitaleurythmie: Gesundheit, Spannkraft, Lebensfreude* (Regenerative Eurythmy: Health, Resilience and Joy of Life) in 2007. The book she co-authored with Michael Werner and Annette Bopp, *Vitaleurythmie, das Anti-Stress-Programm für den Alltag* (Regenerative Eurythmy, An Anti-Stress Programme for Everyday Life) was published in 2016.

Michael Werner



has been teaching eurythmy to the middle and upper school at the Waldorf school in Hamburg-Bergstedt since 1995, is a member of faculty in the adult education programme and active in the field of research in eurythmy education at Alanus University in Alfter, Germany. He has written on the subject of eurythmy in education (article, Hasler/Heinritz, *Den Eigenen Unterricht erforschen (Researching One's Own Teaching)*, 2014 & 2016) and is editor and co-author of *Vitaleurythmie, das Anti-Stress-Programm für den Alltag (Regenerativ Eurythmy, An Anti-Stress Programme for Everyday Life)*, with Christiane Hagemann and Annette Bopp, 2016. Michael Werner is also active as an advisor on leadership and organisational development.

idea of *Vitaleurythmie*, and there have been one-way streets and also detours along the way, both with regard to method as well as to content. So we began, for example, by explaining how to do a movement exercise to participants in a *Vitaleurythmie* course while they were standing, directly before we began the exercise. Although the participants experienced a lot while doing the exercise, they were not really conscious of the connection between their experience and the theme being addressed (such as stress). I would say in retrospect that we were assuming too much. That is why we now begin with a short introduction while the participants are sitting in a circle. Only then do we begin to move. This approach is one to which most people are accustomed from their professional life: they first want to understand what they are about to do and then start to do it.

In addition, the movement experiences are repeatedly related to the main theme over the course of the seminar or workshop, so that the participants themselves can create a relationship to their everyday life and to their own questions and interests. Experience has shown that when we proceed in this way the participants feel supported in the development of their autonomy. We also discovered over time that it was not enough to write on a blackboard or whiteboard or to use a flip chart alongside oral explanations but that it was more helpful to give participants handouts to take away with them.

And ultimately we realised that all our insights, and the basic idea behind *Vitaleurythmie* needed to be gathered together into one book that also contains the most important examples of exercises. We have spent three years working on this book, supported by Annette Bopp, a journalist. It has been on sale since the spring of 2016.

Mindfulness

The term mindfulness is in general use today and it makes sense to use it in *Vitaleurythmie*, too. Mindfulness is an inner attitude, it supports open-mindedness and directs our consciousness towards the here and now.

Mindfulness can also expand and deepen our relationship to physical movement. It is not about judging a state – something is ‘pleasant’, or ‘I don’t like it’ – but about observing a single moment in all its facets and then finding words for these observations. If we can give words to experiences, then we can become aware of what we experience and learn to observe the truth of such moments. After such exercises it is important to reflect on and listen to what has been perceived in order to be able to open oneself more to the effects.

When we were developing *Vitaleurythmie* it was important to us to spend time studying the most recent literature on stress, burnout and resilience and then to include it in our basic idea. We have read and studied books by Reinhard Sprenger, Matthias Burisch, Jon Kabat-Zinn, Daniel Goleman, Eckhard Tolle, Arthur Zajonc, Friedrich Glasl and Otto Scharmer.

The *Vitaleurythmie* Network: the Use of the Name

We set up the *Vitaleurythmie* network in December 2015 with the support of those eurythmists who had just completed their post-graduate training. Its purpose is to support the further development and expansion of *Vitaleurythmie* as well as the further development of our methods through exchange, observation and supervision.

The network holds meetings twice a year. Specialists in other fields are invited, who explain their approach and who would like to collaborate with the network (for example, Dorian Schmidt). We also work on the sounds during the meetings, calling them dynamic energy fields, and on exploratory exercises which prepare our instrument for the sounds. The research work has been exploring

the effects for dealing with stress and support of regeneration.

In the same way as *Vitaleurythmie* has arisen as a result of a merging of our different perspectives, professional exchange between colleagues is a matter of great importance to us in order to develop the basic principles in the future. And this does not only mean the sharing of exercises but also the development of a variety of approaches and methods in the teaching of *Vitaleurythmie*. That is why we still consider *Vitaleurythmie* to be a work in progress: it is also why we want to develop new approaches, new places where eurythmy can live and to make it accessible in a way appropriate to the times in which we are living.

In order to use the name 'Vitaleurythmie', it is necessary to have successfully completed the post-graduate certified training at Alanus University. This way we ensure that we maintain standards and avoid dilution of the basic principles and the use by eurythmists who have not completed the specific training.

Christiane Hagemann, Michael Werner und Annette Bopp
Vitaleurythmie
Das Anti-Stress-Programm für den Alltag
(Regenerative Eurythmy, The Anti-Stress Programme for Everyday Life),
Aethera Books, Urachhaus Publications, Stuttgart 2016
www.vitaleurythmie.de
ISBN: 978-3-8251-8009-6



The Place of Eurythmy in Society Today

Arfst Wagner



Born in Wyk on the island of Föhr, Germany. Studied eurythmy under Heinz Schimmel and Werner Barfod. Studied creative speech with J. W. Ernst. Taught eurythmy at the independent Waldorf school Rendsburg, Germany, from 1981-2015. From 2012-2013 he was a member of the German Parliament for the Green Party. He has been head of the Green Party in Schleswig-Holstein since 2015.

An Essay

If spiritual science does not become part of a society's cultural life, then Europe will return to barbarism at the end of the 20th century: this is what Rudolf Steiner predicted. Where are we today? What does this mean for eurythmy? Has eurythmy found a role in today's cultural life?

There is no doubt that it is not constructive to argue in principle over this issue but it can generally be acknowledged that at the moment there is no balance between economic life on the one hand and culture and education on the other. But it is also pointless to moan about this situation: the fire brigade is not supposed to complain when there is a fire, it is supposed to put the fire out.

The soul needs of the present - and the need to work with and transform them - are everywhere. Rudolf Steiner said the following to young people in Arnhem, Holland, in 1924:

From its very foundations the world needs to be rebuilt and restructured.

These words are radical and have not lost an iota of their relevance today.

But how do we cope with the gulf between what on the one hand is giving a foundation in an economised world to a relatively new art form that eurythmy still is, doing more than just keeping it alive, and on the other maintaining its spiritual sources and origins?

The world is a product of the effects of balance, and eurythmy needs to succeed in placing itself in that world as something that creates balance. Initially, two things are required of individual eurythmists: a comprehensive interest in contemporary, non-anthroposophical art on the one hand and a willingness to deepen further one's own individual spirituality on the other.

The opposite has been the case for some years now: eurythmy has become isolated within the arts scene, though there are some notable exceptions, while any spiritual deepening work only happens on an individual basis and has frequently been replaced by surrogates. An understanding of eurythmy and its purpose is vanishing even among the teachers in Waldorf schools.

When I was a member of the select committee on education in the German parliament in 2012 and 2013, I realised that the understanding of what education is had been reduced to the question of professional qualifications. Education was seen solely from the perspective of money, employees, and questions of equivalency in relationship to qualifications, but the quality of education was never considered and discussed. However, these questions were definitely being debated in the breaks or over a cup of coffee, i.e. in private. I also experienced that there was a deep longing to see human beings as having a complex nature and to discuss and orient education with reference to a multi-faceted image of human beings, and not to reduce it to the question of how human beings can be employed in the workforce. But there was no support for such initiatives.

So where can this support for us as eurythmists come from? There are three themes that I would like to address in this regard, and I am sure that there are more.

The first is that our own soul expands when we open ourselves to modern or contemporary art and at the same time work at deepening our own spiritual development. When we expand in this way a question can arise that sometimes causes suffering: it is expressed in the longing for genuine, honest and truthful collaboration, for we can all quickly realise that we do not get very far on our

own. And if this question arises in its full forcefulness then this longing for meeting and exchange can find an answer in what Rudolf Steiner called the inverse cultus, which means the awakening to the soul and spirit of the other, of other human beings. This is a high art but there is almost nothing that appears as important to me for eurythmy in the present day as this. It would be advisable to work on developing a series of exercises relating to meeting or encounter.

The second arises from a question concerning the ways in which spiritual impulses arrive in the present. What I have mentioned above as individual spiritual deepening is a prerequisite for this, because initially the transformation of our perception and of our process of acquiring insights is a necessary foundation. But new spiritual impulses also come into the world every time a new human being is born. What an older person can say to him- or herself is that whenever he or she stands in front of a young person the spiritual world is present before him or her in a relatively unsullied form. If we do not take young people seriously we are rejecting ideas, initiatives and impulses that they have brought with them from the spiritual world, pushing them back onto them.

If the younger generation rebels it is the spiritual individualities in this generation that is rebelling, according to Rudolf Steiner. If we do not take this generation's questions seriously, and do not value their questions as impulses that can be given form in the physical world, then these impulses will turn into instincts leading to grasping power.

The third theme is what is created as a strength through working with balance. Rudolf Steiner pointed out that human beings are continually overcoming the force of gravity with every step they take, every time they move an arm. When this happens a force is unconsciously at work that creates a relationship between forces present within the human being and the forces of gravity.

This balancing force, this occult hygiene, is present in eurythmy, and this is why eurythmy may have the potential to create a three-dimensional peace in a world falling apart around us, where one human being does not recognise or acknowledge the other. But in order to be able to do this eurythmy has to take a step into today's world: it has to address difficult themes, it has to go into areas of conflict between human beings, into the tension existing between the earth and human souls, and work with the divisive tendencies present in society today. And it has to reflect on its own capacities and measure these against what it aims to achieve in these areas of tension. Eurythmy can also become involved with the current social conflicts from the perspectives of both content and theme.

It may well emerge that a eurythmy training must of necessity structure new ways or paths inwards, so to speak, alongside the already evident need to continue to work at anchoring this new art in today's society. The German philosopher Schelling expected every student, regardless of their subject, firstly to take courses in how to study and then to study a philosophical curriculum. What might also be necessary today is a study of conscious dialogue that addresses the development and training of the imagination. What was once a widely acknowledged skill has today mostly disappeared, but there is no going back to Paradise, we can only move forwards. Heinrich von Kleist describes this in his essay entitled *On the Marionette Theatre*. And the work lies ahead of us: there is much that was once taken care of in the realm of the unconscious that now needs to be lifted up into a living and awakened awareness or consciousness. But we must take care not to kill it when we raise it.

Many people are looking for eurythmy but cannot find it. Work on developing our own capacities for dialogue is a pre-requisite for being able to achieve a balancing effect. Awakening to the soul & spirit in others: this may well be the greatest potential for growth and development available to humanity, but this potential is still almost undiscovered. As an art of dialogue founded in Christianity in the best sense of the words, eurythmy lives in this element, in harmony with its true being. And it is precisely in the culture of balance that its power to bring about peace lies. But this will only happen when every single eurythmist is open and willing to change and transform, right down into each individual 'I'.

Attitudes – drawing on a resource that enables a wide range of artistic activities

Andrea Heidekorn



Born in 1959; active in eurythmy, music, speech, and the social field in a number of ways; advisor for focussing and early music and movement education. Professor of eurythmy in the social field at Alanus University

The world and my being in the world transform when I transform myself with the help of my understanding and my abilities.

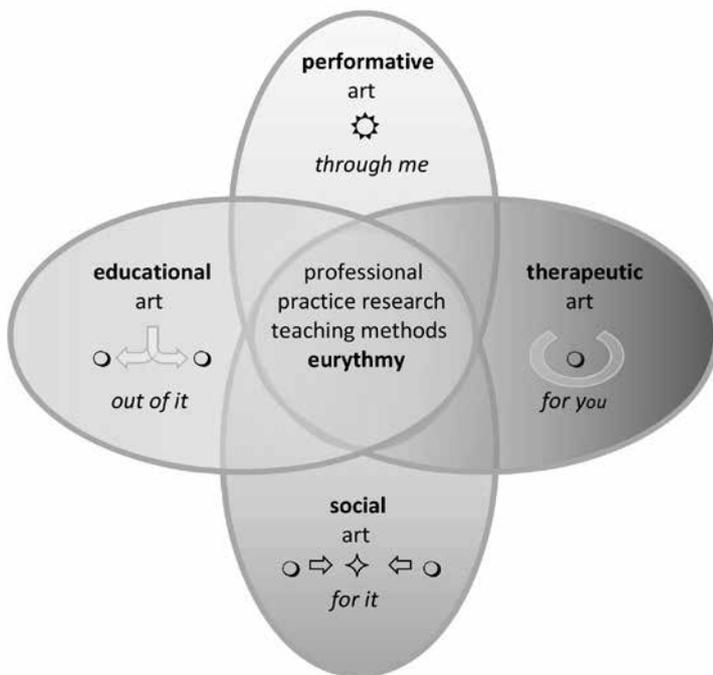
If I work on myself and with myself, I transform myself. These experiences can fill me entirely and then flow over into all kinds of artistic initiatives that stream from me to others. This is how I can create moments where everyone is uplifted and transformed.

If I work on myself, I can better sense through my experiences what you need. I can help because I have acquired both knowledge and abilities that I can offer, if you need it.

I recognise that my personal development is not enough. I am waiting for you. I do not work on my own development at the expense of you or of the world but I do it with you because together something new may emerge.

These four directions, which can all lead to new forms and compositions, to transformation, and which I therefore want to understand as art, can be more briefly described as: learning and teaching, performative activity, therapy and working socially.

The understanding, the work, the deepening, the researching and the practising are the sources on which all these fields, each with its own practical impact, draw.



The basis of our work as eurythmists is our own eurythmy practice, i.e. personal practice, rehearsals, research into the artistic tools and methods essential to eurythmy, what makes it work and in what fields. This practice of eurythmy is the source of all our professional work and is therefore at the heart of all eurythmy research. This begins with reflecting on ways of working with the tools of eurythmy, as they relate both to the historical facts and to new and more progressive research fields that have for some years been in the process of being developed and established in many different and individual forms, both in theory and practice. Some aspects of eurythmy are also part of academic research into other subjects or fields: I might mention, for example, the development of competencies in the social sciences or in education, or the proof of effectiveness in research into the formative forces or in relation to the development of processes in economics. There are many more examples of how

eurythmy in both theory and practice has become a partner to other academic fields.

The fruits of this basic work can be seen in many aspects of professional working practice.

Eurythmy is a movement art that from the foundations of the training relates to practical work in the various professional fields. If eurythmy is to be practised

professionally in a way that is in accord with contemporary approaches then the relationships between the individual, the subject, the methodology and the engagement with how art can emerge out of a craft, need to be developed consciously. The inner attitude with which I practice, develop, research and apply methods and movement possibilities out of eurhythmy, determine any outcomes.

In principle the most important thing for us as performing artists is to work responsibly with our own biography. I myself am a performer or player and the instrument of my craft, of my art. All my abilities and also my handicaps belong to my resources and can be engaged productively. A conscious and careful deepening of biographical motifs in the many layers of an individual physicality and of the living form of the relationships to soul and spiritual dimensions can considerably expand the depths and breadths of the profession. I will then be able to sense more precisely which themes, which components and which techniques in eurhythmy I can represent, share with the world with conviction, and how I can do this best in a way that is most true to myself. I will also sense which methods best fit my own work.

The beginnings of this work can initially be at the level of a craft. When will the work carried out with personal competence, with professional solidity and a variety of approaches become art?

The definition of the word art has been expanded since the end of the twentieth century; it now means that any action can be a call to an individual's impulse to design or create something that does not originate in its usefulness but is orientated towards its meaning, its appropriacy, its connectedness, i.e. towards the responsibility and the freedom of the individual doing the designing or creating. Education, therapy, social structures and forms and performative actions can in this sense all be called art and have a deeply transformative effect.

I now wish to look at different eurhythmy professions, initially as if they were separate from one another, in order to more thoroughly understand the attitudes or inner orientation within each.

In free performative art every action has its origin in my impulses, in my intentions or in the subject, focussed "through me" the artist. There is something "aristocratic" in this. Artists make something visible, tangible, they create an experience for the community. It can be accepted or rejected. Anyone can take part in this process freely, and is only responsible to themselves. The artist is responsible only to himself, committed to his own ethics and morals, and therefore to the subject and the methods used. The participants, the audience, the community, those receiving, are in the same way only responsible to and for themselves: one cannot argue about taste, after all.

The situation is different with therapeutic art. I place my entire human and professional instrument, my therapeutic methods, at the disposal of the other, "for you", who is in need of my help, my knowledge and experience. This is more a process of "serving". Responsibility is divided between professional knowledge, ability and individual decision-making in exchange with the patient and the other therapists.

In the educational art, the aim is for the participants to learn something, to acquire new skills and faculties. For the individuals accompanying such a learning process, it is important to have at their disposal knowledge and skills, a wide variety of teaching methods, individual inner freedom and social competence. The subject teaches both student and teacher and the art comes about through the subject, "out of It".

In the social art there is a space in-between that is an artistic space. The people involved create this and enable new things, thanks to their artistic attitude and activity, things that all involved have been unaware of, things that have not been planned. From every perspective they are working for *the thing itself*, "for It".

Obviously, there are cross-over points in the attitudes of approach, they intermingle and mutually fructify each other. What is done in performance, education, therapy and in social fields today, that is of its time, will have artistic and social connotations, will therefore benefit, have a healing effect on its immediate surroundings and at the same time initiate learning at a wide variety of levels.

Nevertheless, it is worthwhile to continually examine inner attitudes, inner movements in differentiated ways.

As a social artist I can therefore decide - with good conscience and to enable the individual concerned to become more fully human - to show a participant the therapeutic options if I observe that the work together needs more carrying and helping elements than it opens up playing spaces in which discoveries can be made jointly.

When teaching in a school it can also be helpful to experience that a social and artistic attitude can often enormously improve the quality of the classes. School students are not supposed to become eurythmists, eurythmy is not primarily taught as a skill: the purpose of eurythmy in schools is to accompany the development of the students, and to enable them to become more fully human. These are significant themes both artistically and socially. The eurythmy training requires other attitudes, which have more breadth, because it is for adult individuals whose aim is to train in an art of movement and learn its methods and techniques out of a sense of responsibility for themselves. After completing this training, they want to be able to further develop in their own professional field in freedom, using the movement techniques and applying a wide range of methods.

How can we ensure standards of work amongst ourselves?

Except in the case of eurythmy therapy, no common and obligatory agreements have been made (Ed: in Germany), for example, that eurythmists are required to regularly attend CPD courses on individual themes or for particular professions, or to make commitments to qualities in common.

According to Joseph Beuys, every human being is an artist; I am not convinced that this is still valid today, a generation later. Today I would be much more inclined to state that everything I do is artistic if I consciously decide to do it. This means that the decision is to be made in inner freedom: what I do is not focussed on a purpose or a practical use but is oriented towards the meaning. This meaning may perhaps only become evident in its entirety in the course of what I am doing. The consequence of this is the following: what I do has authenticity, comes from the whole of my individual I, with its high ideals and with all its weaknesses, its banalities, i.e. with abilities that come across as genuine, and is done both actively and carefully, wakefully, and with an awareness of the moment, the situation and the people involved. It also means being open to what may still come towards me from the future. It seems to me that the important thing when I am creating art is to both understand and to grasp what I am doing - be that cooking, cleaning, singing or dancing or balancing account books or doing eurythmy or working on a performance piece for the stage or whatever else one can imagine - as a real playing field for human creativity.

And this is true for all of the professional fields and for all the attitudes that can arise out of our work in eurythmy. Then we will be able to create educational, therapeutic, social and performative art, in the contemporary meaning of the word.

May turning our attention to inner attitudes and approaches - they are of varying degrees of significance - out of which we are challenged to work and with which we can decide anew to work again and again, and that appear in different individuals and in different situations in different ways, may this be helpful in finding our own individual inner orientation.

Epic, Lyric and Dramatic – giving a poem what it deserves

A collaborative research project in speech and eurythmy led by Jonathan Reid and Brenda Ratcliffe at the Eurythmy Association (GB & Ireland) AGM, Stroud, on the 30th & 31st October 2015.

Jonathan:

The working relationship between speakers and eurythmists can scale the heights of joy and plumb the depths of despair and frustration – be an alchemical wedding or a Punch and Judy show (the speaker is invariably in the Judy role). Many eurythmists, when they are teaching speech eurythmy, must assume the role of speaker for their classes, but how many do so on the strength of having really immersed themselves in, and practiced the art of speech? Or in the realm of performance, how often do eurythmists ‘prepare’ a poem by submitting themselves to both disciplines? The intention of this course was not only to address a specific poetic theme but to do so via both the disciplines required to bring any such research to artistic fruition: speech formation and eurythmy.

We began with eurythmy, exploring three different metres - trochee, iambus and amphimacer - as a means of establishing an underpinning rhythmic dynamic for, respectively, epic, dramatic and lyric verse. Three poetic samples were used, all lyric in nature, so as to explore the rhythmic differences without the distraction of the stylistic ones. The measures were not used to articulate the syllables (except in the case of Blake’s Spring), but to give a signature to a whole line or phrase of each poem.

Trochee (Columcille: translated from 8th century Irish)

- Listening for the source of the line or phrase at the periphery (‘pre-schwung’)
- Gathering/collecting/leading down the line or phrase (the ‘long’)
- To a point of conclusion/arrival/rest (the ‘short’)

Iambus (The Song of Wandering Aengus: WB Yeats)

- Finding the point of origin at an inner place of poise and wakefulness (‘short’)
- Sending out/impelling the line or phrase from that point (‘long’)
- Releasing the line or phrase towards the periphery (‘post-schwung’)

Amphimacer (Spring: William Blake)

- Listening at the periphery (‘pre-schwung’)
- Collecting/gathering in the line/phrase/syllable (‘long’)
- To a mid-point of full wakefulness/incarnation/concentration (‘short’)
- Leading out the ‘tail’ of the line/phrase/syllable (‘long’)
- Letting it return to the periphery (‘post-schwung’)

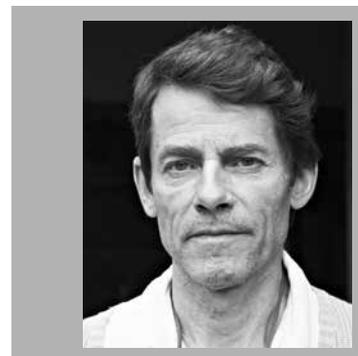
NB The stress-value that is bound up with the time-value of the rhythms is actually reversed in these exercises – the ‘short’ is experienced as having more weight, concentration and density, the ‘long’ is lighter and more diffuse.

Then, with deliberate abruptness, the eurythmists were asked to step into the speaker’s world...

Brenda:

The many eurythmists dived attentively into an exploration of Lyric, Epic and Dramatic as they find their basis in the speech instrument. Through the three-fold exercise “By miner wafer” we explored the lyric placement, the furthest

Jonathan Reid



Born 1957 Westmoreland, England; from 1980, co-worker in Botton Village Camphill Community; trained in eurythmy 1982-86; taught eurythmy in various Camphill communities and in Botton Village Steiner School; tutor at Camphill Eurythmy School and co-director Botton Eurythmy Ensemble 1994-2014; currently offers a selection of courses in English speech eurythmy to eurythmy students and professionals.

Brenda Ratcliffe



Born in London in 1949. After her Speech Formation training in London (1973-1977) she taught Speech at Emerson College, then became full-time mother. Since 1997 she has taught Speech and performed with Eurythmy West Midlands. She is also a free-lance Therapeutic Speech Practitioner, working with children and adults.

forward, which weaves from the lips, to enable us to say “I want to tell you how it feels”. We considered the tendency which can arise for eurythmy teachers teaching lyric/feeling, to push their speech upwards accompanying the eurythmy movement with the result that the vowels swell, and lose the forming covering movement of the fine consonants, giving a sentimental effect. Spoken lyric weaves in the air from above down.

Then followed the dramatic/thinking placement from the teeth and hard palate, radiating with the urgent wish: “I want to understand my destiny through struggling with you”. We then explored the round warm dark epic placement at the back of the mouth, from which the forming consonants enable us to say: “I want to tell you what happened” *. We worked to weave these three together in Rudolf Steiner’s verse: ‘Ecce Homo’, and applied what we had practiced to speaking in the three styles in ‘Semmerwater’.

(*I am grateful to Dawn Langman’s *‘The Art of Speech’* (Temple Lodge, 2014))

Jonathan:

The next step was to return to eurythmy, to explore ‘Semmerwater’ in movement with, hopefully, an enhanced attunement to the subtleties required of the voice in sounding the alternating qualities of epic, lyric and dramatic. Throughout this section of the work, the participants divided into two groups, alternating as speakers and eurythmists, and thereby creating three interwoven tasks:

1. incorporating the rhythmic dynamics of trochee, iambus and amphimacer into the epic, dramatic and lyrical elements of the poem (eurythmy),
2. working the voice techniques to the same purpose (speech),
3. trying to create a concordance between the two by a deep listening (both).

From ‘Semmerwater’, we turned our attention to ‘The Dream Song of Olaf Asteson’. (English translation by Timothy Edwards from the German text used by Steiner). Here we have a more traditional ballad, in its form at least, with a choreographic treatment by Steiner that, to my mind, clearly distinguishes the elements of epic, lyric and dramatic: one eurythmist has the role of narrator, another represents the spirit-being of Olaf (my interpretation), and a circle of five figures represent the soul of Olaf. From this point on in our work, given the time at our disposal, we allowed the eurythmists to get on with eurythmy and the speaker with speech, but at the outset it was important that the eurythmists recognise what a challenge the speaker has on their hands: whereas the elements of epic, lyric and dramatic are, for this poem at least, parcelled out between the eurythmists, the speaker has to encompass and do justice to all three, blending them or giving due prominence to each as appropriate. It may seem like a simple thing, but just taking time to acknowledge that fact, allows a feeling of respect for one’s speech colleague to develop, and that can only benefit a working relationship.

On the basis of that respect and awareness for the speaker’s task, can the eurythmists, each with a different role or onus in the eurythmic expression of this poem, really understand and tune in to the speaker’s treatment and modulation of the three different styles, so as to actually ‘hear’ their role? Here are some of the challenges issued to speaker and eurythmists by this work on Olaf Asteson:

- Each section of the ballad has its own refrain, a pause in the drive of the narrative that is descriptive of the background mood or atmosphere – clearly lyrical. Here, the circle should take prominence, swinging into and out of the phrasing (the amphimacer gesture). The narrator, by contrast, can ‘retire’ a little, perhaps merely indicate the formative, consonantal elements in the refrain by way of the Zodiac gestures.
- The role of the narrator is essentially descriptive (they must work exclusively with consonants). Although (or because) this eurythmist is standing for long sections of the ballad, they can endeavour to create an underlying trochaic dynamic in how they shape the speech – summoning the phrase from a periphery behind them (it might be above or below) and focussing it through themselves like a lens – trying to show the speech as something that is perpetually arriving.
- If a verse or section of the poem refers to Olaf in the third person singular (‘he’), this invites the narrator to be more prominent and fulsome in their expression; whereas, when the storyline hangs on the first person singular (Olaf as ‘I’), the narrator can perhaps give way a little to the

Olaf figure.

- In those sections of the narrative that are couched in the first person singular, the Olaf figure, though predominant, can nevertheless pay attention to whether the 'I' is active in the realm of the senses (listening, beholding), the will (grasping, walking, crossing), or in feeling-experience. In the first case, 'Olaf' can perhaps allow the narrator to take a greater share of the sound-forming than in the second, and in the third, the encircling, atmospheric-lyrical soul-element can amplify the movement and gesture of the Olaf figure.

And so on, and so on, but the pursuit of all these subtleties can only approach success through deep and intimate collaboration between the two arts of speech formation and eurythmy and their representatives.

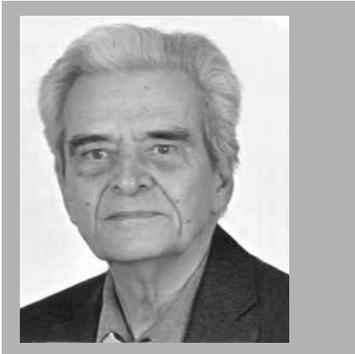
I believe the creative potential of speech formation and eurythmy, working together is huge, but more potential than actual. From the work we attempted at the AGM, it seems to me that, to further realise this potential, we would need to take some concrete steps:

- The first, key step is to step into each others' art – for the eurythmist to practice speech and the speaker, eurythmy – and to do it together. This creates an understanding for the other art and a respect for the other person.
- The second is collaborative preparation of performance work. How often does a eurythmist come to the first rehearsal with a choreography all prepared and they haven't even spoken the poem aloud themselves, never mind asked a speech colleague to 'sound it out'? Eurythmist and speaker need to explore together their own inner picturing of the poem – its meaning, imagery, sound, structure – and the contrasting, or converging technical demands these ask of their respective arts.
- All this should build a listening faculty. In the extended moment of performance, all the preparatory work, however collaborative, is useless unless it has resulted in an enhanced listening faculty. Only then can the two arts become concordant and complementary in the moment.

Two Dimensions, Three Colours

Rudolf Steiner's Intentions in Relation to the Eurythmy Figures

Werner Barfod



Born 1936; studied eurythmy at the Goetheanum under Lea van der Pals 1956-59; member of Goetheanum Eurythmy Ensemble; eurythmy teacher and eurythmy therapist in Bochum, Germany; 1969-2000 Head of the *Academie vor Eurythmie Den Haag* and of the *Nederlands Eurythmie-Ensemble*; autumn 2000 -2007 Head of Section for Performing Arts; from experiences in therapeutic and educational work questions arose as to how to penetrate eurythmy anew in an artistic way and based in Study of Man. Werner Barfod's aim is to address the development of the time arts and the necessity of their existence in the present day.

Rudolf Steiner's eurythmy figures, created entirely out of colour in two dimensions, are intended to deepen our experiences of the sounds and of the soul moods in a lasting way. At the same time, they enable an understanding of the full nature of the human being composed of body, soul and spirit in an artistic form^[1] and they invite us to consider their two dimensions in relation to higher dimensions of human existence as well as to higher levels of human consciousness and human knowledge, as will be demonstrated here.

Eurythmy in Relation to Higher Stages of Knowledge & Higher Dimensions

On the evening prior to the opening of the Christmas conference in 1923 Rudolf Steiner gave an address at the eurythmy performance, and, as part of this address, he directly connected eurythmy and the three higher stages of knowledge:

Considering the descending scale stretching from the super-sensible realm down to externally perceptible phenomena, you find the faculty of Intuition at the top, at the point where – if I may put it like this – the human being merges with the spirit. Inspiration has to do with the capacity of the human being to face the super-sensible on his own, hearing it and letting it reveal itself. And when he is able to link what he receives through Inspiration so intensely with his own being that he becomes capable of moulding it, then Imagination is present.^[2]

But this is connected with the human capacity for movement and with human language. And therefore:

...So actually eurythmy came into existence when what works in human beings unconsciously to transform their capacity for movement into speech, or what is subsequently recalled from speech becomes the capacity for movement. So what was something that arose out of Inspiration becomes an element belonging to Imagination.^[3]

Rudolf Steiner is here referring to a speech and movement process that begins at the level of *Intuition* and happens unconsciously in the human being; this process is recalled into eurythmy. By connecting inwardly, by entering the world of the poem and identifying with a poetic text, the eurythmist can find that the poem becomes a source of *Intuition*. This source is identical to the source of movement in eurythmy, that we will discover – see below – as a projection of individual self-awareness, of the sixth dimension. If human beings go through the portal of the sixth dimension, then they awaken in their I and in their astral body. This happens when they take hold of their body from behind, starting between the shoulder blades and penetrating it through to the sternum, and then letting go of it, fall asleep. The I and the astral body then dissolve into the space behind.

The *sensation* is experienced as an active or emotional expression of the whole human being, but now as speech, and therefore similar to *Inspiration*. The projection of sensation is revealed as the fifth dimension.

The unconscious gesture arising out of *Inspiration* can ultimately reappear in the human limbs as something similar to *Imagination*. This corresponds to the fourth dimension, which appears to human beings as two-dimensional, but enriched by the projection of time. The language of poetry is brought back into eurythmy into the movement that it enables.

What I have written here about the fourth, fifth and sixth dimensions will be explained in what follows.

The Eurythmy Figures

The journey that led to the two-dimensional, three-coloured eurythmy figures started with three-dimensional experiments in sculpture. The figures that are well-known today were made when Rudolf Steiner and Edith Maryon were working together. They had their beginnings in a variety of Edith Maryon's works: these were small sculptures for the five vowels, reliefs for individual poems as well as sketches for a number of soul moods. A two-dimensional figure with a coloured dress and a painted cellophane veil was the next step. As a result, Rudolf Steiner eventually started to design what were the original eurythmy figures with a graphite pencil, almost exclusively using three colours. One colour was for the movement, in the dress; one for the feeling, in the veil; one for the character in the specific places on the figure. This means that every sound as found in the human body appears quite specifically in three colours and in two dimensions only!

What is the Significance of These Figures for Eurythmy?

Each eurythmy figure is a special, unique composition of three colours, for example, for the sound "B":

movement (dress): yellow

feeling (veil): blue

character (diagonal lines): red

The yellow figure embodies a light-filled, radiant movement quality that is in dialogue with the blue surroundings to the feeling. At the same time these surroundings obviously want to envelop, surround the yellow with the blue. This kind of dialogue in colour can only gradually become the imperturbable form of a sound when the red that forms the character at a particular moment "takes hold" of the particular places on the eurythmy figure.

This enables the gesture for the sound "B" to have quite different forms, depending on which of the three colours – for movement, feeling and character – dominates in any given situation.

The Human Being as a Four-Dimensional Time Being

Because the eurythmy figures are two-dimensional, it initially appears as if there is a withdrawal from the three dimensions of the sculptural human form; the forms of the two-dimensional figures are obviously borrowed from the silhouettes of the three-dimensional sculptures. Their two dimensions give rise to questions concerning the various dimensions of human life and being. Let us first examine the dimensions of space, and how they relate to both the coloured two dimensions and the frontal plane of the eurythmy figures.

In his lectures on "The Fourth Dimension" Rudolf Steiner addresses at one point the relationship of the higher, non-spatial qualities in the present and in the future of human being and becoming to the three dimensions of Euclidean space. He compares plant and animal (sentient) beings. Starting from geometrical images, from which one can see that there are such things as three-dimensional bodies, that can be understood – by incorporating or including time – as projections of four-dimensional bodies or forms, Rudolf Steiner develops the principle that living beings have to be four-dimensional in their essential being, and also beings with a soul, that live their lives in five dimensions, if the quality of their sensations or feelings are considered. In addition, Steiner speaks here of a bending or curving of three-dimensional space in order to enter the fourth dimension.

From the perspective of living beings, Steiner states the following:

If we make a cinematographic representation of a living being, then we remove the third dimension from what were originally three-dimensional processes, but add [the dimension of] time through the sequence of images. If we then add sensations to this [moving] image, then we complete a process similar to the one I described to you earlier as a curving or bending of a three-dimensional form or shape into the fourth dimension.^[4]

If we return our attention to the two-dimensional eurythmy figures, we can find in them the indi-

cation that it is precisely their two dimensions that are expression of the fact that they actually embody a higher dimension, initially with regard to time and sensation or feeling.

Human beings grasp the reality of the world spatially, and at the same time what has been shaped or formed spatially is retrospectively objectified. This can be described in the following way:

By virtue of the fact that there is such a thing as a subjective experience of space and its three dimensions that is retrospectively objectified, human beings participate in the objective outer world with their own experiences. Our subjective experiences are objective experiences at the same time because they are spatial experiences.^[5]

The Six Dimensions of the Human Being

As a consequence of what has been already stated, space becomes an abstraction of personal experience: it becomes subjective space. The spatial structure is then put back into the outer world and thus acquires objectivity. Reality is, however permeated by time, at all times and in all places. Human beings go beyond themselves in their *relationship to time and space*. The experience of time corresponds with the withdrawal of the third dimension into two dimensions and we are therefore looking at a *projection of the fourth dimension*. – As the next thing that happens, human beings enter the space that they have externalised and can live *with feeling* into the world around.

Thus *empathy* and *sensation or feeling* can be understood as *projections of the fifth dimension* – also associated with a withdrawal from the second dimension – into the straight lines of the first dimension. Ultimately, subjective human experiences become filled with soul, and, in a conscious withdrawal into themselves, transform into objective experiences. Human beings then acquire *self-awareness* as a *projection of the sixth dimension*, brought about by contracting into a point, where dimensions are absent.

The Colour Quality of the Eurythmy Figures

As a bridge, let us now return to the *eurythmy figures* and their *imaginative two dimensions* with their three different colours, which allow the movement, the *periphery* and, in the character colour, the *form* or *gesture* of each sound to become visible. We can find an approach to this in a lecture given by Rudolf Steiner in The Hague on April 8 1922:

...[I]f we could first create from within ourselves and then externalise what otherwise emerges within us as a sensory experience, then we would find outside of ourselves in the objects around us what we have first found within ourselves. If we were then to look back at ourselves, we would find that we ourselves belong to this space. We would then have within ourselves a world of colours and tones that flow into and merge with one another, even as the world of space exists around us. We would speak of an objectified world of colour and tone, of a world flooded with colour and tone in the same way as we would speak of the space around us.^[6]

So the same thing is valid for the experience that goes beyond the purely spatial experience of a world of colours and sounds as is for the objectification of the three dimensions of space mentioned above. Here, too, something that is formed first within the human being becomes an objective reality in the external world. Rudolf Steiner sums it up:

Human beings are entirely in a position to achieve this experience, they can discover this world that otherwise exists for them only as a world of effects, as the world of their own creation.^[7]

Notes:

[1] Rudolf Steiner says in a faculty meeting of the Stuttgart Waldorf School, the teachers of this school should work with the eurythmy figures, as this is important for a ‘more psychological physiology’ for the study of human organism. These figures deliver the ‘basis for a broad artistic experiential feeling, for an understanding of the inner human organism’. – Quotes from Rudolf Steiner, Faculty Meetings with Rudolf Steiner. (CW 300) 1998. Meeting on December 23 1923.

[2] Rudolf Steiner, The Christmas Conference for the Foundation of the General Anthroposophical Society 1923/1924, Anthroposophic Press, 1990. Introduction to a Eurythmy Performance on Saturday December 23 1923

[3] Ibid.

[4] Rudolf Steiner, Die vierte Dimension. Mathematik und Wirklichkeit, (The Fourth Dimension. Mathematics and Reality), (CW 324a) lecture, Berlin, June 7 1905.

[5] Ibid.

[6] Rudolf Steiner, Damit der Mensch ganz Mensch werde. Die Bedeutung der Anthroposophie im Geistesleben der Gegenwart. Haager Hochschulkurs (So That the Human Being Becomes Truly Human. The Significance of Anthroposophy in The Spiritual Life of Today.) (CW 82), lecture, The Hague, April 8 1922.

He also points out that he is referring to what is *the ascent to a so-called imaginative way of looking at something*.

The Eurythmical Sound 'B' as Created and Formed by the Colours

Let us stand upright in a space, experience being carried by the place between the shoulder blades and connect with the colours yellow, blue and red for movement, feeling (veil) and character (form). Then let us grasp the three colours, always moving the one after the other, paying close attention to the experience:

- We move in the gesture: *yellow* radiates into space through the form of the body.
- We then add *blue* with the arms as a peripheral sheath, and can experience the breathing of the two tones as expanding and contracting.
- *Red*, the character, soon brings a decisive, formative quality to this moving, breathing process in the gestures.

A gesture for the sound 'B' unfolds from the *two-dimensional, colourful, moving*: this offers a protective sheath. - The transformation of these inner colour processes, both from two dimensions and in time, unfolds in the surroundings of the person moving as a gesture and becomes the unique and unmistakable form of a sound. The *subjective activity* becomes a specific form by means of *objective colour relationships in space*.

What we are dealing with here is an *ascent to imaginative vision*, as the words Rudolf Steiner spoke, most recently quoted here, make clear. The world of effects around human beings can be *experienced as a world of their own creation*. Practice that awakens can lead to this as an experience: In this instance human beings will experience their own bodily form surrounding them: 'B' | *yellow* – movement | *blue* – feeling | *red* – character.

- The third dimension disappears in a certain way in to the *fourth dimension* and becomes a *world of images in time*.
- When we reach the *fifth dimension* we are in an inspired world of sound. The sound of the voice, or the cello, for example, are immediately absorbed into the soul as an experience. If this becomes visible in eurythmy through a singing formative movement, then this enters *my soul* directly as a sensation or feeling.
- When we enter the *sixth dimension* we are in a world filled with colour and warmth. Space vanishes entirely into a point; we are standing within the spiritual world. The colours of the costumes, under the changing colours of the lighting in the free flow of movement in a stream of time ideally allow the audience to *consciously experience themselves both as and in soul and spirit*.

The two dimensions of the eurythmy figures allow us to recognise the mobility of the etheric forces: they are like two-dimensional beings of light, open and working both in time and in the sensation or inner experience. - The source of movement in eurythmy between the shoulder blades offers firm support and allows the sound gesture in eurythmy to appear in the visible world. Eurythmy is a form of transparent art, in which *the sound gestures appear in time two-dimensionally*, carried by the *inner sentient experience in a heightened self-awareness*. – A eurythmy gesture can only be experienced in the present, it cannot be held captive in any way.

Eurythmy as a Six-Dimensional Art of Movement

Let us try to penetrate the eurythmy figures with their three colours and two dimensions even more deeply: *the colour of the movement* of the sound is the same as the form of the sound in the figure; *the colour of the feeling* in the surrounding veil often extends far beyond the form and is nevertheless a two-dimensional form; the character orders the movement between the movement and the feeling, and makes of it a whole and living form.

Certain characterisations made by Rudolf Steiner that can be found in the lecture already quoted on The Fourth Dimension, held on June 7 1905, can help to further develop an approach to the eurythmy figures, even if they were only created seventeen years later:

As three-dimensional beings, human beings have their representative imagery in common with other

three-dimensional beings. In addition, we find the fourth dimension in plants [...] They would have to ascend from plants to a fourth spatial dimension, [to the astral sphere] [...] But if you wanted to understand a being that has feelings and sensations then you would need to ascend to the fifth dimension [to the lower Devachan, the Rupa sphere] and if you wanted to understand a human being, a being that has self-awareness, then you would need to ascend to the sixth dimension [to the upper Devachan, to the Arupa sphere]. Human beings are in their present form indeed six-dimensional beings [...] I can only hint at why human beings see the world as three-dimensional: it is because the imagination is structured in such a way that they see in the world only a reflection of something higher. If you stand in front of a mirror you see only a reflection of yourself, too. In fact, the three dimensions of our physical space are material reflections or images of three higher dimensions, that were in their origins creative ones [...] If you only think of human beings as spiritual beings, then you have to think that they only have the three higher dimensions, those of self-awareness, feeling and time, and that these three dimensions are reflected in the physical world in its three usual dimensions. [8]

These three are therefore what the human being is ultimately composed of:

Self-awareness
Feeling
Time

In the lecture quoted above, held during the course for the School of Spiritual Science in The Hague on April 8 1922, Rudolf Steiner addressed these connections again, and in quite a similar way. There he states the following:

*[T]he fourth dimension simply becomes the third dimension with a negative sign. It is also possible to return via the third dimension [...] The perception of space has to return to itself. [...] **The fourth dimension is the negative third dimension that destroys the third, actually makes space two-dimensional.** [...] If we can find a way to think of the fourth dimension as the third, negative dimension, so that we can turn our attention to space again alongside it, then space becomes filled with spirit, while three-dimensional space is filled with matter. And we will find space filled with ever higher spirit forms if we move along the negative third, the second and the first dimensions to the point where space no longer expands; we will find ourselves standing within a space completely free of expansion, that is, within the spirit.[9]*

Notes:

[7] Ibid.

[8] Rudolf Steiner, Die vierte Dimension. Mathematik und Wirklichkeit (The Fourth Dimension. Mathematics and Reality) op.cit., lecture, Berlin, June 7 1905

[9] Rudolf Steiner, Damit der Mensch ganz Mensch werde. Die Bedeutung der Anthroposophie im Geistesleben der Gegenwart. Haager Hochschulkurs (That the Human Being Becomes Whole. The Significance of Anthroposophy in the Spiritual Life of the Present.), untranslated lecture, The Hague, April 8 1922.

The emphases are the author's.

[10] Ibid., lecture, The Hague, April 8 1922. The emphases are the author's.

- The fourth dimension is the two-dimensional into which time is projected.
- The fifth dimension is the line or the one-dimensional with the projection of feeling or sensation.
- The sixth dimension is the point with the projection of self-awareness.

When the Art of Human Movement Becomes Cosmic...

In the lecture given on April 9 1922, Rudolf Steiner described eurythmy as the art of sculpture turned inside out:

*When we immerse ourselves in the inner life of human beings and follow inner activity by immersing ourselves in human thinking, feeling, and will, that means in everything that can be expressed in speech and singing, then we create moving sculpture [...] **What is concentrated in the deepest, most inward place in the human being, in a point within the soul, strives out into the widths of the world in the forms of movement that human beings create in eurythmy, out of the depths of their own beings** [...] And if the art of human movement becomes cosmic, when they create something cosmic in their own movements, as is the case with eurythmy, then human beings give birth to something like a cosmos,*

initially, at least, in images.^[10]

The Portal for the I and for the Soul

What Rudolf Steiner describes as the deepest and most inward part of the human being is the source of movement found between the shoulder blades – otherwise known as the Sigurd or Siegfried point – the place that Rudolf Steiner also called a “**projection of the self-awareness that belongs to the sixth dimension**”. This is where we also find the portal for our I and our astral body, by means of which we wake up and fall asleep. Beyond this, it is the source for our own individual etheric movement and the place where we are open to the astral surroundings at the same time.

The play between the etheric and the soul in movement, as a sentient experience becomes a living **expression of the fifth dimension**, through the projection of self-awareness.

When the I takes hold of them, the formative impulses and the changing wealth of feelings or sensations that accompanies them, become visible **two-dimensionally in the fourth dimension, in the flow of time**.

Rudolf Steiner’s two-dimensional eurythmy figures are evidently a deeply esoteric attempt to manifest the **sources of eurythmy in the ensouled gestures that the I or the higher self takes hold of and carries in the etheric**.

What is Disquieting about ‘Quieting Feelings’^[1]

Footnote to the Foot Positions in “Ranck Rap for Eurythmy”

(Newsletter Michaelmas 2015)

Jan Ranck



Jan Ranck is the founding director of the Jerusalem Eurythmy Ensemble and the Jerusalem Academy of Eurythmy and a faculty member of the Jerusalem Waldorf Seminar in David Yellin College of Education. She studied music and comparative literature at Indiana University, Bloomington, flute at the Royal Conservatory of Music in The Hague, eurythmy at the Eurythmy Academy of Lea van der Pals in Dornach and therapeutic eurythmy in Stuttgart. She regularly holds performances and master classes in Israel and abroad.

www.eurythmyjerusalem.org

Notes:

[1] In German, ‘beunruhigend and ‘beruhigend’. The English translation for ‘beruhigend’ is more commonly ‘calming’ or ‘tranquilizing’. I have chosen the word ‘quieting’ because, like the German, it can be transformed into its opposite through the addition of a prefix: in English ‘dis’, in German ‘un’.

In the demonstration about Foot Positions during the World Eurythmy Conference in 2015, I mentioned that the notes taken by the participants of the “Apollonian Course” contain certain contradictions in regard to the names as well as the actual positions. As it is not possible to go into all of the details in this Newsletter, a more complete discussion of the subject is in preparation for another context. The present exploration of the two foot positions (or “gestures of the feet”) ‘suffering, weakness’ (or ‘weakness, sorrow’) and ‘quieting feelings’ (or ‘quieting’, or ‘disquieting’!) should suffice to illustrate how shaky the ground can sometimes be on which we eurythmists position our feet.

As far as I know, the first and only situation in which Rudolf Steiner gave indications for the foot positions was during the Apollonian Course (1915). Although four of them were applied within the Eurythmy Therapy Course (1921), they are not mentioned in the Speech Eurythmy Course (1924). It is therefore puzzling that there exist multiple notebooks of both Marie Steiner and Tatiana Kisseleff, who were present in the Apollonian Course, in which the contents are not only repeated, but often with subsequent changes and additions. Even more puzzling: the indications in three notebooks and two undated loose sheets of notes by Marie Steiner do not completely match one another; only one of the pages of Marie Steiner’s notes matches one of the pages in one of Kisseleff’s notebooks, and Kisseleff’s notebooks also show discrepancies amongst themselves.

In addition, there exists a page concerning foot positions which seems to have been typed by Eva Froböse (the editor of “Eurythmy: Its Birth and Development”, printed in German in 1965) quoting “Frau Dr. Steiner” and [Mieta von] “Waller” (who was also present in the Apollonian Course and made notes). The contents of these two quotations do not contradict one another, but they do not appear in this form in any of the notebooks nor on the two loose sheets of notes about the foot positions in Marie Steiner’s handwriting nor in “Eurythmy: Its Birth and Development”. This leads to the assumption that the following list does not yet include everything which still may be found. It is also interesting that this sheet of quotations is dated “July 18, 1915”, where as in “Eurythmy: Its Birth and Development” the indications for the foot positions appear under the date “Dornach, September 1, 1915”.

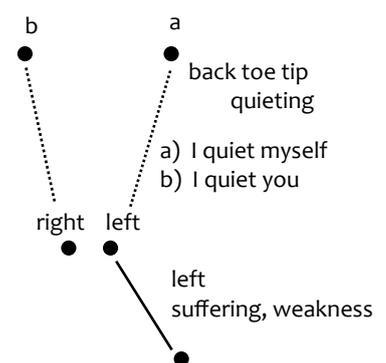
What follows is a journey through the labyrinth of 14 “sources” (of which until now only two have appeared in print) with the accompanying question: what would have happened if only one of these sources had survived, but not necessarily the “correct” one? Is it even possible to ascertain which of these is “correct”, or are we after all left to our own feeling, or even our own clairvoyance?

On one of the two undated loose sheets of notes in Marie Steiner’s handwriting, entitled “Gestures of the Feet”, both written words and a drawing indicate that the foot gesture which expresses ‘suffering, weakness’ is the placement of the left foot forward in a diagonal while the right foot remains standing. The instruction to place the left toe tip backward in a diagonal is labeled “disquieting” [sic!]. The other such undated sheet in Marie Steiner’s handwriting is, with minor graphic differences, almost identical to the first, with the exception that the instruction to place the left toe tip backward in a diagonal is labeled “quieting”! This sheet is almost identical in both written and graphic content to a page in one of

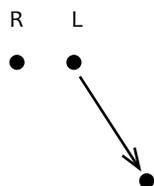
Tatiana Kisseleff's notebooks. That would perhaps be truly "quieting" – except that in a notebook of Marie Steiner's labeled with the archive number "138", the indication for 'suffering, weakness' is: "~~the whole foot~~ the [left] toe tip? [sic] diagonally forward", and under that is written: "~~disquiet~~ – ~~the toe tip diagonally backward~~ 'quieting feelings' [:] with the left [foot] diagonally forward on the whole foot, the right [foot] diagonally backward on the toe tip, the body weight on the left [foot]". In a second notebook of Marie Steiner's with the archive number "139" it is written and illustrated that "the right foot standing, the left foot put diagonally forward: expresses *weakness*." ('Suffering' is not mentioned here.) Above this an illustrated addition reads "right foot diagonally backward[:] Quiet". However, directly *below* the description of 'weakness' there is also an addition, this time unillustrated, specifying: "[right foot stands, left foot in the diagonal] stepping backward: Quiet?". (In this notebook no mention is made of the "toe tip" in this connection, unless it was assumed from the description of the position described above it.) In still another notebook of Marie Steiner's with the archive number "140", everything is again different: "Quiet: the whole left foot diagonally forward" (illustration) – after which there is an addition in pencil: "the weight of the body on the left [foot]". In this one case the indication for 'suffering, weakness' is listed *below* that for 'quiet' and reads: "the left [toe] tip diagonally forward" (illustration), and there is a question mark added in pencil over the word 'tip'. (It is not clear to me what determined the sequence of the Archive numbers.) To all of this is added the above-mentioned typed "Note from Frau Dr. Steiner": "Foot position: suffering, weakness: right standing. The movement of the left foot placed forward[.] Foot position: quieting feelings: (The storm passes) the toe tip behind, place the left foot toward the front." and the typed "Note from Waller: left forward and right standing = suffering, weakness[:] when one transfers the movement so that the weight is on the front foot and the toe tip is at the back = that signifies quieting feelings (the storm passes or the sick person becomes healthy)". – Both descriptions mention no diagonal and imply that for 'quieting feelings' the *right* foot is in the back on the toe tip. These notes give the impression that for 'suffering, weakness' the foot is placed without weight, which is not necessarily conveyed by the other descriptions. In a notation from an unknown source there is the specific indication "suffering: place the *whole* left foot sole without weight." (In this note nothing is said about the diagonal and 'weakness' is not mentioned.)

But that is still not all of the confusion: Tatiana Kisseleff's (presumably) second notebook includes a page titled "Gestures of the Feet" ("Haltung der Füße"), which corresponds in content and graphics even more exactly to the previously mentioned second loose page of Marie Steiner's notes (could one have copied the page of the other?), but Kisseleff's page includes corrections she then included in a (presumably) following notebook of hers, which corrections however do not appear anywhere in Marie Steiner's notes: the left foot diagonally backward on the toe tip indicates 'I quiet myself' and the right foot diagonally backward on the toe tip indicates 'I quiet you'.

That may seem familiar to someone acquainted with Annemarie Dubach-Donath's "The Basic Principles of Eurythmy" (first published in German in 1928) until one reads more carefully. For although Dubach-Donath describes 'suffering', 'weakness' as a forward diagonal placement with the *whole left* foot and 'quieting feelings' as a diagonal placement of the *left toe tip* to the back, she adds the comment: "here in addition the following distinction is to be made: if one reaches this latter position by the left foot undertaking the action, one is to experience: 'I quiet myself'; however one can reach the same ultimate position if one puts the right foot sideways forward and takes the weight completely off the left foot, which was left behind, and then through the more active quality of this movement one has the feeling: 'I quiet you'." In her further remarks



(printed below) Dubach-Donath mentions in addition that it is important “how soothingly the foot is placed in ‘I quiet you’”. This is after all quite different than what was described in Tatiana Kisseleff’s aforementioned notebook. (Annemarie Dubach-Donath was not present in the Apollonian Course. She wrote her book at the request of Marie Steiner with the help of various eurythmists, among them Tatiana Kisseleff.)



On the other hand, in “Eurythmy: Its Birth and Development” the following description is printed without any indication of the source): “right foot stands, left foot diagonal forward expresses: suffering, weakness; weight forward on the left foot, right foot in the back on the toe tip: quieting feelings.” One single illustration accompanies these two instructions:

There is a reference to this page at the end of the book saying (again without mentioning a source): “The following note also exists: the right foot stands, the left foot is behind on the toe tip: quieting.” (Here the diagonal is not mentioned.) A description in exactly this form does not appear in any of the other sources. The fact that these indications contradict each other is not mentioned. Noticing this is left up to the reader...

It is worth noting that the ‘z’ which appears on the separate note pages of Marie Steiner as an abbreviation for ‘zur’ (‘to’, in this case in the context “to the tip”) appears in the third of Tatiana Kisseleff’s notebooks as ‘Zeh.’, for ‘toe’. In this case the difference does not change any meaning but it illustrates how easily errors can slip in. In this regard it is also interesting that Lucy Neuscheller’s notes to the Apollonian Course (which she must have copied from someone, as she was not present herself) refer to ‘weakness, sorrow’ rather than ‘suffering, weakness’. According to these notes, in the case of ‘weakness, sorrow’ the left foot is placed “forward to the side”. For ‘quieting feelings’ is noted: “transfer the weight to the forward sideways placed [left] foot”. (Neither the right foot nor the toe tip is mentioned.) It is also striking that in all of the notebooks of Tatiana Kisseleff which I viewed as well as on Marie Steiner’s two loose sheets of notes and her notebooks numbered “138” and “140”, the title of the theme is “Gestures of the Feet” (“Haltung der Füße”), whereas the expression “Foot Positions” (“Fußstellungen”) is used in Marie Steiner’s notebook numbered “139”, on the sheet of quotes presumably typed by Eva Froböse, in the notes Lucy Neuscheller presumably copied, in the book by Annemarie Dubach-Donath and in “Eurythmy: Its Birth and Development”. Concerning the various names used for “quieting feelings’ (‘quieting’, ‘disquieting’ and ‘disquiet’), we can at least quietly (or disquietingly!) conclude that the latter two were mistakes.

Below are several excerpts about the foot positions from the two sources which appear in print. Strangely, these indications do not appear in any of the notes or notebooks which I have mentioned, with the exception of the first sentence, which appears in Marie Steiner’s notebook numbered “139”. (The translations from the German are the author’s and were not taken from the English publications referenced.)

“Emotions can also be expressed through foot positions. They can be used, for example, while stepping when one feeling transforms into another. Foot positions are more suitable for poems in trochaic meter whereas the positions related to movement of the body, the soul gestures, are more suitable for poems in iambic meter.” (“Eurythmy: Its Birth and Development” [CW 277a] edited by Eva Froböse, German edition published in 1965. Published in English in 2002 by Anastasia Press, Weobley, England.)

“The foot positions are used when the intention is to strengthen the expression within a dramatic text and effectively to emphasize certain parts of the spo-

ken content. One can best incorporate these foot positions when one is doing eurythmy while standing; however they can also be combined with forms in space, for example, by beginning or ending a form with a specific type of step.

These movements of the feet need to be practiced for a long time and tried out with many examples before one really gets a feeling for them.

[...]

In applying these foot positions – used most frequently in dramatic poems as well as in monologues and dialogues – creating the convincing impression which should be called forth in the observer will depend on how capable one is of placing the foot with a truly intensive penetration of the intended mood. This depends not only on the final position but also on the way in which one reaches it – what tension one puts into the small curve toward the back space, how soothingly the foot is placed in ‘I quiet you’ – with what energy one steps out in the step representing activity or command, etc. The positions will draw attention in a particularly expressive way if, for example, one moves the more descriptive or the more musically lyrical parts of a poem with vigorous forms and then, when the dramatic intensification begins, where for example a speech begins, one lets the spatial forms recede and makes use instead of the foot movements as a means of expression.”

(Annemarie Dubach-Donath, “The Basic Principles of Eurythmy”, first published in German in 1928. Published in English by Mercury Press, Chestnut Ridge, New York.)

12 Cosmic Moods by Rudolf Steiner

Translation by Tatjana Kisseleff

Evgenija Naumenko

Born in Kiev Ukraine. Studied securities trading, Waldorf education and philology. Research in the field of philology at the junior Academy of Sciences (KAW), Ukraine. Interpreter and translator, then Waldorf teacher and state school teacher in Kiev.

Eurythmy training, Kiev; post-graduate artistic training at Eurythmum CH. Then freelance, developing artistic and educational projects. Member of a number of eurythmy ensembles; taught eurythmy to adults and children. Since 2014 student of the Goetheanum Eurythmy Ensemble.



Tatjana Kisseleff

You will be able to give eurythmy a cosmic and sacral background and maintain it.

Rudolf Steiner about Tatiana Kisseleff

(from: Tatiana Kisseleff, Ein Leben für die Eurythmie (Living for Eurythmy), with additional notes by B. Schreckenbach)

In Eurythmy Memoirs 1912 - 1927, Tatiana Kisseleff wrote:

I knew from 1912 onwards that conveying anthroposophy to Russians would be one of my future responsibilities. Dr Steiner had spoken to me about this on several occasions.

He designed a possible plan of action but because of the first World War and then later due to the Russian Revolution it could not be realised.

After a conversation with Marie Steiner in 1926 Tatiana Kisseleff decided to go to Paris, that was at the time the central place for Russian exiles.

From the correspondence between Tatiana Kisseleff and Marie Steiner it is clear that this time in Paris was extremely intense. Besides organisational work, eurythmy courses and performances in French, German and Russian, besides her anthroposophical work, Tatiana Kisseleff was extremely busy as a translator.

Alongside many diaries, photographs, letters, eurythmy notes, eurythmy forms and indications it was a great joy to also find amongst Tatiana Kisseleff's papers after her death numerous Russian translations of Rudolf Steiner's poems, verses and lectures in her handwriting.

It is evident from the correspondence between Marie Steiner and Tatiana Kisseleff how long and with what intensity Tatiana Kisseleff worked at translations into Russian; she repeatedly asked Marie Steiner for suggestions for improvements or advice.

The translation of The Twelve Cosmic Moods, into Russian, is in two notebooks. At the beginning of one notebook the phrase corrected and approved by Marie Steiner can be found, alongside the translation of a verse in someone else's handwriting. There are a variety of corrections throughout the notebook in this same handwriting. This is the reason why one can suppose that Marie Steiner also gave her approval to this translation of The Twelve Cosmic Moods.

It is particularly interesting to find the following words, spoken by Christ and slightly altered, at the front of the notebook:

You will also do the words that I do, and you will do greater things than these.

(John 14:12)

One gets to the artistic element whenever one finds deeper laws and principles in things that cannot be grasped in intellectual terms but that can be seen immediately, directly.

These words, probably by Rudolf Steiner, create the spiritual foundations of Tatiana Kisseleff's translations as well as of all her other activities.

<p>♈ Овен Зажгись, о светильник дня, Изведай зиждительства сущность, Проникни в струенье сил, Сияй, бытие пробуждая. В препятствиях укрепись, В потоке времен растворишься. О света сиянье, пребудь!</p>	<p>Взойди, о Светило; Возникни, о светлый луч (сиянье; блеск; светила сиянье), Узнай становления сущность; Пойми становленья сущность, Объемли струенье силы; Простриися в струенье сил;</p>
<p>♉ Телец Светлее сияй, блеск существа, Прочувствуй зиждельства силу, Вплети живой пряжи нить В существ мировых бытие, В осмысленность откровенья, В бытия световое прозренья О блеск существа, проявися!</p>	<p>Усились существенный блеск сущности блеск продуманность Существенный блеск, проявися! О сущности блеск проявися!</p>
<p>♊ Близнецы Раскройся, о Солнечность Осиль покоя влеченье Направь устремленья порыв К могучему жизни господству, К блаженному мира познанию, К плодов мировых созреванию, О Солнечность, продлись!</p>	<p>Раскрой себя солнца бытие; О Солнца бытие распахнись! Осиль тяготенье покоя; Движеньем осиль покой Склони устремленность души К господству могучему жизни К познанию блаженному мира О Солнца бытие, пребывай! О Солнца бытие задержись!</p>
<p>♋ Рак Ты мирно светящий блеск, Твори живое тепло, Согрей душевность жизни Для силы самоутвержденья, И духом преисполненья, Чрез мирное света творенья. Ты блеска сиянье, усились!</p>	<p>Живое тепло породил; живое тепло сотвори Душевную жизнь согрей Для крепости в испытаниях; Для мощных устоев бытия И Духовного преисполненья Чрез мирное света струенье Ты блеска сиянье, расти!</p>
<p>♌ Лев Пролей мощных чувств поток В возникших миров бытие, Жизни чувства существ исполнь Волящим решением «быть». В струящемся жизни сияньи, В царящем зижденья страданьи, Чувств мощных исполнен, восстань!</p>	<p>Жизни чувства существ зажги</p>
<p>♍ Дева Миры да узреет душа! Душа да коснется миров, Дух да объемлет созданыя. Из жизни могуществ твори, Жизнь воли будя, создай, Расцвету миров доверяй. Душа, о познай существа!</p>	<p>Миры да провидит душа Душа да охватит миры</p>

<p>♎ Весы Мирами хранимы миры В существа погружается сущее В бытии завершает себя бытие, Существо существом побуждается К зиждительных сил проявлению В покойном миров наслажденьи. Миры, о несите миры!</p>	<p>Миры сохраняют миры К зиждительных дел проявлению</p>
<p>♏ Скорпион Бытием истребляется сущее, В существе же бытие сохраняется. В деянии предел становленью, Живет в становленьи деяние. В миров господстве карающем, В созидании форм своих тающем. Существом существа сохраняются.</p>	<p>Бытие сокрушает сущее В деяньи предел зижденью Пребывает в зижденыи деяньи В самосозидании тающем Существо сохраняет все Сущее.</p>
<p>♐ Стрелец Становленьем достигнута мощь бытия, В бытии умирает зижденье могущество. Свершать в достиженьи стремленья порыв В правящей силе жизненный воли, В умираеньи господство миров созреть, Мир завершенных форм исчезает. Сущее чувствуй - существ самость!</p>	<p>Созиданьем достигнута мощь бытия, В бытии умирает власть могущество; Умирает зижденье могущество в Сущем Сущее чувствуй – мир сущего!; Существенность чувствуй существенность.</p>
<p>♑ Козерог Грядущее покойся на бывшем, Былое прочувствуй грядущее. Найди в настоящем мощь бытия Среди внутренних жизни препятствий Окрепни дух бдительный мира, Цвети жизнетворчества сила. Былое воздай дань грядущему!</p>	<p>Грядущее строй на почве минувшего Минувшее прочувствуй грядущее Для силы бытия в настоящем Среди внутренних жизни помех</p>
<p>♒ Водолей Предельность пожертвуй собой безграничности. Что границ лишено, ограничь Себя самого на глубинах границ; Потоками в высь устремись, В разливе волн сохранись, Через становленьи бытию приобщаясь. В границы замкнись о безграничное!</p>	<p>Что границ лишено, положи,(заложи)</p>
<p>♓ Рыбы Пусть утрата найдется в утраченном, В приобретенном пусть утеряется прибыль, В постигнутом пусть себя ищет стяженье И себя самого сохранит в сохранении. Через становленьи бытию приобщенный, Через бытие в становленьи вплетенный, Ущерб пробуди свет сознания!</p>	<p>Пусть в потерянном найдена будет потеря; Пусть утрата себя обретет в утраченном; И себя самого сохранит сохраняя Ущерб, о будь достиженьем! Да будет ущерб достиженьем! Через потерю себя самого обрети!</p>

The *Pater Noster* in Eurythmy:

Working with the Indications given by Rudolf Steiner and Tatiana Kisseleff

I would very much like to pass on to other eurythmists the form of the *Pater Noster* in the way that Rudolf Steiner and Tatiana Kisseleff developed it. I therefore want to try to describe the *Pater Noster* as it was given to a small group of eurythmists by Tatiana Kisseleff sixty-six years ago.

Tatiana Kisseleff went to Koengen, near Stuttgart, Germany in 1950 at the invitation of Else Klink and gave a course on the indications in eurythmy that Rudolf Steiner had given for the *Pater Noster* in 1915. She took the opportunity to work with us on the *Pater Noster* while she was there. The eurythmy form for the first part of the *Pater Noster* was only the second eurythmy form ever made by Rudolf Steiner; the first ones had been for the pauses in the opening scene to the second part of *Faust*, the *Ariel* scene.

The first part of the *Pater Noster* was supposed to be done in Latin and Rudolf Steiner gave exact indications for the forms or positions. Every word had its own special position. The streaming movement is done quickly, flowing between the individual words; the words are done standing. Rudolf Steiner also gave exact indications for the sounds: pure vowels not tinged by the consonants, but with especially particular and unique sound gestures.

Rudolf Steiner left the artistic shaping of the forms and sounds for the second part of the *Pater Noster* to Tatiana Kisseleff, telling her to use Dionysian forms. These indications can be found in her book, *Eurythmie-Arbeit mit Rudolf Steiner: Die Jahre 1912-1925. Das Ausarbeiten und Weiterstreben. Blick in die Zukunft* (Working with Rudolf Steiner in Eurythmy 1912-1925. Developing, Striving, Looking into the Future).

The text and the forms have accompanied me now for 66 years and so I want to try to focus on the original indications. It is important to remember that Tatiana Kisseleff's drawings in her book must not be studied from the audience's point of view. This is in contrast to the so-called standard forms made by Rudolf Steiner, which must be viewed from the perspective of the audience. A number of misinterpretations have arisen because this difference has been forgotten.

It is important to remember that the first, the macrocosmic part of the prayer happens upstage, behind the horizontal line formed by the words *noster* and *terra*. If eurythmy grammar or Apollonian forms had been used to make sense of this, then the mistake would never have happened, because *coelis* (heavens) is clearly a spiritual curve back-wards. When the whole curve is made forwards rather than backwards, as has been the case in some versions, the form becomes abstract.

The form of everything that relates to the spiritual, the divine, is either a semi-circle or also a more or less closed circle that begins backwards... The empty 'hollowness' of the abstract must be felt in the curve that moves forward leaving what lies in the background as in-complete.

These are Rudolf Steiner's words, as quoted in *The Basic Principles of Eurythmy* by Annemarie Dubach-Donath (Rudolf Steiner Publishing Co., 1937), in the chapter on Apollonian forms.

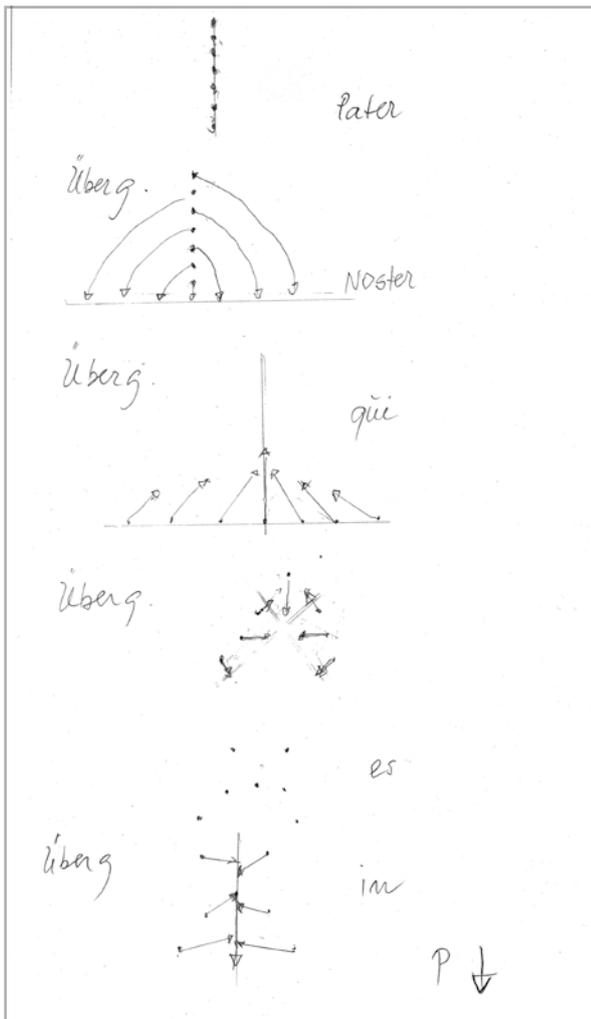
If one studies the *Pater Noster* again and again and in depth, it is a great help to include the esoteric background to this most universal of prayers, about which Rudolf Steiner gave manifold indications in 1905, 1907 and 1912:

Erna Rüegger-Meuter



Born 1926, in Cologne, Germany. Graduated from secondary school in Innsbruck, Austria, 1944. Studied eurythmy with Else Klink in Koengen, completed in 1951. Faculty member in the training and member in ensemble until 1970. Taught and performed in Brazil, 1958 to 1960. Took eurythmy courses and performances to the West coast of South America (Lima, Peru).

Began eurythmy therapy training at the Goetheanum in 1980, under Daffi Niederhäuser and Lasse Wenerschou. Opened a eurythmy therapy practice in Dornach. Taught eurythmy on the Goetheanum Medical Studies programme, run by Felix Bauer, Peter Heusser and Wolfgang Rissmann, and at the post-graduate training programme run by Friedrich Lorenz and Rosselke Zech at the Lukas Clinic in Arlesheim. Taught post-graduate courses for eurythmy therapists. From 2001 to 2013 mentored young eurythmists in performance work. Gave lay classes for 31 years of her professional life between 1982 and 2011.



In as far as our name is in God, it is manas, the name. Our buddhi is, therefore, the kingdom. Divine will lives in our atma. These three are the divine bodies belonging to the human being.

The three higher bodies of the human being are therefore expressed most specifically in the first three supplications of the Lord's Prayer. These three supplications of the Pater Noster have been formed from the higher spiritual entity belonging to the human being.

(Rudolf Steiner, (CW 97), Cologne, March 6 1907)

The second, microcosmic part of the prayer begins with panem nostrum and takes place downstage.

Let us now look at the four lower bodies of the human being from an esoteric point of view: the physical body, the etheric body, the astral body and the I.

If human beings want to build up their physical body they have to pray that the necessary physical substances ... will be given to them.

(Rudolf Steiner made the suggestion for eurythmy that the words panem nostrum quotidianum be replaced by panem nostrum supersubstantialem, meaning the supersensible bread.)

We have our etheric body in common with everyone around us... We disturb the etheric forces of our environment if we are not in harmony with them; in the past what one human being did to another with his or her etheric body was called guilt. Guilt is, therefore, attached to the etheric body.

Temptation is the departure of the individuality from the right path. The astral body succumbs to the temptation. The I is the source of independence in human beings and the source of egoism and self-indulgence at the same time... The Fall of Man is evil or error caused by egoism.

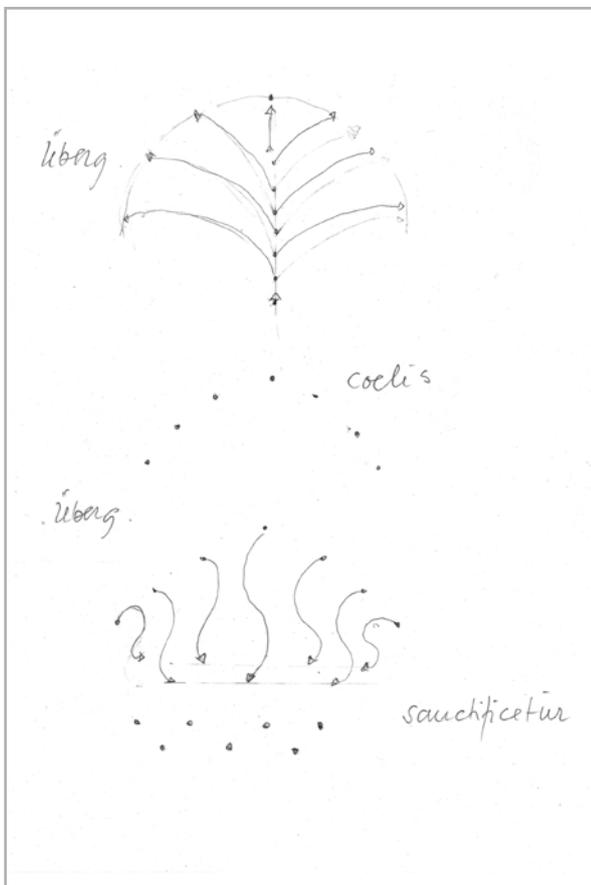
These are the four other supplications of the Pater Noster. – As spiritual science teaches, we can find the seven-fold human being in the seven supplications in the Pater Noster.

Rudolf Steiner, (CW 97), Cologne, March 6 1907)

I hope that these perspectives open up possibilities of taking up work on the Pater Noster in eurythmy in the way that Rudolf Steiner originally intended in the indications he gave.

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Dear colleagues

As a number of previous attempts have shown, we have unfortunately not managed to arrive at a really satisfactory, vivid description of the unique gestures for the sounds. There is evidence to show that in the case of this particular text the passing on of the sound gestures from person to person, has been particularly valuable.

At the end of this article you will find a list of names of those eurythmists who have worked for years with Erna Ruegger on the Pater Noster form and who would be happy to be asked, either by letter or email or phone, to help with any work being done on the piece, in Dornach or in any other part of the world.

Best wishes

Mirjam Tradowsky

Mirjam Tradowsky, Dornach/Berlin
mirjam.eu@web.de

Eduardo Torres, Dornach
eduardo.torres@eurythmeum.ch

Frauke Grahl, Dornach
frauке.grahl@eurythmeum.ch

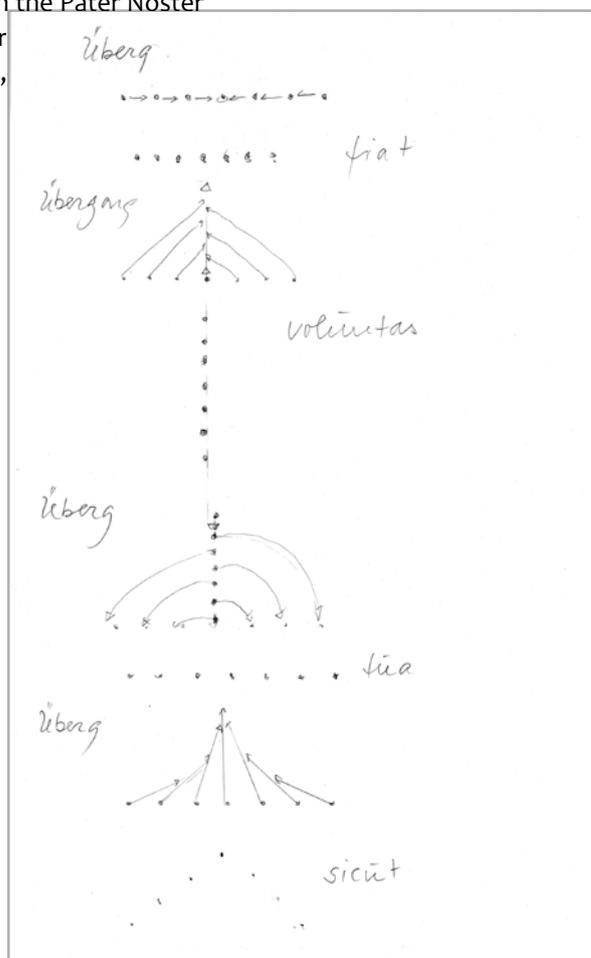
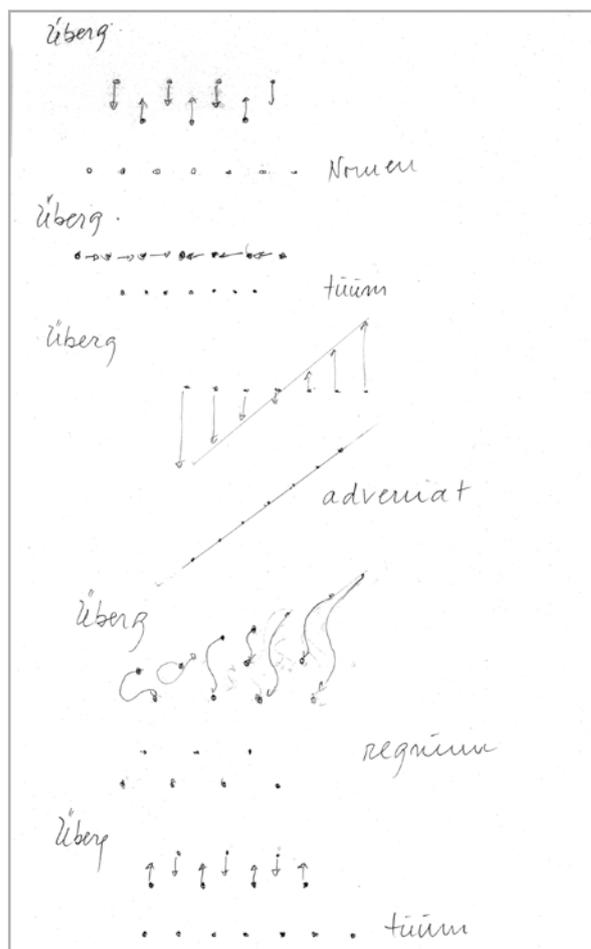
Ulla Hess, Dornach
ulla.hess@eurythmeum.ch

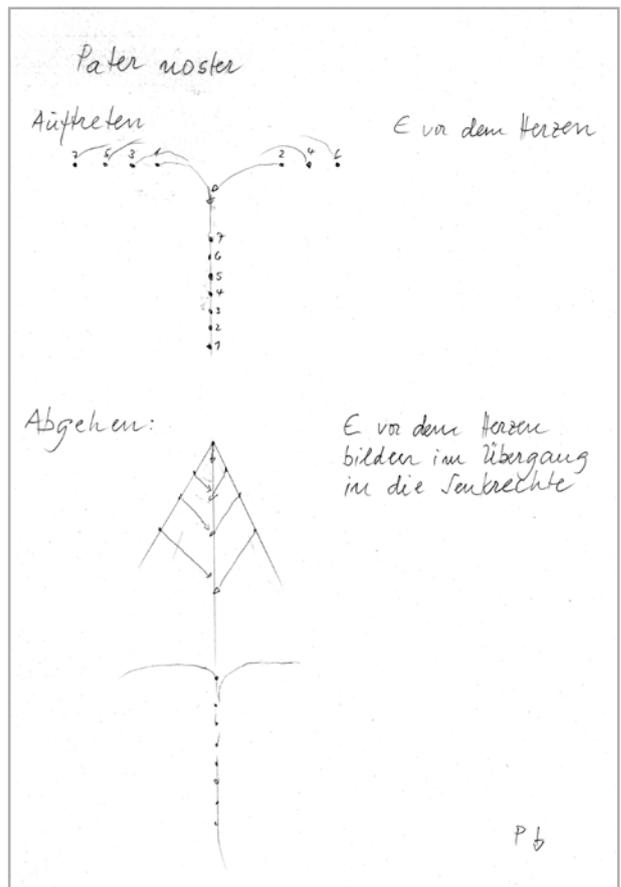
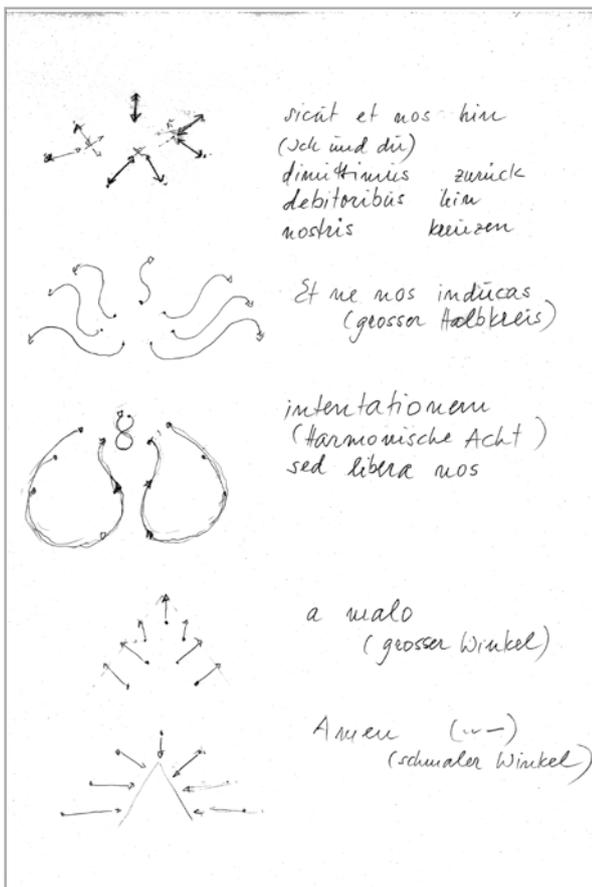
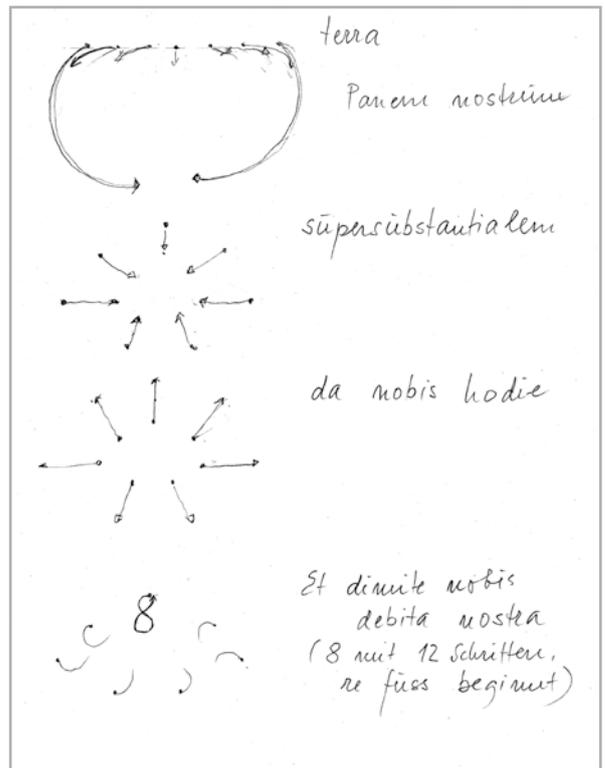
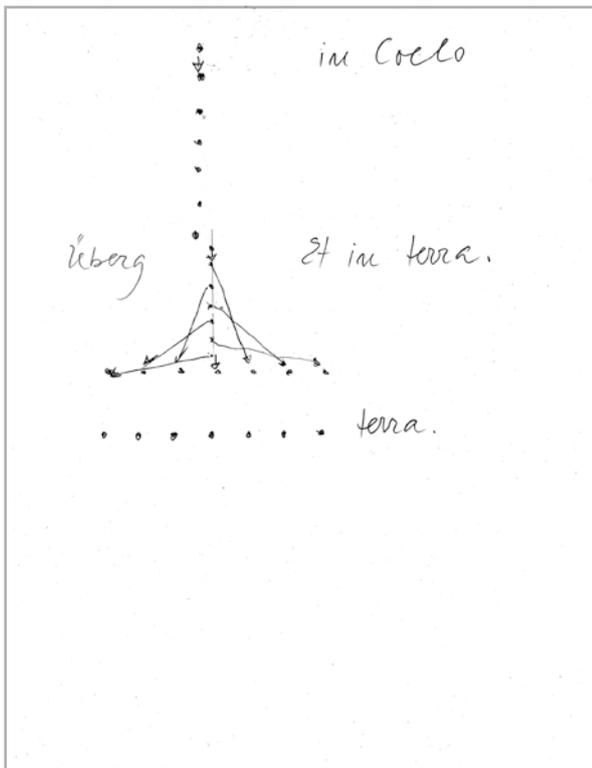
Ingrid Everwijn, Dornach
ingrid.everwijn@eurythmeum.ch

Carina Schmid, Dornach
carina.schmid@gmx.ch

Margrit Hitsch, Bern
Tel. +41 31 9217192

Miriam Sroka, Rheinfelden, Switzerland
miriam@sroka-mail.de





A Second Report from a Regional Working Group Within the Creative Speech Network based in Dornach

In March 2016 Agnes Zehnter wrote a report on the initiative to set up a Creative Speech Network in the last edition of the newsletter (www.netzwerk-sprachgestaltung). The following is a second report on the work of the regional group in Dornach that is more about the contents of our work together; one might describe this work as illuminating the 'golden ground' that accompanies this work. Our current working theme arose from this: it is to investigate the cosmic and etheric in creative speech, in exercises and texts in their forms and dynamics. We started with the following verse by Rudolf Steiner that he had given to Ita Wegman that can be found in German in CW 268:

What I speak using my physical body is appearance only. My aim is to speak from my etheric body in order to penetrate true reality:

1. *You spirits beneath the earth, press up against the soles of my feet. I shall step over you.*
2. *You spirits of moisture, stroke my skin. I shall push against you on all sides.*
3. *You spirits of the air, fill my inner being. I shall connect with you.*
4. *You spirits of warmth, give soul to my inner being. I shall live in you.*
5. *You spirits of light, imbue my inner being with spirit. I shall think with you.*
6. *You spirits of the chemical forces, lame my own forces. I shall overcome you.*
7. *You spirits of life, kill my life. I shall expect you at my death.*

Saying this, I am within my etheric body, and you colours, sounds, words of the etheric world, you may approach.

This verse is clearly a meditation but it should be spoken in such a way that the seven spiritual worlds of the etheric can be drawn from space. The verse becomes real in the process of speaking; that is what makes the verse special. Starting from our own investigations we have begun to build a solid background or foundation that will support the art of creative speech.

Unconscious art has had its day and therefore reached its end. Art inspired by spiritual science is at the beginning of its development, it is the art of the future.
(Rudolf Steiner, CW 132, 1911)

In the conversations in the whole group we have avoided theoretical journeys into the heights by trying out in practice what we had attempted to describe in words. On the other hand, we have done the opposite by attempting to describe in words what we have been giving artistic form to. How can we arrive at an experience of the etheric movement and form of any of the exercises and of the ways in which Rudolf and Marie Steiner introduced and taught them? What transformation of our thinking and practice is required if we want to move from the physical to the etheric? The early suggestions for improvement that Marie Steiner gave to her students still point to her search for such etheric movements in speech; below are some examples of the language she used:

Ursula Ostermai



After training in curative education, then creative speech and drama at the Goetheanum in 1970. Until 1989 private training and work with Dora Gutbrod; until 1979 artistic and pedagogical-therapeutic teaching practice. 1979-1989 teacher in the Dora Gutbrod Training for creative speech and speech therapy at the Goetheanum. 1989 demerger and took over the leadership of the Dora Gutbrod School for the Art of Speech in Dornach. From 2010 free-lance teaching, training and artistic projects. Founded the Network for Creative Speech in 2012.

www.netzwerk-sprachgestaltung.ch
ursula.ostermai@bluewin.ch

*Open up the thought
 Go through the door that turns
 Bring light into the tone
 Observe – connect - immerse
 Change the breathing
 Intone the consonants (e.g. i in l, a in r, oo in v)
 Step, swing, radiate as three speech movements in space, etc.*

The questions raised above are about the life of creative speech itself, its purpose, its essence. The questions do not only find their answers in artistic processes, in the watching of and listening to creative speech, but through penetrating what speech once was and what it has become up to today; because of this it was important to Rudolf Steiner throughout his life to carry out research into speaking and speech, and to give it new form as a new art.

See the true inner beginning of eurythmy and what is practised as the art of creative speech as an initiative that has come from initiates. We were driven to let the occult stream flow into art and so eurythmy came about, creative speech was formed and the aim is now to re-achieve what it had once achieved as rhythm, beat, etc. (CW 243, True & False Paths, 20 August 1924)

Practising creative speech is different if the speaker is aware of the source of this new art of speech. In 1925, in her time Marie Steiner forged a vast visionary and influential path for a new art with her work on eurythmy, creative speech and acting. The idea that speech has such potential, is so malleable, goes far beyond the art of the stage and so can also be applied to education, medicine, the threefold social order, the movement for religious renewal and the philosophy of spiritual activity. If we regard creative speech today in isolation, as if it were only intended for the stage, then the seed for renewal of speech cannot really work in the ways in which Rudolf Steiner intended:

*We need a new relationship to speech if humanity is to continue to evolve.
 (CW 281, The Art of Recitation and Declamation, 16.10.1920)*

As mentioned in the first report we have been working on three lectures given by Rudolf Steiner on the rhythmical system and the physiological conditions required for declamation and recitation (CW 281, The Art of Recitation and Declamation, 29.9., 6.10., 13.10.1920). This led us to discussions on the seventh lecture in the series on pastoral medicine (CW 318), and then further on, how to find cosmic nourishment via sense activities and how the light, sound and life ethers breathe out into human beings via the warmth ether, meet the intake of breath, connect with it, thus bringing about human soul life. We also discovered how the life of the soul dies into physical activity right down into the outbreak. While investigating these connections we found two further lectures by Rudolf Steiner on the mysteries of Ephesus in CW 232, given on December 2 1923 and in CW 233, held on December 27 1923.

Anyone approaching the words; “In the beginning was the Word (logos). And the Word (logos) was with God. And the Word (logos) was God” will be pointed towards an inner path that leads to the old temple of Diana of Ephesus.

The teachings in the mysteries pointed to what resounds within human speech. The pupils were warned to feel what was taking place in their own speech instrument while they were speaking, and they could perceive that something like warmth rose upwards in the direction of the head from the words, and that this warmth, this fire, grasped thoughts. Then there was a flowing movement downwards, something like the watery element, as if a secretion from the glands had poured into the human being, and human beings therefore use air to allow words to resound. But air transforms itself in the act of speaking into the next element, into fire, into warmth; it brings down thoughts from the heights of the head and then embodies them. Then the air again allowed something like a glandular secretion to drip down as water, as fluid; this was how words became an inner experience or sensation for human beings, so that when we speak we are dealing with three things, with air, with warmth and with water or fluid. This is how thoughts and feelings weave together when we speak and this was how pupils became aware of and lived into the cosmos:

study the secret of human beings in the small Word, in the micrologos, so that you become mature enough to sense the secret of the macrologos within yourself.

When the pupils entered the true mysteries, they heard: *Speak, o Man, and you reveal through*

yourself the coming into being of worlds. And when they left, the verse below warned them: The coming into being of worlds reveals itself through you, o Man, when you speak.

We have begun a search for traces; what we have been doing has led us so far to the sources of creative speech and eurythmy and therefore makes it possible for us to understand the numerous indications given by Rudolf Steiner in their contexts. We have now been able, for example, to connect to a place in the first lecture in the speech and drama cycle (CW 282) in which Rudolf Steiner mentioned that the phrase *In the beginning was the Word* was intended as a verb. In days long gone human beings felt and thought at the same time as they spoke, and that meant that they spoke inwardly. Speech was the treasure chest within human beings for feelings and thoughts. Now thoughts have ascended more to the I or Higher Self, speech has remained in the astral body and feelings have descended into the etheric body.

Rudolf Steiner summarised a further connection in the following meditation:

The human being who has disappeared into the gesture is resurrected in the activity of speaking.
(CW 282)

As with many other things, it had its origins in the times of the ancient mysteries, with which Rudolf Steiner repeatedly made connections when he gave new impulses for the development of creative speech, eurythmy and acting:

If, for example, a feeling needs to be heard, you will find in the poetry you are speaking the sounds l and r in the right place, for the sound r can be felt in the arms and hands and the sound l in the legs and feet. (CW 282)

The tenth lecture in Rudolf Steiner's Speech and Drama course has also been illuminating for our work:

...the mysterious transition from feeling to speech: the moral element stimulates speech in the same way as the physical stimulates feelings. Here, too, he was making a connection to ancient mystery wisdom: The aim was to pursue every presentation or performance right down to the impulses that enter human beings from the spiritual world and then to pursue these same spiritual impulses down to the material details, so that the performers were given vinegar or wormwood as a preparation for finding gestures.

The etheric body was the means by which feelings were aroused and then converted into moral qualities.

In lecture 17 in the same lecture cycle Rudolf Steiner again points to the earlier moments in the mysteries where pupils were able to perceive how the air or astral body independently took hold of the etheric body when a word was being formed. Anyone wanting to train in creative speech also needs to learn to feel how the interplay between the astral and the etheric bodies takes place as if it were independent activity within the speech organism. Rudolf Steiner speaks of a second human being within each of us that is released and lives in speech: if the following exercise – hoom, hum, hem, him - is bellowed out with unclear vowels the speaker can sense how the astral body 'picks up' or grasps the etheric body: empathy develops in h; the individual vowels – oo,u e, i - enable participation in empathy, in the m absorption takes place ; or, as Marie Steiner said, observe, connect, immerse.

We know from an anthroposophical understanding of the human being that our feeling life is carried by a rhythmical interplay between the airy and the watery elements in the human being. If the appropriate processes take place when breathing in, the formative forces of the etheric can form and shape, then absorb and empty space while breathing out. The spirit of thought, its purpose and its life, binds these forces into a form that brings movement into sounds and words, as Marie Steiner described:

Sounds are soundings organised by thoughts; these produce tones and the gestures that lie within them.

Besides what has been mentioned above we can understand every other indication given by Rudolf Steiner on speech and the options for forming and shaping speech in the three volumes in the collected works, CW 280, 281 and 282, as a reminder and renewal of ancient wisdom found in the mystery arts. Humanity knew about these things in the past and we have the opportunity to master

them again today. From the context of the exercises it is possible to recognise what the aims of each exercise are.

Thanks to Rudolf Steiner's spiritual research, we know that Aristotle was incarnated at Ephesus in the fifth century BC at the same time as his pupil Alexander the Great and that he was initiated into the mystery of the word. This was why he was able to set out the theory of tragedy, because from his memories of Ephesus he recognised how there lived an echo in the ancient Greek tragedies of what had lived at Ephesus: that catharsis or an inner cleansing took place by means of the terror and compassion aroused. Aristotle was revealing a piece of ancient mystery wisdom when he wrote of this. Rudolf Steiner spoke again about this ancient mystery wisdom in lecture 14 in the Speech and Drama course and added to what Aristotle had stated about comedy. The art of creative speech can give us the feeling today that we are connected to all of this; we can also experience its purpose now and in the future. We can also sense why Rudolf and Marie Steiner experienced that eurhythm and the speech work, born and renewed out of eurhythm, was and still is of such vital importance.

I have only mentioned a few exemplary aspects of the work we have done with the indications for the exercises in this report. The group will be continuing our work on this foundation and hope that we will soon manage to invite others to a working weekend devoted to this theme.

On the Three Steps Involved in the Forming of Speech: Experience – Gesture – Speech

Kurt Hendewerk (1900-1975), who played the eponymous hero in the very first production of Faust at the Goetheanum in 1938, led the speech chorus, and to whom Marie Steiner entrusted the responsibility for the continuation of her work after her death, was probably the speech teacher and master of the majority of my generation. Again and again he drew our attention to the three steps in the shaping of a piece of poetry in his classes:

He rediscovered this repeatedly, thanks to Marie Steiner's elemental power to form and shape the spoken word. Hendewerk had experienced, when he attended the course of lectures on speech and drama (Rudolf Steiner, Speech & Drama), how Rudolf Steiner both expounded and demonstrated these three steps in great detail. Has this way of working become a solid methodical approach among speech artists? The way we work can no longer be based in imitation, as was vital at the beginning, but we must seek for methods based in an anthroposophical understanding of the human being, which *each for himself in his own way* (Rudolf Steiner, Speech & Drama, p.409) can pursue.

But to pursue such a path or such methods means, as Rudolf Steiner set out in the speech and drama course, that

The genius of speech itself will receive speech artists as students if one follows the path led by the genius of speech. And upon that everything depends.

Rudolf Steiner, Speech & Drama, p.98

I will now try to sketch both paths, that of the speech artist and that of the genius of speech.

Experience:

If you take a work that is genuinely artistic, and therefore suitable for the application of creative speech, such as Goethe's Iphigenie auf Tauris (Iphigenia in Tauris) or Torquato Tasso, and one prepares it for recitation or to play the role on the stage, you will find yourself faced with a certain danger at the outset. The tendency is to ignore or jump over the feelings or emotional experience and to go straight to the more or less technical forming or shaping of the speech. It would, therefore, be a good idea to prepare in the following way, though there is not always time to do this because theatre life as we know it is lived on the run. Nevertheless, I can set out here how the ideal preparatory process might look. One should look for the essential elements in a fully versified piece of writing and then transform the verse back into prose, as Goethe did when he created the Roman verse form of Iphigenia from the prose version. This is what we should basically be doing with every poem that we want to speak and then really give ourselves over to the feelings and sensations that arise when we speak the prose version. After connecting our feelings with the essence of the poem, then comes the time to begin to shape it. Then one will find that feelings will be present quite instinctively, not only in the word but also in the shaped words, if one can use the forces that human beings have available for shaping or forming in the right way.

Rudolf Steiner, Speech & Drama, p.110

Gesture:

If we want to form, shape speech in such a way that it can be three-dimensional, sculpted on the one hand and musical on the other, then the first thing is to know how to bring gesture into speech... But there exists today complete chaos

Wilfried Hammacher



Born 14.4.1928 in Bonn. Waldorf pupil before and after the ban on Waldorf schools in Germany. Eurythmy training under Else Klink and Otto Wiemar at the Eurythmy Conservatorium in Köngen on Neckar. Training in creative speech at the Goetheanum under Kurt Hendewerk, Dora Gutbrod, Gertrud Redlich. Goetheanum Ensemble Group from 1959-1971. Founded and led the Novalis School for Creative Speech and Dramatic Art with his wife Silvia Hammacher-Voith, as well as the Novalis Stage in Stuttgart 1970-1995. Production of Faust I + II at the Goetheanum 2002-2004. Writings and poetry about and through Anthroposophy.

and uncertainty concerning the relationship between words and gestures. Rudolf Steiner, Speech & Drama, p.52

I showed you yesterday how the five Greek gymnastic exercises are founded on the relationship of human beings to the cosmos. Rudolf Steiner, Speech & Drama, p.52-3

Gesture does this, too:

Human beings are continually forming new relationships in gestures that arise out of their relationship to the cosmos; the gesture contains within it the dynamic, or human power or strength or energy. Rudolf Steiner, Speech & Drama, p.53

*Apart from the six **revelations of speech** that were taught as the **six shades or variations of speech** in the Greek mysteries, apart from these six **variations of the revelations** of speech, there are no others. Everything that is included under the name revelations of speech can be subsumed into one of these. And those who wish to raise their speaking into their consciousness, they need to try to study how these shades of feeling can be expressed in their speech.* Rudolf Steiner, Speech & Drama, p.55

Initially Rudolf Steiner spoke of

the certain definite capacities, the certain definite faculties, that speech can and should have. Rudolf Steiner, Speech & Drama, p.53

Then he named the six abilities or skills found in the second lecture. And later in the same lecture he said how

after studying the inner or soul nuance in the gesture, we must go on to consider how the gesture can be led back again to the word. Rudolf Steiner, Speech & Drama, p.57

The phrase Grundgebaerde (basic gesture) never appears here. It is used on p. 237 in the original German, in association with a stereotypical characterisation, of an idiot or a wise man, of an aunt or uncle. It is used, therefore, as a basic gesture for a character. The gestures, as they have arisen from the six nuances of formed speech are not the same thing at all. To use them with numbers such as the first, second or third gesture is killing them by making them into stereotypes. These gestures have been wrongly characterised for over 90 years and this needs to be changed!

Now it will, however, answer our purpose best if we do not at once proceed to a study of the spoken word but first prepare the ground with a study of gesture, and then afterwards link the word to the gesture. If we proceed in this way, then we may gradually develop a sense of what formed speech is; otherwise something arbitrary comes about if we start with words that have lost their gestures. But if we are clear that the genius of speech works through these six ways of speaking and we study this genius of speech when working with gestures, then we shall find that the way lies clear to return to words from gestures. Rudolf Steiner, Speech & Drama, p. 55

Speech:

The forming or shaping of speech begins when the actor ...has come right away from looking merely at the ideal significance associated with words and vibrates instead in a delicate sensitiveness to all that is contained in their sounds. And it is possible for the actor to gradually progress so far with his experience of individual sounds that syllables, too, begin to be filled with significance for him. Rudolf Steiner, Speech & Drama, p. 395

That means

...that whereas in the ordinary way, when they want to speak, human beings simply make use of their speech instrument, the actor has first to acquire what I might call an intimate kind of faculty for hearing that does not hear, an ear that hears silent speech. He must be able to hold the word in his soul, in his spirit, holding it there in its sequence of sounds, hearing in silence whole passages, whole monologues, dialogues, and so forth; in effect, speech has to become for him so objective that when he speaks, his speaking proceeds from what he hears with his soul. Rudolf Steiner, Speech & Drama, p. 399

I would advise you to pay special attention to entering literally into the sounds, literally growing into them. Be attentive to this distinct growing into them, so that you are aware that you speak every sound and raise every sound into consciousness. Rudolf Steiner, Creative Speech, p.46-47

For the spiritual does not speak in human words. The spiritual world goes only as far as the syllable...
Rudolf Steiner, Poetry & the Art of Speech, p. 231

Connecting Experience, Gesture and Speech

Experience is achieved by taking hold of the contents of a piece of artistic writing by thinking, picturing, imagining, empathising right into the elemental gestures of the piece.

The gesture, performed in silence and accompanied by a speaker, arises directly, immediately from the will into the feeling, right into the understanding:

What the actor speaks, we are to hear. What the actor does – with his facial expressions and his gestures – that, out of a certain instinct we are to understand. There, understanding is in place...
Rudolf Steiner, Speech & Drama, p.188-89

Speech opens to the will that can feel, to a thinking that can feel, as a mirror image of Imagination.

What I am anxious to particularly impress upon you is that if we are setting out to study the forming of words and sentences, we must take our start from gestures and then go back to see what qualities fullness, vibration, and so forth – rightly belong to the speaking of word and sentence.

For it is essential that we should get to know speech objectively, that we should make ourselves acquainted with the activity of the genius of speech. We can only do this by looking first at gesture and then following gesture right into the intoning of the single sounds.
Rudolf Steiner, Speech & Drama, p.60

*We have all this time been approaching a profound truth that we can receive from the Mysteries concerning speech, and that we shall do well to inscribe in our hearts. It has not been handed down as a tradition, for it was never explicitly stated; it comes to us nonetheless as a heritage from the time of the mysteries. It is a truth on which we should meditate deeply and often, if we are seriously to practise the art of speech, and then also meditate upon all that will reveal itself further as a result of the meditation. In gesture lives the human being; there, in the gesture, is man himself. The gesture disappears into the speaking. When the word is intoned, then in the word man appears again, gesture-making man. When man speaks, we find in his speaking the whole human being, if he knows how to form his speaking, that is. Let us then receive, as a heritage from those times when speech was still part of the content of the mysteries, this truth: **Man, who has disappeared in the gesture, rises again in the spoken word.*** Rudolf Steiner, Speech & Drama, p.63

Rudolf Steiner expanded on these three steps as applied to eurhythmy in the following way:

Consider, dear friends, a poem living in your soul. When you have entirely identified inwardly with this poem, and have absorbed it to such an extent and so strongly that you no longer need words but have only feelings and can experience these feelings in your soul, then you are living in Intuition. Then let us assume that you recite or declaim the poem. You endeavour in the vowel sounds, in the harmonies, in the rhythm, in the movement of the consonants, in tempo, beat, and so on, to express in speech through recitation or declamation what lies in those feelings. What you experience when doing this is Inspiration. This element of Inspiration takes what purely lives in the soul, where it is localised in the nervous system, and pushes it down into larynx, palate, and so on.

Finally, let this sink down into your limbs,

– and this process includes the individual gestures for the six speech shades or variations of speech –
so that in your own creation of form through movement you express what lies in speech; then, in the poem developed in eurhythmy, you have the third element, Imagination. In the picture of the descent of world evolution down to the human being, you have that scale that human beings have to re-ascend, from Imagination through Inspiration to Intuition. In the poem transformed into eurhythmy you have Imagination; in the recitation and declamation you have Inspiration as a picture; and in the entirely inward experience of the poem, in which there is no need to open your mouth because your experience is totally inward and you have utterly identified with it and have become one with it, in this you have Intuition. Rudolf Steiner, The Christmas Conference, p.35-36

On January 20 1910 Rudolf Steiner held a lecture on the theme of language and spiritual science; immediately prior to this he had spoken for the first time on the return of Christ in the etheric, and

he continued speaking on the same theme in Stockholm on January 12 1910 and in Karlsruhe, on January 25 1910, the same day on which St. Paul's conversion is celebrated. The premiere of his play *The Portal of Initiation* followed on August 15 1910: this is the first piece of artistic writing in Western literature in which the sounds became vessels that carried thoughts again.

The genius of language and speech, the creator of human language and speech and its physical organisation is a spirit of form, one of the Elohim that made the sacrifice on the Sun stage of earthly evolution to remain at the level of the archangels until they achieved their humanity on the Sun and had reached the stage of the angels on the Moon. This was undertaken in order for these spirits to become archangels on the earth, those that carry responsibility for languages and folk souls.

Rudolf Steiner, *The Mission of Folk Souls*, Lecture 2

The Logos laid down the seed of the human being - the being of words - on ancient Saturn; it was given life on ancient Sun and soul light on ancient Moon, and was then created as human beings that had the gift of speaking words on the Earth. Before the 'I' was enkindled by the spirits of form or the Elohim within human beings, the genius of language created the larynx within human beings in the element of air; this contained within it the instruments for speaking and singing.

Rudolf Steiner, *Spiritual Science and Speech*

The genius of speech - or the spirit of the air - placed the ability to speak in the human larynx, created in the element of air; later this made the human body more solid, working down into the watery and the mineral forms of the body; the consonants gave the physical body the capacity to imitate the outer world, the vowels the inner world; the after-sounding of the sounds or the symbolism as known from dreams, in metaphors corresponding to outer impressions – a capacity that later evolved into poetic images - was placed in the etheric body; the ability to let the subjective element pour into and fill the tone in the astral body.

The 'I' does not contribute to any of this. When language and speech was created and developed it was not done in the manner of the I living within human beings today....As little as we can expect of imitation that it corresponds to or echoes reality, as little can we expect that language and speech imitates what it intends to represent.... Before human beings became spirits with self-awareness as we understand this today, there was an artist active within us that worked as a spirit of speech ... We are looking into an unconscious activity and feel that there is something in this that has created the speaking human being as a work of art....We therefore need to understand speech as a work of art... We need to understand with our artistic sensibilities what is at work within the core of the human being as the spirit of speech and language... Rudolf Steiner, *Spiritual Science and Speech*

The intellectual, materialistic thought does not have the ability to take hold of the poetic experience of sound, but:

Spiritual science will be able to conquer the super-sensible worlds with the help of thinking, will acquire the ability to pour thoughts into sound images so that the way we speak can again become a means of communicating what the soul sees in those super-sensible worlds.

Rudolf Steiner, *Spiritual Science and Speech*

In its true form, poetry is a reflection of the imagination of the reality of the spirit.

In an as yet untranslated lecture given on January 3 1920 Rudolf Steiner explained

We speak with the will,and we accompany this speaking with the images and pictures which we are accustomed to connecting with those expressions of will. Thinking became a 'parallel event'.

This accompanies the development of sounds. That is why formed, shaped and ensouled speech requires us to dive down with our experiences into the depths of the will in the gesture so that in the speech the meditation given in the second lecture of the speech and drama course -

Man, who has disappeared in the gesture, rises again in the spoken word. – can become reality.

As Rudolf Steiner stated on December 27 1910 in the lecture cycle on occult history, in the sixth century BC, as an initiate in the Greek mysteries of Orpheus in what was then Phoenicia (today it is in Syria), the individuality of Marie Steiner initiated a pupil by the name of Pherecydes of Syros. Ancient clairvoyant faculties had been evident in Pherecydes' writings, of which there were glimpses of imagery in his poetry; on the other hand, these same writings were lit up by the future language

of thought, the language of philosophy. In those days the initiate separated speech and thought; Marie Steiner reconnected the thought with the sound in all the work that she did with artistic speech. She did this in collaboration with the genius of speech, as Rudolf Steiner revealed to her through his spiritual research. Rudolf Steiner indicated this on February 1 1925:

...that Marie Steiner inaugurated the art of recitation at the beginning of the anthroposophical movement as soon as Rudolf Steiner first made the suggestion.
Rudolf Steiner, untranslated lecture in CW 260a.

The art of formed speech came to a first culmination in Munich in 1910, when Marie Steiner allowed the poetry in the seventh scene in *The Portal of Initiation* to sound: this is where the poetry reconnects thoughts with sounds, indeed, the poetry has been written and created not out of the thought but entirely out of the sounds. The living forces within the words gave birth to both eurythmy and the architectural forms of the first Goetheanum with all their metamorphoses. Marie Steiner's being and her work with the spoken word gave essential inspiration to the birth of both initiatives.

We can now look back on two impulses that have had an effect on world history. We no longer have an example to guide us. What remains for us to do is to use the path of the spirit of speech and language with its three steps,

each for himself in his own way. Rudolf Steiner, *Speech & Drama*, p. 409

The First Training in Speech and Dramatic Art at the Goetheanum

Jürg Schmied



Born 1957 in Switzerland. Studied speech and drama at the Marie Steiner School of Speech and Drama with Dr. J. W. Ernst. Studied philosophy, German language & literature and Greek at the University of Basel.

Acts, directs and works in theatre in education. Published poetry and essays.

Speech therapist at the Lahnhoeh Clinic for psycho-somatic illnesses in Lahnstein, Germany, since September 2012.

Notes

[1] Marie Steiner, letter to Hertha Louise Suelzer, April 10 1931.

[2] Signed by Marie Steiner with the heading Section for the Performing Arts, Dornach, June 3 1933.

[3] Marie Steiner, letter to Hertha Louise Suelzer, February 2 1933, unpublished, in the Ernst family archive.

[4] Cf. J.W. Ernst, Marie Steiners Sprachgestaltung – Ein Lebensbild aus Miterleben (Marie Steiner & Creative Speech: A Biography from Personal Experience), in From the Marie Steiner School for Speech and Dramatic Art, ed. Jürg Schmied, manuscript, 2nd expanded edition, 2009

[5] Marie Steiner, letter to Hertha Louise Suelzer, Dornach, 22nd November 1937, unpublished

A contribution to the history of the art of Creative Speech by Joerg Schmied in collaboration with Dorothea Ernst

A lecture given at the Conference for Creative Speech in Therapy and Education in 2015

Marie Steiner inaugurated the art of Sprachgestaltung or creative speech in collaboration with Rudolf Steiner. Its beginnings now lie more than a hundred years behind us. What does this initiative mean? How has it developed? How can this initiative inspire us today? And what did Marie Steiner herself do to ensure the continuing existence of the anthroposophical art of speech and its further development in the generations that followed?

The first school for actors and speech artists - founded by Marie Steiner at the Goetheanum in 1946 with Hertha Louise Ernst-Zuelzer and Dr. Johann Wolfgang Ernst as its first principals - provides an answer to this. It is a piece of the history of this art that has almost been forgotten.

Rudolf Steiner challenges us to look at history as something that could have happened. For further developments to be possible we need to know the ground on which we are currently standing. This lecture intends to contribute to fulfilling that need.

To begin with, some of you will be wondering who these two principals, who Marie Steiner considered proficient enough to pass on the method to others, are?

Hertha Louise Ernst-Zuelzer was born in Berlin in 1904. She grew up in an extremely musical family in which the most famous conductors, performers and composers were regular visitors. Her grandmother was Louise Wolff, who ran the concert agency named Wolff and Sachs, was founder of the Berlin Philharmonic Orchestra and a central figure and supporter of the musical and cultural life of Berlin. It was her concert agency that organised the public lectures held by Rudolf Steiner in the city.

Originally Hertha Louise wanted to study singing. However, she attended an evening of recitation presented by Marie Steiner in Dornach at Christmas 1924, changed her plans and at the age of twenty began to train under Marie Steiner. She was highly gifted and so Marie Steiner took the unusual step of giving her individual tuition.

The following response given by Marie Steiner to Madame Rihouët-Coroze in Paris, when she wrote to ask whether Weinberg or some other actor might be able to bring demonstrations and also possibly teach the French for a few hours, speaks for the artistic maturity of her student: *I said that I had no-one who would be able to do it and added that perhaps Ms. Suelzer might have been able to, but that she was no longer there.*^[1]

As the first and possibly only individual to receive such a qualification, Hertha Louise was awarded a certificate in 1933, giving her permission to train others.^[2]

In 1933 Marie Steiner asked her to start a training and to develop an acting ensemble in the Goethe Hall in Munich; in the letter to her pupil she then added the following: *If we had enough young students I would love to start a creative speech school in Munich. Let us attempt with courage and the willingness to make sacrifices to do what has become by virtue of the resistance to it, as good as impossible: to save the German language, so that it may become the art form of the future.*^[3]

For political reasons Hertha Louise Zuelzer moved to Vienna a year later and met Johann Wolfgang Ernst there, an Austrian six years younger than herself. He was writing his Ph.D. in philology at the time; Marie Steiner had sent him to Hertha Louise with a little parcel and her best wishes.

Accompanied by his mother, **Johann Wolfgang Ernst** first attended a lecture given by Rudolf Steiner, followed by a eurythmy performance for which Marie Steiner was reciting, as a twelve-year-old. His mother introduced him to Rudolf Steiner and asked him to suggest what education would be right for him. Rudolf Steiner recommended the Waldorf school in Stuttgart.

The son of a teacher, Johann Wolfgang had grown up in a completely isolated mountain village called Annaberg near St. Poelten in Austria, but moved to Stuttgart on his own. At the age of 14 he found himself a room and from then on lived a student life. He spent his summer holidays in Dornach, where his mother was then living, and in 1929 started to work in his semester breaks as a stage hand at the Goetheanum.

The following dilemma arose while Wolfgang Ernst was unwittingly becoming a speech student as he listened to Marie Steiner at work. Marie Steiner trained the actors as she rehearsed, so the training took place on the stage and was at the centre of rehearsals. She demonstrated, the students did their best to imitate her, but in contrast to the stage hands, they were permanently under pressure. Ernst listened to her work more and more attentively until he came to the conclusion that Marie Steiner's art was of a very high quality. But he also realised that the mistress of this art would not survive if someone did not recognise what she was doing and how she was doing it.^[4] Ernst started to ask questions about teaching methods.

This insight was the basis of the collaborative work that then began with Hertha Louise Zuelzer in Vienna. Ernst was watching a rehearsal in which she was involved and she asked him what his impressions were. When he shared them, she leapt up and cried, You can actually hear! Please correct me! This was the beginning of an intensive, adventurous, journey of discovery and research that lasted a lifetime, in service to Marie Steiner.

In order to be able to make this intention a reality they moved back to Dornach. The plans had been to move in 1938, at Easter. But in November 1937 Marie Steiner wrote them a letter in which she stated that the move would be best undertaken at the beginning of 1938,^[5] so they did their best to move back as quickly as possible. Just a few days after they arrived in Switzerland the Nazis marched into Vienna: Marie Steiner's call had saved their lives because Hertha had been born into a Jewish family. Her father, who was a doctor, emigrated to the USA while her mother was sent to the concentration camp at Theresienstadt with her second husband; both survived.

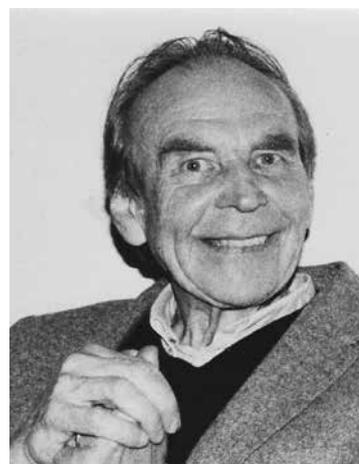
So they returned to Dornach, where all their colleagues and peers had already settled in and made themselves comfortable.

Marie Steiner observed what the two were doing. She asked them to show and explain to her what they had discovered. She obviously found the results convincing and so passed on the directorship of the school that was about to be opened to Hertha Louise and Johann Wolfgang Ernst.

Marie Steiner found herself in a position that she described to Johann Wolfgang Ernst in the following way: *My artistic mission has failed because I have not been*



Hertha Louise Ernst-Zuelzer
(1904 – 1974)



Johann Wolfgang Ernst
(1910 – 1986)



Hertha Louise Zuelzer as Elisabeth I in Schiller's *Mary Stuart* on the Goetheanum stage

able to awaken my students' etheric bodies and therefore stimulate moral impulses in them.

Ernst replied that he did not think it possible for her immense efforts and extraordinary work to have been in vain; he added that he thought the fruits of those efforts would appear in future generations of speech artists. [6]

This conversation may have given Marie Steiner further motivation to set up the training and to ask both Hertha Louise and Johann Wolfgang to be principals of the school.

In the conversations that took place prior to the founding of the training, Hertha Louise Ernst-Zuelzer made the following conditions:

"The training had to be a training in the art of acting at the same time." Marie Steiner's response was to agree by saying "Yes, thank God!"

"She needed to have freedom in her teaching methods."

"Marie Steiner needed initially to be its patron until the training had found its feet."

Marie Steiner agreed whole-heartedly to all three conditions.^[7] She then added: *But I hope and trust that it will not take another twenty years until there are some individuals with skills.*

She then asked Hertha Louise Suelzer to take on a new aspect of the work with the speech chorus: *I have created a spiritual speech chorus. Now it needs to become human.*

At a meeting Marie Steiner informed the entire Section that she was about to start a training. Her presence silenced those present, but afterwards a delegation was sent to inform her that every single person present was against the initiative. Marie Steiner then asked Hertha Louise Suelzer-Ernst what she thought about the situation and she replied: *If you, Dr. Steiner, support me, I will nevertheless try it, and hope that the others gradually change their minds when they experience the value of the work.* ^[8]

The training started with five students.^[9] Classes were first held in the Goetheanum, later in Rudolf Steiner Halde. The background to the growth and development of this work was the conflict in the General Council of the Anthroposophical Society, which consisted at the time of Günther Wachsmuth, Albert Steffen and Marie Steiner. Human problems also arose, even under the patronage of Marie Steiner.

After Marie Steiner's death on December 27 1948 Kurt Hendewerk spoke clearly and simply at a Section meeting: *Marie Steiner has now passed away, and that simplifies matters.*

However, this statement led to Hertha Louise and Johann Wolfgang Ernst leaving the meeting; the stage manager of the Goetheanum Stage at the time followed them.

The training moved away from Dornach in 1950 and was only able to continue thanks to the generosity of a Russian entrepreneur living in England, Yevgenia Gourvitch. She had asked Marie Steiner how she could best support the movement; Marie Steiner's answer was the following: *The training run by the Ernsts is my last and only hope.*

The entire training and all the students moved to Malsch, close to Karlsruhe, Germany. This was the starting point for their first bigger tour of Germany. The production they toured with was Antigone, which had been specifically retranslated by Johann Wolfgang Ernst for this purpose.

It travelled from Chiemsee in the south of Germany to Oldenburg in the north, performing in schools, regional theatres and cultural centres. Their successes were very motivating.

Notes:

[6] J.W. Ernst, in a document *Mein Zeugnis (My Testament)*, September 8 1984, in the Ernst family archive. This statement can be found expressed in a similar way in a letter written by Marie Steiner to Richard Dürich, June 24 1948.

[7] J.W. Ernst, recorded in a conversation with Jürg Schmied, Malsch, May 31 1979

[8] Recorded in a conversation, cf. note v

[9] The students were Beatrice Albrecht, Paul Theodor von Baravalle, Stella Harvey, Sonja Schweigler and Nora Vengust. Ruth Heigel had registered and been accepted as a student.

One of the first reviews praised the performance: *Last night's performance of Antigone was a delight from the perspective of the artistic speech... The sound of the cultivated speech had beauty, subtle finesse and inwardness; the rhythmical gestures, the elegance of the movements and the spoken word were united to a rare degree of perfection.* (Groß-Gerau, March 4 1950)

They were able to enjoy several very intense and successful years of work with open air productions in the courtyard at Callenberg Castle in Coburg and on extensive tours.

Medea, Oedipus, and The Eumenides in Ernst's own translations were added to the repertoire, alongside Antigone, Molière, Nestroy, fairy tale productions and a play about Mary. There were also numerous lectures and evenings of poetry recital.

By the end of the 1950s Hertha Louise Ernst was suffering from exhaustion and became ill: her resources had run out. The training then became much more modest; a handful of students in the higher classes were taught irregularly, while Johann Wolfgang Ernst took care of his wife with great devotion and spent the rest of his time undertaking basic research on one of Plato's dialogues, Ion, and working on translations and other academic projects. Hertha Louise Ernst-Zuelzer died in 1974.

The training was restarted in 1975/6 with a number of students in Malsch, near Karlsruhe, Germany. At this time many new methods and approaches were developed that led to new results.

Studies in Listening, Their Foundations and the Results

The results of studies in listening to Marie Steiner's rehearsal work and the discoveries made in matters relating to teaching methods can only be indicated here. Marie Steiner's art has faded. It lived as a capacity in individuals. How can the anthroposophical art of speech continue in a living and productive way? The law of everything that lives is that it can only emerge out of something that is living. According to Rudolf Steiner the law of spiritual economy states that it is impossible for a spiritual fact to be discovered more than once unless the information is passed on again by the person who originally found it using normal channels.

This is the law that is the foundation of universal brotherhood in the spiritual world for all eternity.^[10]

The main discovery that Ernst made was of the syllabe, or the syllable. Syllabe means in ancient Greek gathering together or summary. It is to be understood as an audible phenomenon that is the sounding together of the polarity of light and dark tones, which creates the dynamic, colour and plasticity of language. This means listening to the movement of the sounds and of the language, to the melos and rhythmos and what lives within each: the logos. Meaning is then not intellectual or abstract but spirit, specific and experienceable! The inner, audible gesture was observed, researched methodically and worked on until it became the most important instrument in the work of the training. A further most important instrument that Ernst discovered was dipody, a way of shaping text rhythmically that allows the speaker to differentiate between the diverse metrical phenomena found in poetry without requiring a beating out of the beat or a prosaic flattening of the poetry.^[11]

Rudolf Steiner summarised his perspective on speech in a number of places by saying that *the whole human being is speech*. Speaking human beings are present not only when they speak but also when they listen. If one learns through listening, as Johann Wolfgang was able to develop from Marie Steiner's Sprachgestaltung or creative speech, then this in turn becomes art. Reflecting on this art creates both awareness and an understanding of teaching methods. To be awake within living experiences is nothing other than *the art of being* – or becoming - a human being: living *anthroposophy*.



Sophocles' King Oedipus

J.W. Ernst as Oedipus, H.L. Ernst as Jocasta

Notes:

[10] Rudolf Steiner, lecture in Budapest, June 4 1909, CW 109.

[11] Cf. J. W. Ernst, Marie Steiners Sprachgestaltung – Ein Lebensbild aus Miterleben (Marie Steiner & Creative Speech: a Biography written from Personal Experience) from the Marie Steiner Training for the Arts of Creative Speech and Drama, ed. Juerg Schmied, manuscript, 2nd expanded edition, 2009.

Silence: A Valuable Commodity

Reinhild Brass



Taught music to children with special needs, then founded the Widar School in Wattenscheid, Germany, where she worked as a class and music teacher. She became a member of faculty at the Institut für Waldorfpädagogik Witten/Annen (Institute for Waldorf Education Witten/Annen, Germany); she was founder of the Institut für Audiopädie (Institute for Audio-Education) in Witten, Germany and in Yokohama, Japan; now the Zentrum für Hörkunst (Centre for The Art of Listening) in Witten, Germany, and Audiopädie in South Korea, China and Taiwan.

Happy, reflective, moved, hard-working, delighted, refreshing, illuminating, peaceful, glowing, clever, blessed, active, hidden, effective: all these wonderful words can be combined with the words 'quietly' or 'silently'.

They can also all be found in the German dictionary compiled by the brothers Grimm. At the time in which they lived there was an excess of silence. Silence was the background to every activity, there was no such thing as noise caused by machines, there were no cars, no aeroplanes, no chainsaws, no electric toothbrushes. One can indeed feel that in these words with silence in them that they contain a different sense of time, they are evidence of a slower-paced feeling for life. There is no haste in these words. They calm, they slow down. They are reminders of a long distant state of stillness and silence.

Where has this stillness fled to? Has it simply disappeared in silence or is it still quietly active? Who still recognises silence, who perceives it consciously?

When the Grimm brothers were alive, quietness or silence was part of everyday life, just as today noise has become the norm. Our ears are the part of our body most exposed to the excessive sensory impressions around us. We cannot close them, after all. Even if we press them closed, bass sounds or the dull ones coming from machines still get through; even when we are asleep we are able to hear a sudden sound and it can wake us up. The ears are only the entrance, as Rudolf Steiner calls them, they are organs of reflection in *The Inner Nature of Music and the Experience of Tone*, a lecture held on 8 March 1923 in Stuttgart. We can no longer describe our experience of walking around a city centre or rushing through a department store as quietly active or quietly satisfied. And yet quietness does still exist. Human beings need it; it is as much a human need as eating or drinking. Without it we become ill, and we have become accustomed to switching off our attention when we are not particularly interested in something, it is as if this is our antidote to the high sound levels that are continually around us. But there is a price to pay: this way of protecting ourselves has become such a strong habit that we are barely able to give appropriate attention to those conversations or other things that do actually interest us, that are matters for our concern. But fleeing into one's own continually changing world of thoughts and fantasies does not help to create quietness or peace. The absence of quiet leads to a dullness with which heightened external activity is in competition, and in the long-term this is not a healthy state in which to find oneself.

Distraction and dullness create a pseudo-quiet. When we do not listen, we destroy the space for stillness and quiet. We could also add, as Paul Virilio has, a French philosopher and critic of the media society: racing ahead yet standing on the spot, which is the way we live today, still creates passivity at a very high speed. Absence of quiet lames inner activity but awakens the impression of being permanently active. All this is illusion!

For this is the wonderful thing about hearing: we can of course not shut out noise entirely but we can switch off, and we can choose to listen again whenever we want. Hearing is a matter of consciousness when the ears are in a healthy

state. This means that schooling one's consciousness can reawaken one's listening capacities.

Anne D. Leclair has described her search for stillness and quiet in her book *Die Entdeckung des Schweigens – Vom Glück der Stille, in einer Welt, die den Mund nicht mehr hält*, Munich 2009. (The Discovery of Silence: the Pleasure of Quietness in a World That Can No Longer Keep Quiet.) She decided to spend one day a fortnight in silence and has described her experiences in the book. The first discovery she made was that our hearing is directed into the outer world throughout our life, and that it is equally important to direct it to our individual inner world. To experience quiet, I have to keep quiet and discover how to listen! Audiopädie, or audio education, was not needed a hundred years ago. But now that silence has disappeared and the ability to listen, too, as a consequence, we also need a new art, the art of listening and of stillness.

Can I discover the depths of quiet when I listen? I cannot touch or grasp it; I cannot smell it; I can only see it to a very limited degree. Or can I? There are quiet situations and deserted places where one can see the quiet. I have been living for some time now on the edge of a deserted park. Nobody goes there, and I look out on a large stone sculpture standing between tall trees; I can see fallen apples, dead leaves in the field: all this is evidence of stillness. There is indeed no emptiness, nothing is missing here in the natural world. When I look at all this, it radiates peace and quiet. When I empathise with what I am looking at and what I am hearing, they can merge into one and reveal to me the quiet.

Can I create this quiet within me – the quiet that I have seen in the outer world – and continue to search for it within myself? In what ways can we create this inner space of quietness? We can certainly create it in prayer and in meditation but certain work experiences can also lead to this experience. After seeing a good piece of theatre, after attending a poetry reading, or after anything that leaves an impression on the soul, it is also possible to allow this quiet to be present. And of course the same thing can happen after a sound experience.

The HörRaum (The Listening Space) in Witten that is a sound space at the same time, in which sound can transform into stillness, is a space in which people can practise perceiving, creating, penetrating, holding and enjoying stillness. In the Listening Space many different instruments sound, one after the other, such as tam-tams made of iron and bronze, gongs, quartz glass, water, stones, glass, shells, stringed instruments, as well as various types of wood, triangles and cymbals. One sound is played over a longer period of time so that the listeners, sitting or lying comfortably as they listen, can immerse themselves into the different qualities of the sounds. Listening becomes a listening in to each sound for a long while.

This is no concert in the normal sense of the word; it is a listening time in which listeners can listen in to and enter the depths of the sound undisturbed. The experience becomes the story or biography of a sound. The art is now to hold on to one's consciousness, not to enter the sound so intensely that one falls asleep, but to direct one's attention towards the movements that arise within the sound without judgement or intentionality. The deeper one can be present within this unstructured sea of sound in utter wakefulness the stronger the quality of stillness is that follows. This is why any study of listening is a schooling of consciousness at the same time.

We are moving within the realm of the pure etheric when we encounter a sound; one can therefore experience that every sound had a sound before and a sound after the sound, a pre- or a post-sound. The quiet before a sound is open expectation and the quiet after the sound is an accompaniment, an after-echo, a farewell, an observation of how the sound fades away. Every sound has its own timing as does every human being, for example, the sound of wood fades more quickly than that of a tam-tam. It is immediately understandable that the aftersound determines the quality of the silence that follows, and this can be perceived in time: it is not unending, it has a beginning and an end, too. When my ability to focus comes to an end the stillness also ends. If I have had a strong enough experience in the first place I can even summon it up again. I can hold it in the background, I can speak and still remain in the stillness. It arises in the space around me, but then moves in to my inner listening space. I can search for it there. Stillness surrounds me, it is like a personal place of power. I alone can actively create this space. The more I do it, the more strongly the stillness is preserved in my everyday life. Then I can find myself in the noisiest of surroundings but do not lose my connection to this inner listening space.

If I achieve this stillness, I have crossed a threshold beyond which stillness exists beyond time and

space. In his book *Sound is Life*, published in Munich in 2008, Daniel Barenboim wrote that sound transforms into stillness. But for there to be silence, something must have sounded first, something must have been there in order for the space to open. This is a new space that can be entered through the gate of stillness. Stillness is in fact the gate beyond which the space of stillness can then only open.

Noise is a necessity, so to speak, that enables us to long for stillness and quiet; it starts us off in search of the opposite. Craft belongs to art as noise belongs to stillness.

In order not to be drowned by the violence of noise we need the art of listening, an art of stillness. The energy for life of which noise deprives us can grow anew out of this space of stillness.

Experiences with Puppets: The Temperaments as Aids to Individual Development

'Confound it! My temperament has run away with me...:'

That is how an apology for an angry outburst might sound. What is it that takes over in that moment, that I could not control? We all have experience of the moment when we do or say something that we afterwards regret. If only we had been in control we could have avoided it. This applies not only to outbursts of anger; things left undone, over-quick responses, delays in doing things and more, make up what we wish we had not done, depending on our temperament. There is indeed such a thing as a temperament that is at work within each of us.

But why do we have such a troublemaker within us? Do we need it? The temperaments are not only trouble-makers, their particular strengths can be equally helpful, and if one remains in charge and works on and transforms the individual temperament – the choleric, the sanguine, the phlegmatic or the melancholic – one emerges stronger, freer and relieved from the encounter. Obviously, a temperament can help us in our individual development but what and who are these mysterious beings that can both help and hinder our development?

Rudolf Steiner spoke frequently about the temperaments, also giving explanations. He made the assumption that as beings, human beings have two origins: on the one hand they have an eternal individuality that reincarnates again and again over the course of time, and on the other, individuals are the children of their parents and their ancestors, with all their own inherited traits. These two streams, the eternal and the temporal, are unified at every human being's birth and must find ways to understand and work with each other.

'And we can nevertheless see some things that whole groups of human beings have in common in the vast space between what is called general human nature and what we encounter in every individual human being. Those human characteristics that are generally called the human temperaments belong...to what all human beings have in common.'

'Between these two - between what we bring with us from an earlier life and what defines us as our family and our ancestors - there is a link, something that at the same time bears general characteristics but which is still able to individualise. What lies between the line of inheritance and the line that represents our individuality is expressed in the word temperament. In what we meet in the human temperament we have something like a physiognomy of who we are in our most inward individuality... The human temperament stands right between what we bring with us as individuals and what has its origins in the line of inheritance. The temperaments balance the eternal and the temporal.

If we remind ourselves of these things, we will see that there are extraordinarily significant implications for our practical, everyday life if we undertake work with and on our individual temperament.^[2]

These and other considerations were completely alien to me at the time when Lioba Reinardy, a eurythmist at Jean Paul School for children with special needs

Elke Blattmann



Born 1934, in Hamburg, third of seven children. Discovered puppets at early age from her mother; puppet performances on birthdays. Goldsmith apprenticeship, university-entrance at night school, German language and literature degree, social work experience with young people and parishioners, nursing in psychiatry. Studied for 2 years at the Priest Seminar in Stuttgart, then teacher training in Mannheim. 1971 founded the Mannheimer Maerchenbuehne (The Mannheim Fairy Tale Puppet Theatre) still active today: Schloss Hamborn Grimm Brothers Puppet Theatre. Twelve years teaching special needs in Kassel. Seven years nursing and cultural activities at the Rehabilitation Clinic, Schloss Hamborn.

in Kassel where I was working as a class teacher, suggested that I make the temperaments as glove puppets. I immediately agreed and sculpted the four temperaments as puppets, using the method developed by Kathrin Belvedere, a Swiss puppeteer. I also sculpted Caspar, in whom all temperaments are united.

All this happened in 1986. Fifteen years prior to this I had set up a glove puppet theatre in Mannheim (The Mannheim Fairy Tale Theatre) in which we performed fairy tales in the original wording. Shortly after this my character Fridolin, a kind of Caspar for children, took to the stage with his ensemble.



Bobko, Bemmo, Fritzli und Adalbert

And then Bobko, the choleric, Bemmo, the phlegmatic, Fritzli, the sanguine and Adalbert, the melancholic, in other words, the temperament puppets, joined him.

The Puppets at School

I began to use the puppets in the classroom with my class three children and they soon became indispensable teaching aids.

I discovered the first time that I took them into the classroom how effective the encounters were with these four fellows and described the experiences in the school newsletter:

Bobko had hardly emerged from behind my desk when the children jumped up and went for him, shaking their fists. 'Watch it, you! I am stronger than you! Stop showing off!'

Bobko did not need to say a word, a few explosive movements were enough. The children were furious. They stuck their chins out and were ready to bang their foreheads together with Bobko.

It was quite different whenever Bemmo slowly appeared behind my desk. The children watched with wide eyes and sat completely still. Suddenly one child put his feet up on his desk and all the others followed his example. The children are rarely as quiet as they were then. They stretched and made themselves comfortable, then folded their arms. Bemmo enjoyed this and said thoughtfully, 'That is how I like sitting, too. I only take my feet off the desk when a meal arrives.'

The children positively quivered, on the other hand, whenever Fritzli appeared. He was disruptive and lacked concentration, and whenever I wanted to read a story aloud when Fritzli was on my hand he distracted me constantly because his attention span did not last more than a few seconds or minutes. This was too much for the children and they reprimanded him. Fritzli's reply was, 'If you go on rocking backwards and forwards on your chairs I'll keep doing it, too! The rocking stopped immediately.

Whenever Adalbert the melancholic appeared, all the children came quietly to the front. Before he had said a word they began to stroke him and comfort him. 'You don't need to be so sad! You can do it! It not as bad as it seems! Aren't you handsome!' The children only said this to him.

The children slipped into each of the temperaments straight away and acted them out. I used the puppets to transform noisy and disruptive moments and outbursts of anger in the classroom. When Bobko was having a tantrum, the angry children began to laugh at their own explosions.^[2]

Occasionally the children were allowed to play with the glove puppets themselves. Which puppet an individual child chose always amazed me: the most uncontrolled chose the melancholic puppet, the quiet, shy girl chose the choleric, and

Notes:

[1]Rudolf Steiner, Das Geheimnis der Temperamente (The Secret of Human Temperaments), compiled by C. Englert-Faye from several lectures, Zbinden Publishers, Basel, 1985.

[2]Newsletter, Jean Paul School, Christmas, 1988

[3]Rudolf Steiner, Cf. note 1

they slipped into the characters remarkably well.

But the puppets did not only have a positive effect on the children's behaviour, they were also invaluable in subject lessons:

In arithmetic lessons no-one could add up as well as Bemmo.

Fritzli loved the way the numbers grew in size so rapidly in multiplication, while Adalbert was unhappy because everything always diminished.

And Bobko was in charge of division, his sums were hard but fair. The children did not enjoy division or Bobko sums, as they called them, and they found them the most challenging. Arithmetic lessons became specific, alive and primarily fun with these companions.

Then came punctuation. The children were surprised: Why do we need these signs? they asked, 'We can write without them.' How on earth does one teach punctuation? The four glove puppets pulled it off magnificently:

Benno loved full stops. Full stops put an end to chatter and then there is quiet. Fritzli, on the other hand, never stopped talking: he hopped and jumped through and over sentences just like commas do. Bobko announced important words loud and clear; he emphasised what he said with exclamation marks! And Adalbert asked questions continually, suffering because he was never satisfied with the answers. The children immediately listened to the four and punctuation lessons were no longer a problem.

I used the temperament puppets almost on a daily basis from then on; I had had no idea in how many themes and subjects I would find the four.

When the children got older the four puppets were no longer as present in school as they had been. But when I was teaching about Germany in geography lessons some years later I invited them to make another appearance. After the children had made friends with the four puppets again, I asked the class where in Germany the puppets would feel most at home and want to live. They grinned and immediately sent Bobko to South Germany, to Bavaria, because he would have his pint of beer there.

Bemmo was sent to the north to the waterside, where he could peacefully bob up and down in a rowing boat.

And Adalbert? 'Oh, he belongs in the East: when you look at him, you can see he has spent 40 years there,' was the comment of one child shortly after the reunification of Germany in 1990.

The Western part of Germany was what was left for the sanguine puppet. Did it fit? Well, at least the West Germans celebrate Carnival. As a final comment one child asked in amazement whether these fellows were to be found all over the world.

The Puppets in *Schloss Hamborn*

I left Kassel in 1997 to start work at the Rehabilitation Clinic in Schloss Hamborn, Germany, taking my puppet theatre with me. The four temperament puppets immediately found something to do; they were in demand therapeutically. Performances in which the four temperaments were fully present brought much delight. And when patients were permitted to play with a puppet they thanked me afterwards for the comforting and healing experience. The puppets stimulated the patients, allowing them to become creative in quite unimagined ways. The theme was mostly everyday life in the rehab clinic. They were much appreciated in such situations as when the four puppets demanded rhythmical massage in a rhythm suited to their temperament, with Caspar as masseur.



Fritzli with pupil



Bemmo with pupil



Adalbert with pupil



Bobko with pupil



The glove puppets in their travelling basket

The Puppets in a Residence for the Elderly

The four puppets continued to work their magic in quite new ways when I moved into a retirement home at Schloss Hamborn, Germany. One instance was at the time when new lifts were planned for the home. Some residents were rather concerned, for climbing stairs was an effort for some, and for others it was not possible at all, and the installation work was to continue for several weeks.

Then the four puppets spoke up and threw their various opinions into the mix: the sanguine puppet, Fritzli, was overjoyed that something new was about to happen.

But the melancholic lamented the loss of his old and dearly beloved lifts and said, 'Oh, dear! This is the way old friends are treated in this place!'

Then we residents were informed that the six weeks of renovations were about to start.

For the choleric puppet this was far too long, and said that he could do it much faster, complaining that this was really a job creation scheme.

The six weeks seemed to be far too short for the phlegmatic temperament. 'I hope this won't be a complete disaster!'

Many more things occurred to the four, they raised all the residents' concerns so that these did not then need to be taken so seriously. This troublesome renovation in the building was then accepted with humour because the puppets had known about some of what was going to happen in advance and had raised the issues. So some of the hardships came to be more readily accepted after the four puppets had weighed in with their opinions.

Caspar and the four temperaments had an official appearance most recently on International Nurses Day. The themes discussed on the day were Work After Retirement and questions related to aging. The four puppets simply had to take part and were enthusiastically received by the older participants: everyone felt individually understood and encouraged by the humour.

Summary

If we remind ourselves of these things, we will see that there are extraordinarily significant implications for our practical, everyday life if we undertake work with and on our individual temperament^[3]

Hand puppets can be extremely effective educational and therapeutic tools for any age.

From the Origins of Fairy Tales to Telling Fairy Tales Today

Fairy tales have a long history, and yet have lost nothing of their youthful freshness over the course of time. What makes them special, exceptional? What are their origins?

Fairy tales first arose when humanity was in its infancy; this makes them timeless and also helps us to understand their remarkable modernity in the fast-paced age in which we now live. After all, fairy tales belong to humanity and to humanity's history; they weave and are at work throughout the cultural history of the world. In the encounter with myths and mythology it becomes evident that the relationship of archaic human beings to reality was not the same as it is or what we know today. Human beings were alert to the world of the spirit and asleep to the world of the senses. Today we are awake to the world of the senses and asleep to the world of the spirit, a world that we cannot perceive and that lies hidden in and around us. Do fairy tales reflect the world of experiences belonging to the beginnings of humanity? Are they the relics of an age in which Baldur delivered dreams to human beings, when mortals lived alongside immortals? Are fairy tales the equivalent of universal archetypal dreams? Do they recount to us where we have come from and who we are?

It is possible to imagine that in ancient cultures those who held leading positions in a tribe were open to the effects of the forces of nature, and they passed on their experiences of these. They probably expressed their experiences rhythmically, in song and dance (There are traces of these rhythms in the verses found in fairy tales.) and later these were clothed in language.

This language was and is a magical, creative language, it is always an inwardly experienced, felt and meaningful image.

László Böszörményi, *Umgang mit Märchen (Working with Fairy Tales)*, unpublished.

These images, which are spiritual experiences dating back to early cultures, can be called *imaginations*. We can assume that these imaginations were transformed and worked into fairy tales.

Initially, fairy tales were intended for adults. Priests and priestesses, visionaries and clairvoyants in centres of teaching and dedicated to the mysteries were given responsibility for using images to convey to human beings the connections and the laws of development of both the material and the spiritual worlds, of the cosmos, for these people were not ready to absorb explanations that used thoughts. This is where we can find one of the origins, the sources of fairy tales. (Cf. Henning Schramm, *Märchen und Heilmittel (Fairy Tales and Healing)*)

The second source of fairy tales are people and peoples themselves. Fairy tales appeared originally when such people had the same visionary abilities as clairvoyants once had, which they were able to keep alive over long periods of time; and rare incidences of which can still be found today. What one can experience in images is not chaotic dreaming but some people can experience it as something similar. What was experienced was ultimately captured in words in the course of time and passed on in this way up until the 19th century, mainly in a peasant or agricultural environment. Those who live on the land are closely connected with life processes they live with the changing seasons, with the sprouting, maturing and withering processes. Animal and plant husbandry has preserved the remains of a dreaming consciousness that belonged to the past for such people. This awoke within them a deep reverence, both for life and for those forces that have

Christa Horvat



Born 1944, after matriculation an artistic training in graphics. Birth of two sons Clemens and Martin. Lesson observation in Waldorf Kindergarten. 1975 founded The Apple Tree Fairy Tale Theatre. 1984 Adolf Schörf Fund prize for performing art. 1986 founder member of an open cultural forum, with the theatre opening (100 seats) in 1990. Training courses for puppeteers, tours, also international – c. 20 productions, 200 performances per season, 2016 silver medal for service in Vienna.

Christa Horvat founded The Apple Tree Fairy Tale Theatre in Vienna (A-1070 Wien, Burggasse 28-32/2). The directorship of the theatre was handed on to Stephanie A. Troehler and Siegrid Maulbetsch in 2008.

created it. In the past these forces became personified when seen as part of an inner vision; they became elves, dwarves and fairies. These people had a deep understanding of nature and lived in harmony with it.

From the late Middle Ages until the Enlightenment the educated within the population gradually lost access to fairy tales. In order to keep awake the longing for the world of images belonging to fairy tales and the hidden knowledge they contain, bards and other travelling singers took on the telling of fairy tales and thus became the third way in which the stories were handed down. These bards carried fairy tales through such times in which parts of the population had little regard for this folk poetry. One can imagine that there were also secret centres in which people knew that the coming intellectual culture was about to destroy what might be nourishment for the soul in the broadest sense. Rudolf Steiner named the Rosicrucians as possible preservers of fairy tales. (Rudolf Steiner, *Rosicrucian Wisdom in Folk Mythology*) The fairy tales of *Snow White and Rose Red* or *Spinning Wheel, Shuttle and Needle* point in this direction.

From what has been said up till now it is clear that the sources of fairy tales lie hidden so deep within human souls that it is difficult to enter their depths, but we should certainly set off in this direction and try. The effort is worthwhile and is ultimately enriching. After all, fairy tales tell of human ideals, joys, despairs and illnesses: of everything that makes human beings human. Psychoanalysts recognise and value this today, knowing well that in many instances there is no science or art so effective as fairy tales. The depths that fairy tales plumb can barely be reached in any other way. C.G.Jung and his disciples, primarily Verena

Kast, have recognised this, and often begin their analyses with fairy tales. Science explains the outwardly visible world; the images in fairy tales point the way towards a spiritual world, towards the world of imaginations, towards a world of soul. In those worlds we see with our inner eyes, we hear with our inner ears, so that we relearn to feel and understand these images. When speaking about fairy tales, Rudolf Steiner once said in a lecture:

Fairy tales (...) are like good angels that are given to human beings at their birth, because of their birth place, to accompany them on their journey through life, so that they become a trusted companion on the whole of this journey; once this companionship has been offered life becomes a truly ensouled fairy tale.

Rudolf Steiner, *Märchendichtung im Lichte der Geistesforschung* (Fairy Tales in the Light of Spiritual Research), Rudolf Steiner Archive

After I had set up the Apple Tree Fairy Tale Theatre Company in Vienna 40 years ago and taken the initiative to plumb the depths of the images in fairy tales, what Rudolf Steiner said about fairy tales became something I grew to know for certain. Our experience with audiences has shown that the hunger for and the interest in fairy tales is continually growing, in an age when humanity is searching for new beginnings. Fairy tales are nourishment for the soul and both children and adults need more and more of this in equal measure. Most performances given by the Fairy Tale Theatre are sold out.



Snow White



Cinderella

40 Years: The Apple Tree Fairy Tale Theatre

We give between 10 and 200 performances a year for between 400 and 20,000 audience members.

The project started with a group of young artists and teachers who were motivated by their enthusiasm to offer children a meaningful theatre experience at a high standard and has become a professional ensemble with its own theatre that can even be given a modest salary for its work.

I have been researching and studying fairy tales since the fairy tale theatre was set up in 1975. I was not only supported by many volunteers who joined the theatre over the years but by the fairy tales themselves, that were to me like the good angels already mentioned. It shows us that we should indeed be setting off to explore the world. This path is beset with difficulties and accompanied by loneliness: it can lead us into the darkness (Red Riding Hood), we may fall prey to temptation (Snow White and the Seven Dwarves), be rejected (Alyosha and the Fish), faced with apparently insoluble situations (the industrious girl in Mother Holle), but the road continues, it is never-ending. I rediscovered my wishes, my questions and my hopes in fairy tale images. That gave me the strength to continue along the road I had been travelling.

The magic of puppet theatre and all its characters also gave me support. If I play a puppet, an object or even a piece of wood in front of children, they quickly become totally involved and will only have eyes for the puppet or object. Heinrich von Kleist attempted to explain this phenomenon using the example of marionettes in his essay entitled *On Marionette Theatre*, written in 1810. The advantage of a marionette over a living dancer is that a marionette is never self-conscious and knows no vanity. A marionette's movements begin in its point of gravity. The head, the arms and legs function as a pendulum and obey the force of gravity. Beauty and grace become perceptible only when the movements have their origins in the marionette's centre. This only marionettes can do, because they are not self-conscious and are therefore nearer to God with his unending consciousness.

Kleist also stated further that we human beings have lost access to paradise because of our capacity for reflection and that therefore our movements have lost their grace and innocence. Nevertheless, there remains the opportunity to ... *travel around the world and to see whether paradise might not somehow be accessible through the back door...*

The audience completes each in their individual imagination the imperfection of the marionettes and puppets and their stylised movements. They connect wholly with the character and fill them out with their own inner world. One mother requested that her child see the character of a witch outside of the actual performance because she wanted the child to see that the witch had not been burnt. The child's only comment was, *Good, there is the witch! But how have you managed to get her to speak?*

Puppets and marionettes are, not only because of their grace and beauty the perfect medium for fairy tales but also because of the unending and various ways in which they can be used.

The third thing that has always been a support was what we discovered whenever the group collaborated. The time we spent together working on understanding the contents of a fairy tale were always very inspiring. In Goethe's fairy tale, written in 1795, the King asked, *What is more refreshing than light?* The Green Snake replied, *Conversation*. We have grown together as an ensemble over the years. As a performer I have experienced how I united with my colleagues, with the language, with the images in the fairy tale, with the music and with my attentive audiences. My consciousness expanded and filled the whole space and went beyond it. I had the feeling that I was dancing. Had I been around the world of which Kleist wrote and was I now standing in front of the back entrance to paradise? I felt I was.

from: Christa Horvat, *Erzähl mir ein Märchen, Ursache und Wesen des Volksmärchens* (Tell Me a Story, the Origins and Being of Fairy Tales)

South African Experiences in Puppetry

Estelle Bryer



Foundation teacher in the first Waldorf School in South Africa (1960) 43 years Waldorf Teacher.

Foundation graduate of the first Eurythmy School in South Africa (1974).

Eurythmy Therapist (Stuttgart 1980).

Puppeteer since 1961. (altogether playing to close on a million children and adults over the years.) Entertainer/comedienne.

Author and poet:

The Rainbow Puppet Theatre Book. (Wecan) (14 plays).

Movement for the Young Child. (a handbook for Kindergarten Teachers and Eurythmists (Wecan).

Advent and Christmas Stories (Hawthorn Press).

Whispey (Wynstones Press).

Email: estellebryer@gmail.com

It was most heart-warming for me to read the article on Puppetry by Cilli and Mattias Ueblacker in the Easter Newsletter for the Performing Arts. I really feel that Puppetry does not get the attention it deserves outside of the Waldorf kindergarten movement. Steiner said that puppetry is a remedy against the ‘ravages of civilization’ – we all need this help today, adults and children alike!

The Puppetry spiritual scope of development for the future is vast if one can glimpse the imagination of combining coloured Shadow, Marionette and Glove puppets on a 3 tiered stage as happened at an outstanding week-long Puppet Workshop Festival at the Hawthorn Valley School N.Y in the USA 2014. There are also so many different forms of puppetry today, and it is wonderful to see what can be brought when working creatively ‘outside’ the marionette and table top theatre so common in the Steiner Waldorf kindergarten movement. Below are some of the experiences I have had with puppets over the last 60 years.

During working as first a kindergarten teacher, and then a eurythmist and curative eurythmist, I began venturing into puppetry, originally to supplement my very small income working in the Waldorf schools in Cape Town, South Africa. There is much that I can write about my experiences as solo puppeteer in very many varied venues such as shopping malls, school functions, birthdays, libraries, hospitals, health spas and anywhere and everywhere using my portable theatres, but I will mention only a few.

When asked to perform a show at the Health Spa, I at first laughed at the thought, but later developed it into a talk on the 3-fold human being, stages of child development, first 7 years, then the meaning of the Fairy Tale and lastly the show – usually Mother Holle which can be grasped on many levels. This I did every two weeks for well over a year as it was so well received. I also performed a Michaelic story which I wrote to help those children in the very deprived townships and other areas in Cape Town to resist hooliganism and shop-lifting. These shows were held at schools for the mixed race and black children using brown or black puppets and in 2 different African languages. The puppet shows were sponsored by industry and The Department of Education and Culture. (I performed the Xhosa play at a Puppet Conference at the Goetheanum many years ago.)

It was during this time that I also performed in Kenya, Namibia, USA and the UK. Around 25 years ago, I created the Rainbow Puppet Theatre in my school, The Waldorf School in Constantia, Cape Town. This beautiful permanent puppet theatre still performs 2 shows every Saturday morning, changing monthly with a repertoire of 15 plays (mostly Grimm’s Fairy Tales) and a narrator and team of at least 5 puppeteers for each show. The theatre is structured the same as the beautiful one that I saw in the Sonnenhof in Arlesheim. Pictures (and stories) can be seen in my book on The Rainbow Puppet Theatre published by WECAN

Puppetry for the Aged

Now that I am 86 years old and have almost left my other professions behind. I can still indulge in my love for puppetry by bringing joy to the aged, now mainly using a cloth over my arm as a theatre and a gorgeous monkey puppet called Zuzu. I joined a group of about 25 volunteer entertainers (non anthroposophists) who go to a different home for the aged (or similar venues) every week. Through my puppet Zuzu I can do or say ‘anything’ and it is my greatest delight to get the whole audience joyously singing ‘Twinkle, Twinkle Little Star’ and

then to tell them an inspiring story suitable for the aged nearing transition.

I also give talks at retirement homes on 'My Adventures in Puppetry' bringing to them how our lives are guided, the glory of creation, the temperaments etc. , all reinforced and demonstrated by some of my puppets. I still do birthday parties – for adults and children when asked, using my puppet-apron.

Anthropuppets

Our Cape Town Anthroposophical Society has gone through the usual hiccups over the years of trials, personality clashes, debates over issues and more. I had the bright idea some years ago, to make 'look-alike' characters of the leading members and those involved within a puppet play so that the issues could be looked at objectively and with a great deal of humour. The ideal person to make the faces was away at the time, so I took a lump of clay and started kneading it. Before I knew it one of the selected faces came out at me and it wasn't long before I found that I had a new gift. Altogether I made 9 character puppets which could deal with the various 'problematic' occasions occurring.

Performances were in the evenings of course and were fantastically well received. The narrator was able to mimic the various voices as an added bonus. I inserted scenes in various Fairy Tales e.g. 'Lost in the woods' in the Red Riding-Hood story where anthroposophists were having one meeting after the other in the forest scene. In St George and the Dragon, the dragon was tamed by 2 eurythmists (he had to do 3-fold walking) because the members could not decide which swords to use to conquer him. The swords could not be gold as they hadn't paid their dues yet, nor could they make swords out of cosmic iron because they were not sufficiently spiritual, having not worked on their basic exercises.

Also in another story, having sold our group headquarters (a genuine event) the characters had nowhere to go and decided to use Briar Rose's castle as it was all asleep for a hundred years. Unfortunately they had no idea how to transform the thorn hedge into roses (our continuous anthroposophical task) and were trying to build a bridge over it - with hilarious results. For all these stories, the audience laughed and laughed at seeing the problems objectively. They considered it an honour to have a puppet made of themselves and it brought about a change in the way they met each other.

These above examples show how one can use puppetry in other ways than usual and even right into old age. I look into my Zuzu monkey-puppet's eyes, I feel much love for her, and it is returned to me, so I can enrich myself with the quality of Love any time I wish. What more could I possibly want? (Especially now in my second-childhood?)



Memories: Valentine (Vala) Rikoff

*October 2 1913, St. Petersburg † February 15 2016, Geneva



ca. 1937

Very soon after I was born my family moved to Helsinki, Finland, and I spent the first years of my life there, surrounded by lakes and forests. But the First World War escalated and under extremely adventurous circumstances my mother and I travelled through Russia from the north to the south, down to Sebastopol, and from there on to Bizerta in Tunisia. This was where refugees and opponents of the Bolsheviks had been taken on to Russian ships at anchor in French territory. We had to leave those ships in 1924 but my family initially stayed on in Tunisia, where I attended a French secondary school. We later went on to Warsaw to stay with my mother's sister.

In 1931, when I was eighteen, my mother took me to Dornach, where I was sent to the Friedwart School until in 1932, at Marie Steiner's recommendation, I enrolled in the eurythmy school that was then run by Isabelle de Jaeger. She was a great eurythmist and I will never forget her as a teacher. After I had completed

my three-year training, I became a member of the eurythmy stage group at the Goetheanum. I was thus able to continue my eurythmy training with eurythmists who had been direct students of Rudolf Steiner and had many and diverse talents. The rehearsals for Faust with Marie Steiner were a particular climax. They were tough and very challenging, with tears a frequent accompaniment as we searched for a certain perfection, but they were also immensely enriching. –Our enthusiasm and our will to keep learning never left us. We always felt carried by Marie Steiner's abilities: she listened, corrected, guided, and gave us new energy from a never-ending source, for hours on end, without interruptions or moments of weakness.

I can remember a rehearsal when the eurythmists stood on the stage and could not keep up with the speed of the recitation. Marie Steiner listened in the hall and finally said: *These poor eurythmists will never be able to move to this because you are all speaking so egoistically, for yourselves, without taking them with you. It is your responsibility to carry them, to give to them, never to keep anything for yourselves.* Then she began to recite herself. She spoke even faster but, strangely, the eurythmists had no problems listening and could carry out their forms with ease, lightly, because they were being carried by the breath in her speech.

There were many people living in Dornach at the time who had accompanied Rudolf Steiner on his lecture tours and worked on the first Goetheanum. There was a group of Russians amongst them, painters, sculptors, scientists, and they gathered regularly around a samovar that belonged to two old Russian women. I met Assia Turgenev in this circle of Russians and spent a long time living with her and my friend, who was also her niece, Macha Pozzo.

When the Goetheanum orchestra was looking for a harpist, the Section for the Performing Arts – and a grant from the City of Basle - made it possible for me to study harp at the conservatory in Basle and to graduate successfully.

After completing my harp studies, I returned to my activities in Dornach both as eurythmist and as a harpist in the orchestra. I also spent a year at the theatre in Basle. After the Second World War Assia, Macha and I went on numerous tours to Italy, Sicily and Greece.

In 1953 Simonne Coroze was looking for a eurythmist to come to work in Paris and so after 20 years at the Goetheanum I moved there. It was a very hard time but very enriching. I had to fight for everything: there was no hall, there were no students. But help came from an unexpected quarter: Gérard Klockenbring, the priest, permitted me to use one of the halls in the Christian Community.

I met with a group of people in Paris once a week to practise eurythmy and to model the plinths and

the architraves of the first Goetheanum. Later we performed the Oberufer Christmas plays.

This was the time when a number of schools and institutions for children with special needs were starting up in France, so every week I travelled from school to school and also gave private lessons. I spent the summers in Dornach as a member of the eurythmy stage ensemble.

On my many trips to Moscow and St. Petersburg I developed contacts with the Pushkin Museum, so that after her death I could pass on to them the documents that Assia Turgenev had entrusted to me. They consisted of manuscripts, books and letters from Andrei Bely. The museum was grateful and in addition even managed to find me a Russian passport.

In 1956, a group of anthroposophists in Geneva wanted to set up a performance space and were looking for a eurythmist, so I moved from Paris to Geneva in 1957, where there were regular study groups and visiting lecturers. I introduced the Oberufer Christmas plays to the group.

All this happened before the Waldorf schools in Geneva and Lausanne were founded. The first place that had a defining effect on me was the castle at Saint-Barthélémy, of which Madame Bérence was the heart and soul. Then I worked at Clair-Val, Saint-Prex und La Branche. I also taught regularly in Grenoble, Lyon and Gap, as well as in Rennes and Mayenne, in blocks.

Vala Rikoff

There follow notes taken by Stefan Hasler from a conversation between Vala Rikoff, Astrid Prokofieff and Stefan Hasler on November 10 2015.

... I also met Assia Turgenev in the house, she had the first room on the right. On the outside Assia was really calm and relaxed, nothing could ruffle her. But that was only one side of her, not her as a whole human being. Her enthusiasm became apparent when we were travelling. She was repeating all the trips on which she had accompanied Andrei Bely, with me and sometimes with Macha Pozzo. There we saw her deep knowledge of the mysteries and other cultures. It was as if she was in a Russian rapture and was simply very present and awake. All her exhaustion disappeared when her enthusiasm awoke. I only later understood how this happens: it is art that is the source of strength and energy.

To become enthused for art, so that individual artistic strength can give itself to art, and that means that there is always energy. This was Assia's secret.

Then one experiences one's love of beauty. Beauty of itself and our love of beauty give strength and passion. We can experience this on the Acropolis – in the past it took a great deal of effort to climb it, not as it is today – or at Cape Sounion. Do we only see the sun going down or do we see what is really happening? Have we really engaged with what we are looking at?

I used to have a strong connection with an artists' colony in Basle. They would talk about things for hours on end that were anyway obvious to me: red is red, and blue is blue, surely? It is obvious. But they told me that I was looking but not seeing.

*I did not understand this for many years until one day I was sitting in a rickety old bus travelling from Tunis out into the countryside and looked out of the window and there was the azure blue of the sky, the brown of the Berbers, the red-brown earth, the clothes the people were wearing, the palm trees and... **then I saw it.** I saw. Now I know how to see. Something of this has remained with me and I have used this ability to understand the artists in Basle and been able to understand since then what was meant. The same has been true in every museum. Since that moment I can see....*

Tatiana Kisselev was an extraordinary eurythmist. Some said that that she was a genius, others that she was a character. It is difficult to be precise about this because these things belong together. Her eurythmy was beautiful.

*One can move an 'S' in eurythmy, like this, and one sees this movement; one can move the 'S' in exactly the same way and it is also an 'S'. **But that is not the same as Tatiana Kisselev was able to achieve in eurythmy.** She could truly get it.*

Valerie herself did not work with the Russian language in eurythmy; instead, she was frequently part of the Faust productions at the Goetheanum.

Marie Savitch led one stage group: she really had a feeling for the symphonic that no-one else has had since to the same degree. Her strength was that she also had a good directorial sense.

Wolfgang Rommel

*14 February 1945 † 11 February 2016



... redeeming the Word, fulfilling Spirit Self.

I met Wolfgang Rommel for the first time at the back of the Foundation Stone Hall at the Goetheanum; it was dark and the eurythmy ensemble was waiting to rehearse the Foundation Stone Meditation. Out of the darkness a man appeared and took up his position beside me. We introduced ourselves briefly: Rommel... Solstad.

We had not practised together before and the big question as to the how was open. And then a miracle occurred: the new 'grips', the pauses, and the tempi. Everything went harmoniously and without hesitation! You were one voice was the general comment. While we were speaking and listening to each other on a soul level we created a moving space with the speech, carried by the breath and the syllable steps!!!

Wolfgang and I often stood side by side in the following years, speaking for the eurythmy ensemble, also working with other speakers. Wolfgang held eurythmy in high regard and always looked on lovingly. He never had a negative word to say.

When his health went into decline Wolfgang had to spend several weeks in Basel at Clara Hospital. I then took on some practical tasks on his behalf.

I miss him sorely and dedicate the following words written by Marie Steiner to Wolfgang:

... „Zum lösenden Dreiklang
Der Stoffesdurchkraftung
Der Seelendurchichung,
Der Ichesdurchsonnung
– In Geistselbsterfüllung –
Erlösend das Wort.“

Trond Solstad

Beside his work as a performer, Wolfgang had a strong influence when he was a member of the artistic directorship group for the Goetheanum stage.

Wolfgang was always willing to help, to tackle problems and solve them, too. He had a conciliatory manner which was objective and well received. But he had to work hard to maintain his calm and this probably cost him more than we ever imagined. Strife, false claims to power or authority and petty matters were anathema to him. Wolfgang enjoyed travelling. On stage and on tour he was always a reliable colleague, uncomplicated and cheerful.

Although Wolfgang Rommel and Mirjam Hege did not begin their speech training in Dornach at the same time, they nevertheless were taught by the same teachers, who influenced them, but mainly enthused them. These teachers were individuals of the first generation, they had been direct students of Marie Steiner-von Sivers. Both had a deep reverence for and love of these great artists. Mirjam and Wolfgang both had a noticeably individual voice. Thanks to their creative speech training they had acquired an admirable wealth of expression. Many roles that they performed on the Goetheanum stage remain unforgettable. But time changed a lot. The profound changes that took place at the turn of the century, that included the dismissal of many of their colleagues and the dissolution of the acting ensemble that followed, caused both Wolfgang and

Mirjam great pain.

When I joined the acting ensemble in 1978 both Wolfgang and Mirjam were living in a little house on Dorneckstrasse for some months, that was sold shortly afterwards; each of them had a small but cosy flat in the house, and I was living below them, just a few metres away. We used to meet frequently at that time. This image came to me of the two young colleagues living next to one another and working actively with each other. And now they have passed on, each shortly before their 71st birthdays and just a few weeks apart.

Sighilt von Heynitz

Mirjam Hege

*11 May 1945 † 27 April 2016

As an actor – occasionally as assistant director – Mirjam experienced many productions with a wide variety of directors.

As I shared a wardrobe for 23 years with Mirjam, I experienced directly how she prepared herself for her appearances: concentrated, however not nervous. Unnecessary conversation and mundane trivialities were avoided. Many of the pictures (on her dressing table or hanging on the wall) were related to the roles she embodied. Every outer appearance was taken just as seriously as the inner preparation: make up, costume, wig, everything had to be just right. Only in this way could she immerse herself in all guises. In Faust she played many roles, and had many quick changes into all kinds of costumes. She prepared her speaking roles with the same level of concentration. At a rehearsal with Edwin Fröbose, where she rehearsed 'Care' (Sorge – Faust Part II), I experienced the transformational capacity in her voice very strongly: mysterious, dark, inhuman, hollow, yet powerful and threatening. She mastered the most difficult nuances of voice.

Mirjam searched unerringly for authenticity, truth in her portrayals. She learnt several passages of the Kalevala in the original Finnish. When she spoke these runes it was like a phenomenal tempest. The Nordic nature beings seemed themselves to speak through the elements, the shaping of the epic appeared in wonderful formative images. Another deep impression was her portrayal of the one act play, Not I by Samuel Beckett, which she played convincingly in English. She even took it to a Beckett festival in Vancouver.

Sighilt von Heynitz

My dear Mirjam

You are one of the stars in the creative speech heavens in Dornach. Your light gives direction and orientation! As a student I especially had the opportunity to witness your abilities, your exactingness and your searching for the expression of a work of art. I have never forgotten the moments when Ms. Hege, otherwise known for being easy-going, suddenly stood up in order to demonstrate energy, fire and enthusiasm and to inculcate these faculties into her students.

On stage your star was a broad, iridescent spectrum of colour. Just as you could unify stark contrasts within yourself such as fire and water, brilliance on the stage and modesty in your private life, dedication to your art and openness to modern technology, the roles that you played had the most varied and finest nuances and colours. The most intimate part of your work on the stage was your loyalty to the original impulses of creative speech and your genuine search for the truth and the beauty of your artistic expression.





When we worked together on the Goetheanum Stage I also experienced how your star shone with a gentle radiance for your colleagues. You were not the star, but a human being of whom one could ask advice at any time. You were always interested in your younger colleagues, and met them with warmth of heart.

I have been given rich gifts over the years spent with you and so I bid you farewell, dear Mirjam, in gratitude to the continuing illumination of your star.

Yours
Dirk (Heinrich)

Cara Groot

*28 September 1921 † 25 Mai 2016



I first met Cara Groot in the spring of 1958. She taught me tone eurythmy for two years during my eurythmy training.

Her delicate form, her warm, empathetic manner, her reverence for everything that was noble and beautiful, meant that I experienced her as filled with light. She reminded me of a Fra Angelico angel.

I was shocked one day to learn that a friend of mine had passed away unexpectedly, but Cara consoled me, gave me new strength by hitting the mark with simplicity and modesty when she said:

If you do eurythmy beautifully, your friend will have much pleasure from it!

Cara was a master of the diverse tasks required of a stage eurythmist. I want to mention only two contrasting examples of my impressions of her performance work: in Schubert's Trout Quintet Cara, in a bright green dress, brought out the sparkling element in the tripping piano part most beautifully, while in the role of Faust's son Euphorion in Faust, she performed the dramatic hero with a strong sense of fire and form.

Cara had a deep relationship to the different cultural epochs, working on the material with great differentiation. It was extremely important to her that eurythmists worked on this material, both for performances and in education.

I did not only experience her teaching abilities in my training but also in the courses that she taught for lay people and for children.

Cara gave courses for children in Reinach, near Basel, on Saturday afternoons, teaching older and younger children at the same time. I am still amazed today about the miraculous brilliance of the way in which she divided up the exercises amongst the participants, the concentration, discipline and then the joy that the children experienced. Because there was no piano in the space, a remarkable



Cara Groot (front, middle)

friend to eurythmy, John Henry Jeffree, invented and then built a portable

piano, resembling a clavichord, on which he accompanied the classes.

Mr Jeffrey also accompanied Cara's lay classes in the Goetheanum. Her courses for beginners and for advanced students – often twice-weekly - that she taught for years were extremely successful. After I had finished my training I also took part in these classes and always experienced them as a work of art! It was therefore always particularly instructive when I was occasionally able to substitute for Cara on her classes, because she always discussed the details with me in preparation, making clear what was important to her. These sessions were my own training as a eurythmy teacher!

For many years she took care of the newsletter of the Section for the Performing Arts and dealt with the mail-out with an experienced team. It always went wonderfully smoothly.

Moving forwards, to when Cara became older: she regularly asked questions about the deeper purpose of life at a later age, when some things simply no longer work, as was the case with Cara's speech.

I wish to mention a thought expressed by Rudolf Steiner in an untranslated lecture here, that can give us courage, because he underlined the significance of growing older:

From a certain age onwards we are, as it were, drizzling our own spiritual being into what is present of the spiritual within the physical earth. We are spiritualising the earth, making it more spiritual than it would otherwise be...

Rudolf Steiner, CW 183, Dornach, September 2, 1918

I remain deeply connected to Cara in love and gratitude.

Annemarie Bäschlin



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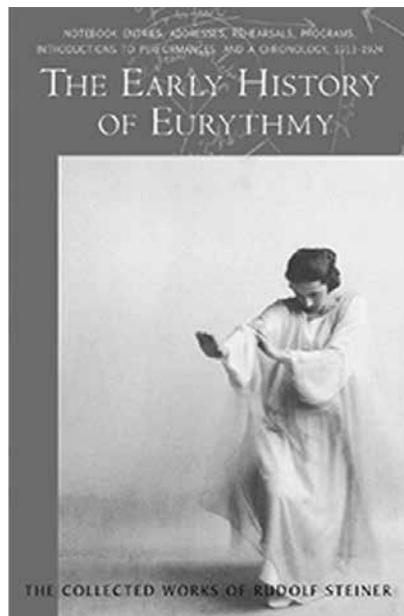
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Unterrichtsverläufe beobachten und reflektieren

Beiträge zur
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Eine Eurythmiestunde an der Waldorfschule - Was geschieht da eigentlich? Das fragen sich viele Eltern, manche Kollegen und weitere Interessierte.

Aus der Forschungsarbeit an der Alanus Hochschule
edition waldorf, 2016

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Erziehungs-künstlerische Motive verwirklichen

Beiträge zur
Eurythmiepädagogik 3

Eurythmie gehört zu den wichtigen künstlerischen Aktivitäten im Unterricht der Waldorfschulen. Sie stellt einen unverzichtbaren Aspekt ihrer „Corporate Identity“ dar.

Aus der Forschungsarbeit an der Alanus Hochschule
edition waldorf, 2016

QuoVadis.Eu

A New Agency Promoting Professional Stage Eurythmy: An Initiative Eurythmy, where are you going?

Or where can we professional working stage eurythmists go? What are our plans?

The aim of QuoVadis.Eu is to set up an infrastructure, with teams working regionally, and to give these teams a clearly defined mandate to organise touring productions by both professional ensembles and solo performers. The work of these teams can be coordinated and organised in one central place, the QuoVadis.Eu-Agentur (the QuoVadis.Eu Agency). We want to start this initiative in the near future, probably beginning in Austria, Germany, Switzerland and The Netherlands.

The initiative aims to raise stage eurythmy to higher, more professional levels and to enrich the artistic performance landscape with productions created by both a number of professional ensembles and solo performers. The agency will work towards having a high quality and diverse range of artistic eurythmy programmes on offer and to make accessible to artists a broad spectrum of target audiences and performance spaces and situations.

Possible aims and goals of the agency:

- to develop new forms of growing professionalism, such as to train competent eurythmy choreographers and performers (This requires independent undergraduate and post-graduate trainings and opportunities for continuing artistic professional development);
- to form and establish new, highly qualified companies and indivi-

dual performance styles;

- to find financial support and to guarantee income through trusts and foundations and through appropriate and adequate payment for performances to those ensembles and solo performers who aim to live from their work as performing artists;
- to find grants for artistic residencies or for ensembles that have come to the forefront of the profession as a result of their new dramaturgical concepts, etc.;
- to set up subscription services for regular eurythmy productions and to create more diversity in performance through setting up festivals, fairs and try outs;
- to build up a network of performance venues that work for eurythmy (e.g. theatres with 120 seats) and other specific venues, as well as to coordinate the work of local organisational teams;
- to create work that awakens an awareness for and supports the particular situation of performing artists.

The approach is both comprehensive and oriented towards the future and aims to create something from which everyone involved benefits. The plan will be put into action step by step in the course of the coming years.

Forum discussions with colleagues, financiers, audience members and representatives of the media will be an essential part of building a thorough foundation that has a strong inner substance for this initiative. The aim is to give the necessary depth to this attempt to professionalise the art and organise a proper infrastructure. Elements of such discussions will be on the one hand a constructive but critical look at what has been achieved so far

and on the other an engagement at a dramaturgical level with themes relevant to life and society today in a contemporary way.

What we are attempting here is to create professional stage work that has its basis in a larger community of people thinking, searching and working together so that it can find its place and then anchor itself in today's culture. What do you think about this proposal?

It will only make sense if a whole host of colleagues and others who love eurythmy take up this proposal, both in discussion and in practice. I am inviting you all herewith to engage with this and send me feedback!

Vienna, June 2016

ernst.reepmaker@cds-wien.at

Letter

The musician, sound sculptor and instrument builder Knut Johannes Rennert wrote a detailed letter on the last issue Nr. 64 on the gestures of the tones. Here are some of the issues he covered:

- Description of his own eurythmical biography and working together with other eurythmists;
- Possibility of taking hold of eurythmy from the future in a new way;
- Overcoming that which came in to music, through our "coincidental" scale;
- Dissatisfaction with the arm positions, especially in new music, but also for the old.
- Twelfefold quality of the musical tones – placement of tones – characteristics of a key
- Sevenfold quality of the tones – intervals – rhythm;
- Eurythmical representation of the 12 archetypal instruments

- Stepping in to the sphere of reality
- Collaboration of nature spirits and elemental beings, of soul and spiritual beings.
- Reading the cosmic score – artistic activities for the earth.

The author would like this contribution to enable a space for conversation and welcomes feedback from interested persons.

The complete 'letter' is available in German at srmk@goetheanum.ch

Kurt Hendewerk

The article by Wilfried Hammacher about Kurt Hendewerk, in the Easter 2016 newsletter was reproduced as only a third of the original with the style somewhat changed. It is available in German as a complete essay from srmk@goetheanum.ch

Obituary:

Peter Werner eurythmist – musician – conductor 3.7.1939 – 2.1.2015. The complete obituary is available in German at srmk@goetheanum.ch

Dancing for the Earth

“In as much as the earth is always there for me, I can do something for the earth in return.” These are Martina Möhle, a eurythmy therapist’s words, in response to a call by Werner Barfod and Carina Schmid who want to do something eurythmical for the earth organism. They brought the IAO-initiative in May 2016 at the Eurythmy Therapy Conference. Martina wants to carry this initiative under the title of Dancing for the Earth to agricultural events, to business events and for events around natural foods. Schools and medical, nursing and caring institutions will be welcomed to this ethically motivated project. Volker Rothfuß und Martina Möhle Die IAO-Initiative, Volker Rothfuß, Mattenweg 10, 79856 Hinterzarten, Tel. +49 7652 / 4449991 www.dasio.de

Saturn - New Production in Eurythmy

Symphonic development by Joseph Gunzinger. With specific gestures by Annemarie Dubach-Donath. The artistic work on the “Saturn Evolution” begins in Autumn 2016, and continues in January 2017 along with work on Anton Brückner’s second movement of the 7th Symphony.

Newcomers are welcome.

The basis for the artistic work of the Saturn Evolution in eurythmy is Rudolf Steiner’s lecture series: Inner Realities of Evolution (CW 132) Rehearsals in the Goetheanum: 14-15 October, 4-5 November, 2-3 December

Apply to E chore Studium, Lily Reinitzer Katharina Okamura Dorneckstrasse 6, CH 4143 Dornach lili@reinitzer.ch, mayumi@posteo.de Tel./Fax +41 61 701 53 97

Symposium: Flight of the Refugees

For people, initiatives and organisations with an anthroposophical background active in the plight of the refugees.

29th October 2016, 10.00 – 18.00 at Forum 3, 21 Gymnasium St, D-70173 Stuttgart.

The UNHCR statistics for 2015 warn that the refugee numbers have almost doubled in the last 10 years. A rising tendency. Do Frontex, fences and so-called safe countries of origin help in these situations? Can one stop people in their flight? What do we want in central Europe? How do we want to conduct ourselves? How can we support one another? Aim: sharing, deepening, cooperating, networking. Issues; social and individual visions and tasks. Repelling? Absorbing? Deporting? Adapting? Integrating? Including? Method: short talks, workshops, presenting initiatives.

Contributors: Friedrich Glasl, Wolfgang Gutberlet, Gerald Häfner, Barbara Schiller, Annemarie Thimm, Elisabeth Wutte, Francesco Zoccarato among others

An invitation is extended by the Social Science Section of the Goetheanum in cooperation with the Pedagogical Section, the Medical Section, the Section for Performing Arts as well as stART international e.V., the Quellhof e.V. and the Working Group for Refugee Issues and Three-folding (Arbeitskreis Flüchtlingsfragen und Dreigliederung) Applications before 15th October, subject: “Flucht” / “FLIGHT” to b.schiller@start-international.org. Then the current needs of the participants, via an electronic questionnaire, will form the actual program.

SECTION NEWS

Eurythmy

This year YEP will offer a eurythmy year for the second time for young people; in Berlin “whatmovesyou” has taken place for the third time; performance festivals of pupils and young people are taking place this year not only in Witten, Germany, but also in Sweden, England and Switzerland

In autumn 2017 a new Anthroposophical Studies course is starting emphasising eurythmy: “Anthroposophy through Eurythmy” (in German) <http://www.studium-goetheanum.org/eurythmie#eurythmie-1>

The Waldorf School Association in Germany has a website to make the teaching of eurythmy in schools as a profession more well known. www.lebentanzen.de

World Eurythmy Day takes place on 24th September 2016 www.srmk.goetheanum.org/fileadmin/srmk/2016/World_Eu_Day-LOW.pdf

Master's Program

The first part-time course offering an M.A. in Eurythmy in English has taken place at Emerson College in England with 15 students. This program spans two years and offers the possibility to achieve an M.A. in Eurythmy Therapy, Eurythmy in Education and Society, or Eurythmy as a Performing Art. We plan to begin with a new course in September 2017. Anyone interested in further information should please contact Shaina Stoehr and Coralee Frederickson at eurythmya@gmail.com

Speech

For the first time, this July an international meeting of speech and drama students took place at the Goetheanum, following the *International Graduates's Eurythmy Schools Meeting*

At the beginning of July the following Schools joined together under the auspices of the section, to create the Association for The Arts of the Creative Word and of Drama Am Wort, Dornach, CH; Schule für das künstlerische Wort – Slovo-wort, Dornach, CH; Logoi, Freie Akademie für Sprachgestaltung, Schauspiel und soziale Kunst, Mannheim, DE; PeformInternational, Peredur/London, GB; School for the Art of the Creative Word, Harduf, IL; Marie Steiner Schule für Sprachgestaltung, St. Petersburg, RU; Slovo Řeč a Divadlo, Prag; Sprach- und Dramatherapieausbildung an der Hogeschool Leiden, NL; Libera iniziativa per lo studio della Sprachgestaltung, IT; Snellman-Korkeakoulu, Puhe- ja Draamataiteen koulu, Helsinki, FI; Spirit of the Word, Independent School for Creative Speech and the Art of Drama, New Zealand.

Shakespeare Festival April 2016: For the 400th anniversary celebration of Shakespeare's death a festival took place in London from 21st-24th April, under the Humanities Section of the Anthroposophical Society of Great Britain. There were performances, workshops, lectures as well as music, lyric and drama.

From 9th January – 24th May there will be a new course at the Eurythmeum.ch, as an orientation term, getting to know eurythmy and the art of speech and drama. Subjects: Eurythmy (speech and music) – teachers from the Eurythmeum.ch; gymnastics/gesture – Esther Bohren; basic elements of drama, including working on scenes – Sighilt von Heynitz, Barbara Stuten and others; Anthroposophy and Current Events – Dr. Phil. Ilja Karenowitz. Contact: Sighilt von Heynitz, s.v.heynitz@oling.ch or Christoph Oling,

christoph.oling@oling.ch

12th -14th May 2017 a conference for Speech and Pedagogy will take place for the first time in cooperation with the Pedagogical Section: Poetry and the Study of Man: learning together and from one another. All teachers and those working in the field are welcome

In Spring Valley (Chestnut Ridge) a speech training with Barbara Renold and Helen Lubin is opening, in cooperation with the anthroposophical ventures nearby. „Renewing the Speaking Word. A foundation year in the Art of Creative Speech”, September 2016 - Juni 2017. barbararenold@gmail.com

Section Conferences

Working conference on therapeutic and educational creative speech 19–22 October 2016: Walking – Speaking –Thinking. Metamorphosis: Movement, Speech, Thought through the Interaction of the I and the Body

On 28–29 October a music conference will take place: Skrjabin, Ciurlionis, Enescu: The Unfinished Early Moderns in Eastern Europe – and F. M. Beyer.

On 12 November 2016 the 50th anniversary of the death of Leopold van der Pals will be celebrated in the Goetheanum with lectures and performances.

On 17–19 February 2017 a meeting for puppeteers, and all who work with children, will take place.

Easter 2017 there will be an open conference on music.

International Eurythmy Graduate's Meeting 26-29 June 2017

Whitsun 2017 there will be an open conference on the Calendar of the Soul Verses.

On 20–22 October 2017 there will be a Eurythmy Festival, with solo and duo projects.

On 2–7 April 2018 the next large international working conference for eurythmists, speech persons and eurythmy therapists will take place. Some areas of interest: the power of the sounds, language decline, harmonious working together of eurythmy and speech, eurythmy in various languages of the world, etc. Preparation Group: Stefan Hasler, Angelika Jaschke, Hanna Koskinen, Ulrike Wendt, Michael Werner, Agnes Zehnter. It would be wonderful if these subjects could be moved and lived with over the next time by each person where he works, in his individual way. The question arises how can speech and eurythmy resonate optimally together. This can only be approached in the collaborative working together between speech persons and eurythmists. How does language work as a silent force in eurythmy in the social aspect? How does the sound work in therapy? What is a modern approach to these questions?

International Eurythmy Graduate's Meeting 25-28 June 2018

Section Course

2-3 January 2017 Tone Eurythmy with Dorothea Mier

Applications via reception at the Goetheanum. Forms available end of Autumn: Reception, Postfach, Goetheanum, CH-4143 Dornach tickets@goetheanum.ch

Other Courses

Alanus University, Alfter DE

7-16 October 2016

SEL – Somatic Expression and Leadership Certificate

Jamie Mc Hugh (California), Andrea Heidekorn

eurythmieveranstaltung@alanus.edu

Annemarie Ehrlich

8-9 October 2016, Pisa

How I stay healthy

Info: Elisa Martinuzzi

Tel 0039 377 49 38 556

elisamartinuzzi@hotmail.com

12-19 February 2017, Forest Row

Theory U – How do I find my source?

Info: Thea: theaeurythmy@hotmail.com or pricila.albiseti@orange.fr

Tel 0041 1342 822 294

Jan Ranck

Tone Eurythmy Therapy

21-30 October 2016 Chicago, USA

17-26 April 2017 East Grinstead, UK

Summer 2017 USA TBA

Info: abdalma@gmail.com

Tel. +972-2-5344639

Annemarie Bäschlin

Eurythmy in Ringoldingen

10-19 July 2017

Dorothea Mier: tone eurythmy

Annemarie Bäschlin: colours

Alois Winter: creative speech

Tone Eurythmy Therapy

1-3 July Birseck

Rudolf Steiner School, Dornach

31 July – 2 August 2017

also with Dr Eva Streit.

Info: Ringoldingen,

CH-3762 Erlenbach

Tel 0041 33 681 16 81

Tone Eurythmy Therapy

31 July – 2 August 2017

with Annemarie Bäschlin and Dr Eva

Streit. Application: Ringoldingen, CH-3762 Erlenbach

Tel 0041 33 681 16 81

Your courses on the web / online

As of now you can register your courses and further education opportunities on the Section's website <http://www.srmk.goetheanum.org/Registrierung.8017.o.html?&L=1> under >Fortbildungen<. The registration will usually be confirmed the next day. After that you need to use the Login below on the webpage. You can enter your further trainings and courses, each as a separate entry, under >Fortbildungen >Formular, and then send: >Abschicken<. The next day your courses on offer will be online. We hope to have English more available on the Section webpage soon.

The newsletter is addressed to all trained eurythmists, speakers/actors, musicians, puppeteers and other individuals interested in the work of the Section for the Performing Arts founded in anthroposophy.

Each author is responsible for his/her own contribution.

The editor reserves the right to decide to publish articles and announcements and to make cuts to submitted contributions.

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Section for the Performing Arts
Rütliweg 45
CH 4143 Dornach
T: +41 (0)61 706 43 59
srmk@goetheanum.ch
www.srmk.goetheanum.ch