



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

Listening to The Language of the Soul – The Quest for
the Inner Aspect of the Word in the Orchestral Collabo-
ration between Formative Speech and Eurythmy

No. 68

Easter 2018

No. 68 – TABLE OF CONTENTS

LISTENING TO THE LANGUAGE OF THE SOUL

Bettina Grube: *Can Eurythmy be Meaningful in the Process of Creating Living Forms for Speech? Some Discoveries* 5

Sivan Karnieli:
The Seven I Am Statements of Christ as an Approach to Eurythmy 6

Barbara Ziegler-Denjean: *Threefold Stepping in both Speech and Eurythmy and Creating the Balance between the Counterforces* 9

Volker Frankfurt: *On the Collaboration between Eurythmists and Speech Artists* 12

Serge Maintier:
Experiences of Speaking for Eurythmy 14

Sabine Eberleh, Tania Mierau:
Essential Aspects of Our Collaboration: Poetry, Creative Speech, Eurythmy 18

Babette Hasler: *When searching...* 20

Catherine Ann Schmid in collaboration with Gioia Falk: *Acting Gestures for Scenes Set in the Spiritual Realms* 22

Helga Daniel: *On Language and Speech When Teaching Eurythmy* 26

Katinka Penert:
From Images in Words to Expressive Movements 30

Kjell-Johan Häggmark:
Eurythmy and Speech in Early Years Education 34

Annemarie Ehrlich, Cristi Heisterkamp, Andrea Heidekorn, Rachel Maeder, Rebecca Ristow:
The Visible Stream of Speech, Moved with Intention 37

Kaspar Zett: *The Relationship Between Speech, Eurythmy and Eurythmy Therapy* 42

Angelika Jaschke, Gabriele Ruhnau:
Traces of Thought of a Conversation about the Creative Word 45

Wolf-Ulrich Klünker, Alexander Seeger, Dorian Schmidt: *...Loosening Nature's Tongue* 48

Jürg Schmied: *Rudolf Steiner's Unknown Speech Exercises* 52

Speaking Four... by Brenda Ratcliffe 57

OBITUARIES

Lili Reinitzer – *A Biographical Sketch* by Lukas Reinitzer 58

Memories of Jörg von Kralik by Michael Blume: 60

SECTION NEWS 63

SECTION EVENTS 64

IMPRINT 67

Editor's note:

There are wonderful projects taking surprising new steps and extraordinary organisations moving in quite new directions in which the professions of eurythmy and creative speech and drama are involved. Eurythmists, speech and other performing artists have become creative, putting innovative ideas into practice in places and circumstances in which these arts till now have been completely unknown. This will be the theme of the Easter 2019 newsletter, so if anyone knows of such individuals active in these fields, please do send us information about them. Many thanks!

My dear colleagues

The newsletter for Easter 2017 was the first collection of articles on the theme of the movement of speech. Its title was Eurythmy & Creative Speech in the Various Languages of the World. This is the second newsletter on this subject and has as its theme the relationship - or rather the consonance - between creative speech and eurythmy. Carina Schmid and I are again the editors responsible; this gives us the opportunity to awaken your interest in all sorts of ways in the theme of the international conference happening just after Easter 2018.

In an address given on December 31, 1922, Rudolf Steiner made the following statement:

...But in this way an orchestra, I might say an extended orchestra, indeed emerges within the art of eurythmy; it is an orchestra composed of what is happening in movement on the stage and of what is presented either in music, recitation or in declamation.

The following questions have been put to various colleagues in a variety of working environments:

- Does speech for actors need to be approached in a different way to speech for eurythmy?
- If so, what are the differences?
- How can we create the orchestral collaboration described above by Rudolf Steiner?
- How do we speak, shape and form prose? In the same way as we speak poetry, with all its formal prerequisites, including contemporary writing?
- How do creative speech and eurythmy approach and engage with what we understand to be the spirit of language? How do we do justice to this spirit, so that the thought element is not too strongly in the foreground? How can we nevertheless give it its rightful space?
- What for you is the nature of the link that creates the harmonious connection between speech and movement? Where do you experience the quality that separates them?
- What has been helpful to you in the creation of something new?
- What does eurythmy and what does speech gain from engaging with the other art form, each with their own individual artistic possibilities?
- Are there other questions – from therapy, education for young children, adolescents or adults, or from artistic stage work, for example – that you would like to see discussed?

The answers and reactions to the above questions that we have received are now published in this edition of the newsletter.

We sincerely hope that you as readers will enjoy meeting the different perspectives set out here; we wish you a really stimulating read!

Best wishes



Stefan Hasler und Carina Schmid



Wer der Sprache Sinn versteht,
Dem enthüllt die Welt
Im Bilde sich;

Understand language
And the world is revealed
In pictures

Wer der Sprache Seele hört,
Dem Erschliesst die Welt
Als Wesen sich;

Listen to the language of the soul
And the world opens itself
As a being

Wer der Sprache Geist erlebt,
Den beschenkt die Welt
Mit Weisheitskraft;

Experience the Spirit of language
And the world presents you
With Wisdom

Wer die Sprache lieben kann,
Dem verleiht sie selbst
Die eigne Macht.

Love language
And you will grant yourself
Your own power

So will ich Herz und Sinn
Nach Geist und Seele
Des Wortes wenden;

I would turn heart and head
To spirit and soul
Of the Word

Und in der Liebe
Zu ihm mich selber
Erst ganz empfinden.

And in love toward the Word
Only then experience
Myself fully.

Rudolf Steiner
Einleitungsspruch für den Unterricht in Griechisch und Latein
an der Freien Waldorfschule, November 1922
Aus „Wahrspruchworte“, GA 40

Rudolf Steiner
Introductory verse for teaching Greek and Latin
at the Independent Waldorf School, November 1922. From Wahrspruchworte (Verses and Meditations) CW 40, in German only

Can Eurythmy be Meaningful in the Process of Creating Living Forms for Speech? Some Discoveries

Actors were often invited to speak for eurythmy in the decades that followed its creation; they were to concentrate entirely on their texts and how to give them expression, while the directors Marie Steiner and Rudolf Steiner took responsibility for the overall production.

In the course of lectures on speech and drama (GA 282), Rudolf Steiner referred to eurythmy and indicated what it could mean to actors and speech artists. He started by saying that eurythmy gave actors and speech artists access to the most consummate macrocosmic gestures for both vowels and consonants. Then he demonstrated the sound **ee** by stretching his arm, giving it a particularly pointed or sharp form by stretching his fingers, and drew attention to the following: *The ee does not live in the stretching of the hand, but rather in what the muscles sense or feel.*

He followed this by asking those taking part in the course to extend what the muscles sensed into the inner life and to sustain it strongly, *... as if something like a sword were penetrating the body from that place.*

Following on from this, he challenged the same participants to intone or sound the **ee** (in movement), so that the feeling for this sound that had been built up might then affect the speaking of the sound. In this way a subtle feeling for this sound might arise, which in Steiner's estimation would be of the greatest purity. This was given only as an example but could be applied to all vowels and consonants. He then explained how by sustaining the inner experience of the eurythmy movement or gesture, or in other words, if the speakers were to fill themselves with the spirit of eurythmy, thus creating a mirror image or counter-image, the sounds would retain their purity, just as speech artists require them to do.

He then continued that this would give rise to a religious feeling for speaking, which was a prerequisite for artistic activity and would create a sense of the central position human beings have in the universe.

Six days later, Rudolf Steiner gave further indications for actors and speech artists that did not correspond to the images he had given for the sounds in eurythmy:

*... And we shall find it a wonderful help if while speaking the sound **m**, we imagine a climbing plant, some variety of bindweed, for example, that winds itself around the stem of another plant...*

*... And then for **n**, we can do nothing better than to imagine the sweet woodruff with its circle of petals at the top of the stem, to conjure up from the earth, as it were, what lives in the plosives or impact sounds...*

... You see, it will do a great deal to purify our utterance of the sound if we imagine

Bettina Grube



Born in Oranienburg, DE in 1956. Studied speech and drama at Alanus University, Alfter, eurythmy in Hamburg. Became a member of *Ashdown Eurythmy*, a eurythmy touring company in England. Has contributed to many eurythmy stage ensembles since 1991; performed in children's and adult programmes for the *MondEnsemble*. Solo programme, *Rose von Jericho*. Teaching eurythmy in various eurythmy trainings since 2000. Freelance director of eurythmy in Germany and abroad.

Photo: Marcel Sorge

before us a crystal form shaped somewhat like a tower as we speak the sound k ...

*... When we say **b**, it is as though we were wanting to make an enclosed form rather like a little ship...*

*... Suppose you wish, for example, to get to know the inner nature of the sound **p**: imagine the sunflower, that bold-faced annual that rises to such a height, with its enormous, overhanging golden flowers, whose centres stretch forward so conspicuously for all to see. In the sunflower you have the sound **p** most beautifully displayed. (Speech and Drama (GA 282), Lecture 17, p.367-8, transl. Mary Adams)*

There are two directions here that speech artists can adopt for their practice: the first is to work with the images that come from the outer world (**n** = sweet woodruff, **b** = a little ship, **m** = a vine or creeper, etc.) and the second is to internalize the eurythmy gestures and the counter images arising from them. In brief, from my experience, the first approach purifies the speech while the second trains it.

It is striking that the images that give eurythmists access to the etheric movements for the consonants cannot be used for speech. If speech artists were to use the images when speaking, they would remain locked in the forming of the sounds and not create a new form for the audience's ears.

The Seven I Am Statements of Christ as an Approach to Eurythmy

Sivan Karnieli



Born in Zurich, Switzerland, in 1977. Began studying philosophy and psychology in Zurich, then trained as a eurythmist in Dornach. Worked in education and as a performer, in adult education and business. Was a faculty member in the eurythmy training at the Institute for Waldorf Education in Witten-Annen, DE. Continues to pursue independent projects. Has written several books.

www.unternehmung-eurythmie.com

If we take into consideration that Rudolf Steiner put the original question on this art form to Margarita Voloshin^[1] in Hamburg in 1908 during his lectures on the Gospel of St. John, eurythmy can be experienced as an art whose living source is the substance of the Gospel according to St. John. In this sense, we may justifiably ask how these I Am phrases spoken by Christ which are at the heart of this Gospel are a living presence in this art. Are we able to access what is John-like in this art, i.e. from the perspective of witnessing and having the ability to create? The words written by St. John in the Gospel bear witness to Christ, and at the same time, Christ declares himself to be the Word that was present at the beginning of all things. The I am words of Christ might open a door to language as a real and effective force or power. In the beginning was the Word, which bore life within it, and our 'I's, our hearts, might be able to re-find this Word, the bearer of life, in eurythmy.

Everything can become visible in eurythmy, but this is about the question of an inner substance that has the potential to lead to a method or technique: from the perspective of content, this substance has ultimately nothing to do with what eurythmy wants to make visible, but perhaps it is what is able to truly make eurythmy visible.

In German, the word for 'I' is *ich*, and the sounds **ee** or **j** and **ch** are the initials of Jesus Christ; the spirit of the German language has a deep and close relationship to the being of Christ. Eurythmy can reveal this in a particular way, so that in German, the consequence is that Christ's *I am* phrases arise out of the vowel sound **ee**. But in the original language of the Gospel according to St. John, *I am* is *ego eimi*; translated into English, this becomes *I I am*. This in turn points to the fact that the being of the 'I' creates itself, and also relates to the being of John: his 'I' was only able to witness what had previously been created within it. (This also appears in the so-called 'I' form in eurythmy!) –The words in the ancient Greek language make the process audible, while in German they make the strength itself more of an experience.

The sound **ee** was the first sound given a form in eurythmy: Rudolf Steiner's indications could not be more simple. He gave a very plain and straightforward description of this sound to Lory Smits:

Place yourself in an upright position and experience yourself as a pillar; the balls of your feet are its foot and your own head, your forehead, is its top. Learn to experience this pillar, this uprightness or verticality as ee.

If we carry out this instruction precisely as it is described, without bending in any way beforehand, and place ourselves in a vertical position, our spine completely upright, in the moment in which the **ee** sounds, and then shift our weight in such a way that the point of gravity is resting slightly in front of us, only when the body is in this position can the connection between the forehead and the balls of the feet be actually felt. The intention is to experience or sense this verticality as the sound **ee**.

I Am the Bread of Life

This small shift of weight in the pillar of our body enables us to enter etheric space. If several individuals are standing in a circle, with their weight either in the space behind or in front of them, and they question what is happening in the space between them, then the difference might be that they move between emptiness and fullness, between heaviness and lightness, between either feeling naked or feeling a sheath around them, etc. The heart space becomes the centre; it is also a truly open space, it can listen and speak at the same time, is a space where warmth can be experienced that nourishes and is nourished with living substance. That is why we might experience this first or original **ee** as the first *I am: I am the bread of life*. Without this shift of weight, we do not enter the etheric space, and if we later move behind the pillar of the spine into **ah**, then we take the **ee**, we take the pillar, with us! We open to what is alive, to what we experience as life streaming through us, that can lift us out of the heaviness of matter.

This **ee** determines everything: we can also say that this sound is the origin or beginning of eurythmy as visible speech. When we stand at the threshold, it is the **i** that takes us across it. Eurythmy is an art that exists on the other side of the threshold, because *I am the bread of life*.

The following *I am* phrases permeate the **ee** - or rather the world to which the **ee** forms a gateway - more and more strongly, so that the experience of them deepens more and more. We can experience each of the *I am* statements as an approach to eurythmy, even if it is not possible to simply do it. Perhaps this kind of approach is much more about 'allowing', about opening ourselves to an event of which we have always been part.

I Am the Light of the World

To move to the following *I am*, we add the gesture of **ee**, because with the help of the gesture my higher being, with which I connect so that I can speak on the other side of the threshold, can light up and stream into the general etheric ocean. This is where *I am the light of the world* is created, where a spiritual presence is born. What Christ says is part of this *I am: Though I bear record of myself, yet my record is true: for I know whence I came, and whither I go...*

This means that the presence of my higher being has created the etheric world. I create myself in a higher sense, which means I am. In an address, Rudolf Steiner said:

If we speak an ee, we will only have the right image if we see this ee as the affirmation of our spirit within ourselves; to some extent the parts of ourselves we take into consideration are what fill it out^[2]

I Am the Door

The vowels **ah** and **aw** also belong to the **ee**. *I am the Alpha and the Omega*, that means that **ee** now appears as a door or gateway. The **ee** – **ah** – **aw** exercise is now a key to allowing **ee** to take up residence in *I am the door*. The **ee** can enter everywhere, but it is also the door or gateway to every new motif, to every new gesture, and ultimately it is also the door to the Word, which speaks through every movement in eurythmy.

Notes:

- 1) Cf. several essays in: Sivan Karnieli & Johannes Greiner, *Schau in dich, schau um dich* (Look Into Yourself, Look Around Yourself), Novalisverlag, 2016
- 2) Quoted from: Eduardo Jenaro, Rudolf Steiners eurythmische Lautlehre (Rudolf Steiner's Teachings on the Sounds in Eurythmy,) p.232
- 3) Rudolf Steiner, GA 264, p. 443 (in German)
- 4) It is interesting to note here that the feet naturally arrive at a so-called threefold walk by moving in this way; it is not formed from outside but flows from inside. Rudolf Steiner once praised Lory Smits' natural way of walking as the walk of a savage in the jungle.
- 5) The Gospel according to St. Mark, Chapter 24, verse 35

This is not about three gateways or doors but about just one: this is a living being, not a place, it is a capacity that enables both entry and crossing, it allows the finding of a pasture; it also allows fullness. This door always opens to the world.

I am the Good Shepherd

The *I am the good shepherd* is woven into the *I am the door*:

But he that entereth in by the door is the shepherd of the sheep. To him the porter openeth; and the sheep hear his voice: and he calleth his own sheep by name, and leadeth them out. And when he putteth forth his own sheep, he goeth before them, and the sheep follow him: for they know his voice.... And I lay down my life for the sheep.

The **ee** in the *o* intensifies the **ee – ah – aw** exercise; **aw** is a gesture that Rudolf Steiner called the gesture of love. The entire power of the human 'I' is in the gesture, in which

the world experiences something different by means of the human being grasping something new, something different about the world.

This, too, belongs to a new approach: in an esoteric lesson on the reversal of the will, the following was given:

Give your words to the things that are silent so that they can speak to you: they are not a challenge to your lust, these silent things, but to your activity. Not what they have become without you but what they are to become must come about through you.^[3]

Human beings give the world an experience of itself because human beings reverse their will and redeem the word from these things (*- and he calleth his own sheep by name...*).

I Am the Resurrection and the Life

A further development of **ee** and therefore of eurythmy is what leads the **ee** into movement. If we let go into what wants to happen in the shift of weight at the first level of the sound **ee**, we immediately start to walk, to move; this moving rests in time, at the same time, and allows time to emerge as a spiritual quality that moves beyond space. A living ocean carries the movers, who are now in a completely different world, connected with everything. If the movers listen into the words *I am the resurrection and the life*, then a feeling can arise for the creative world of eurythmy, for the powers of resurrection in eurythmy, which lead from space into time. In this world there is no such thing as a point A and a point B and the movements from one to the other point, but rather timeless time, in which everything appears. As an approach to eurythmy we might invite everything to emerge, be born, arise, including the so-called eurythmy forms. At this level they have not yet become forms; more important is the basic willingness to live into the *ocean being of the spirit*, as is described in the Foundation Stone Meditation.^[4]

I Am the Way, the Truth and the Life

The next *I am* statement, *I am the way, the truth and the life*, is essential for the creation of forms and always allows us to experience forms as a whole. These *I am* phrases can be understood one to one whenever a form is being created. A curve: I am the way. An angle: I am the truth. A circle: I am the life. Or the other way round. What happens and what develops is like a miracle: it becomes *impossible* to merely walk forms. Instead, they become a pure manifestation of the 'I'. (This can be experienced most easily with forms in space, but it applies to every act of creation.)

I Am the True Vine

At the final step, everything is turned inside out. The periphery first gives birth to me, then the Word speaks through me, or it is all nothing.

I am the true vine, and my Father is the husbandman. Every branch in me that beareth not fruit he taketh away: and every branch that beareth fruit, he purgeth it, that it may bring forth more fruit. Now ye are clean through the word which I have spoken unto you. Abide in me and I in you.

These seven steps can be perceived in a differentiated way: in eurythmy and its movements their equivalent is a substance which provides the foundations of eurythmy or a fundamental attitude. The pillar of the **ee** brings stability to the column of the chakras and the centre of the human being can connect with the entire periphery from the very beginning. The Word – which was in the beginning – has now arrived, it has become visible speech, and every sound, every gesture it creates is linked to its eternal source.

The power of the **ee** enables the eurythmist not only to move in the world of the etheric but also to really speak and to add to the etheric what would not exist without it. This is John-like! John was a witness: he created what he witnessed. The fact that he understood what he witnessed helped to create the reality, he was part of the reality. For eurythmy this means quite specifically that the speaker does not need to speak for the eurythmist – understanding is not the same as illustrating – but that the eurythmist creates speech or language – understanding is creative! The speaker speaks as he or she listens and breathes in, while the eurythmist *speaks* out of language *imaginatively*. The Word is created in the etheric world anew when it moves through the human ‘I’:

Heaven and earth will pass away, but my words will never pass away. ^[5]

Threefold Stepping in both Speech and Eurythmy and Creating the Balance between the Counterforces

During my training forty years ago, our various teachers all used to pass down to us indications from the early days of speech formation, for one of which we students created the rather banal mnemonic of in, out and down.

The phrase was a recreation of the threefold sequence of:

1. Gathering oneself **into** the speech instrument;
2. Stepping **out** in to the air or space (with the voice);
3. Once they were out, allowing the words to move **downwards** with the breath and then land.

These fundamental principles of speaking are of vital significance and intimately connected to threefold walking in eurythmy, because in essence we can also say that **one** speech process has a threefold structure. Initially, we are challenged to consciously connect with our speech instrument, including with the places where the sounds are formed, and with the different regions of the speech instrument.

Our consciousness is not in reflective mode when doing this, our ‘I’ is rather in an artistic – by nature active - process of tasting any articulated words and sounds, in sensing where I am doing what, and how. Here we can deepen our understanding of something that Rudolf Steiner said about speech, which was that the sounds are our divine teachers: only when a student attends the appropriate training group and class can he or she be taught by each of these teachers. The gathering of oneself into one’s own speech instrument requires a centring process, because all sounds, no matter where they are at home in the world, are formed at the centre of the speech instrument.

If the speaker has centred him or herself, then the task is to perceive the emergence and dying away of the sounds on the stream of the breath and to release them into the surrounding air or space. Whenever we breathe out, we are speaking to the world; we are also expressing ourselves and the forms of the words at the same time. At this point we need to pay special attention to the tone of voice, which is also leaving the cavity of the mouth now, vibrating and sounding in the resonance space of the air. The physical will, is already beginning to be released into the dynamic and mobile power of the voice when the vowels are brought forward into the region of the hard palate. If the vowel **ah**, for example, which is the first vowel to be formed within the mouth, and the expression of the human being in his or her most complete form, is situated on the soft palate, then we are all speaking with those forces of will still bound to the physical body, which are the consequence of an untransformed metabolism. This is also true of

Barbara
Ziegler-Denjean



Speech and breath therapist in private practice in Stuttgart. Guest teacher and lecturer in various educational and therapeutic institutions, and active as author, speaker and actor.

all the following vowels.

Ultimately, we are dealing with earthing or grounding what has been spoken, by allowing it to arrive on the fundament of the air: the words move in what we might call the direction of incarnation, dropping from above downwards. As a result, the breathing is then freed, when the shaping of the sounds and the voice move across the threshold of the lips and are then released as a new creation, coming into being in the air. This applies both to the single syllables and to the end of a sentence.

The principles we use to move through a physical space correspond exactly to this threefold stepping in speech; the equivalent in eurythmy is the lifting, carrying and placing of the foot. Gathering of oneself in speech corresponds to lifting the foot. When we form consonants, we are centring ourselves right into the middle of the speech instrument; the tone is released from the larynx, moves to those places where the sounds resonate and is then sustained and supported in the different regions where the sounds are articulated. The speaker then rises to the word.

Stepping out into the air or space is the equivalent of carrying the foot: the voice expands out into the space, the consonants are formed on the stream of the breath and released again.

Speaking downwards corresponds to placing the foot: the voice drops, the speaker breathes out and the sound or word lands on the earth. In this way syllables and words are given weight but not stressed, just as the physical step takes over the weight of our body before another step is possible.

There is however, a difference between the steps in speech and the steps in eurythmy: it is a reality that the syllable and the word are released in the direction of the earth and of gravity. The steps in verse start from the heel and roll over the foot to the toes in the same way as we walk in our everyday life, so that the third step is nothing other than one big outbreath in movement. The step in eurythmy, however, begins at the toes and ends at the heels. The knee becomes more upright when the mover steps backwards, so that when placed, the foot is going against gravity. This means that in this threefold process importance is given to different things, depending on whether it is done in speech or in eurythmy.

The intention of eurythmy is to make the spiritual visible in space: threefold stepping or walking demonstrates that physical-material processes can be transformed and etherised. Creative speech, on the other hand, intends to make the spiritual audible. For the word to acquire and develop a truly living substance audible in space, the spiritual processes need to be given a similar importance or weight.

In speech, the human being's 'I' regulates articulation, tone and breath using these three steps. When the speaker learns to feel this process more and more strongly, he may sense a renewal of his or her soul-spiritual life and experience, and this works back on the physiology of his entire body. In addition, this simple example shows how porous the transition between art and the path of spiritual schooling is in reality.

As speech artists, we may wonder where we gather ourselves from, when we find our centre in the mouth cavity and awaken to the processes involved in speaking? Those who practice in this way will notice how much they normally live in the surrounding space in their life of thinking and feeling, or whether they are bound to their bodies; they will also notice how gravity – which is connected to everything we have inherited, become used to and have, indeed, becomes - needs to be transformed, overcome again and again, i.e. transformed in to the power of speech.

The second step allows the breath needed for speech to move through the air, the space, and if we skip it and go from the first step to the third, so that the words drop to the ground, then it immediately becomes audible that gravity has taken control of those words. Voice and breath literally trickle down into the speaker's physical body and he or she walks on the spot. We can see that being tied to gravity in this way, which makes any renewal and development well-nigh impossible, has a relationship to the Ahrimanic forces, whose intention is to draw human beings downwards and bind them to the physical-material world.

We might experience something else if we leave out the third step, and after centring ourselves, indeed send out our voice, but not allow it to drop to earth and be released. Breath and voice stop moving, becoming tense and static; it is as if they are being sucked back into the body's nerve-sense pole. The syllable step remains incomplete. The Luciferic forces hold back the speaker in the upper pole where reflection takes place, thus preventing a healthy outbreath and landing on the earth.

The sculpture of the Representative of Man is a telling picture of the gestures living in these two one-sidednesses. We might say that when we compare this process with that in eurythmy, then the speech artist gives substance and shape to the impulses from the spiritual world, bringing them down into the realm of the etheric, while the eurythmist redeems these impulses from the physical world, leading them back into the etheric. These two arts meet in the realm of the life forces, but what is emphasised along the two separate journeys, differs.

A healthy speaking process integrates the counter-forces, because the principles of space can be worked into the stream of time. Whenever the physical is transformed, and the speaker strives for freedom and expansion, then Lucifer is active and involved. But by consciously taking hold of the third step, creating new relationships that affect incarnation whenever we are forming and shaping the words on the stream of breath, we create balance. But we are dealing here with an incarnation into lightness or levity, and not into weight or gravity, so that whenever we speak, we are repeatedly given the opportunity to overcome, transform the forces of Ahriman.

In the process of speaking itself these three steps are a living breathing unity: centring in the forming of consonants, releasing the vocal tone and the syllable that has been breathed out, allowing it to land on the earth, can be experienced as something happening simultaneously, as if they take place in one speech space – or time.

Whether the one-sidednesses have been transformed in this process will always be audible in the voice, the very first signs of the I Am. For the aim and intention of the new beginning for speech given by Marie Steiner and Rudolf Steiner is to transform speaking into a living substance, freed from any imbalances or one-sidednesses and therefore able to provide a vessel for the 'I'. It would also be interesting to examine the themes of recitation and declamation and then the Greek and Germanic cultures, literature and poetry from this perspective.

Just as the aim and intention of eurythmy is to make the spiritual sources and the principles of language perceptible to the eye, the aim and intention of creative speech is to make these perceptible to the ear. In this context it may be of interest to compare threefold walking in eurythmy and threefold stepping in speech.

On the Collaboration between Eurythmists and Speech Artists

Volker Frankfurt



Born in Stockholm. Studied eurythmy under Lea van der Pals 1980-84, parallel to an individual eurythmy training with Hedwig Greiner-Vogel; individual speech training with Christel Frankfurt, Johann Wolfgang Ernst, and others.

Member of the *Goetheanum Eurythmy Ensemble* for nine years, taught at the Zuccoli Eurythmy School for five years, worked as a eurythmist in special needs education for eight years. Moved to the USA. Has been active in Waldorf schools in Switzerland, the USA and Germany as a eurythmy teacher. Taught and performed at the *Eurythmeum in Stuttgart* for five years. Faculty member at the Berlin eurythmy training since 2014.

We have decided to explore and develop a piece of text for performance. Who has written this text? What are the essential features in the biography of this individual, now deceased or still alive? There are poems, of course, that do not lead to an individual poet, with a name, or even very young writers, whose lives are only now beginning, but whose language is, nevertheless, extraordinarily literary or poetic. Occasionally, then, we begin directly with the specific piece of writing, or, if possible, we look at all the writings by the same author to see if his or her entire body of work can shed light on the specific piece we have chosen to work on.

This vital preparatory phase leads us to exploring the writing itself, whether it be poetry or prose.

The first thing we do, is look at and explore the contents together. We take time to study it, with the aim of understanding it, we put it into our own words; then we interpret and move it, yes, indeed, we move the contents and not as eurythmists, we move without words – and this is the most important thing – but we move the forms of the feelings inwardly. Why is this necessary? Only when we have transformed the thoughts and images into emotional processes can we unite with the piece. This is essential. Becoming one, uniting with the piece of literature ultimately enables us to create an authentic, coherent and relevant work of art. What we are dealing with here is intuition, as the term is used in *Knowledge of Higher Worlds and How to Attain It*, only that intuition appears here as an image and not in its higher reality.^[1]

The second phase of work is characterised by bringing understanding and insight to the formative forces at work in the piece, because if this is not done, it will quickly undermine the artistic process. This phase basically assumes that

1. we have completed a training that has allowed us to develop a living relationship to metre and poetics and that anthroposophy has expanded our understanding of this field;
2. we are advanced in the art of creative speech and have acquired the beginnings of a familiarity when working with the six basic speech gestures and the associated vocal qualities.

Creative speech itself immediately gives us the tools with which to analyse a form of a text, because the form is the substance of creative speech.^[2] What is that journey like? We will need to bring gesture back into speech, and to do this, it is initially helpful to separate the two.^[3] So: the speaker speaks with appropriate nuances and colourings, the eurythmist moves using the six basic gestures for dramatic speech, then the two exchange roles. At this stage we still find ourselves on a physical plane.

After this, it will be easier to bring gesture into speech, to allow the gesture to have a living presence, be resurrected, in the speech.^[4]

Now we turn our attention to the text and the way it wishes to be spoken in accordance with creative speech. The content remains present, because what has been acquired up till now has not been lost. Our practice has prepared us to devote ourselves to the principles of form, to study them, to evaluate and integrate them more harmoniously into the way we are dealing with language. This is how form can *exterminate* the material, as Friedrich Schiller described in his

letters on the aesthetic education of the human being.^[5] The form revives or resurrects the content. Included in the form are the sounds, the rhythms, rhymes, verse forms, as well as examples of alliteration, assonance, etc. The question of the relationship of the power of the poetic form to the thought structure expressed in the syntax is a fascinating one, too: both are essential and may not be played out, against each other.^[6]

As soon as we enter the realm of poetics and metre when working on the piece, we find ourselves on the foundations of living, etheric speech events, and we need these foundations to develop the piece in eurythmy.

This working phase is the equivalent of *inspiration* on the path towards initiation. Again, we achieve the level of *inspiration* in an image.^[7]

Now we are approaching *imagination* in the image or picture when we start what is by now the well-prepared 'orchestral' collaboration between speaker and eurythmist.^[8] After an artistic period of *pralaya*, and as we come to the final phase of exploration, and closer to our goal, the results of the previous phases of work are brought back to life: they can now lead to an inspiring and spirit-filled presentation at the end of the work we have been developing for the stage. But preparation and etudes can still fructify this final phase: the exercises for the vowels and consonants, the planets and the zodiac signs can be practised for any text and lead both to an unimaginable smoothness and to spirit-filled transitions from one sound to another, when microcosmic and macrocosmic elements in movement can be unified artistically.^[9] If the speaker is willing to go along with these exercises, then his or her breath will expand hugely, as will the 'breath' of the eurythmist's movements.

These three steps, which are the essence of the method Steiner suggested for practical exploration in eurythmy, are eminently suited to giving new impetus to its development. We still have not taken this sufficiently to heart. But if we begin this - and perhaps it is only a modest beginning - it will grow, expand and inspire audiences more and more. And that is the whole point! Our aim is to empower the audience to stop consuming and become pro-active in how they watch, so that they re-create eurythmy and speech within themselves at a soul-spirit level.^[10]

Some people might object that the artist never achieves anything when all the rehearsal time available, is taken up with all these steps and half-steps, but we cannot allow any pedantic desire for perfection to discourage or deter us. We need to individualise what has been set out here as a path: it can easily be adapted to the life circumstances of those pursuing it. But there is an important principle at the heart of this process: it tells us that we need to take the first step before we tackle the second, etc...

If we all do more exploration in this direction, we will soon discover that we have become more effective as artists, arriving at real results more quickly; this will then enable the 'orchestra' of the collaborating speakers, eurythmists and spectators to truly come to life.

Notes:

1) Rudolf Steiner, *Die Entstehung und Entwicklung der Eurythmie (The Birth and Development of Eurythmy)*, 1st ed, Rudolf Steiner-Verlag (Rudolf Steiner Publishing), (CW 277a)

2) Rudolf Steiner, *Eurythmy as Visible Speech* (CW 279), www.rsarchive.org

3) Rudolf Steiner, *Speech & Drama*, transl. Mary Adams, Rudolf Steiner Press

4) Ibid.

5) Friedrich Schiller, *Letters on the Aesthetic Education of Man*, Letter 22, <http://public-library.uk/ebooks/55/76.pdf>

6) Hedwig Greiner, *Die Wiedergeburt der Poetik aus dem Geiste der Eurythmie (The Rebirth of Poetics from the Spirit of Eurythmy)*, 1st ed., Philosophisch-Anthroposophischer Verlag, Dornach, Switzerland

7) Rudolf Steiner, *Art as Seen in the Light of Mystery Wisdom*, transl. Pauline Wehrle and Johanna Collis, (CW 275), www.rsarchive.org

8) Ibid.

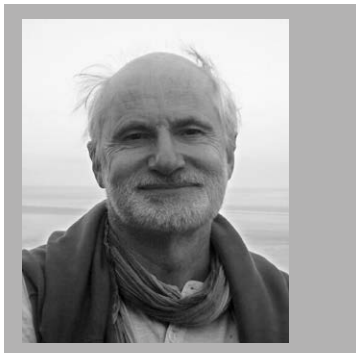
9) Cf. Rudolf Steiner, *Eurythmy as Visible Speech*, (CW 279), www.rsarchive.org

10) Rudolf Steiner, *Art as seen in the Light of Mystery Wisdom*, transl. Pauline Wehrle and Johanna Collis, (CW 275) www.rsarchive.org

Experiences of Speaking for Eurythmy

and Responses to Carina Schmid and Stefan Hasler

Serge Maintier



Born 1955, Orléans.

Freelance speech formation artist and teacher.

Speech formation at the Kolisko Academy for Anthroposophic Medicine, Filder Clinic, Stuttgart; co-worker at IPSUM Institute; co-worker at Wilma Ellersiek Association for Hand Gesture Games.

Speech therapist in Freiburg.

Speaker of Lyrical Programmes and for eurythmy projects from 1985.

2013–15 Avignon Theatre Festival with Mistral Eurythmy Ensemble.

PhD: The Science of Speech on The Aero and Morpho-dynamic in the Speech Sounds in the Breath. Author of the book with DVD *Speech – Invisible Creation in the Air*, Steiner Books, USA (2016)

The following is the type of conversation that can occur at any time in rehearsal between a speaker and a eurythmist:

Eurythmist (E): ***You are speaking too fast!***

Speech artist (S): ***You are too slow!!***

E: Look at our form, there's a curve here...

S: OK, but you could move more quickly on the verb and then slow down for the noun, because then how we have allocated the words to the form, will work. (The form in question is a standard form, therefore a form created by Rudolf Steiner)

I have often experienced something similar in rehearsals with eurythmists.

Carina Schmid and Stefan Hasler have written that in an address given on December 31, 1922, Rudolf Steiner made the following statement:

But in this way an orchestra, I might say an extended orchestra, indeed emerges within the art of eurythmy; it is composed of what is happening in movement on the stage and of what is presented either in music, recitation or declamation.

This addresses the question of how eurythmists and speakers work together. There is essential information on this in the lectures on speech eurythmy. In his article published here, Volker Frankfurt has set out how eurythmists and speakers can find a way to collaborate, and the two of us will be running a workshop together on this theme at the *Speech – Movement* conference in Dornach in April this year.

If speakers are only brought in when they are needed, just for eurythmists to practise with, then we cannot call this a true collaboration. But it is also a good thing if we speakers make ourselves available to our eurythmy colleagues, and we are certainly an improvement on CDs! In a more perfect world, speech trainings will be situated next to eurythmy trainings, so that the students in their second or third year can practise working together. It would be ideal to have a conservatory with trainings in both arts. A part of such a training might be modules in different languages, which can be taught by speech artists and eurythmists whose mother-tongue is that language. This is something already being put into practice in one or two trainings.

Cooperating with musicians and speakers needs to be part of the planning and rehearsals of new performance programmes for a eurythmy stage group or ensemble. This will of course depend on individual artistic skills and abilities. **When we reflect on how the two or three arts might work together, we might ask ourselves whether speech for acting needs a different approach to speech for eurythmy. If so, what are the differences?**

Acting is not poetry as such. When I am acting on a stage, I take hold of the language, of my body, in a quite different way.

If I am speaking for dramatic eurythmy and the eurythmists are good, then the tempo of the speech and movement will be the same as when the text is spoken in a play, but as the speaker I may hold back to give my speech, the new breath grips, to the eurythmists. This creates a tandem: we feel and breathe together.

The relationship to the audience is also different: it is more selfless, and the

speaker listens more. This may be because personally, I usually stand behind the audience when I speak for eurythmy. The real interpreters are in this instance the actor-eurythmists; I am only their voice, their language, and need to sense in the act of speaking how they are feeling and taking hold of the language. I alone am not the interpreter of the text... there is a greater discipline at work here.

When speaking poetry for eurythmy:

If the speech is good, then according to Rudolf Steiner

... the speaker is doing eurythmy in the air

because speech is gesture. As a wholeness, for example, the poem has a dynamic form and the speaker's work is to create a poem in the sounding space of the breath.

Speaking poetry for eurythmy is an excellent training for speakers; they learn to better- and truly - move speech in the space of the breath. They need to take hold of the gesture of every word, every sound, otherwise the eurythmists cannot move.

According to Rudolf Steiner,

there is a hidden eurythmy living within every genuine poem.

In Lecture 14 in *Eurythmy as Visible Speech*, given on July 11, 1924, Steiner emphasised that it was of vital importance to

... be true to the poem's own form when working on it in eurythmy.

Creating eurythmy forms by analysing poems from the perspective of poetics was for Steiner a condition for working on poetry in eurythmy (Cf. Lecture 15, *Eurythmy as Visible Speech*, July 12, 1924). But how can we analyse poetry in the way that Steiner requires without the analysis becoming intellectual?

On a personal note, I left state education at 17, when we were required to deconstruct and interpret poems in this way. I was writing poems myself at the time and knew that my teachers had little clue how heart-warming and powerful poetry that was created out of the substance of speech truly was: to me it was existential.

It seems to me that Rudolf Steiner wanted to demonstrate how to analyse a poem with reference to the layers of language to those young artists; this is how the speech eurythmy course itself is structured. He began with experience, the Dionysian element, etc.... Depending on the type of text to be analysed, there are several possible approaches:

Amongst the hundred or so poems that a single poet has written, there are probably about ten proper, real poems, which over the course of centuries might go on living in a few human hearts.

Many poems remain exercises or sketches for the poet; a poem is a piece of a human being, after all. It is real, an experience, as Rainer Maria Rilke wrote in *The Notebooks of Malte Laurids Brigge*, the novel in diary form that he began in 1904 and published in 1910. It is here translated by William Needham:

Ah, but poems written early in life don't amount to much. One should wait and gather meaning and sweetness a whole life long--and as long a life as possible--then, at the very end, one might possibly write ten lines that are any good. For poems aren't, as people think, feelings (one has those early enough); they're experiences. To write a single line of verse one must see many cities, people, things, one must know animals, one must feel birds flying and know the movements flowers make as they open up in the morning. One must be able to think back to roads in unfamiliar regions, unexpected encounters, and partings which one saw coming long before; one must be able to think back to those days in one's childhood that are still unexplained, to one's parents whom one could not help offending when they brought a delightful gift and one didn't appreciate it (it was a delight for someone else), to those childhood illnesses which arose so peculiarly and with so many profound and difficult changes, to those days in peaceful and secluded rooms, and to those mornings by the sea, to the sea anywhere, to seas, to nights of travel that swept along high above, flying with the stars; and it's still not enough, even when one's allowed to think of everything one can. One must have memories of many nights of love--no two nights the same--of the cries of women in labour

and of pale, white, sleeping women who have given birth and are now closing again. But one must also have been with the dying, one must have sat in a room with the dead with the window open and random noises coming in. And having memories is still not enough. If there are a great many, one must be able to forget them, and one must have the patience to wait until they return. For the memories are not what's essential. It's only when they become blood within us, become our nameless looks and signs that are no longer distinguishable from ourselves--not until then does it happen that, in a very rare moment, the first word of a verse rises in their midst and goes forth from among them.

A poem is therefore a living organism, which began life in the poet's heart, and was condensed into language, his 'life blood'. Poetry is the heart of a language and at the same time the language of its heart: this is why the translations of poetry, the free adaptations of poems are a high art, and why Novalis wrote the following in a fragment:

The best translator is the best poet.

Every part of a poem has its exact place in the whole. Rudolf Steiner once said of Christian Morgenstern's poetry that it had an aura; he went on to say of some of Morgenstern's poems that they were living beings.

So: how do we speak prose, how do we speak poems, with their varying formal requirements? How do we speak contemporary poetry?

Prose can be an excellent training tool if it is genuine, well-crafted, poetic prose. Some years ago, I saw an outstanding performance given by the eurythmy ensemble from The Hague, directed by Werner Barfod. The ensemble was performing excerpts from a children's book by José M. de Vasconcelos called *Mein kleiner Orangenbaum* (*My Little Orange Tree*). It was about a little boy called Sesé, a five-year old street kid who was living in the most bitter poverty. The eurythmy on the stage had true dynamic: the sentence structure as well as the way the sentences were formed in eurythmy were both visible and audible and imaginary pictures were woven throughout the piece. But in the work of many eurythmists, the commas and full stops are missing. **How can both creative speech and eurythmy approach what we know as the being of speech? How can we recognise it, do it justice, and not allow the element of thought to be overemphasised, but at the same time give it its rightful place?**

The central point of the speech eurythmy course is the sense for sounds, as is made clear in lecture 15:

As a eurythmist then, you should not take your start from the prose content, but should enter as deeply into the substance of the sounds that you are able to say: When expressing a poem in eurythmy, if there are many ah-sounds, then it originates in the mood of wonder. (Eurythmy as Visible Speech, Weobley: Anastasi 2005, p. 160)

Of course, thought has its place in language, but its shadow, the intellect, does not. If only that is emphasised, then speech becomes flat, hard and intellectual, and eurythmy will then be illustrated speech, and not visible speech! It will have neither breath nor movement, eurythmists will barely be able to move, and the ultimate effect will be that the speech seems to have been spoken too fast.

On the other hand, to artificially slow down the language by stretching the sounds, so that the eurythmists can manage to move the form, is unbearable, and in fact a horrible experience, and no-one would dare to do the same with a piece of music! This is unfortunately the kind of speech to which young people in Waldorf education are frequently subjected in their eurythmy lessons.

However, in an address given on June 28, 1918, Rudolf Steiner emphasised the following:

Only what is artistic, poetic can be absorbed into eurythmy, only the compositions of the thoughts present.

The content of the thoughts has in fact almost nothing to do with art as such: what is meant is that thoughts have shape and form, and are not simply a 'soup' of beautiful sounds. What is the true essence of thought? Movement that creates and forms. Steiner used three terms to describe the coloured eurythmy figures: movement, feeling, character.

If a text is shaped and formed in speech and eurythmy and the thought compositions are neither

visible or audible – the quote makes clear that this is what Steiner intended - what is left is a sound ‘soup’, and this turns into a mild or strong singsong in the speech, which will more likely put the audience to sleep than awaken or stimulate them.

When giving suggestions for adjustments to those working on creative speech, some of which were taken down in shorthand, Steiner emphasised the following almost from the outset:

Stop the wavering in the voice, the vibrato.

(What is meant is a gentle vibrating or quavering, a kind of vibrato in the voice, which happens when vowels are overstressed or stretched.)

Your voice has a quaver in it.

or

You need to scrub away that gentle singing.

For each of us the work consists of taking artistic hold of the natural melodies of our own language, of its sentences and entrusting them to the air, to space, when we breathe out, just as Rudolf Steiner has described with such precision and beauty.

A full, true meeting with the spirit of speech, with the being of speech, can only take place if speakers hear their own voice and sense their own gestures (these are the voice and the gestures of the spirit of speech) properly and the voice and gestures are not misshapen or deformed. This presence reaches as far as into the grammatical structures, which mirror the morals, lifestyle and experiences of people living here or there in time and space. Then, on top of this, comes the style of the poet!

If an audience at a eurythmy performance is unprepared, it rarely experiences difficulties with tone eurythmy, but it will probably have them with the strange-sounding speech. Poems tend to be given a much blander treatment than tone pieces, and experiences in Waldorf or Steiner schools are similar; the speech eurythmy is often weaker than the tone eurythmy. The only eurythmy pieces that satisfy everyone when they are done well are the humouresques!

I would like to mention here that eurythmy can only entirely fill a stage and take us into imaginative layers when eurythmists can move in a space filled with light and colour created especially for eurythmy. This means that any lighting technician for eurythmy needs to have a sense for the art as well as know his or her craft thoroughly.

I have had the privilege to experience most of this in practice when I collaborated with *Mistral*, a eurythmy ensemble based in Stuttgart, on a production of *L’homme qui rit* (*The Laughing Mask*) based on a piece by Victor Hugo. In 2014, eurythmist Dominique Bizieau wrote an extensive and enthusiastic report for this newsletter about the 23 performances given of this production at the 2013 International Theatre Festival in Avignon. And then again in 2015, there was another production, *Le dernier jour d’un condamné* (*A Condemned Man’s Last Day*): (*Wer, wenn ich schrie, hörte mich denn ...*) [*Who would hear me if I screamed...*], also written by Victor Hugo.

A final thought: speaking for eurythmy in performance is a pure joy as well as a huge gift (to the speaker). This naturally presupposes that the collaboration has really worked, and enough money has been raised so that the artists have been able to rehearse properly, for as many hours in the day as they need. I experience this speaking as a schooling in humility, as a service to words, to poetry.

Note

Ida Rüchardt, the great speech artist, began an article on speaking for eurythmy by quoting Marie Steiner:

The most difficult thing to do when speaking for eurythmy is to bring real life, sustaining power and spiritual fire into the speech. The challenges for the speaker are indeed huge. The most important thing is to become as selfless as possible in one’s own artistic creative work: one needs to forget oneself.

from a special issue of *Erziehungskunst* (*The Art of Education*) on eurythmy, June 1975
Remembering Marie Steiner and How She Spoke for Eurythmy (please see Section Newsletter No 65, pages 62).

Essential Aspects of Our Collaboration: Poetry, Creative Speech, Eurythmy

Sabine Eberleh



Born in Hannover in 1959. Trained in bookselling, studied speech and drama at *Alanus University*, in 1985. Qualified in speech, in therapy and education in 1986 and as a drama teacher in 2002. M.Ed. at RSUC in Oslo, Norway, in 2009. From 1986 to 2006 lecturer and teacher of speech at *Alanus University*, initially in the eurythmy department, and then, from 1992, in the speech and drama department; director of speech and drama department until 2006. Directed dramatic stagings of literary works. Faculty member in the teacher training at the *Freie Hochschule Stuttgart* and in the eurythmy training at the *Eurythmeum Stuttgart* since 2008. Professor of Creative Speech since 2010. Works together with the *Else Klink Ensemble* since 2009.

We have been reflecting on what our motives are for our collaboration as speech artist and eurythmist for this edition of the newsletter on this theme, and some thoughts have occurred to us: for example, each of us has a very particular interest in the other's chosen art on the one hand, and on the other – and as a matter of principle – in new and different perspectives. We both enjoy exploring and experimenting together, and this does not remain theoretical, it goes right into specific practical artistic work. We also both bring our individual expertise and know-how into play.

What is our (customary) starting point? Usually it is a piece of poetic writing, that is, a completed work of art. We aim to approach the completed work of art with respect. We create a space together so that we can approach the text openly and without any particular intention. We are curious, interested: what does the text have to say to us? How does it say it? Can we find a connection between the what and the how? What are the unique features of precisely this work of poetry? The question of the special aspects of the text is important to us: the answer to this question has come to guide our artistic interpretations.

Rudolf Steiner did indeed give specific eurythmy forms for different kinds of rhyme but probably no-one will assume that a superficial eurythmy presentation of Eichendorff's poem, *Mondnacht* (*Moon Night: It was as if the sky Had silently kissed the earth...*), using just the rhymes, can ever do justice to the poem. Sure, the poem has been composed in cross rhyme, but it is not the defining feature of this great piece of poetry! It would not be satisfying in either eurythmy or speech to focus on the rhyme, even if the cross rhyme is of course present and has an effect. But the effect is secondary, it serves the whole rather than standing in the foreground. So, we quickly move on to the next question: how much importance do the various speech elements that we have discovered in the poem have? And this of course refers to the contents, but from the perspective of speech, the contents do not turn the poem into a work of art.

To be able to recognise what is characteristic of a poem or text, it makes sense to know what is possible – there are many things possible – in language and poetry. Knowing these things helps to give the right or adequate emphasis to the elements uncovered in the text, and then used to give artistic shape or form to it. After a phase of opening ourselves and perceiving, we make choices: we choose which aspects we want to particularly work on or show in performance because they are, in our view, the characteristic features – we might also call them proposals – of the poem in question.

We are currently working on a poem by Nelly Sachs called *Landschaft aus Schreien* (*Landscape of Screams*^[1]). The historical and autobiographical context is familiar. But what are the linguistic idiosyncrasies we encounter here? The highly dramatic and disturbing images, are both characteristic and conspicuous:

Landscape of screams/... corals of wounds made of shattered throat flutes/... feverish hell in the kennel of madness papered with nightmare patterns of throats/... O knife made of evening red thrown at throats, where trees of sleep rear blood-licking from the ground... etc.

All other artistic elements or aspects are subordinated to these dramatic events described in the pictures: one image follows immediately on from the one before. But the many neologisms intensify the dramatic experience and stop

us recognising what we know, thus making any quick understanding difficult. *Landschaft aus Schreien* (*Landscape of Screams*) is a poem whose individual images can easily be ‘translated’ intellectually. But from the very beginning we had the impression that Nelly Sachs was not converting statements into images but that her experiences took place directly within the images. She therefore needed to create new words when the conventional ones were no longer adequate to describe the experiences. If these disturbing images can lead the audience to their own experience of the drama of the events that Nelly Sachs experienced, then a major part of what is important about this poem has, in our view, become visible. The spectator does not have to understand or interpret every individual image, and this is, of course, not the only aspect of our explorations, but it is an important one.

The focus of our collaboration in recent years has been classical contemporary lyrical poetry. What we mean by this is German lyrical poetry of the twentieth century, written after 1945. We experience Nelly Sachs, Marie Luise Kaschnitz, Paul Celan, Ingeborg Bachmann, Karl Krolow, Hilde Domin, Rose Ausländer and many more poets as classical writers of the modern age... In a performance programme called *Heimkehr ins Wort* (*Returning Home to Words*) we spent much time exploring how these poets’ relationship to words, changed. During our work together, our understanding grew of how this change in the relationship to words manifested: it led to a new language of lyrical poetry. But we made an even greater discovery: both the formal and the creative, artistic elements are present in this language really strongly. It is no longer about the rhymes, the Greek metres, the verses being of the same length, rather, it is more about new elements, or familiar ones having new forms. We have continued searching and been specifically working on the question of how to make the elements mentioned so far audible in speech and visible in eurythmy to an audience. We have spent a lot of time thinking about how to work with *enjambements*, for example, in both speech and eurythmy: they are frequently used in texts, but their effect varies enormously. We went in search of a number of elements: artistic forms for the subtle but nevertheless recognisable vowel compositions which are particularly in evidence in Paul Celan’s poems; the new metaphors; the new word creations; the structures in the verses; the length of the lines; the appearance of speech rhythms; the effect of *r* anaphors, etc., etc. This is not finished, and we believe it to be worthwhile to continue this research in this field, in the same way as there are eurythmy forms for the different kinds of rhymes: they make visible what is happening within the speech. Classical contemporary lyrical poetry has created a new language of lyric, and the delicate forms and the artistry should be made visible in eurythmy and audible in speech. This search, this research, is what connects us and motivates us in our work together.

In the workshop in the German language to which we have given the title *Literarische Formen der Moderne – Sprache & Eurythmie* (*Contemporary Literary Forms – Speech & Eurythmy*) that we will be offering at the working conference for eurythmists and speech artists just after Easter 2018, we will be reporting on how we have been exploring texts, then experimenting further with participants with what we have already discovered and holding exchanges with colleagues on this subject. We are looking forward to it!

Tania Mierau



Born in London in 1969; trained at the *Eurythmeum in Stuttgart*; now teaches there; performs with the *Else Klink Ensemble*. In numerous performances and tours in Germany and abroad. Directed and created choreographies. M.A Eurythmy in 2011. Director of *Eurythmeum Stuttgart* and responsible for the eurythmy training since 2016. Professor of Eurythmy in 2016.

Note:

1) Nelly Sachs: The poem *Landscape of Screams*, written in 1955, begins: In the night, where dying begins to separate that sewn together. See Nelly Sachs’ works volume II, the commented edition, Suhrkamp Verlag, Berlin 2010, pg 46 in German. Unfortunately, another poem comes up under the title *Landscape of Screams*.

Editor’s note:

The article *Sister Arts: Eurythmy and Formative Speech*, by Sabine Eberleh, has already been printed in *Auftakt* 1/2013, German Eurythmy Association magazine, and in the Newsletter 1/2014 of the German Formative Speech Association. It can be downloaded in German from <https://eurythmie.net/the-sister-arts.pdf>

When searching...

Babette Hasler



Born and raised in Berlin, DE. After the Waldorf School, trained as a nurse. Formative Speech and Drama at the Goetheanum. Worked as a speaker in the Hamburg Eurythmy School and stage group and the Hamburg Eurythmy Ensemble. Now at the Eurythmeum CH, formative speech tutor and speaker for the stage group.

... for a connection between creative speech and eurythmy while working on a poem together as performing artists, questions arose: what would help to shape the working process? What were our aims and objectives?

We consisted of two eurythmists and two speech artists: Carina Schmid and Eduardo Torres, then Agnes Zehnter and Babette Hasler; we had chosen a poem, booked a practice space and found some free time to meet and work.

In this article I have described our explorations into what might be the joint aims of speech and eurythmy. As preparation, we had each familiarised ourselves - to varying degrees - with the contents of the poem before we met.

The Middle of Winter

by Tomas Tranströmer

*A bluish glow
streams from my clothing
The middle of winter.
Ice tambourines jingle.
I close my eyes
There is a world without sound
there is a crack
through which the dead are smuggled over the borders.*

Eduardo and Babette began to work on the speech and the eurythmy together while the other two observed the process:

*A bluish glow
Streams from my clothing.*

The text was spoken and moved two or three times, so that a certain dynamic arose. Then only the words were spoken, just once: were we each really listening to the images the speaker had created? Then we all only watched, once: was each of us really able to see the eurythmist's speech? Then we put the eurythmy and the speech back together: it had already improved and those who were not working had been observing closely, and now shared their impressions.

Then we exchanged roles so that Carina was moving and Agnes speaking.

The *bluish glow* had a fullness in its streaming, but the speech was cool. What was wanted, what was our intention? We repeated the first lines in different combinations of active participants, changing the voice, the movement, using as our starting point the context of the text, and taking into account the title and the following line, *the middle of winter*, which determined the temperature. An image arose finally, which sounded colder and subtle, (requiring the hard palate and teeth placement in speech), and in eurythmy it came across as sterner and radiating. Observed from the outside, it had, ultimately, coherency.

We went on: *The middle of winter*. As speaker I had to contract completely before I could speak the words, I had to go into the nothingness. But the eurythmist placed his movements strongly and effectively in the space, which indicated that there was a larger context to be considered at the same time. The somewhat bitter-sounding mood of the hard palate placement could then also be seen in the movements on the line ... *The ice tambourines jingle....* How did they jingle, how close were they, how far away, how bright was the tone, where was the sound coming from? In our explorations we worked at finding answers to these questions.

The barrenness or frugality of this poem gave it the feeling of a skeleton; the hard moments and the spaces in between created a certain transcendence, so that we could sense what the movement at its beginnings had once actually been. We then chose to structure the relationship between the speech and the eurythmy so that the speaker and the eurythmist were moving in the same space, i.e. both in the space in between (in the movements before, after and in between) and in the spatial relationship, which was the decisive one. When we were working, for example, on the lines *I close my eyes / there is a soundless world* Eduardo created this world in front of the speech and spatially behind the speech artist Babette. When we worked on *there is a crack* we experimented a lot: where did we experience the *crack*? Was it inside us or behind us? Ultimately, we placed it between the eurythmist and the speech artist. Then, *The dead are smuggled over the borders*: which directions came to us for this image? Who is doing the *smuggling*? How were we able to give this form? From where to where?

In another poem we remembered the following words:

The day will come when the dead will change places with the living.

We wondered whether Tränströmer's image was perhaps about a *coming and going* between the spiritual and physical world? Standing, Babette turned her head backwards on the words *the dead are*, slowly turning it forwards again on the words *smuggled over the borders*; on the lines *there is a crack*, Eduardo was standing almost parallel to Babette, but disappeared behind her and became invisible. This solution was convincing (and brought up a lot more questions!).

We worked on in this way, in search of a working form for the poem: we changed speakers and eurythmists regularly, which was the same as changing active interpreters and observers. After several hours we had only covered just a few lines but come to an inspiring depth. We noticed that we were most awake when the finest nuances were playing an important role. We were thus able to develop and conduct a conversation that had a dynamic, searching quality. This clarified the idea of the poem and our relationship to it for us; what images arose for the speaker? What did the eurythmist take hold of from what he or she had heard before the speech was spoken? Our work together and the exchanges gave the poem a greater intensity, it became a living entity. This entity was a practised reality and the finer shaping and forming of the sounds both in speech and in eurythmy was a natural consequence of our sense of this. Coherence and consistency are created when there is agreement or concordance between what is heard and what is seen, and what cannot be expressed. This is of course what everyone is looking for when working on speech eurythmy. It was especially exciting for us in this practical work to be searching and observing at the same time, and to be holding engaged and truly open conversations between the interpreters, between speakers and eurythmists.

We have called this our intentional space: we can now each take hold of it at the same time and express the poem in spoken words and in eurythmy at the same time. Of course, an auditorium would have been a necessity for further work: we could have developed a relationship to it, and our intentions would have met there.

Acting Gestures for Scenes Set in the Spiritual Realms

Catherine Ann Schmid



Born in Stuttgart. Trained at the School for Formative Speech and Drama at the Goetheanum. Engaged by the Goetheanum Ensemble, acting and teaching for decades. Member of the Mystery Drama Ensemble. In recent years also working in schools as a drama teacher.

Gioia Falk



Born 1956. Trained as a eurythmist with Elena Zuccoli in Dornach. Stage work since then, in Munich and Goetheanum. Also teaches in training schools, is director and ensemble director.

Photo: Jochen Quast

The Occasion

During a three-month project set up by the Goetheanum Stage to investigate how eurythmy and acting might work together in Rudolf Steiner's four mystery dramas in a renewed way, participants had the opportunity to work on individual scenes from the four plays with the specific aim of researching how we might present the super-sensible realms. I was invited to play the role of Maria in a scene.

I had a five-line passage to speak and needed to find out what I might be doing during very long periods of listening to others. I wondered which gestures I could use to tell the audience that here was an earth-bound 'I' who had relationships with other beings, as a *being among beings*. Gioia Falk suggested at the time that I look at Annemarie Dubach-Donath's book, *The Basic Principles of Eurythmy*, and especially at the last chapter about working with the dramatic element on stage. What I discovered there is little known to most actors, and if they do know of it, they do not use it, but it gave me a key to creating a performance for the soul and spirit realms.

The Basic Principles

Tatiana Kisseleff also described the extraordinary scene that Annemarie Dubach wrote about from the time she spent with Rudolf Steiner: there are indications there which go as far as giving details of the dress colours for both Maria and her soul forces (for the eurythmists and their choruses) surrounding her. The description is in accordance with performance practices of the time, which are set out in further detail in Tatiana Kisseleff's book, *Eurythmie- Arbeit mit Rudolf Steiner. Eine der ersten Darbietungen in Eurythmie (Working with Rudolf Steiner on Eurythmy: One of the First Eurythmy Performances)*.

On December 12, 1920 Rudolf Steiner said the following in an address:

... Everything that relates to the super-sensible and points to a streaming of the super-sensible into the world of the senses can be presented in eurythmy; everything that takes place entirely in what I would like to call the prosaic world of the everyday must initially of course be presented dramatically in a naturalistic style. However, I intend to find a form of eurythmy for the dramatic as such, too.... Then it will also probably transpire that what still exists today as the imbalance between eurythmy and pure dramatic naturalism can be overcome. (Rudolf Steiner, Dramatic Eurythmy Dornach, December 12, 1920 CW 277)

The super-sensible can also be portrayed adequately in a play by using eurythmy. But conventional dramas, which are played out in the world of the senses, are a problem I aim to solve; I still have to find specific forms of eurythmy for them. (Rudolf Steiner, Hieroglyphics – Writing – Eurythmy, Dornach, October 30, 1920 (CW 277)

Not only super-sensible beings – which eurythmy can help to create – and earth-bound beings encounter each other in Rudolf Steiner's mystery dramas: this also happens in many scenes in Goethe's *Faust*, where the super-sensible reaches into external earthly life. But there are also majestic scenes in the mystery dramas in which the protagonists, who we have met as living beings in the physical world, appear in the soul or spirit realms as spiritual beings, so that they are not visible or audible from the physical perspective. How can we as actors learn to move

in these worlds in an appropriate way? It is in no way important or relevant to instruct the audience; rather, our aim is to give them the feeling that this is another realm or another level on which the protagonists are moving, are alive.

A Path of Practise

When I first tried to use some of the specific indications given for the *devachan*, I had a completely different sense of life. The indications are that the actor speaks (we can assume that Marie Steiner played this role during Rudolf Steiner's lifetime) and performs eurythmy soul gestures at the same time. Rudolf Steiner gave quite

specific indications for these gestures: they each express a mood. This means that it is not about making sounds, for example, in the same way as eurythmists do and speaking at the same time; it is more that specific soul experiences and actions sustain the body, and that these are spoken of. This goes as far as using Apollonian forms to inform the actors as to where and how to move on the stage.

It might be said that these specific indications for walking or entering the stage could at first detract from the speech. I was initially unaccustomed to this way of working but I experienced more and more clearly that this approach worked for the scene in question; I ultimately sensed that these eurythmy gestures were carrying me and leading me to a new naturalness.

This way of working, which was not a spontaneous use of gestures, as most actors know it, but which asked me to listen to the text to hear its deeper, ever-changing foundations, then led me on to discover something of which Rudolf Steiner spoke in detail in another context:

The meditation on understanding and listening, listening and understanding (given for actors and speech artists in the sixth lecture on speech and drama in Dornach, September 10, 1924, CW 282) might be just the foundation for this experiential path. To be clear: we can hear ideas and thoughts and understand their contents in their pure form. When we listen, we frequently understand the form and quality of a word, right into the sounds and the gesture.

Strictly speaking, before it is spoken it is important that I hear the dynamic of the thought I want to express and how it breathes, and not just imagine or experience it as a thought. Breathing in the thought and allowing the gestures for the words and the sense of the sounds to give it form and shape is a training of the will which simply takes time. As I began to progress along this training path I continually lived with the question of how I might learn to hear the specific life of the thought.

The suggestions given by Annemarie Dubach-Donath, which had been presented to me at a particular moment of destiny, and with which I rehearsed intensely during the project described above, were given for a scene set in the *devachan*, but we were rehearsing another scene in the spirit realm. They have nevertheless led me to quite new discoveries in my work for the stage. I began to listen in a quite new and precise way, because this became a prerequisite for performance. It was as if for me time and space were beginning to sound together, to coordinate with each other in accordance with certain principles.



From Maria's first speech in Devachan: My sisters... your work shall join with mine. Gesture: Exclamation in the mood of Ah

Photos: Jochen Quast



Maria to Johannes in Devachan: ... and grief had changed into a blessed happiness. Gesture: Fulfillment in the mood of Ah



*Maria to Johannes in Devachan:
In this thought lived the will ...
Gesture: Leo – pointing with the
feeling of Ee*



*Maria to Johannes in Devachan: and
for the sacrifice prepare myself Ge-
sture: devotion in the mood of Oo*

The indications for the *devachan* scene point to the fact that actors can apply and bring together three basic elements of eurythmy:

The first is everything that can be included under the term **Apollonian forms**: these are movements in different directions of space. The second is what are called soul gestures, and the third the momentum or driving force of the sound in which the whole takes place. Usually, eurythmists place Apollonian forms into space, they walk them. Actors, on the other hand, internalise them: they breathe them in and use them to find their bearings in space. They need to have an overview of whole sentences and also be able to interpret them in space.

The soul gestures express soul moods in the body; the gestures change as the soul moods change. These gestures use the horizontal and vertical axes, i.e. four of the six directions of space, forwards/backwards, and up/down. My capacity for thinking needs to penetrate every sentence that I form and shape; this will then give me direction. I need to feel how the mood is expressed in form as a gesture. And the driving force of the sounds expresses my intention in my speech.

Whether I sound the soul gesture of reverence as the mood of **ee** or **ah** or **oo**, how much of this I express outwardly, whether I experience verbs as steady, active or passive or a concept as abstract or alive, all these perspectives depend on my interpretation, on my artistic sensibilities. This can then be adjusted, new perspectives can be added by an outside eye with empathy and understanding, as Gioia Falk was and did for me. However, the decisive factor is whether the actor has the skills and ability to access the text. By analysing the text, moving it and searching for soul gestures, I began to hear how the words wanted to be spoken: there was no need for imitation.

Approaching the language of the text in this way renewed my relationship to what Rudolf Steiner said in the second lecture in the course on speech and drama (CW 282), held on September 6, 1924, entitled *The Six Revelations of Speech*. This lecture began with a demonstration of the beginning of Scene 7 in *The Portal of Initiation*, in which Maria is in conversation with her soul forces. Is this passage not a precise example of what I have described above as the renewal of speech arising out of listening? The lecture ends with the following meditation:

The human being who has disappeared in the gesture arises again in the act of speaking.

Who are the human beings who have *disappeared in the gesture*? Those of the future will once again want to have conscious access to their own inner forces, resources, so that they can use them to fully develop their creative capacities. What has been worked for and hard won can lead to a new freedom.

Sound and Cosmos

Connecting the cosmic forces of the zodiac with the planetary forces can encourage us to work on new gestures. Researching the sources of our natural gestures so that we arrive at and practise new sensations and instincts is a path to becoming aware of how we ourselves interact with the world.

Never do anything physical with the body unless it is accompanied by a sound sensation; i.e. do not practise anything physical to do with the art of acting in any way unless it is accompanied by the sensation of a sound. An actor should

never move unless the movement is accompanied by a sound sensation. (Rudolf Steiner, Lecture 11, *Speech and Drama*, Dornach, September 15, 1924)

Outer Gestures and Gestures Developed from Listening

The relationship of physical movement to the peripheral forces of space and to the earth's gravity can lead to an ordering and expansion of our natural gestures and be experienced as a growth in strength and dynamic; the gymnastic exercises based on the Greek pentathlon enhance these. In the lectures on speech and drama (CW 282), these gymnastic exercises evolve into exercises for walking on the stage, the feeling for rhythm and dynamic in speaking, working with a partner or an object, facial expression and the efficacy of speech. Rudolf Steiner described these exercises as the path of the **factual gesture**.

The other path (the intention is that the two paths complement each other) involves listening to the forces present in sounds, to the creative processes; it has its origins in these primal forces and guides individuals following this path through everything that the path can reveal.

Maria in Scene 7, *The Portal of Initiation*

On the Business of Stagecraft in Spiritual Realms:

The spiritual realm is the place in which the cosmic Word sounds, forces take on a living quality, and have cosmic effects, i.e. they create and form bodies. Maria awakens in this realm, her soul is held in its essential substance, **its living forces** are held and sustained here. This becomes visible when her own soul forces come towards her from their own worlds or spheres or centres so that she can hold a conversation with them. These soul forces are at home there, they are appearing in their own realm. Maria **awakens to their realm**. There is no other scene in these plays in which the soul forces appear in this way. If these soul forces are portrayed as Rudolf Steiner intended - in the way in which Annemarie Dubach-Donath recorded in her book - then we can begin to understand - understanding as revelation here - the laws of the cosmic Word, not thanks to a speech in which the thoughts are emphasised, but thanks to what we perceive, which is eurythmy. Maria speaks the same language as they do and when she is in conversation with her soul forces she is reflecting the laws of the cosmic Word and the way in which the forces are connected.

The indications given for the spirit realm did not restrict me in any way, on the contrary, they expanded the possibilities. I was able to master new spaces, new continents, because I had to play something that naturally can only be experienced by someone who has acquired clairvoyant faculties in a moment of destiny. I had schooled my instincts in my acting and speech training by training my body and my speech, etc., but my instincts only reached to the soul sphere, which Rudolf Steiner described in *Theosophy* as air-like (the region of wishes). I found it a new challenge to guide my instinct *across the abyss of the threshold of my interest* away from myself and towards the thing itself; my interest surrendered itself to it unconditionally. This was an insight in which experience arose, awakened and encountered essence, substance.

The means at my disposal for playing Maria are the gestures which have evolved out of the *spirit* of eurythmy as described in lecture 11 of the speech eurythmy course (CW 282); they express the relationship of my being to one or more other beings.

How to Practise

Step 1.: A soul attitude is revealed (posture, muscle tension) to me; I start by taking on the physical postures of, for example, *exclamation*, *longing*, *communication*, *knowledge*; my speech follows and resounds in this attitude of soul.

Step 2: In the archetypal gesture *exclamation*, the soul connects with the forces of Philia, and she in turn is connected with the gesture for **ee**. *Longing* resounds with the being of Luna, and the sphere of Astrid is addressed in *communication* and *knowledge*. The language of gesture speaks here in the **indications** of the corresponding sounds in eurythmy, **ee**, **oo** and **ah**. The soul states of *exclamation*, *longing* and *communication and knowledge* hold and sustain Maria. What she expresses is the beings of her soul sisters, Philia, Astrid and Luna.

Step 3: I now modify the gesture of **ee** used in conjunction with the soul mood of *exclamation*: how I do this depends on what kind of Apollonian form (the direction, the space-changing movement,

the quality) the verb or noun or the word in the sentence has, whether it is passive or active, abstract at a soul level or real at a spiritual level, etc. Cosmic law speaks through Maria, with her awakened inner awareness she enters into a conversation with the substance of her soul- forces and their realms. A discussion takes place that is of and about the essence. If I express this in words, the *cosmic Word is sounding*: speech becomes movement and creates worlds. It expresses the substance, the essence of the spiritual realm.

Whenever I return from practising in these realms and look at classical or realistic dramas or contemporary plays from that perspective, then exciting questions arise within me: what experience of awareness wants to manifest here? Which means would be suitable to express this? How do I arrive at an appropriate and adequate interpretation, so that the audience can perceive and experience it?

On Language and Speech When Teaching Eurythmy

Helga Daniel



Born in Wuppertal, DE; Kiel Teaching College; Social Pedagogy studies; 1976 Den Haag Eurythmy Academy. Eurythmist, eurythmy teacher and tutor. Courses at the University; eurythmy in old people's home; social eurythmy etc. Active in various advisory circles (IPEu, teaching eurythmy in the Education Section, Goetheanum) Manifold publications on eurythmy and teaching eurythmy to all ages.

Language and speaking are the primary means of communication in education between teachers and students, between parents and teachers, between colleagues. It does not matter what kind of situation, what subject and which part of the timetable is the subject of the communication, speaking is always what carries the communication and an important means of human encounter.

If we examine teaching in either primary or secondary education, teachers welcome the children and adolescents, give instructions and explanations, have conversations, tell stories, present poems, take care of discipline, regulate, calm children down, cause tensions or inspire relaxation. Just the tone of a teacher's voice and the way he or she breathes and articulates are what mainly determine the atmosphere and whether classes run smoothly.

An individual's voice and the way the individual speaks have an effect on the relationship between teachers and their students which cannot be underestimated. If a teacher speaks with his or her own voice, does it sit in the right place, is it free? Or is it squeezed or pressed? Is it too high or too low in pitch? Does it come across as artificial or perhaps even as phoney or false? The right seat and the free tone of voice are the foundation for creating a mood of trust between students and teachers, so that students feel secure, protected and free. It is, after all, not what you say but the way that you say it.

How much do teachers have their voice under control when dealing with disciplinary matters? Do they raise their voice too much, does it become hard and sharp when attempting to get louder, or are they able to let loose an unholy tirade and then immediately afterwards go back to speaking normally? Can teachers achieve a similar effect by intentionally speaking much more quietly, and without having to force themselves to do this?

How do we need to use or direct our voice, how do we need to speak for the different stages of the children's development? What kind of placement in the speech instrument is helpful for which situation? What is the effect of each of the speech placements (soft palate, teeth and lips)?

How easy is it for teachers to enter the mood or atmosphere of a story or poem so that their voice, breath and articulation adapt by themselves to the specific mood?

All these capacities are needed as much for a eurythmy teacher as for a teacher of

any other subject. And precisely because the subject matter in eurythmy lessons is the congruence of form and contents in language, the truth of language, two more important things can be added to what they need to pay attention to^[1]:

1. The eurythmy teacher's speech needs to be so alive, the breath and the flow of words – individual words, too - so mobile, that the students **want** to move their limbs.
2. Eurythmy teachers make their own gestures and speak at exactly the same time, especially in kindergarten and the lower classes^[2].

On the first point: if we want our speech to be alive, then we simply must have the contents and images in a piece of text in our mind's eye. What is the landscape like that is being spoken of? How are the characters in the story dressed? How fast or slowly do they move? If one poem, for example, is about a dramatic event in nature, where does it take place? Is the environment flat, in the mountains, or in a forest, perhaps even on the high seas? Where is the person experiencing it, how is he or she dressed, how old is he or she? Is there a storm going on around the narrator or is he or she observing the event from a distance? Is it day or night? Is it a dry storm or is there rain, thunder and lightning? As teachers, do we see everything before us, as if we had been there ourselves and the events were playing out before our eyes in this very moment?

If our own soul is so filled with the content, the students will be able to experience their own images while we are speaking. If the words are not filled with images, if the text has only been learnt by heart and is not real for the teacher, then the students will not be motivated, and nothing can come to life. It is as if the language is dead and will not awaken anything in the students. The consequence is then that the students' souls withdraw: the children are no longer interested in the story, start to get fidgety and unruly. Later, their gestures are lifeless, imprecise and loveless, and the children are not interested in giving them expression and forming them with care. They experience this as superfluous and annoying.

What does this mean? Only when the inner image of a text is strongly and clearly alive in a teacher, when teachers know what they are doing with the voice and flow of speech, with its melodies, pauses and varying tempi, with the breathing and articulation, and can adjust all these things to the needs of the piece, can something real happen. Only when the soul connects to the text and with the directed, focused stream of will that arises out of it, can the speech be available to the students, so that they can freely move to it.

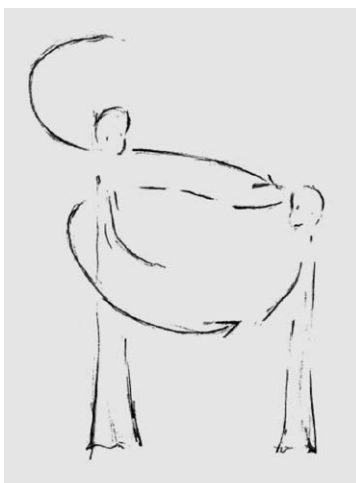
When the images, speech and movement harmonise, then the contents become real for the students. The event is then really happening in this moment, and so it is true. They sense what is meant, the form and the contents concur and they can find their own inner relationship to it.

In the media and in politics - but also in human relationships in general - we often first have to filter out what has come from the speaker's inner experience - what is really, truly meant - from what has been said. Frequent repetition of the same sentences lulls us to sleep, the content is taken as reality and then for the truth. Advertisements have been designed since some time to force the subconscious to absorb their contents. If we then come across the object in the real world, it seems familiar to us and we snatch at the offer.

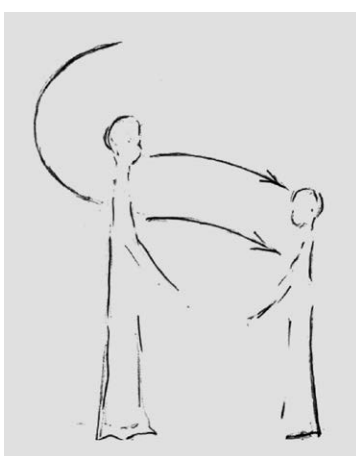
But if students experience their teachers' speech and movements as having an inner reality, then they sense this in their own body. They consciously take in the contents as a truthful event with the help of their movement body. They have in this an instrument with which they learn with time to distinguish between what

Notes:

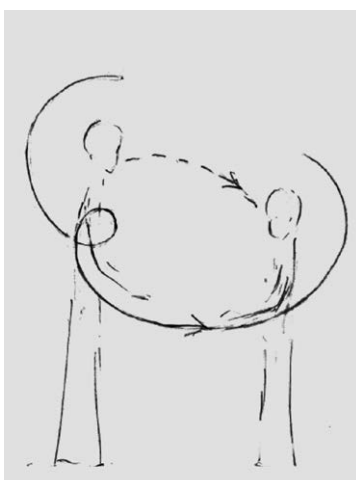
- 1) Helga Daniel, *Bewegt ins Leben*, 2nd edition 2018, Bild, Sprechen und Bewegen (Image, Speech and Movement)
- 2) Sabine Deimann, *Auftakt (Prelude) 1 / 2015: Das Entkoppeln von Bewegung und Sprache... (Decoupling Speech and Movement...)*
- 3) A summary of Rudolf Steiner, *Die Offenbarung der sprechenden Seele, Ansprachen zu Eurythmieaufführungen (The Revelations of the Speaking Soul, Addresses at Eurythmy Performances)*, CW 277, in Helga Daniel, *Übung macht den Meister (Practice Makes Perfect)*, p.216 ff, in the German
- 4) Described in detail: cf. Notes 1)



Pic. 1: Speaking – Moving



Pic. 2: Speaking + Moving



Pic. 3: Moving – Speaking

is truly meant and what has been manipulated or is simply untrue.

If students have the opportunity to experience how image, speech and movement are all the same thing, this becomes one of the basic prerequisites for being able to experience, and develop a feeling for truth^[3] in speech, something of particular importance in today's world. On the second point: it becomes much more complex when the eurythmy teacher is obliged to speak and to make movements in eurythmy at the same time. If a teacher is obliged to express language with two different parts of his physical organism at the same time, this demands the use of twice as much energy and can be possibly damaging to that teacher's health. This situation can be compared with that of a violinist who is challenged to sing with as much beauty what he is playing on his instrument in the same moment.

The following points have arisen for me in my research on the subject of this challenge:^[4]

- If eurythmy teachers speak and move at exactly the same time, children feel forced to do something. (Pic. 1)
- If eurythmy teachers speak first and then allow their movements to follow the speech, children will have the feeling that they are always late. Nor will they feel that they are being taken seriously, because they already know what is going to happen. Why should they then wave their arms about? (Pic. 2)
- Only when children have started a movement and it is almost complete before the speech begins can they understand what it is all about when the words sound. They feel fulfilled, because their gesture has been given a meaning; they then become meaningful. (Pic. 3)

For the last point to occur, two things are required:

The timing and the articulation of the gestures have to harmonise with the speech that is following on from it. If I make several sounds for one word or for one sentence, then they cannot simply come one after the other. The one sound is perhaps short, between two other sounds there is perhaps a longer pause; perhaps one sound moves immediately into the next, while another sound has a lot of time to unfold.

It is the same with the images: the one when expressed in sound needs to be perhaps large and heavy and slow, while another, on the other hand, is small and light and quick: it depends on what the images require.

It might quite simply be: *Das Pferd springt über den Graben* (The horse jumps over the ditch.) Three of the *r* sounds in the German sentence can be moved (the *r* in *über* is silent). The first two (*Pferd springt*) are close together, then there is a pause until the third *r* in *Graben*. Each of these three words also has a different image: Is it a pony or an Arab stallion who is jumping? If I have the image clearly in front of me, I will know how big I want to make the movement for the *r*. What part of the body I want to use to make the *r*, which is barely audible, is also important: is it with both arms or one leg? *Springen* (jump): this is not a hurdle, so the jump does not need to be high but long, because the horse is jumping over a ditch. I will probably place the movement of the *r* far in front of me. I can also let it fly a good long way because I have time and can include the *über den* in the second *r* in *springt*. Is the ditch shallow or deep, broad or narrow, is it a swamp or filled with water, or is it dry and stony? How the third *r* is formed will depend on the answers to these questions.

In this process, through the inner picture, a space element and through the way of movement and contouring, a time element, are connected. Both have to be completely identical, both in the way the gestures are formed and in the speech. The event takes place in precisely this moment. If children hear content and

move it, then they enter reality. Only then does it become palpable for children, only then do they experience it as true.

If I have worked on the sequence of gestures and the *how*, and practised them as well, I will inwardly remain in the movement and speak the text in exactly the same way, only starting to speak just a few moments later. The speech always begins just a few moments after the movement, the movement initiates it. We can say that in a certain way, my speech *drops* into the children's gestures. The gestures are given meaning, the children feel strong and satisfied and they enjoy doing eurythmy.

For this to happen, the flow and articulation of the speech, i.e. the time aspects, and the images of the contents, i.e. the space aspects, need to become visible in the teacher's gestures and when the students copy the teacher, the imitation needs to become an experience before the words are spoken and fill it with the identical meaning.

If eurythmists and speech artists are to collaborate outside eurythmy classes, it is helpful if they are both aware of this process. If speech artists focus on helping eurythmists with their speech, ensuring that their starting point is the image, and that the movement precedes the speech - this is of course rudimentary when speaking - then they will be supporting the eurythmy teachers in the work I have set out above.

But for eurythmists working in education it is important that they deliberately ask speech artists to help them with harmonising image and movement in their own speech. Then they will be better able in their classes to form their own movements from the images and the movements of the speech, and to allow the speech to follow.

From Images in Words to Expressive Movements

Katinka Penert



Born in 1965. B.A. Eurythmy and has a qualification in media education. Currently studying for a part-time M.A. at the Danube University Krems in Austria. Katinka Penert lives and works in Winterthur, teaching eurythmy and computer studies at the Rudolf Steiner school.

Her main fields of research are speech eurythmy and the question of how to develop an individual's responsible relationship to the media. She also works in a variety of adult education organisations and is participating in a research project in media in education.

Kp.bewegung@gmail.com

Who has not been through the artistic search, the real struggle – who has not taken on the challenge - to find forms for movements in eurythmy that become gestures that truly express something? We may have mastered and be able to apply the elements of eurythmy available to us - for example, the sounds – but they do not seem to offer nearly enough to give an audience a strong and real experience of the power and beauty of language in a performance, even when the movements have been beautifully formed. They are also not enough to elicit an obvious positive response from our students when we are teaching the eurythmy gestures for sounds. How then can we make the transition from the pictures in words to gestures that truly express something? How does a living, imaginative picture come about? What significance does the will have when we form and shape movements artistically?

Working with these questions can help us to find methods and materials that we can use to renew our teaching of speech eurythmy. My particular focus is on the question of how speech eurythmy can become nourishment for the soul, and in the following article I want to investigate aspects of these questions, on which I will be expanding during two *market-place* sessions in the conference on speech and movement after Easter 2018, and then, I hope, deepening in exchanges with participants.

All human beings have the capacity to form pictures and to preserve them. We can observe this picture-forming activity in ourselves every time we look at or listen to something. We are continually creating our own inner pictures whenever we read, too. Rudolf Steiner grouped these images under the following term: *mental image*. In the second lecture in *The Foundations of Human Experience* (formerly *Study of Man*), a course of lectures for teachers, Rudolf Steiner described the connection between mental images and the human will. Mental images start in perceptions and are individual. The question is why these mental images are so important, so persistent and effective, regardless of whether they originate in real life or from the media. We can pose a further question that relates to eurythmy in education: how do we as teachers deal with the fact that when we listen to poetry, individual images are constantly arising in us and in the students that we teach?

Do we make use of the fact that our students have their own mental images, in which their imagination is connecting with their will forces, to inform how we create our own eurythmy work? Do we expect them to imitate their teachers and just take over what the same teachers suggest? And do we as teachers fulfil our responsibilities when we look at the relationship between mental images and the will? It is a frequently observed phenomenon that even teachers working in secondary education still demonstrate sounds and gestures and so do not take into consideration the important process of students creating their own mental images.

What is perceived as words and tones in eurythmy classes is transformed into visible speech or visible music. Eurythmy movements also connect perceptions to the will. What kind of classes or teaching do we need to develop so that we stimulate the independent activity of the students' imagination? Rudolf Steiner said the following about eurythmy's positive effects on human health:

...in our etheric body we have the tendency to continually do eurythmy; this is

Notes:

Literature in German:

1) Rudolf Steiner, GA 302a

2) Rudolf Steiner, GA 222

3) *ibid.*

4) *ibid.*

5) Peter Selg: „Vom Logos menschlicher Physis“ I und II, Verlag am Goetheanum 2006

6) Rudolf Steiner, Vortrag in Wien, 1.6.1918, GA 271

7) Peter Selg: „Vom Logos menschlicher Physis“ I und II, Verlag am Goetheanum 2006

something that the etheric body simply does of its own accord. Eurythmy is, after all, nothing other than reading the entire movements of what the etheric body wants to do. It is the etheric body that makes these movements and it is only stopped from doing so when we allow the physical body to do so instead. Whenever we do these movements with the physical body, they are held back in the etheric body and then work back on us: this is how they have a health-giving effect on human beings.^[1]

Rudolf Steiner said in a lecture to members that it is a good idea for adolescents to engage with speech and language:

But as puberty sets in and sexual life begins, human souls need to use what lives on as an echo of speech in sleep to communicate with beings in the spiritual world while those souls are asleep.^[2]

Steiner goes on to say that what is still available to the sleeping soul of what has been said at the end of the day remains in contact with the archangelic realm. But this echo in the state of sleep can only happen if the contents of what has been perceived as words is constituted in such a way that it resounds back to the archangelic world. If what has been described were not to take place, it would be the equivalent of a flaw or shortcoming.

Now it is a phenomenon particular to this day and age that there are more and more people who do not communicate with the archangelic world in this way when they are asleep. When these people are asleep, it is as if they take something of their speech into sleep that has such an effect on them that they are unable to understand the language of the archangels, and the archangels in turn find no pleasure in what echoes on into the life of sleep from what has been spoken.^[3]

Steiner demanded that education be practised and structured in such a way that while the adolescents are asleep, the spiritual substance of what has been said enables the brain and the blood to sense the spiritual depths of cosmic events, at least to some degree:

And if young people cannot take in any spiritual insights or knowledge today – because our school system has no spiritual depth – then they take the scraping and grinding, the rolling and scratching sounds that belong to the physical mineral world, they take the hissing, rustling, banging and drop-like knocking sounds that belong to the physical part of the vegetable world into their blood instead. They are therefore dependent on a brain that has been whipped up and pushed out of kilter by the way in which they have slept at a purely mineral level, and on the characteristic hissing and rustling that is streaming through their blood, with which to counter conventional speech. Their speech then forces them to live in the earthly sphere, whereas if this were not the case, their speech could carry them beyond a purely physical experience into a higher life.^[4]

To understand how mental pictures or images arise, we need to look at the activity of the etheric and the astral bodies before and after the time that children lose their milk teeth. The etheric body regulates the forces that are responsible for growth and development; it's interest is in producing a consistent and coherent relationship to the entire physical body; it structures and orders, carries memories and enables the assimilation and processing of conscious or unconscious mental images.

Before children are ready to start school, the etheric body is responsible for the formation and development of the inner organs, for the composition of the entire physical body. Then these forces are released for the development of thoughts and memory. The etheric forces are vegetative by nature and if left unchecked, they would lead to excessive growth.

The activities of the astral body are the complete opposite: it intervenes, thus having an awakening effect; it pushes the vegetative forces of the etheric body back and enables us to both act consciously and then experience our conscious actions. It thus enlivens and raises awareness.

Peter Selg has described the activities of the astral body in the following way:

The fact that sensations as phenomena of consciousness exist points to the fact that there is an element of soul with a specific human and animal form; it cannot be justified with any degree of satisfaction by the existence and workings of the physical and etheric bodies; the internalisation of life forces that has led to the emergence of sensations also leads beyond the physical body, points to the influence of a superior principle. Steiner described this as the astral body.^[5]

The astral body makes experiences possible: a sense perception meets physical substance, is

reflected by it and we experience the reflection as the activities of our senses. That we can even perceive what has been reflected at all is a result of the activities of the astral body.

The carrier of the astral body is the transparent cerebrospinal fluid: it washes around the brain, rising and falling when we breathe in and breathe out. This fluid makes use of buoyancy to make the brain lighter. Rudolf Steiner described the process of rising and falling by referring to musical experiences in *Kunst und Kunsterkenntnis (Art and the Experiencing of Art)*.

Every time we breathe out, the breath obliges us to let the cerebrospinal fluid drop down from the brain, the head, the inner space of the head, into the region of the diaphragm by moving along the spinal cord. Breathing in corresponds to the reverse process: the cerebrospinal fluid is driven up towards the brain. There is a continual rhythmical rise and fall of the cerebrospinal fluid. This leads to a remarkable way of working with or as a rhythm. What streams into us through our ears as a musical tone, what lives in us as the mental image of a tone, becomes music when we meet inner music. This inner music exists by virtue of the fact that the whole organism is a curious musical instrument, as I have just described.^[6]

To acquire a better understanding of how a mental image arises, we will need to clarify what the etheric forces do after children have lost their first teeth. Peter Selg wrote:

Rudolf Steiner described that it was the ability of a part of the human etheric body that held back from participating in the development of the physical organs so that it could serve the development of the soul; the etheric forces not participating in organ development enable us to assimilate and process mental images: these can be either pictorial or unconscious.^[7]

We might describe the work of the etheric body after the first seven years of life in the following way:

The etheric body takes up all the images that reach human beings by means of the senses and writes them into the arterial blood as an image, a sign or symbol, a cipher. The etheric body carries memory as a quality, not memories; it enables anything at all, e.g. a picture or image, to have permanence in the soul: this is how it is possible for us to have habits, character, temperament and conscience. But if it enables memory in the sense that something is preserved in the soul, then it also determines how intense this preservation is in individual cases.

The substance that carries the astral body is the crystal clear cerebrospinal fluid; the substance that carries the etheric body is arterial blood.

There is a place in the brain where the cerebrospinal fluid and arterial blood meet: a network of arteries carrying arterial blood meet with cerebrospinal fluid in the ventricles. The abilities of both the etheric and the astral body thus meet: mental images and sensations (astral body, cerebrospinal fluid) become linked to pictorial signs and ciphers (etheric body, arterial blood) and are then carried to the human organs. Memories, pictures are now linked to sensations. The seat of the memory as a quality – and of memories – is, therefore, the entire system of human organs. At the same time, we can explain how we remember, now that we understand the ability of the astral body to read signs and symbols inscribed into arterial blood.

Whenever the astral body lets go of an image, and forgets, the etheric body has already taken up the sign (of the image) and preserved it in the memory. This sign has been written into the body, even though it is no longer in the individual's waking consciousness. Whenever we remember something, the astral body can 'read' this symbol in the blood: the process of remembering is an active one. Only after children have lost their first teeth will arterial blood be transformed into clear cerebrospinal fluid in the ventricles.

How is the process of creating mental pictures in the soul connected to physical processes? Let us look at the nervous system, which links the physical periphery with the inner organs: the purpose of the nerves is to stop life: they disable living images arising from what has been perceived and the consequence is that we are able to develop spiritually. The processes of growth and development at home in the physical and etheric bodies are all about what is alive. Processes in the nervous system are continually threatening to lead to death. A kind of vacuum is created in this way, into which something can stream: a life of images has a place and can be conveyed to the outside world via the organs of perception. This paralysis has the effect of making living images into images found in

normal consciousness. How do we preserve mental images in our memory? Engrams (in ancient Greek *en* means *into* and *gramma* means *inscription*) are created out of pictorial and emotional mental images. Engrams are the traces remaining in the brain when a thought has been thought. Engrams can be found throughout the entire nervous system, not only in the head. Because of the connection between the head and the rhythmic system the engrams are inscribed as signs into the body. As a rule, this process lasts three days and three nights. The astral body reads these engrams inscribed into the body because the rhythmic system and the nervous system are collaborating every time that it remembers.

What is the Significance of this Process for Eurythmy Teachers?

The activities of our waking consciousness described above can only lead us to take up a challenge as teachers: this is that when students have reached a certain age, speech eurythmy needs to be structured in such a way that students are encouraged to develop their own independent images. If a teacher does demonstrate a gesture, to clarify something, then it needs to be perceptible to students that the gesture comes from the teacher's inner life of images. An empty gesture with no connection to an inner image which students are supposed to imitate will unquestionably lead to paralysis in the imitators, a paralysis of both the will and the capacity to form mental pictures. It gets worse: the movements entrusted to the will, will also come to a halt. We eurythmy teachers can become the advocates of the process described above, which from the perspective of our understanding of human beings can be extremely exciting, and then, when our students start to become creative themselves and appreciate the value of this process, they will discover how it enlivens and strengthens them.

From a **didactic** perspective, the process is one of warming. Teachers need to awaken their students' interest in the theme, and teachers need to find the appropriate tone, at the latest from the time when students have reached secondary education; from the perspective of **methodology**, teachers need to teach the craft aspects of eurythmy: zones, sounds and their colours or shades, and the dynamic of movement.

Perception is the key word when artistically shaping and forming a piece in a way that links images with the will. Within these *seeds of mindfulness* are hidden the potential to transform a single word-image into a living picture, and the picture into an expressive gesture. Finding these seeds takes time and needs calm. If this happens, then the sense of the activity going on that is independent of the teacher is positively palpable.

More delicate work is required when the focus is on sounds. It is possible to point students towards transitions from one sound to another and to how and where inwardly a movement starts. It becomes obvious to anyone observing this work that the students take hold of the movements in a rich and truthful way; they are at home in them. The opposite of this are the movements that have been executed virtuously but that remain empty: the instructions have been followed to the letter but there is no expression in the movements, so that students are cut off from any experience of their own.

If we take conscious care of the profound relationship between mental images and movement, between conscious perception and a sleeping will, then we might achieve expression in movement that arises out of inner experience. Rudolf Steiner's teachings on sense perception and on how the upper and the lower senses work together can be a further support when seeking to develop new methodologies. I will be giving a presentation that goes into further depth on this during the so-called *market-place* sessions at the April conference.

I would like to encourage everyone to expand their ability to create inner images, so that it can be used as a starting point for work on speech eurythmy. The benefit of this will soon become evident: movements will become more authentic and expressive, and there will be no more meaningless *dancing of names*.

Eurythmy and Speech in Early Years Education

Experiences and Observations from my Professional Practice

Kjell-Johan Häggmark



Born in Sweden in 1953. Studied at the *Eurythmeum Stuttgart*, including stage performance. Member of the *Hamburg Eurythmy Ensemble* from 1985. Has been active as a performing artist, in education and trainings since 1980. Member of the professional association since it was founded; voluntary adviser on eurythmy in early years education for the last ten years. Founded and closed 4.D. eurythmy training in Hamburg. M.Ed. Eurythmy, University of Plymouth, UK, in 2013.

Photo: Reinhard Görner

Every professional field of eurythmy has its own particular working conditions when it comes to dealing with movement and speech and with how they work together: I now wish to emphasise three in this newsletter on the subject of speech and movement:

- In my experience as a *stage performer of eurythmy* - but without wishing to limit myself to this experience - I have frequently been able to immerse myself in an artistic process creatively, actively and in ways relevant to that process when the spoken words of a creative speech artist have met my movements in eurythmy. This has also been my experience at the beginning phase of a project or during rehearsals accompanied by a director or coach.

- In my experience as a *teacher of eurythmy in a Steiner-Waldorf school*, I usually work alongside a musician, and so have breaks, for example, when I am not speaking but the music is sounding, so that at such times I can relax. But depending on the children's age, I speak for eurythmy and move at the same time as the children; I also have the option of 'only' speaking, so that the children have the opportunity to move on their own, and occasionally the children speak for each other. I also voice instructions, suggestions, give feedback, all in the attempt to create and maintain a working atmosphere, etc., etc., etc., so I am using my voice in all sorts of different ways. I aim to speak poems and other texts in a way that supports and enhances my students' experience of eurythmy, without letting a disciplinary tone, or subtle annoyance or stress slip in to my voice unconsciously. If I reflect on this, I notice that I do not always succeed. There is no third person who can give me suggestions or adjustments for what I am doing, but I can have a conversation with the musicians who accompany me.

I experience that the quick changes in my inner activity, between eurythmist, speaker and teacher, are both demanding and draining.

- When I am teaching eurythmy in a kindergarten I speak, sing and move with the children and teachers during the entire lesson. The children - they are of mixed age, between 3 and 6 years old - are supposed to be able to join in, with their gift of imitation. But they are not supposed to speak. Join in the singing, yes, but not speak. The focus is on joining in the movement. How does that work?

In response to these questions I want to share experiences and suggestions from two perspectives: What can be done and prepared in advance to ensure that a eurythmy lesson works? How are the speech and the eurythmy different within the one unit?

I advise any eurythmist to make contact with the nursery school teachers before the start of any eurythmy sessions and to come to agreements concerning the basic conditions if the eurythmy session is to succeed. One of the essential questions here is about who is running the group and how? As a basic principle, all the kindergarten teachers are responsible for the running of the kindergarten, the well-being and the protection of the children. I come once a week as a visitor to the kindergarten.

The teachers delegate some responsibility to me, but not all of it. They hold the group together quietly and intervene when necessary. If a child asks to go to the toilet during a eurythmy lesson, the teachers decide if this is really necessary and if it is then one of them - but not me - goes with the child.

The teachers join in the movement session. They sing the songs, but they do not speak. In this way they are an example of how to participate in the eurythmy and the children look to them as a matter of course.

I have the opportunity to meet the teachers to discuss individual children, reflect on the effect of my eurythmy teaching and on whether it is succeeding. The teachers can also talk about their specific wishes.

There are more essential basic conditions but I have limited myself to these three.

If we are able to hold these levels well, then we can create a space filled with expectation in which the children can join in.

And now on the different ways of speaking in a eurythmy session in a kindergarten:

Firstly, there is the meeting with the teachers or the parents. There are greetings, then arrangements, information, the features of the day, etc. which adults exchange in a warm tone. The children perceive these exchanges acutely. I use a different way of speaking when I first meet the children as we begin our customary ways of gathering and greeting each other, and when we say goodbye; I attempt to pay attention to speaking in a not too loud and direct way but to drawing the children in and creating a meeting space with my voice. My aim is to create a mood of expectation and develop trust.

Usually the next voice to sound is my singing one when I start the introductory song. The effect of the walking and singing together gathers the children together even more.

After that comes the transition in to the eurythmy. What happens now?

This is a section with only movement and no speaking: I concentrate on the movement. I want to ensure that the eurythmy movements are alive. The movements have arisen from the speech. When searching for suitable poems, stories and fairy tales I focus on whether the one used is suitable for movement. I need to be able to actively guide the movements and the speech in different ways. The childrens' visual experience needs to be supported by their hearing experience, and not the other way round. Nevertheless I use a voice which is actively quite at one with the contents!

Sabine Deimann has characterised this activity in the following way:

Then quite by chance Kjell-Johan Häggmark, one of my Hamburg colleagues, gave me a tip some years ago: he recommended me to try not to speak precisely at the same time as I move but to allow the words to follow the completed movements. As I discovered when I tried out this suggestion this is not about emphasising the moment when a movement in eurythmy begins but rather about the clear decoupling of movement and speech.

The astonishing effect of this method was evident from the first moment and inspired me. It proved itself in practice as a method that strengthened the children's imitation of my movements. The children's arms suddenly seemed lighter, and they were apparently able to immerse themselves with less effort in my movements. In all the groups of children that I teach I have been experimenting with this method for almost three years and been observing the positive effects with growing interest.

Deimann, S. (2015): Eurythmie im Kindergarten, Das Entkoppeln von Bewegung und Sprache in der Eurythmie – und seine positive Wirkung auf die Nachahmung (Eurythmy in Kindergarten, The Decoupling of Movement and Speech in Eurythmy and Its Positive Effects on Imitation), Freiburg: Auftakt 2015/1

I have been more successful at decoupling movement and speech in my daily work if I have had the chance to practice some speech exercises beforehand. Even if I do this when driving to the kindergarten, it nevertheless warms up and awakens my speech. When doing this I perceive in what condition I find myself, i.e. whether I am calm or under stress, sleepy or awake. It is sometimes difficult to draw the children's attention to me and gather them and I occasionally catch myself trying to do this with the tense voice of a teacher or instructor. Then I do not manage the decoupling technique. I anyway like to warm up and do movement exercises before I hold my first eurythmy lesson as preparation and support for what I am about to do.

The way I speak during the different parts of the lesson – the opening verse, rhythmical awakening, opening and closing, identifying with beings (flowers, trees... bears, snails... Snow White, dwarfs) is quite differentiated. But here, too, the speech follows the intention of the movement. The children's limbs are speaking even then when I change how I speak in the context of a particular programme I am using. Whether I emphasise the event of the movement of a sound or whether I speak quite rhythmically, the effect in each case is clearly quite different. In the latter case it is often astonishing to observe how comprehensively the children are able to grasp whole movements, although the movement does not stop but continues rhythmically.

One way of practising is the following: First speak then allow the movement to follow | First move and allow the speaking voice to follow | Allow both ways to get closer to each other in search of the right mixture, as in the eurythmy movement of **m**.

Finally, I wish to draw the readers' attention to the different effects of speech in eurythmy in early years education as set out by Sabine Deimann:

Ways in Which Eurythmy Creates Different Experiences of Speech:

- **Auditively:** Speech is heard; the eurythmy teacher rhythmically speaks (or sings) with well-articulated sounds and differentially intoned verses and stories.
- **Visually:** Speech becomes visible when the eurythmy teacher moves the dominant elements in the language at the same time. The sounds and rhythms of speech are translated into dance-like movements at a basic level.
- **Kinaesthetically:** When children make the different movements and by practising them master and refine them, the quality of the movement of the speech becomes more and more of an experience through their own body movements.
- **rhythmically, musically:** Clapping, stamping, hopping, with sticks, too: these are the many ways in which we can emphasise speech rhythms, we can heighten and strengthen the experience by accompanying any texts with simple musical instruments. In addition, rhythmical movement regulates and harmonises the breathing
- **Emotionally:** The children immerse themselves immediately in the sound colours of the words, in the images and in the contents when the movements of sounds and words are linked simultaneously. This immersion allows feelings to arise. The children slip into different roles and transform; this stimulates their inner flexibility and imagination.
- **Cognitively:** Every eurythmy lesson is structured as clearly as possible in order to support the children's thinking. Their own movements help them to get to know the different texts very quickly and sustained; they live in the body memory of the children and are recognised speedily so that the children quickly know them by heart. This kind of memory achievement is a prelude to independent thinking. This also increases the children's vocabulary.
- **Phonetically:** Amongst other things the rhythmical sound and the articulation of the sounds of the texts are imprinted through the bodily movements. Afterwards everything that was moved all together is often repeated again.

Sabine Deimann, *Sprachförderung durch elementare Eurythmie im Kindergarten? (Eurythmy as a Way to Further the Development of Language in Kindergarten Children)* Freiburg, Auftakt 2008

The Visible Stream of Speech, Moved with Intention

Annemarie Ehrlich, Cristi Heisterkamp, Andrea Heidekorn, Rachel Maeder, Rebecca Ristow

When eurythmy is practised in the workplace, where the participants frequently know nothing about either eurythmy or anthroposophy, its consciously created movements open unexpected spaces, in which speech and the forces of speech can be directly seen and experienced to be alive. In the following article, eurythmists working in various social working environments present specific examples that demonstrate how they work. The titles of their contributions are quotations from Annemarie Ehrlich's writings. All the authors are members of the *Arbeitskreis für Eurythmie in sozialen Arbeitsfeldern* (Working Group for Eurythmy in the Workplace), which meets several times a year under the auspices of the section in Dornach. The purpose of the meetings is to deepen the contents and substance of the work and to take active responsibility for the growth and development of eurythmy in the workplace.

How Do We Work with Speech as an Element of Eurythmy in the Workplace?

I shall attempt to describe something in words which can only be experienced, can only come alive in movement: according to Rudolf Steiner, language is the thing that connects me as an individual with the world. The stream of speech and sounds signify principles and the strength of the 'I' in eurythmy, movement with consciousness, with awareness; it therefore signifies attention. If we work on these things in a group, then the space answers in quite individual ways, with all kinds of silence: it can be active, grateful, alive, fulfilled, crystalline, etc.

What the participants experience is the following: the space is filled with light and reverence, they may feel blessed, etc. This answer given by the space around is only noticed if **all** the participants are present and active, because I alone as the person teaching cannot create this silence.

This takes twice as much effort: speaking and listening at the same time, speaking not out of the concept but being aware of the sounds while speaking requires a totally different consciousness. Can I hold myself together with this wavering or unsteady consciousness? The strength of the 'I' is required for this.

The same is true of visible speech: Can I hold myself together when I am moving consciously, and perceive and listen at the same time? My 'I' is working unbelievably hard. Can these efforts help me to break through into the etheric world, in which Christ is now present? And what role does working in a social context play in this?

I send you warm greetings from a place of searching, listening and questioning....

Annemarie Ehrlich

Annemarie Ehrlich



Waldorf pupil; eurythmy teacher since 1948; 20 years of teaching at schools in the Netherlands, 20 years at the Den Haag Eurythmy Academy, 30 years at the Institute for Eurythmy in the Workplace. (2 children, 4 grandchildren, 12 great grandchildren and 1 great-great grandchild)

Photo: <https://www.ewl-institute.com/home-de>

Becoming Aware of, Sensing What Happens between People

I am a eurythmist and native Spanish speaker working in a multilingual educational institution. In my work, language is simply EVERYTHING! I have been given the responsibility to teach the Spanish language to children between the ages of 3 and 10 by using it as the language of communication, regardless of whether or how far the children are familiar with this language. Language for me is therefore by definition not a way of communicating by means of which information is exchanged, as happens when we normally communicate, but living, sense-filled sound.

Cristi Heisterkamp



Born and raised in Argentina. Studied Music in Buenos Aires. Eurythmy and class teacher in Witten-Annen, DE; MA Eurythmy in the Workplace, Alanus University. Emphasis of her work is eurythmy with children ages 2-10 years, who have not been to Waldorf School. In the *Erasmus School in Offenbach*, DE sind 10 years.

Photo: Niklas Stalhammer

What does this mean at a practical level?

The children I teach do not understand what I am saying when they hear
busquen por favor sus cuadernos de música y pónganlos sobre sus mesas.

But when they understand the context in which this sentence is spoken, the tone of my voice and the accompanying facial expressions, some of the more courageous students will begin to do something. The other students will adapt their actions, depending on whether the courageous ones have been successful or whether I need to correct them. In this example, the children are fetching their music notebooks from their files at the back of the classroom and placing them on their desks. A few of them at first do this, with hesitation, the others follow when they notice that my expectations have been met. The foreign language, in this case Spanish, works here without any focussed intellectual translation. The context is the beginning of a music lesson; my statement has opened an enormous number of possibilities; the tone of my voice is that of an instruction and conveys the mood of a challenge; the movement which imitates a notebook opening has helped the children's imagination.

My colleagues proceed in similar ways. What makes how I do what I do different, eurythmy-like? Do I speak in a way that is different to my colleagues? The first thing to notice is that I do indeed speak differently. My colleagues working in kindergarten describe it in the following way: *You emphasise words, that helps the children.*

What they are describing is one of the effects of having worked with creative speech. A way of speaking which consciously forms the individual sounds supports the tuning in to a foreign language. I do not do this intentionally, but it happens as a consequence of the relationship that I have just established in this moment. To me this is the important thing: when I speak, I include other people. Speaking that includes other people is, I believe, an essential aspect of eurythmy: it is the spaces between people that have been consciously experienced, structured and formed. To my understanding, this is eurythmy's vast contribution to work in the social sphere, in the workplace: if we change our thinking to that effect then eurythmy is more than a canon of etheric movements, it is more a shaping and forming of the entire etheric space. Etheric space is the space between people in the social sphere, and in my specific case, it is the space between the children and between an individual child and me. I engage creatively with this space both in movement and in speech: my movements are not always movements for sounds in the classical sense, but the movement constitution of my individuality that eurythmy has transformed, carries them. And they work!

My colleagues enjoy working with repetition, others with signs, others again with translations; I am the one who uses dance in her teaching. This dance is the dance of language and is a sign of the quality of my so independent and new school. In addition, theatre as a subject is a main component of the life of the school. The director likes to take over the upper classes: her goal is to stage a play that the students have written themselves based on a short story or novel that they have read together. I teach in the lower classes and am invited to present what is called *eurythmy theatre*. This means that parents, my colleagues and the children have a chance to experience in full a eurythmy performance on the stage once a year. This always affects how my everyday work in school is perceived. On the one hand, my work is firmly seated in education, on the other, it has a strong social and artistic direction.

Allowing the 'I' to Stream into Conscious Movement

Every eurythmist working in a social context has developed their own curriculum, their own methods that have evolved out of their life circumstances and biography. It is not possible to bring an authenticity and existential quality to situations and encounters between human beings in any other way... I never use speech as a metronome or as a background for movement: I don't believe that speech deserves that treatment and use musical instruments for such purposes instead.

As a singer with a foundation training in creative speech, human speech is for me a wealth of strong, living, dynamic colours and movements. When looking at the material aspects of speech and language^[1] I want to single out one part:

I experience natural sounds and sounds formed as consonants, as powerful processes which are continually in flux, they are life forces that create dynamic and three-dimensional spaces. I can find these spaces in every part of nature and in natural processes. Sound constructions consisting more of vowels and more emotionally effective interjections, which in turn can very quickly change into musical sounds, making them no longer emotional but more sacral and other-worldly, are for me formative forces, which give structure as long as they are sounding. Here we find clarity, geometrical spaces and form. These two worlds can quite clearly be found in human life and in its social fabric as well. Eurythmy works with both qualities. Language and speech expand here into multi-layered spaces, physicalities and forms of movement. Depending on the question and on the specific situation, one of these qualities will provide the entrance to artistic eurythmy in a working environment.

If we want to research and develop communication skills in a group, then we create and form a sheath which surrounds, strengthens and protects an inner space, is bright and can expand to the limits of its protective borders. Or do we rather harden and freeze, creating a fortress? How do we meet inside this sheath? And if we do exactly the opposite, i.e. we go in search of our core, and explode from there in several directions, the movements are more or less under control, more or less vehement, vigorous or liberating: how do we meet in such a situation? What happens when the two worlds meet? Does communication take place? Communicating means sharing, informing, doing things together, inviting others to join in, uniting. Now we move softly, keeping constant contact with our own movements, clothing and the air around us. We sense all this and go with what we sense without losing ourselves. This is being sensitively and mindfully active and with this way of moving, it is possible to develop counter-movements. What space is created now, and how do we build relationships to each other? And now we combine the three options and experience living encounters in movement together. Any member of the group who is watching will experience further dimensions to the movements and the encounters. **B**, **h** and **m** can thus serve as pointers for research and practice that may even lead to artistic choreographies for eurythmy and newly created texts.

In the encounter with nature, the instruments of speech described above can become a kind of tool with which to experience the forces of nature, start a conversation with them, be the first to make discoveries or even to give new gifts.

It is different with singing, and with musical notes. When Sabine Eberleh^[2] was teaching at Alanus University, she developed the so-called *sound shower* and it has been a regular feature of my work ever since. I will be picking up on only one aspect of this here: one group of people are sitting in the middle of a room with eyes closed and willing and open to take in anything that comes towards them, while another group is slowly circling the first, approximately two metres away, and making sounds. They begin, for example, with unvoiced fricatives, moving

Andrea Heidekorn



Working with people and life, in eurythmy, music, social arts, focusing advisor, elementary music and movement teacher. It is my intention to take hold of self and the world, in an active free meaningful and openly creative manner, and to do this in community as a creative process with people. Professor at Alanus University, main subject: eurythmy in the workplace; accompanies students in the BA and MA programs. Anthroposophy is a central motif.

Photo: Niklas Stalhammer

Notes:

1) This was what Hans-Paul Fiechter called it in one of his seminars. On the other hand, there is the aspect of meaning: there the important thing is what language with meaning can express and what can then be understood. As eurythmists we of course work with this as well, and especially with the so-called Apollonian aspects of eurythmy, but this is not the focus of this article.

2) Now professor at the Freie Hochschule Stuttgart (Independent Stuttgart University).

on to unvoiced plosives, voiced plosives, nasals, vowels and finally, to sung tones. In the next phase the listening group experiences the formative and dynamic forces of the different sound qualities, which are also emotionally charged with impulses and mighty images. Then the inside group stands and allows the outside, sounding, group to move it, they answer the sounds with movement. Finally, the outside group stops speaking sounds, the inner group's movements grow in strength until they themselves begin to sound in their movements. One can always observe how in the moment when the musical notes sound, the outside group's movements, till then so strong, now calm down. This is like a silent listening, there are no movements, or if any, they are elongated, quiet, geometrically still movements which order space. This exercise is a wonderful entrance to the world of tone eurythmy, which consists of form, sound, order, spirituality as well as healing. It prepares anyone for all possible fields of work or service.

All in all, this will lead to a growing awakening to the all-encompassing power of speech and sound; the potential that lives within conscious, responsible human beings becomes apparent.

Opening our Capacity to Listen and Perceive from the Head through the Heart into the Limbs

Rachel Maeder



Tutor of eurythmy in the workplace, seminars with firms, open courses and trainings; also in old peoples' homes and with dementia patients. Stage work. Artistic projects with colleagues and lay people. President of the Swiss Eurythmy Association. Council member of ArteNova (research into formative forces in eurythmy)

Photo: herself

It is a complete surprise to many people in those businesses in which I work to move simultaneously to speech, to discover that speech in general can be translated into movement and gesture. The only thing that many of them know is sign language for the deaf. Speech and language for these people is dialogue, conversation, information, reading a book, sure! But moving it, giving it form?

Even rhythm in speech and language is first hidden in the words and so cannot be recognised and experienced directly. If I point out the existence of these rhythms, that they are present in everyday speech as well, and that without them speech sounds mechanical and becomes incomprehensible, this gives rise to general amazement. Rhythmical exercises using balls, rods, clapping and stamping as teaching aids are very popular and have an enlivening effect.

I draw attention to the mysterious aspects of speech in quite a number of different ways, so that participants can make their own discoveries. Depending on where and with whom I am working, I may decide to begin with a challenging invitation to an individual to make a gesture to express a soul mood. A second or third individual replies to this. We then try to unlock what this gesture is expressing: this means that we play together, watch or are ourselves active. The six basic speech gestures are also an excellent tool for having conversations in groups. I usually give brief, humorous examples and this enables the two groups to start a conversation. Or I send movements for sounds around the circle and each participant passes on the sound in his or her own way to their neighbour. The stimulating and calming sound sequences are also useful in this context; then, of course, there is my personal favourite, the evolutionary sequence. This contains entire developmental processes that can be found in nature, in human biography as well as in the start-up and growth of a business, etc.

Because I have been working in two businesses on a weekly basis, teaching several sessions per department, and have been doing this for many years, I am now able to work on short poems with participants. They love it! For many of them it is the first time that they have had the chance to really listen to and experience a piece of poetry. I often invite participants to choose a poem themselves and then we work on it together. We step the texts and they become aware of how differently a piece can be stepped if we want to express these words. I can still hear a participant calling out: *Poems are so beautiful! I never knew!*

Or we go in search of all the words that occur to us beginning with the same sound and are astonished at how specific the sounds expressed can be, for example, *ra-*

scheln (rustle). We write the sounds with our feet, move the sounds just with our shoulders or fingers or with the whole body. Creating the temperaments with sounds is also very popular. Participants begin to recognise the qualities of the individual sounds, their uniqueness, their essential being.

My enthusiasm for introducing and giving people quite specific experiences of the extraordinary wealth of these forces of the Logos continues unabated!

Concept Spaces and Concept Groups

How do we communicate eurythmy? What language do we use when we are working with others in eurythmy? It would be worthwhile having a dialogue on the communicability of eurythmy and of what eurythmy makes visible, perceptible. How and with the help of what concepts and images can eurythmy be guided; how can we reflect on it? I am referring to groups which have little or no connection to eurythmy and anthroposophy. How can the language we speak help us to access eurythmy which has quality, and into which the threshold is easy to cross at the same time?

Everything that moves, sounds, can be spoken and heard, is part of the composition formed between and by the people, who participate in a eurythmy session together. It might be said that everybody contributes to the shaping of this communal eurythmy space just by participating. In this light, every meeting in this context can be described as a unique event: it cannot be repeated and cannot be planned in detail. (Cf. Erika Fischer-Lichte, *Performativität* (Performativity)). A variety of word and language or speech spaces arise from the natural course of such a session, which consists of the beginning, the implementation, reflections and conclusion.

The beginning contains the welcome, organisational points, and a brief survey of the contents of the session. The words chosen for this are no different to those used in conventional everyday speech.

The implementation of the session begins with warming up the physical body and connecting with the room and the space around. The eurythmist accompanying the session might choose to use terms such as those found in geometry (straight line, curve, crossing, angle, etc) or physics (pressure, pull, momentum, gravity, etc.,) or natural phenomena (fluid, solid, fire, water, etc.,).

Examples from the reality of participants' lives can be used to strengthen the group's capacity, to perceive the warmth of the social space that they are all inhabiting, and of the periphery. If participants come from an urban environment, the exercises might make them aware of certain phenomena, for example, of the relationship of centre and periphery in cramped spaces. If the opportunity arises at the same time to supplement the examples that have come from the participants' daily lives with inner images from experiences in nature, then a broader base of terms or moods has been created with which the group can continue to work. At this point in the process it is also quite possible to work with either speech or tone eurythmy, because thanks to the time they have had to prepare, the participants are able to experience eurythmy movements in the forms of their own bodies as well as in the space with the group and then link them to their everyday life. This means that the chances are greater of participants perceiving that what they have experienced in eurythmy is part of their own identity and then of them sharing those experiences in the group.

In this context, silence assumes an important role as a quality that can build community: it can be experienced whenever participants move silently in eurythmy, whether it is in the classical movements before or after a piece, or in forms moved in space or in exercises that are not accompanied by music or words.

Rebecca Ristow



Born in Cologne, DE. Eurythmy at Alanus University, 2009. Regular teaching sessions at Alanus: educational sciences and economics. 2010 founded *Ristow&Markgraf* (Cologne/Berlin) an artistic duo. Since 2013 active in the German Eurythmy Association (professionalisation of the public professional image/eurythmy in pregnancy). Since 2014, free-lance doing eurythmy in the workplace, focus on communication and social competence. Ongoing artistic research projects, in the area between speech-movement-drawing

Photo: Marcel Sorge

The Relationship Between Speech, Eurythmy and Eurythmy Therapy

Kaspar Zett



Born in 1962 in Switzerland, married with two children. Worked in an engineering office until 1986; gave courses in varying eastern and western forms of movement until 1991; studied at the priests' seminar in Stuttgart in 1992; trained as a eurythmist under Elena Zuccoli, 1997. Active in Elisabeth Day's eurythmy ensemble and for Kairos-Ensemble. Eurythmy therapy in 2000; state-recognised qualification as an art therapist specialising in eurythmy therapy in 2010. Active in independent artistic projects until 2015 and as eurythmy therapist in special needs education. Free-lance eurythmy therapy in 2016. Active as a state-qualified trainer since 2005; director of eurythmy therapy training at the Goetheanum since 2010.

He welcomes comments and suggestions: please contact kaspar.zett@gmail.com)

How do spoken language and the visible speech of eurythmy and eurythmy therapy relate to each other in their practical application? In the fifth lecture in the course on eurythmy therapy (CW 315), the relationship between eurythmy and speech is described as a polarity. Rudolf Steiner said the following in response to a question on emphasising the right or the left side, or rather, the feeling for iambs or trochees:

It is quite correct; it has to do with the fact that what lives in the breathing system is reversed when transferred to the system of movement. The upper and the lower human being are the reverse of one another.

This has less to do with the rhythmical element of *longs and shorts*; what is important is this special movement. For this reason, every spoken iamb needs to become a trochee in movement. This is because the upper and the lower human being are reversed: *Eurythmy in its entirety is based on this principle: eurythmy is based not on the perspective of similarity, but on the image of polarity.*

From Eurythmy to Eurythmy Therapy

Rudolf Steiner introduced eurythmy, created to be effective on the physical body – here called intensive *eurythmy* - as a method in the eurythmy therapy course (CW 315), three years before he held the lectures on speech eurythmy in April 1921. It requires that therapies using sounds are carried out consciously and in a clearly differentiated way. The methodical steps set out, are the means with which to turn the forces of the sounds around with consistency, so that they heal the body in eurythmy therapy and demonstrate their relationship to speech. Only after many years of working in a therapeutic practice have the following principles relating to working methods been revealed to me at a deeper level; they have also clarified the relationship of speech to artistic eurythmy more deeply:

Consonants are raised to an objective, imaginative word power that works at an objective, imaginative level on the human body and the human organism through the so-called *photographing*: ... *imagining oneself in the form of the sound at the same time as making the sound...* I am only able to look at myself at the same time as moving because I have strengthened my powers of soul. When I work with consonants in this way, I can experience that I am consciously looking at myself when I form a consonant; Rudolf Steiner described this in the following way on April 21, 1923 in CW 84:

One can feel the outer world streaming in and one's own being streaming out. One can feel that one is a part of the entire etheric universe that is moved and moving with the world.

(Further aspects complementing the work with consonants are explained below.) My subjective astral nature can practise reflecting and objectifying the wisdom of the consonants as they live in the etheric, in eurythmy.

All the vowels are moved in an all-encompassing way when working with a specific sequence of arm and leg movements that stand in a particular relationship to each other. The vowel in question is *not sung but intoned for a long time beforehand*. After I have moved it, I should hear this vowel *inwardly, at a soul-spirit level*.

My independent life of soul, my sensations and feelings that are all too closely bound up with my own self can learn to keep silent so that they can free them-

selves from the body. When I listen actively and devotedly, the sound of the vowels in their pure form can take hold of me and the secret healing power of the word reveals itself to me as inspiration.

Finally, for certain therapeutic indications there is always the option of using either only the vowels or only the consonants on the one hand and on the other, of working with words *filled with meaning*, i.e. a whole phrase or a beautiful poem. The important thing is that the patient listens actively. Intensive listening enables me to transform myself into the creative word movements with the help of my intuitive consciousness. My lower 'I' can now open to the being of speech, to the formative, world-creating being of the Word. Potentially, this can even free me from the genetics I have personally inherited, for example, the hereditary diseases that I treat in my therapy practice. Rudolf Steiner frequently described how speaking takes place because the movements of the etheric forces are held back and then localised in the speech instrument. The larynx and the neighbouring organs are moved by the entire etheric body when someone is speaking. *Good listening* can certainly be employed in eurythmy therapy because when a patient is truly listening, the whole etheric body is moving, what the person speaking has, 'only' concentrated locally in the speech instrument.

Consonants in Eurythmy Therapy

In the third lecture in the eurythmy therapy course Rudolf Steiner took his listeners into the eurythmy therapy *laboratory* and analysed the quite specific qualities of every consonant *plant* in a way similar to what a botanist or pharmacist would have done. The way in which the physiological conditions of speech and the principles of speaking and moving are addressed, as they are set out in in the shading and colouring of vowels, the consonant groups and the sounds formed on the lips, hard and soft palate, represent central elements in the methodological journey from eurythmy to eurythmy therapy. They are and will be the foundations of new methodologies. Only when these elements have been synthesised consciously for many years can they lead to *intensive eurythmy*. Only then can the medicine in the eurythmy therapy movements become effective.

Steiner pointed out that vowels have colours or shadings on the first soul-spiritual level of sound. He made a great distinction between whether the vowel is present before or after the consonant has been spoken, and described it in the following way:

*... whenever a human being speaks an h, [in German, pronounced hah] he or she makes a great effort to find the spiritual in the external object by means of the language; whenever he or she speaks an f, [in German, pronounced ef] he or she makes a great effort to feel the spiritual inwardly. Consonants have emerged and evolved in quite distinct ways **for this reason...***

He also described the following for the corresponding movements:

... When we speak h, [in German] then a strong opening towards the outer world occurs; no-one wants to stay in themselves, everyone wants to move outside of themselves to live in the outer world. With f, [in German] you will see that the strong intention is to remain in one's own inner world, and not to go out too precisely into the outer world.

We can understand the total relevance of this perspective on sounds when we look at the eurythmy therapy sequence of **t s r m a** (in German, pronounced: **te es er em ah**), which is often used with success for allergies. This sequence obviously takes us through the elements of the astral cross and refers to the animals of the four evangelists. It is striking that when looking at the vowel shading the working method is from outside, (when the colouring follows the sounds) to inside (when the colouring precedes the sound).



The Vowels and consonants in this article would be pronounced in the German fashion. This is especially the case for the tingeing of the vowels in pronouncing the consonants. -Ed.)

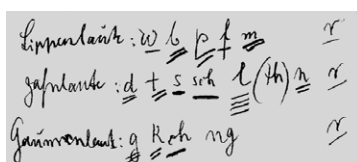
In the third lecture in the eurythmy therapy course, Steiner points to the fact that this distinction ... *will become vital, the more the art of eurythmy grows and expands into different languages.*

Why is this so important to Steiner, in the context of the art of eurythmy, too? We are regularly reminded in our therapy: how strongly we need to take into consideration the influence of the native language on the etheric larynx of the baby or young child. Language is born only once, after the native language has made this specific mark on the baby's etheric larynx; archetypally this happens on the baby's changing table. Once a child begins to speak its first words, it has already acquired the ability to imitate others' speech unconsciously; this is the art of guiding muscles, in which many hundreds of muscles sculpt the stream of breath and it turns the baby into a movement artist. The power of speech that forms a physical body then recedes in the first years of life, but it still continues to form and shape both body and soul, freeing the spirit subtly and indefatigably.

How, for example, do we treat an Italian-speaking patient who has lived for years in Germany: with an Italian **effe** or a German **ef**? It is often both effective for patients in the eurythmy therapy practice and helpful and healing for individual students in the training to pay attention to the vowel colourings present in their specific native language

The second aspect concerning consonants looks at the elemental and living qualities of the sounds from the perspective of the way in which they are formed: are they plosives or fricatives, for example? This is where ... *eurythmy has to do the polar opposite of what the actual process of speaking is.*

Whatever is reflected from the larynx now has to go over into the opposite, each sound with its own individual colouring. The spoken fricative has the quality of the plosive in the moment that it is formed, while the opposite is true for the plosives: they move as if they have been crippled. **R** and **ee** will be addressed separately later in this article.



Finally, Steiner made listeners conscious of the physiological aspect of the sounds, the third and most external principle of division. Taking the **r** as an example, when the sound is spoken on the lips, the movement is *more a downwards one*; when rolled on the teeth, the movement *stays more on the horizontal plane*, while the movement for the guttural sound is *more upwards*. As one of the assembly of consonants, the comprehensive quality of the sound **r** becomes apparent in the blackboard drawing for the third lecture.

Following on from this, in the fourth eurythmy therapy lecture these layers of the sounds were put back together again and synthesised, to create a new movement medicine for eurythmy therapy. The additions to the methodological principle of repetition were quite unusual leg movements, specific jumps, treatments with tempo, different ways of working with time, etc. It is sometimes touching to realise that the archetypal images for the sound forms have in many cases only come about – they are visible in the lower half of the eurythmy figures, especially in the strange feet – because of these unattractive, method-focussed principles of movement. At the end of this fourth lecture, Steiner clearly asks that ... *these things of course must be thoroughly forgotten by those practising artistic eurythmy ...*

Eurythmy is in this sense unique in that it makes complete, consciously moving individuals themselves into instruments for speech and for singing. To become an instrument for the word means: ...*opening the forces which lie behind the ability to speak. This is not loudness but deep, deep silence. ... Then there sounds out of this deep silence what the spiritual world, the Logos, wants to reveal about the universe. Then it is not we who speak, for then we have become the instrument through which the Logos speaks.* (CW 84, 21.04.1923)

That the Logos reveals itself just in such moments of silence makes a deep impression on me whenever I am doing silent eurythmy. Even the **ee – ah – aw**, the first exercise that Rudolf Steiner gave Lory Maier-Smits to practise on the body, was created in such a way that it could lead to this inner experience of the powers of the Logos. Lory was asked to learn to feel this: it was for her a systematic schooling and preparation of the body as an instrument for visible speech.

Traces of Thought of a Conversation about the Creative Word

Between Angelika Jaschke and Gabriele Ruhnau
Written down by Gabriele Ruhnau

When a eurythmy therapist and a formative speaker meet, to share their way of working with the creative Word, a path forms *from the heavens, through the world, right down into hell and back to the heavens* – it is a path, that has no end. Sensing and experiencing are spread out in front. Questions abound. What seems clear in conversation, slips the grip onto paper. The living Word wants to be alive, it wants to move, in both arts. We can read the footprints of the word-thought-process:

The art of speaking and eurythmy are served by the same substance, they are implemented in the same *material* – the cosmos of the sounds, the alphabet and the human frame in its living movement skills are instruments in both arts, as well as means of expression.

... As the human being speaks and his inner life wrestles itself loose in the air, even so does the cosmic soul speak into a very fine substance, into the Akashic substance, and thus this becomes solid. Everything around us is the condensed Word of God ... The Logos lives in the world. (Rudolf Steiner: The Christian Mystery, CW 97)

The body of the human being is a picture of the cosmic forces that live in the Zodiac and the planets. The formative quality takes hold of the child as it gains its movement skills toward walking upright, to being able to use language and to being a thinking human being. These skills are built through the body and out if the same forces that formed it. The building of the human body, speech skills and movement are owed to the same forces, that formed the body. It is just these forces that we take hold of in speaking and movement, in artistic creating and in therapeutic use.

... The human etheric body is always present... What do you do therefore when you speak, when you say the alphabet aloud? ... You build an imprint of your etheric in the air. ... If all the sounds of the alphabet were uttered from a to z there would arise this etheric man, only this etheric man would be imprinted into the air, born from out of the human larynx and its neighbouring organs. ... We can say, from the womb there has arisen a physical man. But the larynx differs from the womb in that it is in a continual state of creation. In single words, fragments of the human being arise... it would be a birth continually taking place during the process of speech. ... In speech we have to do with the creation of man, with the creation of man as an etheric being. R. Steiner Eurythmy as Visible Singing, CW 279, Rudolf Steiner Press, London, 1984, Lect 1, pg 26-30

What began as a dialogue between Angelika Jaschke and Gabriele Ruhnau, will now be continued in the form of a letter.

Angelika Jaschke



Born 1952 in Freiburg-in-Breisgau, DE: Waldorf school in Tübingen. Eurythmy and eurythmy therapy in Vienna with Trude Thetter. Stagework and teaching in Vienna. Family timeout. Teaching at the Bochum Waldorf school. Tutor in the Witten-Annen Eurythmy Training. Guest teacher internationally in various eurythmy and eurythmy therapy trainings. Free-lance eurythmy therapist since 1988 in Dortmund. On the German Eurythmy Therapy Association council (1998-2007), on DAMID, the German Anthroposophical Medical Council (1998-2002) and the international coordination council IKAM (2000-2016) Responsible for the international aspect of Eurythmy Therapy in the Medical Section. Also qualified as a mediator, supervisor and in organisational development.

Gabriele Ruhnau



Waldorf school. English and German studies, Novalis College with Wilfried Hammacher; lives and works in the Ruhr area, DE since 1978; mother of 4 grown children; Taught German and directed class plays at Waldorf schools; courses for trainers, formative speech for the teachers training in Witten College; co-worker in BA Eurythmy in Holland; artistic speech projects, also with eurythmists; free-lance since September 2015. Focus on questions: which spirit-soul fields of experience are accessible through the practise of speech, through speaking poetry? Which inner attitude is needed, so that in our speaking, the being of language comes through? How do we change ourselves through artistic practise?

Dear Angelika,

Everything that we shared and that we wrote down is correct and important. Yet I have other completely different questions within me. We can all speak, even if we are not conscious of the larger context. We use the alphabet, the alphabet serves us – for everything that we chat about all day long; everywhere, on the radio, on the television language is used. The way we use language today, it remains a mystery as to how we are formed and created out of the Word.

That the Word creates us even today, forms us and builds us, is scientifically researched and proven. A formative process always takes place – even when the Word comes unformed, even when its technical amplification usurps the possibility of understanding – it has impact into the bodily structure, i.e. the brain. Are we aware of how *untrained* the forms appear, that we as modern people *give birth* to when speaking, which traces of movement we *embody* in the truest sense of the word? When we do eurythmy does the movement *speak* truly, or are we still in the *bubbling phase*? Or do we fall into bubbling because we have drunk too much of the *wine of our times*? Does it not greatly depend on our inner attitude when we use the Word, in the sense that Novalis wrote: *The spirit that calls, such a one appears* -? Language appears to be a phenomenon of resonance – a conversation among spiritual beings.

When the modern person tries to connect himself in forms of language with forces from the etheric realm, it could happen that in the act of speaking, world creation and formation of the human being, take place – when before what I want to say becomes audible, I as a speaker sense within myself, the *spirit of eurythmy*, that Marie Steiner often referred to. This sensing can only have its origin within the will of the I, and takes place within the innermost of every speaker. It depends on my innermost spiritual agility, as to which spiritual forces I help to manifest. Do we meet within ourselves at the *unmoving mover*? Without it, that which wants to appear cannot actually be moved – eurythmy wants to become *visible speech* – and without it, that which is spoken cannot move or touch the listener in his inner world. Does the eurythmist *hear* the Word within herself, before she moves, does the speaker *sense* the movement within herself before she speaks? Which spirit is it, that I inwardly connect to before speaking and moving? -Am I truly connected with the sphere of the Word or does my *idea* of the Word subtly slip in between?

Modern research has made visible the swift flowing and changeable movements that take place during speaking throughout the whole body, by means of hi-speed film, and synchronises with the body of the listener – the tests also took place with new-born and babies, that are not yet able to use language.

Imaginatively, it is as if the whole body of the listener dances in precise and flowing accompaniment to the spoken language. – William S. Condon, quoted by Peter Lutzker, *Der Sprachsinn (The Sense of Language)*, Stuttgart 1996, pg 43 in German.

This quote shows quite clearly that we continually live in a listening and speaking flow of movement, that is *language*. Movement is language, language is movement. The question whether the movement is of quality is irrelevant to the scientist. The fact that when we mindfully turn to language, as long as we live on this earth, the power of the Word works formatively, transforming, renewing and healing effectively within us – awakens reverence and thanks, or as Rose Ausländer wrote:

RESPECT

*I have no respect
For the word
God
Have a lot of respect
For the word
That created me
So that I may help God
To create
The world.*

Because I am world-creative, I must be connected to the all-creative Word.

That is the tip of the iceberg, whose base is the cosmic entirety.
Christian Morgenstern.

These larger contexts cannot be described with more pregnancy.

Could it be that the eurythmists practice to connect herself fully with the cosmos, that she can reach for the stars so that her movement becomes language? And could it be that the speech artist aspires fully within herself to find the heavens, and the heavenly forces found in the deepest within, may be sent back to the cosmos as a gift?

The art of speaking that originated in the mysteries, and became a jaded and decadent stream within culture, enjoyed its renewal since 1902, by the cooperative efforts of Marie Steiner and Rudolf Steiner. In 1912, eurythmy newly *born*, saw the light of the world for the first time, and slowly matured, devotedly cared for and accompanied by Rudolf Steiner and *educated*, by Marie Steiner and those representatives trained by her, in the renewed art of speaking, who over many years, served the development of this new art, completely.

Without the renewed art of speaking, out of innermost spiritual agility, the new art born out of Anthroposophy, could not have been embodied. Did the *grandmother* give too much of herself, out of love for the *little red riding hood*, that it is now up to the child to bring *cakes and wine*, to the grandmother, so she can gain strength once more. And don't forget about the meeting with wolf! The human soul atones for all freedom of movement, all light and all air in the wolf's body. Be thankful to the hunter, who can free both and the wolf can be *disenchanted* - for the moment. – I keep thinking, that using electronic amplification, so one can understand the actors on stage, has got something to do with being trapped in the wolf's tummy. More about that another time, it would take us too far. It is however worth listening to Hilde Domin, when she says:

hold the jaws (of the lion) open/ to live therein/ is not our choice!

If we can hold the jaws (of the lion or the wolf) open, we know at least there is a path toward light and air.

*What is new about our method, is that we see the air as a fundament for resonance.
The living Odin wafts around about us.* – Marie Steiner, at the beginning of the Speech and Drama Course, CW 282.

I am completely convinced that the old and the new arts cannot continue to thrive and prosper, without each other. It would be good, if the conversation between the two could be re-enlivened; eurythmy could bring something to the languishing art of speaking, to awaken her life forces again, so that the *grandmother* once again has enough forces to bestow upon the developing young being.

Connecting to our first conversation, I have the image, that in eurythmy – in art, education and therapy – the incarnating, up-building formative forces can be felt – and in the art of speaking – again in art, education and therapy – the path home, to the source can be experienced, can be felt. After silencing the cosmic Word in the body, may the art of speaking, in awakening new life in the surrounding air, awaken consciousness, to procure a future state of the art.

Neither of the two arts can live on without the other – I have always felt that, and through our conversation it has become clearer – Insofar: I look forward to a continuation of our search, even as Albert Ostermeier, has Madschnunn sing in deepest loneliness, in *Leila and Madschnunn*:

When I say I, I do not mean me, as you see me here, but the love that speaks from within me.

It sounds as if he might know our arts.

Warm regards, yours Gabriele

...Loosening Nature's Tongue

Wolf-Ulrich Klünker



Born in Holzminden, Weserbergland, DE in 1955. He founded the DELOS-Forschungsstelle für Psychologie (DELOS Research Institute for Psychology) in Berlin, heads the Turmalin-Stiftung (Tourmaline Foundation) in Rondeshagen bei Lübeck, DE; is Professor of Philosophy and Foundations of Human Knowledge at Alanus University in Alfter, DE. Active as lecturer, researcher and publisher in the fields of cultural history, psychology and human experience in therapeutic situations.

A Research Project

Wolf-Ulrich Klünker, Alexander Seeger, Dorian Schmidt

In the following article we have not directly followed the theme of this newsletter, the collaboration between eurythmists and speech artists; language and speech on the one hand is what links human beings, establishes relationships; on the other it is the creative living, formative force behind every natural phenomenon. We encounter this force in nature as an orchestra-like expression of life. As eurythmists we can also interact with it when we work with speech. Speech connects people, it also connects people and nature. It overcomes the gulf between individualities and forms of being.

We have therefore attempted in this article to look at a bigger picture of language and humanity. We are addressing the active encounter between human beings and nature. In this encounter, nature speaks to us as human beings through other, moving human beings. Eurythmy is our common speech and language substance. The Logos as the all-encompassing power of nature as it is expressed in speech, is waiting right now for the human spirit to awaken. Eurythmy is the living atmosphere that those people who are awake enough to approach nature with questions can find today. This eurythmy, inspired by nature, expresses itself in our ensouled and moving senses, in our limbs, and can in this way become a source of renewal for every eurythmist. This is our first discovery. We are standing at the beginning of a new path. There is no end to the proper study of a plant, to going inside it, right down to its foundations. Every living thing is reflected in a mirror in our soul, and our inner life will absorb every living thing if we face it honestly with love.

We invite you to join our questioning, our search for this unusual relationship as well as any possible collaboration between the forces of speech and eurythmists.

All the eurythmists teaching at the Alanus University, Alfter, Germany, have been conducting research together into the field of life forces, formative forces, for seven years. From time to time colleagues from other departments have been invited to take part as well. Dorian Schmidt and Wolf-Ulrich Klünker have also been accompanying this research work for four years. For the purposes of this research we have been using three things: anthroposophical concepts, methods of perception developed in this research into formative forces, and eurythmy movement have become the collection of tools that we all use. We are looking forward to sharing some of this research at the conference on speech and movement in Dornach in April 2018. A symposium has been organised at Alanus University for May 2018^[1] where a broader picture of the work will be presented. Workshops will give everyone the chance to try out the methods used, and the demonstrations and presentations will allow the eurythmy forms to become visible.

Our aims are to expand our faculties of perception and to develop coherent concepts for the various layers of the Logos forces relating to the etheric and the

soul, and then to go as far as to find more profound methods of teaching in the eurythmy training.

Wolf-Ulrich Klünker

Humanity has been emancipating itself from the influence of the hierarchies more and more. Have the spiritual beings only been saying farewell to humanity, releasing them from this context, or has nature fallen from its state of spiritual integration? Is it now living and moving in a kind of continuing memory of the effects of its past forces? Has it already become mechanised because of this? For nature to be full of life forces, is it dependent on human beings experiencing it as well?

With such a perspective, human beings and their experience of nature would have to come to its aid, otherwise nature would gradually lose consciousness, because what it achieves would no longer be held by the hierarchies. Then the natural context would gradually become abstract and begin to turn into an empty and mechanised sub-nature. Elemental forces can change when in the presence of human beings and their experiences in a natural environment. How can human beings find a way to create such an effective and powerful connection with nature inside themselves, something which nature urgently needs? Can a human 'I' connect with nature in such a way that it works right into his or her own physical organism? And does the human 'I' need such a connection for its own further development? Then any human experience of nature would have an impact on nature, and become an essential force at work in it.

I see a relevant field of research work for eurythmy in these questions. The human 'I' is working on the foundations of its own existence when it connects with nature, but also in its own multi-layered organism, which from some perspectives is a part of the general natural process. This new situation gives us the task of creating and forming nature, and ultimately the human body, too, in such a way that it provides the prerequisites for the incarnation of the human 'I' into the future.^[2]

Alexander Seeger

Rudolf Steiner expressed this for eurythmists in the following way:

Everything in the world is a piece of us; there is nothing that cannot be expressed by the human being.^[3]

*But whatever is experienced as a perception - not in a sensory but in a **spiritual** way - is found in eurythmy. For this reason, we would actually have to sense nature everywhere when we perceive the movements of a eurythmist. And those who can sense nature, but spirit in nature, also perceive eurythmy in the right way.*^[4]

What is revealed as the power of the Logos in nature also reveals itself in eurythmy. If we want to get closer to this secret, it would be good on the one hand to sharpen and enliven our sense perceptions, and on the other to sense, empathise with, the movements and qualities in nature by means of and in our own organism.

The plant world is the soul world of the earth made visible.^[5]

The plant world complements human beings in the same way as their soul does. But we can probably compare the plant world with the soul itself; it goes in and out.^[6]

What is invisible in our soul, the hidden characteristics of human beings - let us call them all flirtatiousness - are what is visible in plants.^[7]

When working with Dorian Schmidt it also became apparent that a successful and authentic sequence of movements in eurythmy gives birth to a weaving of

Alexander Seeger



Born in Öhringen, DE in 1959, has been a eurythmist and choreographer since 1984. In 2005 started a post-graduate training as a coach and facilitator in Coen van Houten's methods, focussing on *Adult Learning: from Instructor to Learning Companion*. Established contact with doctors, health insurers, colleges of adult education, retirement communities, architects, businesses and farmers as a result of his involvement with eurythmy in preventative health care. Professorship in eurythmy at Alanus University since 2009.

Notes:

1) 25-26 May 2018, Alanus University, Alfter, Germany, ... *der Natur die Zunge lösen (... Loosening Nature's Tongue)*, 10th Symposium for Eurythmy in the Workplace and Movement Symposium Organisation: Andrea Heidekorn and Alexander Seeger

For further information and registration: eurythmieveranstaltung@alanus.edu

Dorian Schmidt



Born in Chemnitz, DE in 1953, interrupted academic studies in biochemistry to develop a practical and living relationship to nature; active as gardener and horticulturalist for many years. He has been researching formative forces and working on developing methodological access to the field of life forces since 1993, completing a variety of projects on this theme, the most recent at the University of Giessen, Germany.

Dorian Schmidt is active in the *Gesellschaft für Bildekräfteforschung* (Society for Research into Formative Forces), Bensheim, DE and in the *Institut für biologisch-dynamische Forschung* (Institute for Biodynamic Research) in Darmstadt, DE.

Notes:

2) Cf. Wolf-Ulrich Klünker, *Die Erfahrung des Schicksals* (The Experience of Destiny), Stuttgart, 2011

3) Rudolf, Steiner, *Eurythmy as Visible Speech*, CW 279

4) Rudolf Steiner, *Die Stellung der Eurythmie innerhalb der Künste* (The Position of Eurythmy Amongst the Arts) CW 277

5) Rudolf Steiner, *Erziehungskunst* (Discussions for Teachers), 10th Discussion, 1985, CW 295

6) Ibid., 9th Discussion

7) Ibid., 10th Discussion

8) Rudolf Steiner, *Eurythmie: Die Offenbarung der sprechenden Seele* (Eurythmy: the Revelation of the Speaking Soul), CW 277,

9) Ibid., notebook entries

forces and leads to real communication in the moment, the now, with the plant being: this is touching. Something that Rudolf Steiner said about the pine tree makes some of this clear in a moving way:

Yes, now eurythmy helps me to properly understand a pine tree, because the pine tree is not simply standing there just to be what it is, the pine tree is a letter in what streams and weaves through the world in the everlastingly eternal Logos. Eurythmy explains to me what the pine tree is saying.^[8]

Nature is mute: it allows human beings to speak. Humans doing eurythmy loosen nature's tongue.^[9]

A deepened approach to dealing with concept and movement in nature from a methodological perspective has demonstrated that encounters with trees open a broad spectrum of learning opportunities and skills, including in the realm of personal development and social competencies. We encounter here the principle of resonance: I am not separate, I am always connected, and if I am really creating the things in me as I perceive them, it has an effect and it resonates in others, including in nature. The separation and dualism between subject and object is thus lifted and a complexity in eurythmy emerges that is a long way from being fully differentiated today.

Eurythmy then appears to be complete when the performer is entirely soul and entirely sense perception at the same time. We can understand this in the following way: in eurythmy the movement of the eurythmist is felt inwardly, at a soul level, and at the same time the soul's openness can become the periphery, and she or he can become an organ of sense perception. The periphery begins to answer to the eurythmists' inner attention, and activity, forces and soul qualities begin to flood towards the eurythmists and wrap themselves around their movements like a dress.^[10] The inner soul world and the outer soul world connect. This is where we might meet the phenomenon of resonance quite directly, we enter a realm of *realisation* in two senses of the word: what I perceive also perceives me and arises, full of life. What I express expresses me: the dualism dissolves.

John Scotus Eriugena, one of the predecessors of the School of Chartres, summarised this in the following words:

The entire universe of creatures exists in man, perhaps because this is what he naturally is, perhaps because he can penetrate it with his intelligence and therefore absorb it.^[11]

Rudolf Steiner expressed this for eurythmists in the following way:

Everything in the world is a piece of us; there is nothing that cannot be expressed by the human being.^[12]

The following words, also spoken by Rudolf Steiner, describe the circumstances comprehensively:

If we... could create out of ourselves... what... comes up as a sensation and place it outside of ourselves, then we would re-find in the things around us looking back at us what we had just discovered inside ourselves. Just as we find what we have experienced as space inside of us in the world around us and, looking back at ourselves, find that we ourselves belong to this space.^[13]

Dorian Schmidt

Exploring gestures from nature in eurythmy opened a new page in the book on the development of eurythmy when the eurythmy faculty at Alanus University took up the cause. This exploratory work has developed a style all of its own and is different to what I had been doing before. I no longer determine the choreography of the whole from my perceptions, as if it were a kind of composi-

tion. Instead, the faculty – each with their own level of experience and training in their perception of formative forces at work in nature – spend considerable amounts of time on a regular basis with their chosen trees, study their gestures and afterwards share what they have found as a solo piece/performance in an entirely free/independent artistic style of eurythmy, without a predetermined choreography. Then as a group we ask about and reflect on the authenticity and gaps in perception, and only then do we start to search for a choreography together. Then, from the depths of long years of experience in research into the formative forces,^[14] come suggestions for ordering the mixed gestures flowing from every area of life and existence, so that movement forms that belong together actually do come together, too, and build structures for themselves. Quite fantastical gestures, originating in the most varied of movement forms, have appeared, but which complement each other, expressed somewhat poetically, thanks to a mysterious inner harmony.^[15] By taking them apart and then putting them back together, the otherwise chaotically interweaving and flowing movements – which presuppose some mastery of eurythmy – give rise to interesting gestures: they are indeed closely linked to the tree, mainly because they have come either out of authentic observations or out of a deep attachment to the particular tree. This work is leading to a growing but fully unfamiliar intimacy with nature: it gives pleasure, and a sense of reverence for the plants and our connection with them. I am eager to discover how this project will continue and what will come out of it. It is now developing in such a way that it is becoming an aspect of the search for a Logos for both nature and humanity.

On the Results

Human beings have to direct their undivided attention or their 'I' to everything that they undertake, one of them said finally, and if they have done this, then thoughts, or a new kind of perception, occur, which in a wonderful way appear to be nothing ... but strange connections and configurations of an elastic liquid inside them. These spread out from the point where human beings had been holding on to the impression in every direction with dynamic mobility and take their 'I' away from them. This game can often be immediately destroyed again when human beings allow their arbitrariness to drift around, because they do not appear as rays or effects which that 'I' arouses in all directions in that elastic medium, or to be their breaks in the same, or even a strange game of waves on this ocean with its rigid attention.

It is extremely strange that human beings only become properly aware of their special features, of their specific freedom, in this game. It is as if to them they are just awakening from a deep sleep, as if they are only now at home in the world and the light of day can only now spread itself over their inner world. They believe that they have achieved the highest when they undertake the usual business of the senses and can feel or sense and think at the same time without destroying the game. Both perceptions gain from this: the outer world becomes transparent and the inner world rich and meaningful. In this way human beings find themselves in a state that is inwardly alive between two worlds in complete and utter freedom and with the most pleasurable feelings of power.

It is natural that human beings attempt to hold on to this state for all eternity and spread it out over the sum total of their impressions; it is natural that they do not tire of pursuing the associations of the two worlds, tracing their laws, their sympathies and antipathies.

On the Methodology

It is a question whether we can learn to understand the nature of nature by means of this special nature and in how far our thoughts and the intensity of our attention is either determined by this or whether we determine it, thus tearing ourselves away from nature and perhaps spoiling her gentle compliance.

We can probably see that above all things we need to research these inner relation-

Notes:

- 10) Cara Groot, *Marie Savitch* p. 27: The soul-spirit human being is the one who acts, moves in eurythmy. At a spiritual level, we require the same amount of concentration as we do for all anthroposophical work. It must be intensified until reflections in the movement occur. Then they take hold of the will, so that the eurythmist's own movements become like the outer world. Only then does feeling stream into the movement and the experience become eurythmy.
- 11) Wolf-Ulrich Klünker, *Johannes Scotus Eriugena (John Scotus Eriugena)*,
- 12) Rudolf Steiner, *Eurythmy As Visible Speech*, CW 279,
- 13) Rudolf Steiner, *Damit der Mensch ganz Mensch werde. Die Bedeutung der Anthroposophie im Geistesleben der Gegenwart (So that Humans Become Truly Human. The Significance of Anthroposophy in the Spiritual Life of Today)*, CW 82, 2nd lecture, 8th April 1922
- 14) Experiences of the formative forces of individual plants, grains and trees are to be found in the book mentioned in 5), both in drawings and in detailed descriptions
- 15) Novalis expressed quite poetically both the methods as well as the results in broad brushstrokes in *Die Lehrlinge zu Sais (The Novices of Sais)*.

ships and facilities of our body before we can hope to answer this question and penetrate the nature of these things.

However, it might also be worth considering that we must have had a lot of different kinds of practice at thinking before we have a try at understanding the inner connections in our body and using its intelligence to understand nature. Admittedly, nothing would be more natural than to bring out all possible kinds of thought movements, to acquire a mastery in this business, a lightness, too, moving freely between one and the other, to connect them and take them apart in multiple ways. To this end, we would have to look at every impression carefully, examine equally closely the play of thoughts that has arisen because of this, and if new thoughts should come up again as a result, look at them closely, too, in order to gradually discover their mechanisms, and use many repetitions to learn to distinguish between the movements continually linked to impressions and all the others, and to keep hold of them.

If only a few movements had been created as the letters of nature, deciphering them would nevertheless become easier and easier, and the power over movements and the creation of thoughts would place the observer in a position both to create thoughts about nature even without having previous real impressions, and to design compositions of nature. Then the ultimate purpose would have been achieved.

Novalis

Rudolf Steiner's Unknown Speech Exercises

Jürg Schmied



Born 1957 in Switzerland. Studied at the Marie Steiner School for Formative Speech and Dramatic Art, under Dr. J. W. Ernst; then Philosophy, German Literature and Greek at Basel University. Works as an actor, drama teacher and director. Published Lyric and Essays. From September 2012, Therapeutic Speech Practitioner at Klinik Lahnhöhe in psychosomatics at Lahnstein, DE

When I was researching the history of speech formation in the Rudolf Steiner archive, I came across speech exercises which most probably came from Rudolf Steiner himself. The exercises by Rudolf Steiner as we know them from the speech courses held between 1919 and 1924 are written down in two small notebooks covered in silver foil that belonged to the medical doctor, painter and eurythmist Anna Iduna Zehnder. There were also at the end of each notebook a few other, unknown exercises. The first are more educational, the second more therapeutic in nature and provided with the comment: *by Dr Steiner*. The notebooks also contain exercises, with variations, created by Julius Hey, which Dr Steiner used before he created his own. I have also added three more exercises from other sources: they belong to the realm of speech for children and adults with special needs. The first is by Johann Wolfgang Ernst, also from a notebook with speech exercises by Rudolf Steiner. The other two have come down from Alfred Baur and are printed in one of his published books.

The first notebook has the title

Speech Exercises, taken down by Dr (Anna. I.) Zehnder, Ascona^[1].

Variations on the Published Exercises

It is worth mentioning two variations on Rudolf Steiner's exercises:

*Kurze **knollige** (instead of knorrige) knochige Knaben*

Knicken manchen Männchen

Manchmal manchen Knorpel

and

Drück die Dinge,

*die **bei den Narren Kappen** (instead of die beiden Narrenkappen)*

Tag um Tag^[2]

(Translator's note: the following is an English version of the second exercise created by Maisie Jones:

Tricked deep dingle

Deep biting narrow copper

Dark too dark)

Exercises for Use in Education

There are speech sentences created by Rudolf Steiner for pupils of the Waldorf school that follow the other, familiar exercises with the instruction:

Speech exercises for children given by Dr Steiner for C. v. Heydebrand^[3] at the Waldorf school, probably passed on to me in 1925 by Julie Laemmert.^[4] 1950

Was du tust, tue ...etc (Whatever you do, do through your active will.)^[5]

There follow three more such unknown sentences, with the following indication of the source:

Verses for Children, passed on by Froböse to Laemmert:

- I. Im Lernen erwirbt sich der Mensch Lebenskraft.
(When he learns, man acquires energy for life.)
Lebenskraft erwirbt sich der Mensch im Lernen.
(Energy for life man acquires when he learns.)
- II. Ich will achten auf mich, im Denken (und?) auch im Sprechen
(I will take care of myself, in thinking, (and?) also in speaking.)
Im Denken (und?) auch im Sprechen will ich achten auf mich.
(In thinking (and?) also in speaking I will take care of myself.)
- III. Lernen, aufmerksam sein, auch Fleiß entwickeln, es sei mir ins Herz geschrieben.
(Learning, paying attention, developing diligence, may this be written into my heart.
Geschrieben ins Herz sei es mir. (Written into my heart may this be.)

Therapeutic Exercises

These exercises are obviously for the jaw. What exactly was meant at the time by the phrase *English set of teeth* I have not been able to discover, but it must have been an established term. It probably described a misalignment of the jaw, such as an overbite or retrognathia.

Exercises I, II & III given by Dr Steiner for an English set of teeth

I

*Wallet wellige Wolken
willig wohl wuchtig
wegen wirkender Winde.*

II

*Nichtige Nixen nicken
neckisch nach nichtsnutzigen
Nichten.*

II. holding the neck muscles on the front at the side

III

*Strebende Streiter strotzen stramm,
strömen stracks stromwärts.*

III. holding the lower jaw

Exercises for Improving the Voice

In the second notebook, Anna Zehnder has again listed the speech exercises we know today. There then follows a reference to the Julius Hay exercises that Rudolf Steiner used^[6].

These are exercises that were given in Villa Hansi before the other, actual exercises. They are probably based on texts that had been revised by Dr Steiner (and handed down by Hilde Langen, Dornach).

I am only reproducing the exercises with therapeutic indications here:

Notes:

1) Found in Edwin Froböse's private archive I, Rudolf Steiner archive, Dornach. Edwin Froböse was a speech artist and actor and worked in the Performing Arts section under Marie Steiner.

2) Found in a first attempt at a textbook for speech formation compiled by Max Guembel-Seiling: *Sprachkunst im Sinne der künstlerischen Sprachgestaltung Marie Steiners (The Art of Speech as Developed by Marie Steiner as Artistic Speech Formation)*, self-published, 2nd ed., 1958 (1st ed., 1950), p.24 in the German

3) Caroline von Heydebrand, 1886–1938, one of the teachers at the first Waldorf school, founded in 1919.

4) Julie Laemmert, 1897–1959, music teacher at the Waldorf school from 1920 onwards, participated in Rudolf Steiner's speech and drama lectures. Afterwards she studied speech formation under Marie Steiner for two years, and then returned to the Waldorf school, where she worked with teachers and children with special speech needs.

5) Published in Rudolf Steiner/ Marie Steiner von Sivers, *Creative Speech, The Nature of Speech Formation* (CW 280), London, 1978, p. 182

6) Julius Hey, *Der Kleine Hey (The Small Hey). Die Kunst des Sprechens (The Art of Speaking)*. revised in accordance with the original text, with appendices, by Fritz Reusch, Mainz, 1956.

For a bright **a**:
Was hallt am Waldrand da?
Jagdklang hallt nah! Trara trara!^[7]

(Translator's note: a possible translation of the meaning is the following:

What echoes at the edge of the wood there?
The sound of hunting echoes nearby! Trara! Trara!)

I have not found the next exercise in Julius Hey's book, and it does not sound at all like Rudolf Steiner:

Given by Dr Steiner in Villa Hansi (in about 1920) to round a pinched, flat **a** (for Mr. Stuten):

The roundness of the **o** needs to go over into the **a** and round it out and expand it. It is a good idea to practise this exercise with some humorous pathos, it can have a touch of humorous exaggeration:

O-A Exercise

Droben lag Rocco di Papa.
Tonangebende Potentaten von hohem Range
Lobten Lage und Ort.
Hervorragende Namen zogen manchen dort an.
Sogar Grafen, Gonzago und Goriola
thronten oben an der Hôtel-Tafel.
Sodann folgten Barone.
Solche vom Adel und solche vom Gelde.
Von Colmar der Kommandant,
ein Rotbart von Colorado,
von Monaco Omar und Olga.
Nora und Dora aßen Orangen
und tranken Mocca und Gondorango.
Ilona flocht Anemonen ins rote Haar,
trollte lachend fort, um Korallen zu holen.
Cora sang Romanzen von Mozart.
Nora und Dora horchten auf der Goldamsel Sang.
Horch! Glockenklang und Choralgesang!
Opalfarben und rot waren
bei Sonnenuntergang die Wolken.
Orkanartig tobten die Wogen bei Rocco di Sasso.
Holla, da floh mancher voll Angst,
Holla, holla!

Translator's note: the following is a literal translation:

Rocco di Papa lay over there.
Leading potentates of high rank
Praised the situation, the place.
Magnificent names drew others there
Even the Dukes Gonzago and Goriola
Lorded it at the top of the hotel dining table.
Barons followed on from them.
Some had titles, some had money:
The commandant of Colmar,
A man from Colorado with a red beard,
Omar and Olga from Monaco.
Nora and Dora ate oranges
And drank mocca and Gondorango.
Ilona plaited anemones into her red hair,
Then toddled off with a laugh to collect coral.
Cora sang ballads by Mozart.

Nora and Dora listened to the song of the golden oriole.
 Listen! The sound of bells and choral song!
 The clouds were the colours of opal
 And red at the setting of the sun.
 The waves raged near Rocco di Sasso like a hurricane.
 Now, some people fled from there anxiously.
 Hallo! Hallo!)

I include the following familiar exercise from the speech and drama course because of Rudolf Steiner's therapeutic note for it:

Hum
 Ham
 Hem
 Him

Given by Rudolf Steiner for those with a heart condition (W. Aeppli^[8])

Exercises for Use in Curative Education

There is also a notebook with all the exercises given by Rudolf Steiner in Johann Wolfgang Ernst's estate. Dr Ernst had given me the following exercise a long time ago and I believed that he had created it. I was therefore surprised to find Dr Steiner's name at the bottom. The note in English - *for backward children* - was probably made because of the Ernsts' association with the work of Karl Koenig and others with children and adults in need of special care in Camphill, Scotland. Johann Wolfgang Ernst^[9] and his wife Hertha Louise Ernst-Zuelzer^[10] spent several summers with Koenig in the 1950s, working with the children there. In a report of the work of the Marie Steiner School for Speech Formation we find the following:

1953. Summer: ... Dr Ernst spent two months in Camphill communities in England and Scotland, both at a remedial education conference on speech and giving courses for teachers and co-workers. Dr Ernst worked with a former student, Ms Walliser, to develop new remedial speech methods for difficult children. They worked with doctors who were themselves working with deaf-mute children, and with children with a wide variety of illnesses. There were also children of 12 or 13 years of age among them who had never spoken: some of them started to speak in a relatively short time, beautiful proof of the efficacy of speech formation in this field, too.^[11] It is possible that speech exercises created by Rudolf Steiner were known amongst remedial teachers.

Du musst doch,
 du Lahmer,
 du Langbein,
 du Kurzschlaff,
 jetzt endlich so weit sein,
 dass du jetzt
 vom Fleck weg,
 ums Eck weg
 zum Ziel kommst. (Dr St.)

For backward children (sic)

Translator's note: the following is a literal translation:

But you must,
 You slowcoach,
 You long-legs,
 You little slacker,
 Finally be ready
 To get off your perch,

7) In the original: *Was hallt am Waldbach da?* (What echoes at the forest stream?) / *Jagdklang schallt nah: Trara!* (The sound of hunting sounds close by: trara!) *Der Kleine Hey, (The Small Hey)*, loc.cit., p. 21 in the German

8) Willi Aeppli, 1894–1972, studied German language and literature and history, and became the founding teacher of the Rudolf Steiner school in Basel. He taught the first class there in 1927.

9) Johann Wolfgang Ernst, 1910–1986, philologist, student of Marie Steiner's, entrusted by her with the establishment of the first School of Speech Formation at the Goetheanum, of which he was the head, from 1946 on.

10) Hertha Louise Ernst-Zuelzer, 1904–1974, student of Marie Steiner's and head of the school mentioned in 9).

11) Johann Wolfgang Ernst's estate, Rudolf Steiner archive, Dornach.

12) Alfred Baur, *Fließend Sprechen (Fluent Speaking)*, Novalis Publishers, Schaffhausen, 1979, p.106, in the German

To get round the corner,
And get to your goal.

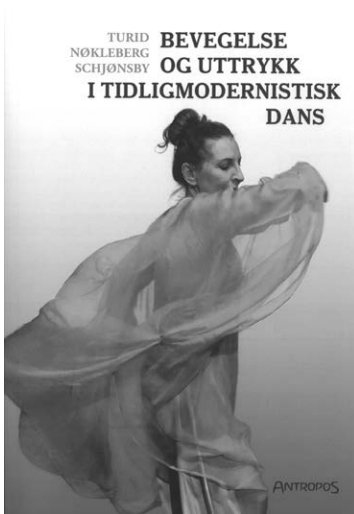
The following exercises handed down by Alfred Baur could also come from a similar source, from a tradition of speech work with children with special needs. Unfortunately, Baur does not name his source. Beneath both exercises are the words: *Speech exercise by Rudolf Steiner*:

Weise wandle wundergleich
hastende Rede
in gleitenden Fluss

Lastend stoßige Wogen wandle
wundergleich gleite
im fließenden Fluss
deiner Rede.^[12]

(The above translations of the exercises in German give the meaning of the words. They are not intended to be speech exercises – Ed.)

BOOKS

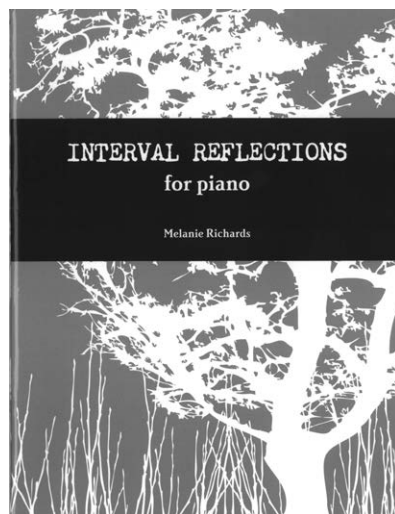


Turid Nokleberg Schjonsby
Bevegelse og uttrykk i tidligmodernistisk dans

(Movement and Expression in
Early Modern Dance)
in Norwegian

Antropos Forlag, Oslo 2017

ISBN: 978-82-7940-140-7



Interval Reflections for piano
Melanie Richards

A series of eight pieces written
using the actual musical interval to
create each composition.

Inspired by descriptions of intervals
in the works of Rudolf Steiner.
2017, Melanie Richards

melanierichards@conpedale.com

(Steiner Bookstores in New York,
Seattle and Goetheanum)

Speaking Four.....

I'm speaking for Eurythmy;
Or is Eurythmy speaking for me?
Am I speaking for you?
Are you speaking for me?
Are we speaking for each other?

Hang on, shouldn't it be the Poem that's speaking...
Well, yes ..but..
It isn't.. yet..is it?

Don't we have to find it?
Well, haven't we found it already....page 134 in your book, no.96 in mine?
But have we found it?
How can we find it?

Sounds like a journey's needed, getting kitted up, setting out, going the distance....
So, we'll be travelling together?
We'll need to, to find the Poem.

Does that mean you're the leader,
Because I've heard that this kind of journey needs me to be selfless....
So I guess I'd get us lost.

No, we both need our selves.

But then there'll be tussles, you know:
This way, my way, not your way!

But if the Poem's calling us, we should find the way, the Poem's way;
Anyway, the Poet will come along too.. after all,
He knows where the Poem lives.. he's been there before.

Here goes then.....
Along sinuous sentence-streams....
Commas splashing, fish-leaping full stops,
Stanza wonder-vistas...

I've travelled a lot, but this journey is something else...

Now the way seems to go backwards..... all those pictures!
Now forwards again... that picture's dancing in anapaests,
Shimmering consonants, and shot-silk vowels, all to the chime
Of a rhyme!

It's a bit overwhelming.

Sleeping bags out under the stars,
And when we wake up, the air's clearer,
The Poem's voice is growing stronger,
And somehow,
This journey's giving me all the breath I need.....
Who said this was selfless work!

What do you mean, look behind you?

My goodness! Could it be?
"Do I have the honour of addressing
Mr. John Keats?"

by Brenda Ratcliffe, January 2011

Lili Reinitzer – A Biographical Sketch

*29 July 1928 † 24 February 2017



Lili Erika Huggel was born on a Sunday in Schwertrain 8 in a part of Münchenstein, a village close to Basel, called *Neue Welt*; this might be seen as a Michaelic address: the words *Schwert* (sword) and *neue Welt* (new world) are in there, as is the number 8.

Lili grew up in more modest circumstances with her parents, her younger sister and her grandparents all in one house, as is the good Swiss tradition. Her parents experienced Lili as a bundle of energy, with temperament, but occasionally as a withdrawn and inward child who was strong and impulsive with a great deal of stamina, who from an early age went her own way, an inward one, within the family.

The school she attended had strict rules; her freedom-loving temperament and her strength were often in conflict with them. If the boys annoyed or teased her in the playground, she was good at starting fights or arguments. This caused trouble both at school and at home, but Lili did not bend and so won the respect she was aiming for as a fighter born under the sign of Leo. This was a respect, by the way, that her classmates continued to show her at every reunion until they had all reached a great age.

And yet there lived a deeply sensitive soul in this young person of temperament, will and self-discipline. This was the sensitivity with which she later aimed to enter the world of eurythmy, the etheric as an artist.

She could not attend the local grammar school or even the Rudolf Steiner school for financial reasons, even though she wanted to, so she completed her school education at the commercial school in Basel as a qualified secretary. This proved to be the perfect preparation for organising her performances later in life. She considered studying the violin or speech formation, but her mother died unexpectedly at the age of 45. Lili had her first meeting with Annemarie Dubach.

Lili accepted an invitation from Josef Gunzinger to attend the summer school weeks in Stuttgart with Dr Erich Schwebsch, and was given her first eurythmy lesson by Irmela Beck, sister of Dr Hedwig Greiner, there. Once back in Münchenstein, she attended classes with Lory Maier-Smiths and began her eurythmy training with Elena Zuccoli in Dornach; she was one of the first students to train with Ms. Zuccoli, receiving her diploma in 1953.

While at a health spa in Davos over the new year of 1955, Lili met a young engineering student from Cologne at a tea-dance; he asked her to dance and this was the beginning of the 60-plus years of the dance of life with Hans-Rudolf Reinitzer. She remained with him in Aachen, where she taught eurythmy for the first time. Her first solo performances came shortly after.

Lili gave eurythmy lessons for children and adults in Basel and Colmar and worked at the reception in the Ita Wegman Clinic. Hans-Rudolf Reinitzer interrupted his technical training in Koblenz and found his life's work with Dr Alexander Leroy at *Hiscia* and later in the production of homeopathic medicines, especially of *Isca-dor*, in the Widar laboratory at the Lukas clinic.

Their son Lukas was born during this period. Three weeks later, Annemarie Dubach called her to let her know that she was urgently needed for courses and



in the stage group. This was the beginning of her exclusively artistic activities with eurythmy. In Elena Zuccoli's eurythmy ensemble, Zuccoli encouraged her artistic fire in such pieces as Nietzsche's *Feuerzeichen* (*Sign of Fire*), Lenau's *Merlin* and Chopin's last prelude, etc.

In the work of Dr Hedwig Greiner-Vogel, with its thoroughly grounded, scientifically solid reflections on eurythmy, Lili found the key to understanding the Greek rhythms, metres and apportionment of eurythmy forms. Annemarie Dubach created unendingly rich and systematic exercises for moving forms and for the gestures arising out of the being of eurythmy; these became the preparation for what came later as the *Saturn Evolution* and *Sun Evolution*. This was the time when Lili began to teach at the Zuccoli Eurythmy School alongside her artistic work for the stage group.

There now follow statements made about Lili and her artistic work from Annemarie Dubach-Donath's letters:

Lili is very active and is teaching very much in the way that I do.... The key thing is that the movements in the space come from the shoulders and arms. Marie Steiner once said: Ms. Donath is doing eurythmy in the way that Rudolf Steiner and I originally dreamed of.

I believe that Lili, in all modesty, is achieving a lot with regard to the collar-bone (...): moving from the collar bone is the essence of eurythmy. Unfortunately, most people don't know that of those (...) eurythmists that were present at the lessons given directly by Dr Steiner, I am the only one still here who experienced them.

In 1970, Lili and her family moved into Dorneckstrasse 6, and alongside her work for the stage and in the training, she took on caring for her sister, who was seriously ill. This life situation put an end to her teaching in the training.

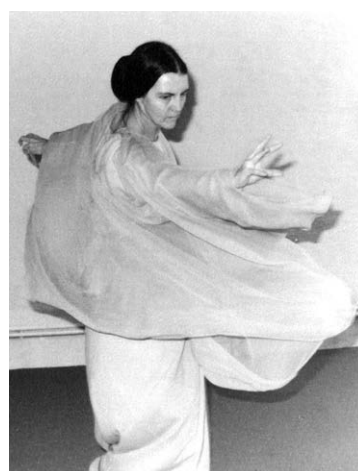
Lili was invited to many other European countries and to Australia to give countless courses and performances with her own productions, and when her own hall was inaugurated in 1982, it became clear that she had created out of her own inner resources an external form that was to enable her to independently fulfil her artistic calling. There followed the most intense creative years of her life, in which she was entirely devoted to her goal of working further on and preserving the *Saturn Evolution*, with music by Josef Gunzinger, as well as the silent eurythmy composition for the *Sun Evolution*, using the specific gestures developed by Annemarie Dubach.

This was the beginning of her work in independent training and teaching; it was recognised by the Performing Arts Section as a research project and post-graduate training for qualified eurythmists. There was a daily and weekly programme, rich in content, with such subjects as moving forms in the particular way Annemarie Dubach Donath taught, rhythms, colours, stepping and its transformations, eurythmy gestures, speech and tone eurythmy and solo presentations, as well as rehearsals of the forms for small and large ensemble pieces. This culminated in performances given by *Euchore*, her eurythmy ensemble, with a full orchestra, in theatres and opera houses.

Lili's book, *Eurythmy Gestures*, was published in the spring of 2010 as the essence of her learning and teaching of eurythmy. It is about the art and craft of moving forms in a special way in eurythmy and the first complete edition of Annemarie Dubach-Donath's exercises.

Her second book, on the apportionment of Rudolf Steiner's eurythmy forms, remains incomplete, and is waiting for one of her students to finish it.

When she attended the last rehearsal of the *Saturn Evolution* in November 2016, Lili handed over to four of her students her legacy in eurythmy in writing: this



This obituary has been abridged.
The full version, in German only, is
available from the Performing Arts
Section office on request:
srmk@goetheanum.ch

was the artistic responsibility for Annemarie Dubach's central works, the *Saturn* and *Sun Evolution* and the silent prelude.

With the same intensity with which she had lived her life, Lili strove during her last four weeks with gratitude and awareness towards her physical release, with just brief periods of weakness keeping her to her bed. She was able to celebrate her diamond wedding anniversary with Hans-Rudolf Reinitzer on February 22, something that she had been longing to do. It was a gentle breathing out when from her study in her own home and accompanied by her husband, Lili Reinitzer was received by the planets into the wide circle of their openness on the morning of February 24, 2017.

Lukas Reinitzer

Memories of Jörg von Kralik

*7 October 1925 † 18 September 2017



I first saw Jörg von Kralik in the Waldorf school playground in Stuttgart; the main school building had been burnt down to its foundations and the rubble left little space for anything else. The class he was in, the 12th, consisted of a small group of people, many of whom were older because they wanted the chance to experience at least six months of Waldorf education. Their class guardian was Dr Heimo Rau, and he had suggested Kleist's *Robert Guiskard* as their Class 12 play. This was just after the end of the war and the young men were in the minority, so several students had been recruited from my own class, Class 11. This was how Jörg von Kralik, Wilfried Hammacher and I ended up standing on the stage together for the first time in what was called the *Pillar Hall* (*Säulensaal*) in the former Uhlandshöhe restaurant, the place where Rudolf Steiner had opened the Waldorf school in 1919, standing next to a single pillar. Our costumes were borrowed from the state theatre; an anthroposophist was a stage designer there and he supplied us with some of the treasures from the remarkably undamaged wardrobe as well as with other practical help and advice.

Else Klink wanted to prepare a small group of students for a later career on the Goetheanum stage within one of her eurythmy training courses in Köngen, near Stuttgart; the border to Switzerland was still closed at the time. Jörg von Kralik was one of this group. His father would rather have seen his son on a more mainstream stage, but even Will Quadflieg, who at the time was a very well-known actor, wrote to Joerg's father that he, Will Quadflieg, would, if he were younger, also try to pursue this new path.



One of the people who initiated the speech and drama course of lectures was Otto Wiemer, who had set up the Eurythmy Conservatory in Köngen with Else Klink; from 1947 he started a whole era of theatre festivals, which earned the rural, agricultural village of Köngen the title of *little Bayreuth*. This was how Jörg von Kralik came to stand on the stage of the main hall in Köngen (*Köngener Eintrachthalle*) as the Spirit King in Raimund's magical fairy tale, *The Spirit King's Diamond*.

In 1949, a Goethe year, we were given leave to work as stage hands in Dornach for some months. We were received with open arms everywhere we went: the willingness of people to teach us almost exceeded our abilities to learn, alongside our work for the stage. Kurt Hendewerk gave us classes parallel to the *Faust* performances; he was playing Faust himself and had directed the production with Gertrud Redlich.

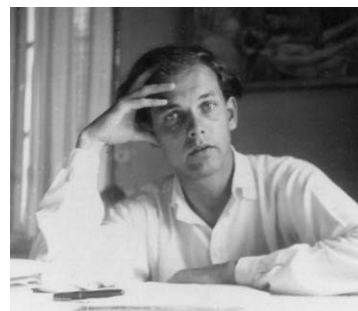
We were given permission to romp around the stage as male witches in tom-cat costumes in the Romantic Walpurgis Night scene. In Dornach they would have been happy to hang on to us a while longer, but first we wanted to finish our basic eurythmy training. Once back in Köngen, we were cast as three of the kings in Goethe's fairy tale; Jörg von Kralik was the golden king, Wilfried Hammacher the silver king, and I was the bronze king. Our training in Köngen was augmented from many sides: we studied *The Philosophy of Spiritual Activity*, Schiller's *Letters on the Aesthetic Education of Man*, poetics, astronomy with Otto Wiemer, geometry with Georg Unger und Gian Balastèr, education with Hermann von Baravalle, costume with Friedrich Kempster, choir und music therapy with Josef Gunzinger and Rudolf Steiner's *Foundations of Human Experience* with Lotte Ahr. Ida Rüchardt gave us lessons in speech formation and would have been delighted to keep us in Stuttgart and take the world by storm. We began to become a little accustomed to life on the stage with our short tours. On the road, Jörg von Kralik was good for serious conversations: he once showed me with amazement and enthusiasm how he could hypnotise his thumb. This subject led us ultimately to the question of where dramatic gestures might be used.



Graduating from our eurythmy training also meant that we had to take painful leave from Köngen: we had, after all, almost been promoted to honorary citizens, thanks to all our acting and cabaret performances, appearing as peasants from Köngen, our Christmas play productions and of course because of the eurythmy! Years later, at Else Klink's funeral, the former mayor asked me:

The anthroposophists won't forget Köngen now, will they...?!

The performances of our graduation tour filled the carpentry hall in Dornach and the Rudolf Steiner school in Zürich: every last seat was taken. *Jörg with six ladies* (*Jörg mit sechs Damen*) was brilliant in a movement from Dvořák's *Dumky* Trio.



Now in Dornach full-time, the best teachers took on our speech training. Wilhelm Lewerenz, head of the Section, generously allowed us to use his meeting room on the floor where the members of the General Council had their offices for classes and individual practice; as the young up-and coming talent, we were more than welcome! The acting ensemble even donated 30 Swiss francs a month to each of us; this was a generous gift, considering that our classes cost nothing. Jörg von Kralik was born to play fathers of heroes. But besides God and Joseph in the Oberufer Christmas plays, he had to wait for bigger parts, because fathers of heroes were not much in demand! However, the eurythmists were happy to invite him to speak grave and dignified pieces.



Beside the countless roles Jörg von Kralik performed in *Faust*, I wish to mention *The Lord* in the Prologue in Heaven, and the *Chancellor* and *Pater Profundus* in Part II. He played *Romanus* in the mystery dramas and later the *Guardian*. He directed *Der Chef des Generalstabs* (*The Chief of the General Staff*) by Albert Steffen and *Der Bote des neuen Bundes* (*The Messenger of the New Federation*) by Friedrich Hiebel. He was still performing one of his best roles, *Solomon* in Steffen's *Hieram and Solomon*, right up until the 1980s.

At a later date, when he was head of the School of Speech Formation at the Goetheanum, Jörg von Kralik saw and understood the necessity of creating a regular supply of new actors for the stage by setting up and maintaining the full-time training, and he worked hard at laying the foundations for a training that was in accordance with the School of Spiritual Science. But even he could not

This obituary has been abridged.
The full version, in German only, is
available from the Performing Arts
Section office on request:
srmk@goetheanum.ch

stop the apparently inexorable demise of the Goetheanum Stage. Other intentions proved to be more influential. He nevertheless had the privilege of being one of the last to be able to call himself a member of the Goetheanum ensemble, a Goetheanum actor.

Both he and his wife Brigitte spent their whole life endeavouring to follow the sign-posts erected by Rudolf and Marie Steiner, and he will remain loyal to these goals, whenever, wherever and however he can.

Michael Blume

A working report from **IPEu, the Initiative for Eurythmy in Education**, states that the recommendations set out in the document on the appointment of eurythmy teachers -srmk.goetheanum.org/hinweise/berufsverbaende/ - are proving to be very helpful and productive. Please pass on this document and recommend it to colleagues and teachers. (On the website above, scroll down to Great Britain and Ireland, and the relevant document can be found under: Guidance for Appointing and Employing Eurythmy Teachers in Steiner Waldorf Schools)

In January of this year, **70 trainers gathered again at the Goetheanum** to study the 13th lecture in *Eurythmy as Visible Speech* together. The college of teachers at the *Eurythmeum Stuttgart* was responsible for the meeting this year. Other themes addressed were the encouragement and observation of students' individual independence in the training, and the question of the aims and intentions of every trainer with reference to the development of skills and capacities in future teachers of eurythmy.

At the gathering of eurythmy graduates in the summer there will be a class from Taiwan participating for the first time: students from Taichung will be performing their graduation programme.

As well as the major **conference** for eurythmists and speech artists and eurythmy therapists taking place just after Easter, the first meeting of groups, fifteen of them, working on Steiner's mystery dramas will be taking place in the summer. How does each group with its own language and culture live with these plays? – We are excited to see how amateurs and professionals alike

approach their work on the plays in such different languages as Hebrew and Japanese.

The **Forschungsstelle Eurythmie (Eurythmy Research Centre)** has news of two new publications: when we went in search of the eurythmy figures from the pioneering days, we uncovered so many made by Edith Maryon that are almost entirely unknown, 107 in total. 64 of these will be printed at Easter in large postcard format as part of Steiner's complete works.

The wealth of material on eurythmy in languages other than German that has emerged has also been completely unexpected: Steiner developed movements for eurythmy with pioneer eurythmists in a total of nine languages.

A second eurythmy festival will take place at the Goetheanum in October: three ensembles will all be presenting the same piece by Messiaen.

A new eurythmy training has opened in **Tbilisi, Georgia**.

The eurythmy training in Arles, France, has had to close at the end of a successful first year as a result of political unrest caused by the appointment of a new minister of culture.

The Calliope Trust

Due to the liquidation of a trust at the clinic in Arlesheim, the Section for the Performing Arts at the Goetheanum has been able to open a new trust, *Fonds Calliope (Calliope Trust)*, in collaboration with the *Stiftung Freie Gemeinschaftsbank (Independent Community Bank Foundation)*. The trust has been named after the Greek muse, Calliope. She is one of the patrons of the arts and muse of epic poetry, rhetoric,

philosophy and science. The aim of the *Calliope Trust* is to support individuals who have been or are active in the realms of eurythmy or speech when confronted with medical emergencies or who become poverty-stricken when they retire. The fund is open for further donations. Please contact kontakt@stiftungf-gb.ch for further information.

Mara Staudinger and Viktoria Schwab, Stiftung Freie Gemeinschaftsbank

M.A. in Eurythmy

M.A. in eurythmy as performance art, therapy, or education/social art.

A specific eurythmy teacher training MA is a further option. Modular course in English at Emerson College, UK. Start date September 2018. For information and to apply contact Coralee Frederickson and Shaina Stoeher at eurythmyma@gmail.com

SECTION EVENTS

25th–28th June 2018

International Meeting for Graduates in Eurythmy

21st–25th July 2018

Rudolf Steiner's Mystery Dramas Around the World

Karma and Community-building
In the summer of 2018, the Goetheanum corridors, rooms and halls will be opened and made accessible to anyone already working with Rudolf Steiner's mystery dramas, or who is planning to do so. We will be exploring questions arising from the plays in conversations, workshops and in single scenes from various productions.

19th–21st October 2018

Eurythmy Festival – Olivier Messiaen

With: Viertasien Project Ensemble, Hamburg; Eurythmy West Midlands and Eurythmeum CH Ensemble

Courses offered by the Section

www.srmk.goetheanum.org/veranstaltungen/kursangebote-der-sektion/ (in German only at present)

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

srmk@goetheanum.ch

Eurythmy

21st–22nd April 2018

The Beginning - ARCHE – (Original Greek)

Eurythmy Course with Gail Langstroth

Open to all / no experience needed!

26th–27th May 2018

Glissez, Mesdames, glissez!

Eurythmy in French

with Isabelle Julienne

For Eurythmists and anyone interested

22nd–23rd September 2018

Eurythmy in the English Language Indications and Examples

Eurythmy Course with Annemarie Bäschlin

For Eurythmists and Eurythmy Students in their 3rd or 4th year

22nd – 3rd February 2019

Eurythmy in the Russian Language

Eurythmy Course with Evgenija Naumenko (in preparation with Stevan Koconda)

Speech

24th–27th October 2018

Conference for Therapeutic Speech

Burnout

Exhaustion-Regeneration
Strengthening the up-building etheric forces through formative speech

Music

Monthly meeting (in German) at the Goetheanum:

Wilhelm Doerfler Working Group:
The Living Fabric of Music

For further information: Otfried Doerfler: odoerfler@bluewin.ch

13th–14th October 2018

Music Group of the Section for the Performing Arts II (in German)

16th–18th November 2018

Westliche und Östliche Weltgesetze und Gemeinsamkeiten in den Kulturfragen der Gegenwart

(Global Contrasts between East & West in Contemporary Cultural Issues, TAO colloquium)

(In German)

Other Events and Courses

May 9th–12th, 2018

15th International Eurythmy Festival for Young People

Eurythmy Forum
Witten/Annen, DE
www.wittenannen.net

May 4th–5th, 2018

Werkstatt Eurythmie Patchwork (Eurythmy Patchwork Workshop) Festival 2018

A Series of Eurythmy Miniatures – GRATTULA BEDATTULA
10-minute shorts
Birgit Hering, birgithering@gmx.de
Ingrid Schweitzer, ingrid@schweitzerbewegt.de
Theater Forum Kreuzberg, Eisenbahnstr. 23, 10997 Berlin, DE

Jan Ranck

Van der Pals/Kirchner -Bockholt Tone Eurythmy Therapy Course in English

22nd June – 1st July 2018
Portland, Oregon, USA

7th – 16th October 2018
Mittagong by Sydney, Australia

13th–22nd July 2019
Byron Bay, Australia
For further information:
tone.eurythmy.therapy@gmail.com
Tel. +972 2 534 46 39

Courses with Annemarie Ehrlich

18th–19th May, Freiburg
The Question. The Asking
Apply to Angelika Haberstroh
Tel. +49 7661 7040,
angelika_haberstroh@web.de

15th–20th July, The Hague
Summer week: The Inbetween

21st–28th July, The Hague
Theory U for Eurythmists

Apply to Annemarie Ehrlich Tel.
+31703463624,
eurythmie-im-arbeitsleben@gmx.de

**7th-8th September, Hamburg
(Bergstedt)**

The Inbetween
Apply to Iris Bettinger,
iris.bettinger@olionostro.de

5th-7th October, Pisa

The Rhythms of the Foundation Stone
Verse by Rudolf Steiner
Apply to Elisa Martinuzzi, Tel:
+393774938556,
elisamartinuzzi@hotmail.com

3rd-4th November, Witten

Developmental Exercises in Education
Apply to Emile Cnoops, Tel.
Institut: +492302184999,
cnoops@wittenannen.net

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.

The newsletter is published bi-annually.

Next Publication Deadlines

Michaelmas 2018 edition: 01.06.2018

Easter 2019 edition: 15.12.2018 (publication date: 10th April 2019)

Editors: Stefan Hasler, stefan.hasler@goetheanum.ch and Carina Schmid

Translation: Sarah Kane

Final Proof: Rozanne Hartmann

Layout: Marcel Sorge, rundbriefsrmk@goetheanum.ch

Print: deVega Eitzenberger, Augsburg

Goetheanum, Rundbrief der SRMK, Rütliweg 45, CH-4143 Dornach

Subscriptions

This bi-annual Newsletter is obtainable only by subscription:

- Printed version in German or English: CHF 25 (€ 25) per year
- E-mail version in German or English: CHF 15 (€ 15) per year

when ordering a printed copy you can obtain the e-mail version free of charge.

Change of address, and all **correspondence** to do with your subscription, please send to this address:

Abo-Service

Wochenschrift «Das Goetheanum», Abo-Service, Postfach, CH-4143 Dornach

Tel. +41 61 706 44 67 (in the morning), Fax +41 61 706 44 65,

abo@dasgoetheanum.com

Payment

Please pay only with the enclosed slip or by credit card per instruction (Easter edition)

Donations are always welcome. The following bank details are only to be used for donations.

EU-Countries:

General Anthroposophical Society, Switzerland

GLS Gemeinschaftsbank eG, DE-44708 Bochum

BIC GENODEM1GLS

IBAN DE53 4306 0967 0000 9881 00

Please use „Donations SRMK 1401“ to mark your payment

Switzerland and the rest of the world:

General Anthroposophical Society, Switzerland

Raiffeisenbank Dornach, CH-4143 Dornach

BIC RAIFCH22

IBAN CH36 8093 9000 0010 0607 1

Please use „Donations SRMK 1401“ to mark your payment

No. 68 • Easter 2018

© 2018 Section for the Performing Arts Goetheanum Dornach

Leader: Stefan Hasler

Contributions and translations appear with the approval of the Editor. Copyright for texts by Rudolf Steiner is held by the Rudolf Steiner Archiv, Dornach.

ClimatePartner[®]
klimaneutral

Druck | ID 11342-1802-1003

Newsletter No. 68

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