



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

No. 69

Michaelmas 2018

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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!

Stefan Hasler



Dear Colleagues,

This edition of the newsletter contains a colourful mixture of contributions on a broad range of subjects. The opening articles, address the major conference for professional eurythmists and speech artists that took place at the Goetheanum over Easter this year. It was attended by approximately 750 performing artists from over 40 countries. Over half of the participants brought their own contributions to the events of the conference. This newsletter contains some of the lectures given.

In the Easter 2017 newsletter colleagues from all over the world addressed questions relating to eurythmy and speech in their own language. The question of how the two sister arts of eurythmy and speech influence and complement each other was the theme of the Easter 2018 newsletter, as preparation for the conference. The speaker is qualitatively central, surrounded by moving eurythmists. The two arts differ not only in the way in which they work with the qualities of the centre and periphery, so how do we find ways through these polarities and complement each other as if we were creating a symphony, as Rudolf Steiner suggested?

The many demonstrations, workshops and performances during the conference were evidence of the differences in how each one of us speaks in our movements. Our particular mother-tongue makes its mark on us, but only when several languages with their specific constitutions sound together do we discover what kind of contribution each individual, with his or her colouring, can make to the whole.

The research work that Martina Maria Sam and I conducted last year brought to light something very surprising: as a result of a number of appeals, a total of another 130 original eurythmy figures created by Edith Maryon have turned up, to add to the twelve that we know she painted and the three painted by Rudolf Steiner! In their form all the figures for a given individual sounds are the same; however, the colour, style and the relationships between the movement, feeling and character are different for each one. They refuse to be categorised; instead, they ask of us an artistic solution, an individual solution, that enables us to experience the being of the sound. What does this mean for our work as eurythmists?

As the group of individuals responsible for organising the conference (Agnes Zehnter, Ulrike Wendt, Michael Werner, Angelika Jaschke, Hanna Koskinen and myself) have the strong impression that the questions set out here have not yet been completely worked through and deepened, we would like to invite you all to a follow-up conference in 2021. Please put the dates in your diary and think about how together, yet each from the perspective of our own individual professional situation, we can find new ways of working with the themes of the first conference.

With best wishes

Stefan Hasler

Sound & Speech – the Wonder of Movement – Dimensions of Transformation

International Conference for Eurythmists, Speech Artists, Eurythmy Therapists and those interested

5th – 9th April, 2021

What Relationships Mean and What Language Achieves

Joachim Bauer



Doctor, psychotherapist, neuroscientist, professor and author of many respected works of non-fiction. Awarded the Organon Prize for Research by the Deutsche Gesellschaft für Biologische Psychiatrie (German Society for Biological Psychiatry) for his outstanding work in the field of neuroscience. Lives and works in Berlin, as a visiting professor and an educational therapist. His books focus on the neuroscientific foundations of emotional health, the foundations of human empathy, the background to charisma and good management in the workplace as well as a neuroscientific approach to education. - This article is based on his lecture at the eurythmy conference: Speech – Movement, Goetheanum, Easter 2018.

Human beings can only develop in a healthy way when they – and this is true from the beginning of life – have good experiences of relationships. Experiences of relationships are important not only from a soul-spirit but also from a biological perspective. Joachim Bauer demonstrates that mirroring and resonance are at the core of any relationship. Experiences of relationships are crucial if human beings are to be helped medically, therapeutically or pedagogically.

Terms such as the ‘I’ and the self have a long history in both philosophy and psychology. Neuroscientists have nevertheless developed their own notion of the self. Neurobiological correlates of the self are neuronal networks that have stored inner images and information about the individual personality. The place where this information is stored was only discovered some years ago. It is in the lower part of the frontal lobe, in the so-called *ventromedial prefrontal cortex*. When and how has this neurobiological correlate of the self, come about? New born babies do not yet have a self - that can be said from the perspective of neuroscience. In contrast to the rest of the brain, which stores information while the foetus is still in the womb, the frontal lobe has not yet fully developed at birth and is not able to function. The frontal lobe only matures in the first months of a child’s life. How do we make contact with an infant that is without a self? How does a self, come about? By mirroring and by resonance. The neuronal resonance systems are already present when the child is born and are able to function adequately.

The Meaning of Relationships for the Emergence of the Self

Fathers, mothers and other caregivers make contact with infants by imitating them in a particular, loving and caring way. Mothers and other caregivers take what an infant demonstrates as behaviour, imitate it and add some things of their own, known as marking. Conversely, infants enter into resonance with adults. Even babies just a few days old are in a position to imitate, even though they still have no self. These are not conscious but rather unconscious reactions produced by the baby’s body. Nature has developed imitation and response as the basal, earliest form of communication. So, mirroring and resonance enable contact to be made at the beginning of life. New-born infants demonstrate spontaneous behaviour, and caregivers respond to this. In turn, this resonance informs the child about him- or herself.

The infant’s early experiences of resonance, acquired during the first months of life, are initially only stored in the baby’s body memory. As soon as the networks in the frontal lobe are sufficiently developed, the first image of the self appears. These early experiences inform the infant it exists. The new-born’s situation is regulated in a bipolar way between I and you, between the self and the non-self. Friedrich Nietzsche wrote the following:

The you is older than the ‘I’.

Martin Buber then coined the much-quoted phrase from this:

The I becomes the I through its experience of the you.

But not only *that* I exist but also whether I am welcome on this planet or am only a nuisance to other people is contained within the responses.

The accumulation and integration of responses repeatedly experienced over many months leads to the development of the first images of the *self* and the *you*. The best place for the self to develop in the first year of life is with the parents. It is clear that in Germany approximately one third of all children under three years of age take up a place in a nursery. The quality of this nursery – and especially the staffing ratio of carers to children - determines whether the young children cared for there develop a strong sense of self. The crucial factor is whether the way in which the children are addressed is dyadic enough, and this is only possible to an adequate degree when one carer is in charge of no more than three children under three years of age. When the children are under 12 months old, then the ratio of carer to children should be no more than one to two. This is currently achieved in only very few nurseries and leads not only to very young children becoming damaged, because they have not been able to develop a stable self, but the caregivers also finding themselves in a difficult situation. The risk of burnout or depression is higher when the ratio of caregiver to children is too high.

While the important thing in the first 18 to 24 months of life is that the child develops a stable sense of self, from the third year onwards the child needs to develop self-management, his or her ability to look at and monitor him- or herself. Children can be taught, slowly and lovingly, bit by bit, to wait, to share and to control their impulses. To start with, the caregivers are outside observers for the children, but the children internalise them, and are thus able to develop their own inner observer of themselves. From the third year onwards, the staffing ratio in nurseries may rise to one to eight, and from this point onwards children can also be addressed as a group.

Psychology Becomes Biology

Children's experiences of relationships not only affect their psyche but also have an impact on their biological state. There is a gene switch or a regulatory sequence which precedes each of the approximately 23,000 genes we have in the body. This gene switch is a kind of landing strip, on which neurotransmitters coming from outside – seen from the perspective of the gene - can land. The gene that follows on can be read more clearly or less clearly, depending on which neurotransmitters dock on to the gene. This process is called gene regulation.

How genes are activated and deactivated depends on what environmental factors are affecting the body: food, air quality, how we move, the quality of the entire environment and of our human relationships. Experiences of human interaction are not only perceived by the brain, but also evaluated by it. Soul experiences that we have with other people release signal chains in the body, which end with the activation or deactivation of genes. Genes not only control, they are also controlled. Soul experiences influence the activity and the readability of genes in a particularly strong way. How readable genes are can also change in the long term. Experiences of affection or attention in the first months of life protect from any excessive reactions from the stress genes at a later phase.

If parents give strong support, the consequence is that children's brains develop well. If parental support is lacking, then the consequence is that the size of the hippocampus is significantly reduced, and this is a particularly important region of the brain for the intellectual development of the child. The quality of the relationship that the child has to his or her caregiver also has an effect on that child's learning results. It is simply not good for the development of the pre-school

Books by Joachim Bauer:

Prinzip Menschlichkeit. Warum wir von Natur aus kooperieren (The Humanity Principle. Why we collaborate by nature), Munich, 2008

Das Gedächtnis des Körpers. Wie Beziehungen und Lebensstile unsere Gene steuern (The Body's Memory. How relationships and lifestyle influence our genes), Frankfurt, 2010.

Schmerzgrenze. Vom Ursprung alltäglicher und globaler Gewalt, (The Pain Threshold. The origins of everyday and global violence) Munich, 2013.

Selbststeuerung. Die Wiederentdeckung des freien Willens. (Self Management. The rediscovery of free will), Munich, 2015.

Warum ich fühle, was du fühlst. Intuitive Kommunikation und das Geheimnis der Spiegelneuronen (Empathy: Why I feel what you feel. Intuitive communication and the mystery of mirror neurons), Munich, 2016.

child's brain to spend time every day sitting or lying in front of a screen.

Stimulating environments that support and challenge a child raise the number of synapses in the cortex of the brain: they improve the development of the brain volume and the child's intelligence. Stimulating environments are those in which a child can play, discover nature, play an instrument or sing. Positive emotional and social experiences are the prerequisite for intellectual development. Trauma, neglect, lack of stimulation, poverty and violence have been proved to damage children.

The Balance Between Empathy and Distance

Not just toddlers, also adults possess neuronal resonance systems. These resonance systems are created by the mirror neurone system. Mirror neurones are neurones that are active, not just when the subject themselves is doing something or experiencing a feeling but also when the subject just sees or observes someone else acting or experiencing a feeling. One cannot not be in resonance, even as – see Watzlawick – one cannot not communicate.

While children are observing, the mirror neurones trigger an inner experiencing an intuitive understanding and empathy. Language can trigger strong responses, for example, when a fairy tale or poem is being read. Body language does the same even more strongly. Psychotherapy can also lead to mutual resonance between client and therapist. Therapists and doctors can infuse their clients or patients with hope, for example: a positive view of things can be infectious.

In professions such as teaching and care, social work or nursing, in which helpers use a great deal of empathy but receive only little or no positive feedback, the unbridled use of empathy can lead to empathetic stress. Empathy can be exhausted, those affected can bleed out emotionally. The result is the so-called burnout syndrome. One sign of this *burnout syndrome* is the change from empathy to cynicism. To prevent this from happening, those people who work with others professionally need to pay attention to preserving a balance between empathy and the ability to distance themselves. Group supervision is a vital aid in maintaining emotional health in occupations providing human services.

The Sense for Language and the Development of the Higher Senses

Peter Lutzker

Introduction

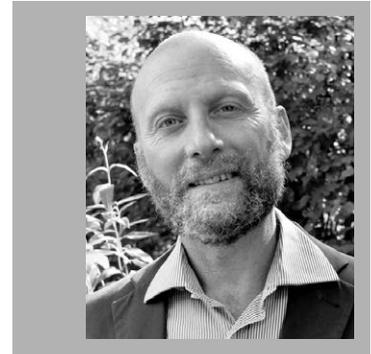
We have heard wonderful lectures at this conference. Martina Maria Sam gave us a very clear picture of the three-fold human being and the development of the human being through different historical epochs. (...) And then in a fascinating complement to her lecture, Prof. Joachim Bauer, who views the human Self as consisting solely of the neuronal networks in the brain, developed a humanistic perspective in which the relationship/s between human beings from birth on is seen as the key to health and a fulfilled life. (...) On the one hand, Mr. Bauer shares with Martina a deep understanding of what a child needs for his or her development and, on the other hand, there is this striking contrast between his materialistic view of the human Self as wholly located in one's brain and her view of the human being as spirit, soul and body with each of those dimensions fundamentally connected to their spiritual origins and development.

I was constantly reminded during Mr. Bauer's lecture of what Rudolf Steiner wrote in *Riddles of the Soul* in 1917, a text which Martina also mentioned in her lecture. In that book, Steiner made a number of vital contributions to our understanding of the human being including his discussion of its three-fold nature which Martina referred to. Steiner also wrote in that book how traditional science can complement anthroposophy by enabling us to view human beings from two perspectives, anthroposophically and anthropologically. He says it's like a photograph and its negative; it's the same picture in different representations and he considered both to be valid and necessary. And looking back at the lectures on Tuesday and on Wednesday this is what I think happened; each enhances the other. My lecture today is somehow in the middle of those two poles: I would like to talk about some important psycholinguistic research which can help us to understand language perception and development and I would also like to look at this research from an anthroposophical perspective.

I would like to do this by examining different phenomena through the lens of the human senses. For Rudolf Steiner, the study of the senses became one of the major research projects of his life. He spent decades working on this theme and there are entire notebooks he kept with drawings and thoughts about the senses. And then in 1917 in this very same book *Riddles of the Soul* he first published his complete understanding of the 12 human senses. I would like to begin with a reminder of what the senses mean for us as and then look at the phenomena of our times from the perspectives of sensory experience and sensory development. Afterwards, I would like to look more closely at the development of the sense of language in the child from both anthropological and anthroposophical perspectives. And in the second part of the lecture, I would like to look at our own possibilities of addressing some of the unique challenges of our times.

II Sensory Experience and Perception

It is primarily through our external senses that we connect as incarnated beings to the world. It is primarily through our inner senses that we connect as incarnated beings to ourselves. Thus, the spectrum of our senses encompasses our different ways of being human in the world. Inner senses such as touch, proprioception, balance and our sense of our own physical wellbeing (sense of life) are vital to our existence as physical, sentient beings. Our senses of vision, hearing, smell and taste connect us to the world around us and our social or higher sen-



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ses – those which are unique to human beings – enable us to perceive and comprehend language, the thoughts and the self of another. Of course, all these senses are in continual interaction with another. Without that integration we would not be able to perceive anything and one of the great unsolved mysteries of sensory physiology is how these separate senses, which all have their own independent sensory systems come together as a whole unified sensory impression. You hear me, you see me, hopefully you understand me: all these are separate sensory processes, but they come together as an integrated whole. Sensory physiology today knows a great deal about each sensory mode, about the physiological and neurological processing of the waves of light and waves of sound that are entering into you as I'm standing here and talking, but how it all comes together as that whole impression which you now perceive remains a mystery.

II.1 Sensory Experience in an Age of Acceleration and Digitalization

It is evident that our sensory experience of the world has changed dramatically. We are living in what is often called the *age of acceleration*, driven by continual advances in technology and most recently by digitalization. This process began in the 19th century with the Industrial Revolution and has increasingly gathered momentum during the course of the 20th and 21st centuries. In the 21st century it has been most dramatic with respect to information and communication. Through the internet and with the invention of smartphones, we can now carry practically all the information that has been digitalized in our pockets and we have immediate access to it 24 hours a day. Thus, we have now entered into a fundamentally different relation to the world: with the swipe of a screen we appear to have it on our phone. It is, of course, still through our senses that we then use and view our screens, but this two-dimensional experience has now become for the first time in human history a dominant part of our entire sensory experience of the world.

This is particularly the case for children and young people growing up today. The most recent statistics I have found are from 2016 in the United States: 40% of under two-year-olds are already spending almost two hours a day in front of a screen. Two to four-year-olds 138 minutes and 5-8-year-olds 170 minutes a day. A typical American teenager checks his or her phone every six and a half minutes and sends an average of 100 text messages a day; 42% of teenagers *never* turn off their phones. In the next decades we have to make the assumption that this usage will increase. We are clearly facing a historically unique moment with respect to the general reduction of direct sensory experience. We need to explore what this means for children and adults; how we can help people to grow up in a digital world in a healthy manner and in a way that will enable them to achieve those intentions with which they entered the physical world.

II.2 Sensory Development and Sensory Loss in Language

We know that for senses to develop they need to encounter the appropriate stimulus at the proper time. The term *critical period* is used to describe that frame of time in which sensory experience has to take place in order that the sensory organs can develop normally. If, for instance, the eye doesn't experience light in the first two years, it will never develop normally. (...) It is the same with language. A child needs to experience language in childhood in order to learn it. In those cases where children grew up with little or no experience of language, such as in the famous case of the girl called Genie in California in the 1970s, they could no longer learn it. Genie was 13 years old when she was discovered locked up in her parent's bathroom. Her parents had never spoken to her and despite the years of attempts made by a team of specialists afterwards, she could never really acquire a mother tongue. She could learn single words, but despite intensive training couldn't develop a feeling for sentence structures and syntax. The critical period was over. It is the same with deaf children: if there is no chance for a deaf child to experience sign language in early childhood, he or she will not be able to develop normal sign language. (...)

II.3 The Loss of Language Capabilities

Every serious research study has come to the conclusion that language development in childhood is based on direct human interaction and can't be learned through watching media. This was already evident 50 years ago when hearing children of deaf parents were put in front of televisions to also learn spoken language and they couldn't; their first language became sign language. If they had only or primarily experienced language through media they would not have learned any language at all.

And yet this is what is increasingly happening in our society. In comparative studies of children who grew up in a *language rich environment* – families where they were constantly being spoken to and heard people speaking, in comparison to children growing up in a *language poor environment* where they spent most of their time in front of screens – it has been estimated that children from language rich environments hear up to 1500 more words spoken every day and by the time they are four years old they will have heard up to 32 million more words than children from language poor environments. This difference not only has significant effects on their language abilities, but also inevitably on their capabilities of understanding the thoughts of others. Moreover, their lack of direct human contact with other human beings affects their social abilities and their capabilities of perceiving the self of another human being, which Steiner called the sense for self. Thus, although I would like to focus on language acquisition and the development of the sense for language as a starting point, this is also deeply and inextricably connected to the development of the other higher senses as well.

III The Acquisition of Language from Anthropological and Anthroposophical Perspectives

In looking at the miracle of first language acquisition, I first want to make clear that any child can learn any form of language he or she is exposed to: deaf children can naturally and easily learn sign language, deaf and blind children, as Helen Keller demonstrated, can learn language through touch. The basis for this is that human beings are characterized by their complete openness and their unique plasticity and formability; ontogenetically in the development of the child and phylogenetically in the development of the human species. This is the openness and helplessness of the human being in comparison to all other mammals that Mr. Bauer also referred to. As he made clear, an infant's entire development, also with respect to epigenetic processes, is highly dependent on human relationships and experiences in the physical world and thus presents a unique contrast to the genetic predetermination of all other species.

Rudolf Steiner developed the concept that humans are born with a specific sense for language which develops through a child's exposure to any form of language. He maintained that the organ of this sense is not localized in the brain but lies in the entire human body's potentials of making specific movements to language. This formative process begins in the womb. Long before other organs have begun to be formed, the ear begins to be formed in the embryo and by the end of the fifth month the ear is completely functional. The cochlea reaches its final adult size in the womb. The ear also has reflex points that are connected to the entire body; in acupuncture, for instance, more than 200 points are represented in the ear. Thus, in the womb the entire embryo is continually listening to and feeling the tone and melody of the mother's voice.

Can you imagine what a child is hearing? It's actually quite remarkable to realize that during this most formative and symbiotic phase of human development, she is hearing the pure *music of language*. One calls this dimension of language *prosody*. And research has made clear that after birth the child immediately distinguishes between the prosody of the mother's voice and anyone else's: from a hundred voices an infant immediately reacts differently to her mother's voice. Her voice and the prosody of her language has completely entered into and begun to form the infant's entire being. Research also makes clear that they are becoming *attuned* to the melody of the particular language they have heard: babies six weeks old react differently to other languages than to the mother tongue.

Most importantly, their whole body is attuning to the language or languages they are hearing. Attunement to language from infancy on means that they are moving and reacting specifically to language in a manner that is different than movements they make to any other sounds. Linguistic-kinesic research – the study of human movements to language – has shown that there are specific movements of the entire body to speech sounds from birth on which can be documented by extremely detailed study of special films in which one second is divided into 48 individual frames. Listening to and accompanying the phonemes, melodies and rhythms of any language/s the child encounters, he or she is reacting directly at an interval of 50 milliseconds with micro-kinesic movements to every speech sound. (I discussed this research in detail in my book written in German *Der Sprachsinne: Sprachwahrnehmung als Sinnesvorgang – The Sense for Language: Language Perception as a Sensory Process*.) Infants are also very attentively perceiving the facial mimic and particularly the lips of the people they encounter. From four months on are able to clearly distinguish between the lip mo-

vements of someone speaking their mother tongue and another language. Rainer Patzlaff in his excellent new book in German: *Sprache: Das Lebenselixier des Kindes (Language: The Elixir of Life for the Child)* discusses this research and much more. I can highly recommend it.

III.1 The Universals of Language

During this first year of attuning to the language/s an infant is hearing, a number of mysterious events are occurring at the same time. Through careful experiments it has now become clear that infants are able to distinguish between different speech sounds in languages which they have never heard and when they begin babbling, they remarkably and unexplainably experiment with making all the language sounds which human beings make in every language. All the children that have been studied go through this phase in roughly the first half year of their lives; they can both distinguish between and actually make these sounds. Thus, they can perceive differences and make speech sounds that the adults around them can't. And remarkably, deaf children make these sounds too. On sensory and motor levels, infants are ready and primed to learn and speak any language that is spoken in the world – of which there are presently estimated to be 7,000 and which hundreds of years ago were estimated to be around 20,000. Once again, there are wonderful connections that can be made to what Martina Maria Sam said about that first phase of language in human development in which people intuitively lived inside language and language inside them.

Patzlaff suggests that the fact that infants spend months living in the cosmos of all the speech sounds of every language shows us that language does not come from the physical world into which they have born into but from a different sphere. This research also supports the argument that a wide range of philosophers including Wilhelm von Humboldt, Friedrich Nietzsche, Maurice Merleau Ponty and Charles Taylor have made; that the whole of language is in the child before he or she learns it. As Taylor writes, “Individual words can only be words within the context of an articulated language. Language is not something which could be built up one word at a time. Mature linguistic capacity just doesn't come like this and couldn't; because each word supposes a whole of language to give it its full force as a word, that is, as an expressive gesture which places us in the linguistic dimension” (Charles Taylor, *The Language Animal*. Cambridge: Harvard University Press, 2016, 18-19).

III. 2 Attunement to a Specific Language

In the course of the second half of the first year, the infant gradually loses its universal abilities and can gradually no longer distinguish between or make the sounds of other languages. This corresponds to the increasing attunement to the melody, rhythm and speech sounds of the language or languages the child is experiencing. This occurs holistically and is intimately tied to the movements and gestures of language; both micro-kinesic movements that are so small they can only be distinguished by carefully studying slow-motion films and macro-kinesic gestures that are clearly visible and which accompany all language.

It is well known that the gestures and movements of a language are learned long before the child speaks. As long ago as the 1950s it was shown that one-and-a-half-year-old children, before they had learned to speak, had already absorbed the gestural language of their environment. Experts in the United States watching films of children in the babbling phase in which the sound was turned off so they could only observe the gestures, were able to accurately determine what specific region of the United States the child came from and what economic class it was growing up in. Thus, when children actually begin to talk it's actually a late phase of their language development; they are bodily attuned to the language beforehand. It is often possible to predict the extent of their language development from their gestural repertoire. Later, when the children then begin to talk, the gestures they then first make in pointing to things, consistently lead about three months later to them then actively using that word. Even at this later stage, gesture precedes spoken language.

III. 3 Comparison to Chimpanzees who were taught language

I think it can help us to understand more about human language acquisition when we compare it to the many long-term experiments which have been conducted on chimpanzees who have been taught to use language. Since chimpanzees don't have a larynx that allows for speech, they are intensively instructed over many years to use a keyboard to type what they mean. What do they

actually learn? They are able to learn single words one by one and are then taught to put together simple sentences. For instance, “Kanzi wants banana.” Hence, they can be taught to use language symbols which convey information: the chimpanzee knows that if he types exactly these keys he will get a banana.

A child in an early stage of language development might also very well say “John wants a banana” – referring to himself. At the beginning, it thus appears to be very much the same. Where are the differences? First of all, children don't need to be taught this sentence word by word; there is no need for conscious instruction of single words which then can be taught to be used in a sentence. Simply from what children hear, they are able to invent their own sentences. Noam Chomsky's momentous breakthrough at the end of the 1950s made clear that on some unconscious level children are able to grasp the underlying grammar and syntax of a language. The very mistakes they make, most notably in conjugating irregular verbs regularly – 'I goed to Grandma yesterday' – sentences which they would have never heard anyone say, demonstrate their natural unconscious understanding of the grammatical rules of that language, in this case how the regular past tense is formed. And this is exactly what the chimpanzees can't do; they don't invent new symbols and thus have no natural language of their own, but only those words and sentences which they have been taught. However, the differences go deeper than that. The communications of the chimpanzees are imperatives – they want immediate rewards – language is used purely on an imperative level. There is no sharing, no showing, and no comparable sense of bonding or affection between them and their caretakers. Washoe, the most famous chimpanzee who developed such language skills, was no friend of her human caretakers. In contrast, sharing, showing and bonding are all fundamental characteristics of a child's language learning.

The human being from the very beginning on seems to exist in language; in all the micro-kinesic movements of language, in the babbling of the child. Primates can be taught single words and simple sentences, but the wholeness of language does not live in them. Each word of the child indicates the presence of the whole of the language which is expressed through the child. In Merleau-Ponty's words, “It is not we who speak, it is the truth that speaks itself in the depths of speech. (...) That language has us and that it is not we who have language. That it is being that speaks within us and not we who speak of being.” (M. Merleau-Ponty quoted in David Michael Levin, *Before the Voice of Reason*. State University Press: New York, 2008, 54).

III. 4 Anthroposophical Perspectives

Rudolf Steiner writes in the *The Spiritual Development of the Human Being and Humanity* that our three most human attributes – standing erect, language and thinking – developments which all occur in the first three years of life, are learned because a higher wisdom lives in the child. He writes that it is a wisdom that comes from the realm of the third hierarchy, that of the archangels; archangels who actually belonged to the next higher hierarchy, the archai, but who remained in that dimension in order to give human beings language. Patzlaff suggests that in the first half year the child is the resonance with these archangels; that the infant in that first half year is actually in a waking state in the spiritual world. It's a remarkable thought: whereas adults are in the spiritual world when they sleep, infants are there when they are awake.

III. 5 The Confluence and Significance of the Musical-Language Forces

In the second lecture of *Meditativ erarbeitete Menschenkunde* – in English, *Meditatively Acquired Knowledge of Man* Steiner makes the distinction between those musical-language forces that come from the world into the child through the head and into the body and contrasts these with the sculptural, formative forces that come from within the body and shape the child from within. He thus connects language to music, that dimension of language which we spoke about as prosody, the music of language. Most importantly, he says that this dimension of language is directed towards the future and will have a particular significance not only for one's future, but after death. The music we have heard, the music of language we have heard will bear its fullest fruits after our physical death. And in his lecture *Education and Art* he says that this language-musical force connects us most directly to the higher human being in us:

When music and poetry are brought to children, they experience the musical and poetical element in

their own being. Then it is as if a heavenly gift had been bestowed on young students, enabling them to experience a second being within. Through sounds of music and poetry, it is as if a grace-filled being were sinking down into us through sounds of music and poetry, making us aware even in childhood, that in each of us something lives, which has come from spiritual heights to take hold of our narrow human nature (Steiner Waldorf Education and Anthroposophy 2, GA304a, 76).

There seems to be a very evident connection between this universal musical dimension of language he is speaking of here and different aspects we spoke of earlier. It is the first experience of this music of language which then enables an infant and child to learn language. And Steiner is now suggesting that it is these musical qualities of language through which a child or a young person is then able to connect to their higher dimensions. This thought is connected to the questions I would now like you to discuss with each other in groups:

Can you see any connections between what you have experienced as eurythmists and speech formation teachers and what we have just heard about the infant and child's acquisition of language?

How do you understand what Steiner is saying about the significance of the experience of this dimension of language for the development of a higher humanity, a higher Self?

The second part of this lecture can be accessed on the website of the section at:
srmk.goetheanum.org/veranstaltungen/tagungen

The word as unsettling – the power of the word

The following two lectures held during the Easter Conference in April 2018 by Jürgen Frank und Andreas Borrmann face questions on education. Both speakers are involved in research and thus together engaged in discussion with the audience.

Jürgen Frank:

In December of last year the German weekly DIE ZEIT – regarded as a serious periodical – published an article with the title “*Der Krieg gegen die Wahrheit*“, “the war against truth“. Here one can read, with what kind of mechanism is operating in the world in order to establish seeming new truths through intentionally aimed disinformation. Through this the aim is to bring into discredit, for example, facts and established knowledge of individual persons. A topical example is the influence on the vote in the USA 2016 through the analysing firm *Cambridge Analytica*.

To the increasing volume of information educational Institutions tend to give a reflex-like answer by demanding more lessons and an additional digitalisation of the teaching content.

Opposed to this, however, as it were as a counter movement, a theory exists from the last century that only now has come to its full unfolding through the help of computer technology. According to this, human subjects are above all fellow travellers who react to impulses and information coming from without, in a way which as a rule can be calculated. The mass-media not only carries information, but since the 'sixties of the last century it has increasingly become the environment, accompanying the lives of many people. This environment of the media is purposefully changed so that people's lives are influenced from the various channels (TV, websites, Youtube, Twitter, and so on), which nevertheless have a common origin. As a result, in perceiving of people as mirage, as illusion, by the coinciding of messages a kind of truth arises that opens the door to a successful global manipulation.

These campaigns, backed by millions of dollars, are not aimed in the first instance at those people who attempt concisely to test the information reaching them for their content of truth. They are mainly directed towards the unconscious, feeling level of experience, through which people can be reached *en masse*.

1. To this belongs the intentional twisting of words.

Dictatorships have always used these changes of meaning – every exodus of peoples, mistreatment and suppressions of people, every war, always begins with changes to the meaning of words.

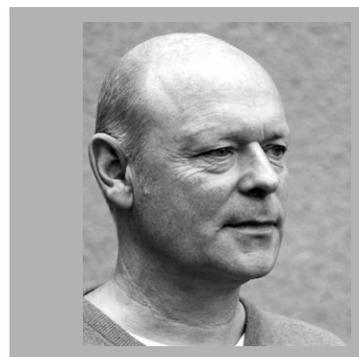
A topical example is the use of the concept “global-warming”, which often is concisely changed to – climate catastrophe – climate warming – climate changes, and so on until one reaches today the concept of “the extreme weather conditions”.

2. In addition to this there exist direct impacts into language, in order to be able to bring out scientific knowledge.

For example, the department of health in the USA was strongly advised no longer to say, “based on science“, but instead: “The recommendation is based on science acknowledging public standards and wishes.”

3. A third realm the intended disinformation of people through transmitting fake news – illusionary pages of information. The following example is obvi-

Jürgen Frank



Teaches eurythmy at Hamburg-Bergstedt Rudolf Steiner School, for more than thirty years; all ages of children and adolescents, especially enjoys working in the Upper School. Also taught religion, accompanied class plays and been a class guardian in the Upper School. Many different kinds of engagements in a variety of training seminars. Member of faculty in the BA course for eurythmy in education at *Leiden College*, Netherlands. Responsible for upper school pedagogy. Contributor to IPEU.

ously financed and directed by NRF, the weapon-lobby of the USA.

There are conspiracy theories directed towards 18-year-old pupils who after the school massacre in Parkland presented themselves to the press, found words for their deep grief and started the “never again movement”. After this these young people were accused on the internet of being “crisis actors” who travel to the places of shootings in order there to ignite anger against the possession and use of weapons. Behind this slander is hidden the intention to sow the seeds of doubt, whether these massacres actually happened at all.

- Amongst other things it becomes apparent that a healthy feeling for something like “common morality” decreases ever more, a phenomenon that in general in many realms of social life appears in an alarming manner.

Dennis Snower, an economist and President of the Institute for World Economy, demands in this everyday context in schools and in professional life a kind of educational revolution to develop social competence – an initiative for tolerance, respect for others and sympathy – comparable to the literacy campaign of some centuries ago.

In our kind of world my pupils have to learn which words they can believe. To help them in this is one of the most demanding tasks for any and every educator and teacher. As a teacher I have consequently to be most thoroughly informed in order to relate to my position.

It is certainly clear that this worldwide disinformation campaign can only be recognised and brought into context through a healthy, educated, self-assured personality, that is, a person with ego-consciousness. With an unfiltered, unreflective life remaining at a sentient-soul stage we fall pray to everything. An education is required that leads towards a healthy incarnation of a free individuality, in that the person is strengthened in the most comprehensive way to bring into balance the soul-forces of thinking, the feelings and the will and to nourish them. Waldorf-education properly carried out takes up precisely this task – here eurythmy, and especially speech eurythmy, makes a significant contribution.

How can eurythmy in education enhance the feeling for truth?

Many years ago – I was in my twenties – I talked with a Waldorf-school pupil. We came to talk about eurythmy. Among other things he explained to me that behind every sound of speech there stand concrete forces. With this statement he touched on one of my questions which was then strongly living in me.

Does there exist anything more than that which the materialistic worldview can offer me as an answer to my questions? I am firmly convinced that today too this question moves pupils in the upper school – sometimes quietly and in secret – a question which as a teacher I have to answer – but how?

In my own eurythmy training with Frau Reisinger in Berlin, in the way she brought the subject and how she reacted to our questions, I did receive a kind of idea how upper-school teaching could be. We teachers in the first instance are not those who supply the answers, as it were serving them on a plate. Rather we should create spaces of experience and in which the pupils themselves find answers to their questions with their own access to the eurythmical sounds.

As adults we form the environment of the children, who educate themselves – but by what means?

First encounter with Waldorf Education

33 years ago I took part for the first time in a Waldorf school conference. I was confronted with the actual dimension of education for children. It started with reading the preface to the lecture-course, *STUDY OF MAN* – followed by Steiner’s words, which were not recorded, yet were nevertheless written down from memory by Caroline von Heydebrand and Herbert Hahn.

The “unique feature” of Waldorf education until today exists is the collaboration of the teachers with the spiritual world – until today a unique revolutionary educational impulse! But the question arises whether and how this fundamental impulse is lived.

Rudolf Steiner asked the first twelve Waldorf teachers to promise him that they would work in the way he had indicated in his *STUDY OF MAN*. One can feel that even today this promise asked by Stein-

er still awaits confirmation and renewed affirmation.

In his first lecture Rudolf Steiner says that we can only fulfil our tasks as teachers when we regard them not only as “intellectually comfortable tasks, but in the highest sense as a moral, spiritual tasks”. What does he mean with this statement?

I must confess with shame that for years at this place in the text I leant back, not without some arrogance, thinking that this is meant for those others who always have to give the same subject blocks, but not for me, as artist and eurythmist ... But this, of course, is nonsense. With regard to eurythmy teaching one could apply this statement in the following way: “We only do justice to this task when we not only want to do eurythmy with our pupils, but become aware that we are responsible to a high degree for the healthy development of our pupils.”

“Intellectually comfortable“ can mean a lot in eurythmy:

- For example, to repeat for decades lesson plans which once worked;
- to do the sounds – simply because it is practical – in the same way as I have done them always, and so on;
- to escape into related arts.

In this connection I could ask, how closely do I as a teacher remain with what one can call “eurythmical truthfulness”?

- Here I always recall Frau Reisinger, who, when one asked for corrections presuming that one was on top of the piece, looked deep and searchingly at you with her dark eyes and only asked, “And are you already happy with it?”
- Also Helga Daniel, who formulated this similarly, “Can you connect what you already do with your artistic conscience?”

Of course, there are lesson concepts which seem to be so successful, that after some reflection they are worth repeating. Yet I do find it more important that each teacher finds the connection to those forces that are able to bestow on us the sources of Imagination. Through this we are led closer to the children and young people.

And one may say that the spiritual world is indeed waiting to be asked for help by us teachers. It is all about contacting, however humble and tender it might be.

Speech eurythmy in school

Speech eurythmy can be an important answer for the global impoverishment and the incredible destruction of language in our time. With the following statement I might make myself vulnerable, but I believe that speech eurythmy is essentially more easy to teach, more structured and with more meaning than music eurythmy. The sounds are experienced by the pupils as true; they learn them quickly because they directly grasp their archetypal character. The sounds form our speech, which is the immediate expression of our being, all our feelings, thoughts and impulses of will.

Good eurythmy lessons depend on many factors, which because of the time restriction I cannot completely list here. However, three rules must not be violated in order that the pupils are able to unfold their potential of growth and development: The lesson must be understandable; they must be formed; they must carry meaning.

For speech solos for Class 12, this would mean:

- Understanding: the pupil understands the content of the poem – all that which is important for the poet – and has understood the form of the poem (such as the rhyme form)
- Ability to create and form: The pupil possesses enough eurythmical ability to feel secure with the eurythmy sounds, knows enough sound-modulations or is able to ask for what s/he needs, and so on.
- Meaning: In using their eurythmical ability to create, pupils experience as meaningful to lead back into movement what has become meaning, that is, speech.

If these conditions are fulfilled a feeling of wholeness arises between the pupil, the eurythmy and the poem; when we approach this feeling we become as it were one with the content.

We become centre and periphery at the same time – a condition of complete oneness, in which for a moment we become open for perceptions reaching beyond our everyday experiences.

An example from my lessons with Class 11:

In a lesson discussion I described to my pupils the mood of autumn and followed this with a poem by Christian Morgenstern. I asked the pupils whether they know what is described here, the rustling of the leaves on the ground in the autumn-forest, the snapping of twigs, the wind in the treetops, the scurrying by of little animals and all the other sounds one can hear when one is still.

*Der Herbstwald raschelt um mich her...
Ein unabsehbar Blättermeer
entperlt dem Netz der Zweige. (...)*

[The autumnal forest rustles around me...
A non-overviewable sea of leaves...
pearls from the network of twigs....]

From *Blätterfall* (Falling leaves) – Chr. Morgenstern

Such perceptions nourished the poet, who out of them then created the words. And the pupils nodded, but they hesitated when I ask them if it could be that they actually no longer hear all this because when they are outside they mostly wear headphones ...

After the lesson one pupil addressed me saying:

Herr Frank, you are right. Sometimes I am not able to go to sleep, so I go for a little walk in the woods. Recently I left my headphones at home and then suddenly I was able to hear many things. This was really wonderful and I somehow felt raised.

So could it be that the young people through the permanent background music live in danger of slowly cutting themselves off from the surrounding world? That there is first a loss in perception, then in the senses and consequently an impoverishment of language?

The poetry lessons in Waldorf Schools, above all the deeper immersion that we can undertake through speech eurythmy to the original sources of language, seem to me to be absolutely vital nowadays.

13 years teaching eurythmy

In my school the pupils have eurythmy lessons for thirteen years. Consequently, I can afford this luxury for myself and my pupils, that in Class 12 three-quarters of the year they work by themselves. Every lesson they come, take their working material and practice by themselves on their speech solo. My role is to advise, encourage and make suggestions when I am asked.

To round off at the end of their project the pupils write a review on their experience with speech eurythmy. One pupil said:

What I liked best and what brought me furthest was pictorial thinking. Only after one has looked behind the mere sounds can one truly enter into the poem and into the words. When a picture arises I enjoyed very much to try things out how one can bring a story into movement out of words, without spelling.

The pupils, in undergoing a rich, lived-through experiential space, attain the knowledge that there is something behind the sounds, regions, forces – the realm of pictures.

And with this they reach the level through which they can answer their questions concerning “that which is behind” – they touch as it were the tender membrane separating us from the spiritual world. They received a little insight from the level of Imagination – that of the formative forces and ideals.

The prerequisite to teach in the sense of Waldorf education must be the teacher’s striving to colla-

borate with the spiritual world. Without this, according to Rudolf Steiner, “Waldorf education will die“ – here I add, eurythmy, too – “it will become a mere method“.

Andreas Borrmann:

... in times of a global general attack on language there is eurythmy, which started as speech eurythmy. It exists in most Waldorf schools worldwide. And it enables, through and with the language, to achieve this last-mentioned experience – a step-by-step active deepening of the experience of language with all its inner forces, as well as with the moving human figure in space.

Behind the language, behind the sounds there is more ...

Experiences are always unique; they belong to each individual; they can only be my very own experiences. I cannot be taught or simply imitate experiences. Consequently, as a teacher I can always create a space for developing experiences, inviting them as much as possible.

And thus, the central statement by Rudolf Steiner on education, just mentioned by Jürgen Frank, is especially important for eurythmy. It is as it were the nucleus of anthroposophical education:

Essentially, there is no education other than self-education. This is recognised in its full depth within anthroposophy, which has conscious knowledge through spiritual investigation of repeated earth-lives. Every education is self-education; as teachers we can only provide the environment for children's self-education. We have to provide the most favourable conditions where, through our agency, children can educate themselves according to their own destinies.

(R. Steiner, THE CHILD'S CHANGING CONSCIOUSNESS AND WALDORF EDUCATION. GA 306, lecture 6, Dornach 20 April 1923)

Steiner emphatically repeats this basic idea in various places in his lectures on education. Once he adds humorously: “[...] this applies from birth to 99 years old.” Especially important for early childhood education, as well as for any training, for university ...

Actually, probably everyone knows of the inner consistency of this thought. And yet, if I take it seriously, this idea will be experienced as astonishing. How much time did we spend nonsensically in school because this fundamental educational requirement was not lived ... It is a revolutionary attitude, because then as well as now it parodies especially those educational impulses which serve straightforward knowledge and consequently today's economic-performance thinking.

For the teacher this attitude as an undertaking and a demand is anything but “intellectually comfortable”. It shakes basic teaching habits. Any colleague who teaches in such a way knows that this is a paradigm shift for their own teaching, requiring a lot of experience and an enormous field of research. Because the consequence is this: Bring to the children, in view of their strengths and weaknesses, their tools, stimulate them in various ways, let them find their quality-criteria themselves; finally as far as possible let them create and work out of themselves. Give over responsibility, really do it.

Here in practice, however, a large number of questions immediately arise: What are all the tools of the trade and what can I teach them, when and how? Or is it even possible to discover the tools of the trade? Which concepts do I form and need in class discussions? How do I bring suggestions and how to find quality criteria? What and when can I hand over and to what extent to the responsibility of the pupils? and so on. A complex field!

In everyday classroom-practice such an approach is always a departure into the

Andreas Borrmann



Born 1954 in southern Germany. Studied eurythmy in Berlin under Helene Reisinger. Teaches eurythmy, German and acting at the Berlin Rudolf Steiner School since 1982. Trained in leadership and self-management procedures with decades of experience. B.A. Dance/Eurythmy in Education. Set up the *Norddeutsche Eurythmielehrer-Fortbildung (North German Professional Development Training)* in 1993 and still works on the faculty. Also, faculty member on the B.A. practical qualification for eurythmy teachers at the Leiden Eurythmy Academy, Netherlands since its set-up. From 2010 to 2016 contributed to a research project at Alanus University, Germany, on eurythmy in education; published articles in *Beiträge zur Eurythmiepädagogik (On Eurythmy in Education)*. Advised and supervised artistic and pedagogical eurythmy, taught also in training seminars.

unknown, into the open; there is always a risk. It could go wrong. Eurythmy is only just over 100 years old; two World Wars occurred during this period. Eurythmy education is simply still young. On this topic it would be very exciting to have a larger and longer meeting with opportunities to share amongst colleagues!

Before I add to this an attempt from my teaching practice, an important additional thought, a key from and for Rudolf Steiner's *STUDY OF MAN*: At certain times in human development essential forces initially bound to various organs become steadily freed; there are also relapses. Then entities are consciously available to each one of us. A well-known example is the completion of the development of teeth indicating the child's maturity for school; now it is possible to learn in the true sense.

Even the origin of a strong midlife crisis can be traced there ... For example, anyone who has experienced 13-year-old girls and boys rather intensely (especially in a group) or has even taught them in a Class Seven knows what I am talking about. What extensive potential for power, what insolence, quick-wittedness, merciless marksmanship! The boys develop their macho behaviour, the girls the full register of bitchiness. And everything with obvious delight ...

Actually, it would need another, more apt word than "puberty". Released powers must be used by the "I", be used in the world, be practiced, otherwise they will fall – with long-term severe consequences that we all know: addictions, senselessness, and so on. Everyone has constantly to appropriate, to make these powers their own – and that means to build up skills. Free powers are a gift – which transforms if one does not, or, for whatever reason, cannot accept it.

Faced with these potential possibilities of the seventh grade, we in Berlin many years ago radically changed the classroom instruction of eurythmy. In a careful selection process, students choose their own poems and choreograph them in small groups, mutually improving each other until the convincingly practiced poems are allowed to be performed in public.

It sounds slick and simple now, but it is a complex process that we have repeatedly been through over the past 16 years with five colleagues, and for whom we have found a variety of methodical approaches in constant alternation. Also, with such a complex goal, how does my energetic, but physically smaller, gentler colleague teach and moderate such a bumpkin as so-and-so ... ?

The most important keywords: A new, varied, active experience and practicing of the sound-gestures has preceded this, so that the full variability of each sound-gesture is available as character through the active, three-dimensional spatial reference of the eurythmical sounds – even with the initial experience – such as the soul-gestures – immediately "colouring" the sound-gestures.

Then follow exercises to the question, which types of poetry demand which style: What design aspects need a serious demeanour, others a humorous approach, which poems as dramatic ballads. Finally: to clarify the poem selected in the small group and to open up the metaphors until the inner symbol, the feeling picture, is experienced as full.

This foundation, like a support, renders a soil that can be trusted. It enables the students to translate the poem into a "eurythmical-musical spatial sculpture". Very important! The precondition is to practice teamwork in small groups.

An independent artwork (which, according to experience, means a very high degree of sympathy and agility of the teacher) is really a departure into the unknown, an open situation, running the risk – albeit with extraordinarily surprising, beautiful results, which each have a very individual character in the eurythmy. Our experience is that the students had to use all their newly developed powers completely. This usually led to a busy and happy mood without major disciplinary problems.

Last school year, after the performance, I asked them what they had learned and how they had worked – and how they would relate this to someone. Nikolai wrote:

"One has to be able to make the sounds in different directions and vary them differently: fast–slow, hard–soft, big and small, funny, happy and sad, tired, mischievous and angry, as well as letting the sounds flow into each other. I have understood the meaning of what we do when I realised how I can express the character of a word by varying the direction and the way I can change the sounds."

Pauline:

"It is also important to try and visualise the poem first. From this picture I consider movements,

with the sounds ... I started to understand all that about eurythmy and eurythmy movements and choreography when we started working with Theodor Storm's poem *Im Walde*. This is such a pictorial poem that you cannot just work 'somehow' there. *In the forest* you have to go very far into the distance, fill the whole space with the movements and steps, so that the expanse of the forest comes over ..."

Runa:

"... If I were a teacher, I would go on excursions with children and let them describe the area where we are with the poor people!"

Richard (a very talented student):

"It is about the meaning of eurythmy, that is, the depiction of poems in pictorial or symbolic choreographies and movements. One must be able to vary the letters in carrying them out! ... It was important to improvise poems in order to learn how to create images around them with their gestures. During improvisation, I understood that you do not just need to portray gestures, but create a picture with them. It's about intuitively accessing a 'store' of modified and transformed sounds and using it eurythmically. "

The clarity of the description of the tools as well as the meaning of the inner picture have amazed me and changed my relationship to the students to a great degree.

Over the years, it has become apparent that students who "cook their own soup" in a sense tend to use very surprising topics when choosing their poetry. Here, in Class Seven there were very often nature poems with metaphorically hidden themes, such as: The natural world and I merge together, loneliness, up to amazingly sophisticated poems of Rilke (*Vergänglichkeit*, Transience), Trakl (*Krieg*, War) or even Ossip Mandelstam (Transcendence of the world) and so on ... that is, In the opportunity to work independently, pupils find their own topics. The sharpest is a very individual choice of topic in Class Ten, multi-layered poems with a much stronger metaphor content.

It has certainly become clear that this is about the art of eurythmy.

For two years ago, during the upper-level course of the Educational Eurythmy Bachelors degree course at the University of Applied Sciences in Leiden / The Netherlands, a young participant who had previously worked for some time in a leading stage-group formulated the following after one-and-a-half weeks of work:

"I thought that when I go into education I would have to push eurythmy aside as art. I'm very happy to note that working with students is all about art, just what individual age-groups can do. It is just as in music, or in painting: A child in Class Three, with his abilities and his means at that age, is only able to immerse himself in the music in a certain way, to immerse himself in the painting in a certain way. In Class Seven or Eleven it is again completely different. But it always works, always around the artistic experience, which is constantly expanding – wonderful! "

I fully agreed with this statement. I tell this because sometimes in our guild I hear the term "pedagogical eurythmy", something like an extra subject. There is actually no such thing – just as little as there is "pedagogical music" or "pedagogical painting". There is eurythmy in education and it is important inwardly to be aware very clearly of this difference. There is music, painting and eurythmy, and there is a skill for it.

In the work with pupils, age-appropriate access and access to the artistic experience is at the forefront of each age-group. Students are very aware, they notice very carefully whether they can go through a creative process with sufficient preparation with the guidance of the teacher, their very own creative process – your thing.

Shirin (now at the end of the Tenth Grade) put a battered piece of paper into our hands during a breaktime:

Eurythmy

*The poetry of famous and unknown artists,
The music of well-known and unsung composers,
She is in lists,
Finely written and limited,*

*But if you read and hear them,
 Nothing bothers you,
 Then she will come alive
 And constantly in your thoughts
 Maybe your typeface will keep you in check,
 But she awakens images in you
 It makes something bloom in you,
 It even makes you glow
 You start to shape the pictures,
 You are agitated, you are moving.
 The pictures are starting to live through you,
 Clear to float before the other.
 What happens, moves,
 Is eurythmy.
 Because eurythmy is moving poetry.*

Even if the students do not know the term "Logos powers" as such, they already have an idea of what it means.

And if one assumes that poems actually offer extensive possibilities of education and meditation – one can say: they represent meditative offerings (good poems, of course) – when they are so absorbed, pondered and assimilated, visually experienced with all the textures, then they are able to be sculpted in movement in their own particular form. The first imaginative steps are taken – often with individual themes specific to the pupils.

Summary by Jürgen Frank:

- I have described a picture of the destruction and disregard of the word – and tried to make clear that the concern is not about an increase in knowledge, but about the development of the personality of young people.
- Based on my own biography, I came across one of the possible "questions of truth" of young people.
- I asked myself: What aspects of the truth can I focus on in my eurythmy lessons?
- The basic prerequisite for teaching in Waldorf education must be the teacher's endeavour to work with the spiritual world.

Without this, according to Rudolf Steiner: "Waldorf Education" – I add, also eurythmy in education – becomes a mere method.

- Two examples from my lesson led me to the points my pupil formulated:
- becoming one with oneself and the world in the "now", the coincidence of time, space and action,
- and in connection with this, the possible feelings, insights, experience of the sphere of the power of images by the pupil.

Summary by Andreas Borrmann:

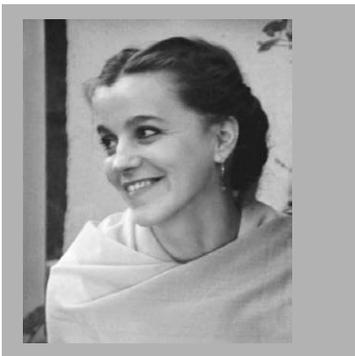
- Eurythmy in education does exist.
- The deep, central experiences in eurythmy can only ever be made by oneself. The attitude suggested by Steiner – as a teacher of eurythmy I am the environment of the self-educating child or of the adolescent – calls for a teaching practice radically directed towards an autonomous, eventually self-responsible work of the pupils.
- Self-experience and world-experience can be felt more deeply, more intensively, and experienced by pupils through language by means of a poem and eurythmy. Eurythmical work leads to an intimate connection with the spirit, with the creative Logos-forces.

Closing words of both speakers:

Ladies and gentlemen, with speech eurythmy we have been given a great treasure especially for the present time, which we absolutely must cultivate – always in the balancing act between the 'early, original indications' and the needs and questions of today's generation of pupils. Thank you for your attention!

A Destiny Meeting with Elisabeth Reymann von Sivers

Evgenija
Naumenko



Studied eurythmy in Kiev; gave eurythmy courses for both adults and children; freelance artistic activities and in education; professional development courses at the Eurythmeum CH; member of several eurythmy ensembles. Researcher in Tatiana Kisseleva's archive. Goetheanum Eurythmy Ensemble from 2014 to 2018.

Anthroposophy: A Solemn Search for the Grail, because it is a path on which one can explore in depth the wisdom that reveals the connection between the earthly and the heavenly.

Russianism: The Experience of Christ as Spirit. The invincible mood of the Grail present in Russianism, that connects the most intimate aspects of the human soul with the spiritual worlds.

Rudolf Steiner's impulse is a continuation of everything to do with the Grail.

These forces living within the Russian people - the prophecy of the East - need to be recognised and nurtured.

(from one of Tatiana Kisseleva's notebooks)

One of these striving individuals mentioned in the above quotation is Lisa Reymann von Sivers. I became aware of Ms Reymann during my research work in Tatiana Kisseleva's archive. I was able to visit her for the first time after Christmas 2015. A delicate, diaphanous figure came towards me with eyes radiating warmth: her whole being was like an o in eurythmy. It quickly became evident when we were working that there was a powerful, tough, experienced artist behind this delicate figure.

Listening to her biography enabled me to immerse myself in the beginnings of eurythmy and creative speech, but more pertinently, into anthroposophy. We had long, inspiring conversations and I discovered many things about her meetings and her work with Lory Meier Smits, Tatiana Kisseleva, Annemarie Dubach-Donath, Marie Savitch, Else Klink and Lea van der Pals.

From the start and in our following meetings I was able to engage intensely with the foundations of eurythmy as well as with the indications for French, and especially for Russian eurythmy. Whatever we were working on, the most important thing was always: the soul needs to feel it, the soul needs to learn to sense it. We always worked with humour and love but also with discipline. Time just flew. Whenever Ms. Reymann von Sivers demonstrated something in eurythmy or speech herself, I experienced how the entire space changed and the being of the sound became visible. I still felt inspired and renewed after hours of the most intensive work.

Working on poems, grappling with them, was also special for me: this was where the search for artistic and expressive gestures and forms took place. Ms. Reymann von Sivers never tired of renewing the work on a gesture or a sound and would repeat it twenty times or more on my behalf. I discovered new qualities in my experiences, new possibilities in artistic eurythmy. We worked both intensely and inwardly on one particular piece, Prayer by Alexander Solzhenitsyn, the Russian philosopher and writer. This poem offers the opportunity to develop a feeling for the nature of the Russian soul. This is why I find it essential to pass on Ms. Reimann von Sivers' wonderful translation of it from Russian into German, made when she was very young; the subject addressed is Russian eurythmy.

Prayer

How easy it is for me to live with you, God!
How easy it is for me to believe in you!
When doubt clouds my thinking,
When it falters,
When the cleverest of human beings
Look no further than the coming evening
and do not know what will need to be done tomorrow,
then you give me clarity and certainty
That you are,
And ensure that
Not all paths are closed to goodness.
I look back in amazement
From the pinnacle of earthly renown
On the path, on the path, the wondrous path through hopelessness
I would never have been able to devise or create this myself - to here,
From where I send the brilliance of your rays to human beings.
You will give me whatever I still need to go on reflecting this brilliance,
And if I run out of time - it is said that you will pass it on to others.

(Transl. from Russian into German by Lisa Reymann von Sivers)

On my last visit I told Ms. Reymann that I would be writing an article about her and Russian eurythmy and asked her whether she wanted to say anything about the subject. She said the following in response:

Rudolf Steiner spoke some words at the laying of the foundation stone for the first Goetheanum that were to give direction for the future:

Let there be fired from the East what through the West is being formed

We are living in an age today in which people in many countries are attempting to put this into practice.

One of the first indications that Rudolf Steiner gave to the young Lory Smits was that she should use this art to develop a living social impulse.

Russian eurythmy needs to find the balance between polarities, to find experience in polarity. We can find polarity between inside and outside, left and right, hard and soft, light and dark.

The Russian soul will find itself in this search. The hard sounds are formed on the right side, moving in towards the body, the left side only accompanies the movement. The soft sounds tend more to dissolve and are formed on the left side, moving away from the body; here the right side of the body functions as an accompaniment. Here, too, we are invited to find the middle, the centre, ourselves. Every movement begins from this centre; Tatiana Kisseleva demonstrated this wonderfully in the way she moved and then passed this on.

When Marie Steiner was looking for her Russian relatives, she discovered my father in France and invited him to Dornach. My father suggested that I travel with him. I had the choice between Paris and Dornach and chose Dornach. We had only just arrived when Marie Steiner asked Tatiana Kisseleva to give me daily eurythmy lessons. Because I could only speak Russian and French, the language we used in class was Russian.

*Here was the beginning of what became, at the age of fifteen, my search for how to work with eurythmy in Russian. The Russian poem *Lonely Sail* by Lermontov was my first stage solo, under the artistic direction of Marie Savitch. Later, when I was living with my husband Martin Reymann, the speech artist, in Munich, I was often asked to give courses in Russian eurythmy.*

Everything that Tatiana Kisseleva developed with me in Dornach I immediately understood and later, these first beginnings, became the conscious start of my classes in Russian eurythmy.

Russian eurythmy repeatedly takes us in many different ways into the principle of threefoldness: the vertical, that comes from the earth and streams through the heart up into the head and beyond, then the polarity between right and left, between soft and hard, that is experienced in the heart.

Rudolf Steiner's indications can be particularly experienced in Marie Steiner's German translations of poems by Vladimir Solovyov.

The most varied creative options with the right/left polarity also need to be expressed as forms in space. What in German is called space is called 'transition' or 'movement through' in Russian: we move through space [пространство-странствовать], we simply move through.

The polarities in the Russian language open new artistic possibilities for eurythmists to create group forms in space. Much can be found in the Orthodox liturgy that has only been briefly indicated here.

Working with Rudolf Steiner's eurythmy forms is largely a social activity: it entails searching for what connects eurythmists and taking hold of forms with one's colleagues. If this cannot be sensed and worked with, then there will never be life in eurythmy.

I very much enjoyed my meetings and work with Ms Reymann von Sivers and am extremely grateful that they happened. Her impulses and suggestions are inexhaustible resources which will go on working and giving me strength and inspiration for the rest of my life.

The History of Eurythmy in the Czech Republic

I was asked by some young people in 2001 to write down what I remembered of the beginnings of eurythmy in the Czech Republic and also in today's Slovakia. This was how the book *Dějiny Eurytmie v českých zemích* (*The History of Eurythmy in Czech Countries*) came to be written. In the following article I will be sharing some excerpts in abbreviated form.

German eurythmists brought eurythmy to the Czech Republic between 1921 and 1925. In that period between the two world wars there were approximately 40,000 Germans living in Prague and almost every Czech citizen could speak German, so the German language was not a handicap to the introduction of eurythmy there. Alice Fels ran the first courses in Prague, probably in 1921 and 1922, and the first Czech eurythmist was Blažena Rylek-Staňková, who took up her work in Prague in 1925. She was soon joined by Anna Jeriová (nee Stránská) and Eliška Waulinová (nee Strnadová). (There are brief accounts of their lives at the end of this article.) Jirina Lexova was extremely helpful at the start of the independent development of eurythmy.

Eurythmy was first seen on the stage in the Czech Republic in the German Theatre on February 5, 1922, in a performance given by the Dornach stage ensemble under the artistic direction of Marie Steiner. There was a second performance in the following year. Then, in 1924, the Dornach eurythmists performed three times during Rudolf Steiner's one-week visit to Prague. In the programme for the performance given on April 6, there was an announcement that Emica Senft would be staying in Prague and teaching the basic elements of eurythmy. Emica Senft - who Rudolf Steiner called Mimi Mohr - married a Mr. Mohr in Dornach in later life.

In 1929, the Dornach ensemble performed tone eurythmy to music by Liszt, Dvořák and Bach and texts in Czech, German, Russian and French. Eurythmy courses took place in Prague and in other places (Olmütz, Brünn, Ostrau and Pardubitz). Martha Brons-Morelli played an important role in this work. The eurythmy developed by both Czech and foreign eurythmists all over the country was rich and full of vitality.

The Dornach Eurythmy Ensemble returned to perform the Helen and Euphorion scenes from *Goethe's Faust* in May 1932. The press in Prague published the following review of the performance:

Artists from Dornach performed an entire musical composition of movements consisting of scales, harmonies and counterpoint, inspired by Rudolf Steiner's indications. The artists' bodies became instruments of eurythmy in marvellous movements on which the spoken word sounded like a symphony of Helen and Euphorion. It was not just a theatrical performance, it was an event of significance.

Blažena Rylek-Staňková

Blažena Staňková worked both as a singer and reciter; she was also a eurythmist and composer. She taught young girls at a school; later she gave eurythmy courses for adults. Her meeting in Dresden with the German musician Eduard Plate was very important for her relationship to eurythmy. He had written a book entitled *The Acoustics of the Human Body*: the whole human being becomes both audible and visible as an instrument in the voice. The task is to reharmonise the whole human being by always working in a living way.

Blažena Staňková discovered in Plate's thinking a way to connect art with therapy, as she later discovered in Waldorf education and in eurythmy.

Michaela Dostalová



Born in Ostrava, northern Moravia, 1940. Christened secretly by Josef Adamec, a Christian Community priest. Children's eurythmy with her aunt, Eliska Warchinova. At 22 married Jan Dostal, a Christian Community priest; 6 children. Studied eurythmy with Anna Jeriova and Blarena Starekova. Worked in eurythmy her whole life, artistically, in education and therapy. Jan Dostal, a pianist for eurythmy classes; after the fall of the Berlin Wall active in Waldorf education.



Blažena Staňková,
Illustration: B Cerovac



Both photos:
Anna Stránská-Jeriová

While in Germany, Blažena Staňková met Mary Wigman, a strong individuality in the world of modern dance. She adopted elements of Wigman's theory of dance into her own teaching in school. After her return from Dornach she worked on a performance with her young girls, in which she presented both modern dance and eurythmy, separately. The story was about a frog (modern dance), in which fairies appeared (eurythmy). The performance was extremely well received.

Blažena saw a performance of eurythmy given by the Goetheanum ensemble in Prague in April 1924; she had found what she had been longing for for a long time, and this was the real connection between words, tones and the dance-like movements. Attending that performance created the opportunity for her to study eurythmy in Dornach.

She also translated the works of Rudolf Steiner into Czech. She was a pupil of Alois Hába and had composed melodramas to texts by Christian Morgenstern. After the war she became a private teacher, and was much loved and appreciated by her students.

Blažena Staňková died in Prague in 1973.

Anna Stránská-Jeriová

Anna Stránská was born in the Eagle Mountains on July 1, 1908. Her father ran the village pub. The house she grew up in was surrounded by a lovely garden. Chickens, geese, two horses and a dog were part of the household. Anna was particularly fond of the dog Cikán. She loved hiding under the dining room table with him and was delighted when they had to be hunted out. When she started school, she hitched the dog to a small cart and let him pull her to school. She loved church music and the religious festivals: when they came round, she was allowed to put on a bright dress and walk through the village scattering flowers.

Anna had stomach problems all her life. These led her to the hospital run by Dr. Ita Wegman in Arlesheim. She was treated by Dr. Knauer and her condition improved, mainly thanks to the eurythmy therapy. She went to a eurythmy performance in the Carpentry building of the Goetheanum that inspired her and she started her eurythmy training in Dornach in 1928. Isabel de Jaager taught her speech eurythmy, W. Kux and E. Zuccoli tone eurythmy. She helped backstage at the Goetheanum during her holidays, when Marie Savitch was artistic director of the stage. After she had completed her training, she started to run courses for children – which she was particularly good at - and adults in Prague and Brünn. Johanna Roth gave me documents about Anna Jeriová's life and these describe her in the following way:

... Her eyes, her delicate form, radiated a magical purity. She would speak of the Czech sounds in eurythmy with great enthusiasm. Her movements were clear, graceful and filled with sincerity: this allowed eurythmy to appear with an immediacy as a mystery art...

Eliška Strnadová-Waulinová

Eliška Strnadová was born in the Bohemian forest on February 24, 1905.

She regularly attended anthroposophical lectures from the age of 18. When Rudolf Steiner visited Prague in 1924, she was able to meet him to ask him for advice for her eye problems. She wrote of this meeting:

...Dr. Steiner shook my hand affectionately and invited me to sit down. He sat down opposite me and began to ask me questions... While he was speaking I looked directly into his large brown eyes. I would never have thought that it would be so easy to look into the eyes of an individual with such spiritual strength. He asked me all sorts of questions and told me that there was too

much blood in my eyes and that I should travel to Arlesheim for treatment. If this was not possible he would send me medication.... After we had said good-bye, I still remembered his final words:

You will undoubtedly become well, you will quite undoubtedly return to health...

Eliška travelled to Arlesheim, where she met Dr. Knauer, Ita Wegman and M. Kirchner-Bockholt, with whom she had eurythmy therapy for her eyes. Then she trained as a eurythmist and eurythmy therapist in Dornach. While there she met Isabel de Jaager, E. Baumann, Nora von Baditz and other eurythmists.

After her training she devoted herself completely to developing eurythmy in Czechoslovakia. She taught children and adults with her whole heart and worked as a eurythmy therapist in healing ways, both during the second world war and under the dictatorship.

She died in Prague on May 12, 1974.



Eliška Strnadová-Waulinová

Dorothea Mier

During the dictatorship, Dorothea Mier singlemindedly supported the eurythmy work in Bohemia, coming to Prague on a regular basis from 1972 onwards. Her students were Jana Mildová, Miluna Brožová and Michaela Dostalová. All three were teachers, but Jana and Miluna later fell ill and could not continue with the training. Michaela's children were cared for by their grandmother, Marie Brodillová, who was a great supporter of eurythmy. She was Eliška Waulinová's sister and prepared many a vegetable soup for Dorothea, which she really enjoyed. Dorothea also came to Prague with both Gisela Hellmers, a wonderful speech artist from Stuttgart, and the renowned Ilona Schubert. Dorothea left Prague seven years later to start work in the USA, and sent Regine Meinke to us, who was then able to work with us regularly for two years.



Dorothea Mier

Michaela Dostalová

I myself was able to accompany the whole development of eurythmy in Bohemia because the first three Czech eurythmists mentioned above had introduced me to it; and it was primarily my aunt, Eliška Waulinová, with whom I had spent a lot of time in my childhood and adolescence, who taught me.

Finally, I wish to pass on an alternative verse in Czech for the exercise *I Think Speech*: I worked on this exercise with a twelve-year old child who was psychologically *fragile*, using the words below for the positions:

an English version:

<i>Moře je široké</i>	<i>The sea is broad and wide,</i>
<i>tvoří se na vlnách,</i>	<i>It is created in the waves,</i>
<i>spočívá v hlubinách.</i>	<i>It rests in the depths.</i>
<i>Z dálav se rozzáří,</i>	<i>It lights up from afar,</i>
<i>v červánkách zahoří,</i>	<i>It flares up in the sunrise,</i>
<i>hlubiny, výšiny rozzvučí.</i>	<i>The depths and the heights resound.</i>

The child practised the exercise quite naturally and thus experienced its benefits. I remember well and am grateful to the many dear and brave friends who came to visit us when the country was ruled by a dictatorship.

Warm greetings to all – in gratitude and spirit of community

The Hindi Language

Aban Bana



Waldorf teacher training at the Goetheanum, Eurythmy training with Lea van der Pals. Speaks English, with Gujarati as mother-tongue; also Sanskrit, Hindi and Marathi. Studied many other languages.

1982 returned to India. Then to London, founded the North London Rudolf Steiner School; was class teacher and eurythmist. 1992 returned to India. Course leader, to make it possible to found Steiner Schools. First Waldorf School, Sloka, in 1997 in Hyderabad, Tridia in Mumbai etc. Today there are 20 Waldorf Schools in India. Courses, conferences in Eurythmy, Waldorf education and Anthroposophy, in teacher training, IPMT, agricultural trainings and curative education seminars.

President and Country Representative of the Anthroposophical Society in India.

There are a total of 22 languages on the continent of India, written in 14 different scripts, and hundreds of dialects in addition. The Indian languages belong to three language families: Indo-Aryan in central and northern India, Dravidian in southern India and Austroasiatic (Mon-Khmer) in eastern India. The Sanskrit language is the mother of every single Indo-Aryan language in the world.

Hindi is an Indo-Aryan language and is written in the Devanagiri script, as is Sanskrit. It is the official national language of India. The majority of India's literature has been written in Hindi, including copious examples of poetry, prayers, myths, legends and folk tales.

During the recent speech/eurythmy conference in April 2018 at the Goetheanum I had the opportunity to speak a poem in Hindi in the Great Hall. The poem is called *Jugnu aur Balak (The Child and the Firefly)*. It tells the story of a child who sees many fireflies in a garden one evening: they light up like little flames only to then vanish. The boy catches one of them in his cap.

The firefly is worried and asks the boy to release him again. But the boy tells him that he is keen to discover the secret of the firefly's light. The firefly replies that this rude behaviour is no way to discover the secret: he will only understand the mysteries of God's nature if he observes and absorbs what he has seen. The child understands the firefly's words and releases him forthwith.

Three Pioneers in Early Modernist Dance and Movement

In March 2018, I was asked by Stefan Hasler to write an article for the Newsletter about what I had learned through my PhD studies^[1] and the book *Movement and Expression in Early Modern Dance*, published in the Autumn of 2017.^[2] This showed me how eurythmy is a part of a larger historical context, and some of this I will convey here.

I graduated from the Rudolf Steiner Seminar in Järna, Sweden, in the 70's, and later studied for one year at the Academie voor Eurythmie in The Hague. I have an academi--c education as well. Through teaching eurythmy for many years, I always experienced that the eurythmy world must be able to communicate more with other forms of art and dance. When I proposed a dissertation in dance studies in 2012 at NTNU (University of Trondheim), the intention was to mention stage eurythmy as part of dance history. The work on my dissertation started by showing my tutor some video recordings of eurythmy. I was very surprised that he, as a well-known professor and dance researcher, had no knowledge about eurythmy. However, it was very interesting to learn that he was able to observe and describe qualities in the eurythmic expression that gave me new approaches. I wanted to write a thesis on eurythmy from a historical perspective, and I chose therefore to write about two other simultaneous dance directions in addition to eurythmy in order to compare them. I particularly wanted to use methods from modern dance and movement research.

My interest in writing the book *Movement and expression in early modernistic dance* is thus based on a need to capture the promises of expression in the movement repertoire used in new forms of movement art and dance, created at the beginning of the 20th century in Western culture – about 100 years ago. I have chosen to use the term „early modernistic dance“, and concentrate on three different artists, all of whom have had great impact on modern performing arts: Isadora Duncan, Ruth St. Denis and Rudolf Steiner. They never collaborated, but all three relate to different trends in contemporary culture. Common to them all, is that they helped to give the body's expression a renewed interest by pointing out the spiritual dimension of dance, and that they developed dance that puts the soul's movement in the centre.

Gestures

When I started working on this material, I found it important that each of the selected dance creators were related to music, language and narrative elements. Thus, I wanted to find a research method that captured the interaction between the arts. After many studies of theory and concepts, I found that gestures could be used as a common approach. When we speak about dance, we often focus on steps and the movements of feet. But throughout the gesture, the whole human being is engaged, both in terms of performing and when watching a dance performance. The gestural communication is diverse and rich. Gestures can be expressed through speech, music and bodily movement. Gestures are strongly present in our reality but are as yet seldom the subject of discussion.^[3] This is a part of dance's secret nature, which allows dance to go straight into the organism of the those who observe it and is immediately perceived ... both the eyesight and the hearing are activated - and you experience it in the limbs and torso.

In order to write a dissertation, I needed a research question, a method of understanding and a research method. The philosopher Maurice Merleau-Ponty

Turid Nøkleberg Schjønsby



is born and raised in Norway. She holds eurythmy education from Rudloff Steiner-seminariet in Sweden and Academie voor Eurythmie in Netherland. Further she has university studies in music, literature and theater from The University of Oslo (UIO) and dance studies from The University of Trondheim (NTNU). She has previously published the book *Kropp. Språk. Bevegelse: Eurytmi som scenekunst (Body. Speech. Movement: Eurytmi as performing art)*. For several years, she has taught in eurythmy, drama and theater and is employed at Gjøvik High School (program music, dance, drama). The basis of this book, *Bevegelse og uttrykk I tidligmodernistisk dans (Movement and expression in early modern dance)*, is her Ph. D dissertation in dance from NTNU Trondheim in 2012.

Notes:

[1] Turid Nøkleberg Schjønsby (2012). *Bevegelse og uttrykk: gestiske strukturer I tidligmodernistisk dans (Movement and expression: Gestural structures in early modern dance)*, Norwegian University of Science and Technology, Trondheim. Thesis.

[2] (2017). *Bevegelse og uttrykk I tidligmodernistisk dans (Movement and Expression in Early Modern Dance)*, Antropos, Oslo



Isadora Duncan



Ruth St. Denis

has through his works given me the opportunity to understand gestures in new ways.^[4] It is exciting how Merleau-Ponty tries to penetrate the response we get while moving. He does not specialize in dancing, but in his books, he deepens the response we get in bodily communication. As I began studying the use of gestures, it became evident that gesture has been a key concept in cultural history. Western European performing arts have been anchored in the rhetoric's actio, which deals with how to convey a message. Gestures had been important in communication in dance, theatre and opera. Gestures with a defined meaning were part of the performing arts until the late 1800s, and with the movements, positions and hand signs they were meaningful to the public. In the transition from the 19th to the 20th century a radical change in stage art had begun. The principle of using the coded and traditional gestures was replaced by newer ideals such as more natural movements, spontaneity and psychological realism. This is clearly expressed in the art of acting, for example through Stanislavsky's methods that would develop a more natural performing style. It was during this refraction period that Duncan, St. Denis and Steiner explored motions that they defined as the movement of the soul. They relate to some of the older traditions, and at the same time they are radically innovative. Therefore, the question I chose to use as a tool was: „How is gesture used in early modern dance?“

Challenges

The book has two parts. The first part deals with the work of the dancers in the early 1900s. Examining and comparing their work on an equal footing in relation to ideas and practice, was a major challenge. Their own explanations and understanding of concepts, as they appear in posthumous writings and the continuation of their dance, are two different things. Their concepts of soul and spirit are also different. Nevertheless, I realized that the comparison of their work could bring forth core elements in the comprehension of early modern art. The second part of the book is about how their movement arts are continued. To study the different dance traditions, I interweaved dancers and dance teachers,^[5] studied archive material, attended dance classes and analysed video recordings of dance. The fieldwork led me to 7 different week-courses with Duncan Dance (Certification Program 1) in New York. Each of these courses was organised as intense work on Duncan's techniques and choreographies, and each course ended with a performance where the participants danced. I experienced this as educational and interesting because I had to orient myself in a whole new way in relation to movement. In order to get even closer to the modes of movement and techniques, I chose to analyse some selected solos from each of the three traditions, which I received through courses in Duncan Dance, in music visualization and eurhythmics. The analyses are based on 7 different video footages. In the study of the legacy of St. Denis, I mostly used archive material from NYPL (New York Public Library).^[6] To study these old notes from exercises in Denishawn Dance Company was incredibly exciting. I almost felt I was a participant in the process of finding expressions. During the dissertation, I also participated in several international dance conferences where I spoke about eurhythmics and compared it with other dance expressions. To meet dance researchers who asked questions and responded was very useful. In my disser-

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Meg Broker and Jennifer Spowl,
Nocturne with choreography by
I. Duncan.

Photo: Amitava Sakar

ertation, I also participated in several international dance conferences where I spoke about eurhythmics and compared it with other dance expressions. To meet dance researchers who asked questions and responded was very useful. In my disser-

tation I spent a lot of energy presenting these dance modes considering the theoretical approaches used in dance research today. In the book I have toned down the theoretical discussions to make the content more accessible.

Symbolism

Throughout the studies, I found that all three artists have roots in cultural currents that can be associated with early modernism, more specifically symbolism. In theatre, symbolism came as a reaction to realism and its strong involvement in community issues which they thought missed some of the specifically human qualities. Art Nouveau, which was part of symbolism, cultivated movement and colour. In poetry, symbolism renewed the established form principles, where rhymes and rhythms were abandoned for free verses, and where the poetic pictures became important. Moods, feelings and levels of meaning became central. Duncan, St. Denis and Steiner also guarded the cultivation of small forms in their performing arts. Their performances were not built around an action, although the individual dances used action elements. One of the goals for stage performers was to create magical moments, moments where to experience something special, where communication with the audience is immediate. The paths to the magic moment are legion. All three dance traditions use a certain form of naturalism. Of course, they are neither related to the social naturalism we know from theatre and literature, nor to naturalism that requires the realistic reproduction of reality.^[7] Nature in these movement arts is used as a positive model.

The dance choreographers wanted the dance to be expressive. The dances are not coded to convey special meanings, rather the point is to cultivate ambiguity, implying relationships, waking images that the audience recognizes, and which speak to their feelings. The ambiguity might happen because the dancer must relate to narrative elements and musical motives at the same time, or that the motives, which the audience perceives, have different layers of meaning. Symbolism's artists were also concerned with the musicalization of art expressions. I perceive expressions from different art forms as being transformed into motion as a core of dance's early modernism.

Duncan, St. Denis, and Steiner wanted to liberate themselves from established forms and conventions, but they provided for modes of movement that were anchored in Western culture. Although St. Denis uses gestures of ethnic Asian affiliation, her primary education is Dalcrose technique and ballet - which forms the basis of the motive of expression. Both Duncan and Steiner emphasize their anchoring in Western culture by referring to Greek antiquity as a starting point for their dance technique and understanding. At this time an African-American dance culture begins to grow, too, but this is not represented in their repertoire.^[8]

Some experience from the work

Throughout my work, I learned a lot about how to use language in a manner accepted within academic circles. I had to hold back some of my prejudices and opinions. Statements or truths I initially related to, had to be reassessed or justified much more clearly - and not act as a matter of course. When my supervisors disagreed or provoked, I found new and more reflected phrases.



„Abel, stå opp!“
Photo: Kristin Aafløy Opdan

Notes:

[3] In everyday life we also find gestures with an assigned meaning, for example, that green traffic lights symbolize walking or driving (clearly). These gestures are sign-sor codes.

[4] Maurice Merleau-Ponty: *Phenomenology of Perception* (1945)

[5] My informants were Jeanne Bresciani, Cathleen Quinlan (Duncadans), Livia Vanaver, Jane Sherman, Cynthia Word, Margrethe Solstad, Göran Kranz, Ragnhild Fretheim (eurythmy) and Anne Weidner (eurythmy). I also included some younger dancers in their respective traditions to get a picture of today's situation.

[6] Dance library at Lincoln Centre, New York.

[7] In the naturalism that existed in the late 1800s, the art would explore how man is governed by legacy and environment and how individuals do not have decisive influence. This kind of naturalism is based on a completely different attitude than the cultures of the natural ones.



Cynthia Ward, „On the way to Russia“

Photo: Theo Kossenäs

Some of the conclusions I found about eurythmy are not necessarily new within the eurythmy world. The new is the manner it is expressed, and that it happens within academia. I quote from the introduction: „This book opens up to something in early modernism that is not emphasized in dance research. Firstly, it is original that one finds dance related to language. And this happens particularly within eurythmy. There is a long tradition in our Western culture to make stage art based on libretto and script and to build a dance performance around an action. Here, in early modernism, through eurythmy, it is opened to elevate the energy of the language, to the diverse expression of the sounds and their ability to provide the basis for movement. The fact that there is something in the language itself which can be expressed in dance, was something completely new. Artists of modernism in the early 20th century go deeper into the materiality of art, in music as well as in visual arts. To turn to the material and look at it in a new context like in music when composers begin to work with the 12-tone system, they return to look at all fundamental components on a scale. In early modernism, the spoken language is also processed with this attitude. Within the Bauhaus movement, the consciousness within the material is emphasized, and the artists want to let the material speak through its form. We can understand the poetry of Dadaism and Steiner’s work on speech eurythmy as an early modernist study of a materiality in the language. And in Steiner’s work on speech eurythmy, the sounds in the language are not arbitrary symbols. His concept is that every sound is a kind of natural power. In eurythmy each sound has a basic shape and it resembles the movements that occur around the larynx when we speak. These

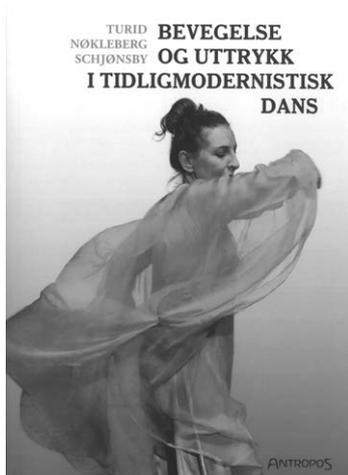
are the basic movements of speech eurythmy. Duncan and St. Denis give more attention to the emotional movements. They relate to myths and pictures; the sounds and speech are not important to them. St. Denis embraces her dance expressions with ethnic gestures derived from different Asian cultures. They also think that the movement of the dance can be understood as natural power. The point is that symbolism is important to them, that the movements of the dance are understood as natural - and that the dancer works in covenant with nature. Therefore, observance of nature and nature’s legitimacy also provide an important place in the acquisition of the movements.“ (Schjønsby, 2017).

In my studies it became obvious that all three dance developers engage in the spiritual. It is interesting that early modernism, as many have perceived as turning away from the religious, has different attitudes. They see dance as something spiritual, but do not relate to spiritual categories found in traditional religion. They have three different understandings of what the spiritual is. All three are concerned with questions of existence, which still exist.

From early modernism to postmodernism.

Often recurring questions deal with how the unique nature of the dance and movement expressions should be preserved and further developed. Each genera-

tion removes itself somewhat from the original sources and gets a freer relationship with the character of the dance forms. St. Denis influenced dancers to create new forms of dance genres,^[9] while the choreographies after her have been reconstructed and taken care of so that they can be danced in the same way as St. Denis did. The Duncan dancers and the eurythmists are more open to develop new forms based on their premises. However, it appears that younger dance artists are more in need of feeling free and innovative. They are not always so concerned with how the tradition has been and must be preserved as the former generations. Through this work, I have become convinced of the importance that the core and the uniqueness of the traditions are pre-served and cultivated in order to not disappear. It is important to document the performances and the way of working with movement through notation, writing and video recording. Within the dance ensembles, educated dancers and eurythmy artists with creativity and ability to innovate, who also know how to appreciate the uniqueness of each of the dance traditions, are required.



Turid Nøkleberg Schjønby

Bevegelse og uttrykk i tidligmodernistisk dans

Antropos Forlag, Oslo 2017

ISBN: 978-82-7940-140-7



Tone-Eurythmy from Birgitte Mathiesen, Photo: Marion Boriss

Notes:

[8] My studies show, for example, how ambiguity is grown by all three. Duncan bounces fragments of stories and pictures into musical gestures, so the movements respond to both music and language. St. Denis allows oriental-inspired solos to be structured after music, while her music visualizations can coincide with narrative elements. Both Steiner, Duncan and St. Denis appeal to bodily communication in the dance methods they develop, and none of them will fix the expression in a particular sense.

[9] Her students created new schools and dance techniques, for example Martha Graham and Doris Humphrey

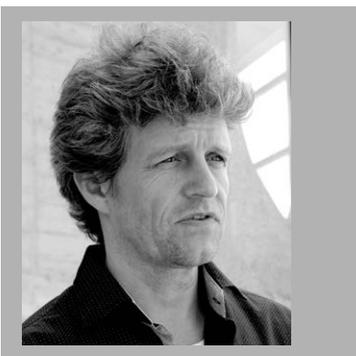
Original Eurythmy Figures by Edith Maryon and Rudolf Steiner – rediscovered

Martina Maria Sam



Studied eurythmy, Waldorf teacher training, German studies and Art History. Goetheanum Ensemble and editor in context of Rudolf Steiner's Complete Works. Leader of Humanities and Fine Arts Section for 12 years. Freelance lecturing, editing and publishing on eurythmy, path of schooling and Rudolf Steiner's biography. Latest publication: *Rudolf Steiner. Kindheit und Jugend 1861–1884*, (Rudolf Steiner: Childhood and Younger Years 1861–1884) Dornach 2018

Stefan Hasler



Grew up on Lake Constance; trained as a pianist, conductor and eurythmist. Worked at the Hamburg-Wandsbek Waldorf School; Eurythmy School and Hamburg Ensemble; professor at Alanus University; Section leader since 2015; research in tone eurythmy, speech eurythmy, Raphael and eurythmy education.

Eurythmy Figures of Eurythmy as Visible Speech

In 2016 we, at the Eurythmy Research Centre, looked at the fifteen lectures in Eurythmy as Visible Speech, that Rudolf Steiner held in the Summer of 1924. We intended to relook at the foundations of eurythmy and at the same time to extend and compare with the new version gleaned from the shorthand text. We did not know how many surprises awaited us. Some of these surprises and their consequences will be presented here.

In the new version of Eurythmy as Visible Speech, created by combing through the stenographer's shorthand text, it became apparent that in some lectures, Rudolf Steiner depicted the essential elements on the figures. Very often he asked just the eurythmists to repeatedly demonstrate the soul gestures and sounds. The figures stood in a row next to the blackboard, and were passed to him one by one, by Käthe Mitscher, stage manager of the Goetheanum Eurythmy Ensemble. Rudolf Steiner incorporated the figures in this way into his teaching. This underlines the major importance that he apportioned them. This is also expressed in his manifold remarks on the figures.

We pondered the question: just what did the displayed eurythmy figures look like then. We combed through the Rudolf Steiner archive as well as the Goetheanum art collection, looking for original figures of that early time. We discovered that Dino Wendtland, the curator of the Goetheanum art collection had worked with the eurythmy figures over many years. We invited him to work together on this gradually emerging project.

Because the expressiveness and individual formation of the early figures thrilled us so much, we decided along with the Rudolf Steiner archive and publishing house, to dedicate an individual edition within the complete works (bibliography number K26b) to it. These eurythmy figures belong to the artistic works of Rudolf Steiner. They were developed in a continual process of collaboration between Rudolf Steiner and Edith Maryon. Most of the figures were painted by Edith Maryon, yet certain were coloured by Rudolf Steiner himself (see image 1). There are even figures done by Edith Maryon, that were painted over by Steiner.

Soon we found a characteristic through our thorough sifting, that helped to differentiate the early figures - created 1922 up to 1926 - from the later ones. All figures created from Summer 1922 as a production series, had a protective copyright notation in German: Copyright design, do not copy, Goetheanum studio, Dornach near Basel, Switzerland (Copyright Design. Nachahmung verboten. Goetheanum Studio. Dornach bei Basel, Suisse.) Only the very first attempts and prototypes did not carry this annotation. From 1926 onwards, the last word: Switzerland was now written in the German version: Schweiz, where it was previously written in French; Suisse.

Many figures or photographs of figures have appeared in response to our various written and oral appeals, telling us at the eurythmy research centre of early figures in private or institutional possession. In Summer 2017 we had over 100 originals in the Archive gathered together. We spent three days taking our time, poring over them, arranging the figures in groups belonging to each other and comparing them. We could pick out certain developmental threads and principles, through witnessing the originals in their full richness. These were then confirmed or metamorphosed later through other finds. In the following

I will share some of these characteristics after I look at the general history of development of the figures.

The Creation of the Figures

Originally the inspiration goes back to a comment by Rudolf Steiner on a sculptural form of eurythmical movement, that he made to the Waldorf teachers on 29.8.1919 (CW 294 in German). Various artists – Miete Waller, Sofie Baur, Mania Kacer – tried out various drawn and sculpted representations. But only Edith Maryon ventured new attempts over the years, of the sculptural implementation of the eurythmy gestures. Rudolf Steiner paid his respects to her efforts in his words at her funeral, at her early death: *This is how for example the thoughts on the eurythmy figures came into being. These were the first attempts to create such eurythmy figures. The thought was extraordinarily fruitful.* (3.5.1924, CW 261)

At first Edith Maryon created the vowels, as sculptural three-dimensional figurines. In a second phase, she sculpted reliefs of the vowel gestures. She also sculpted impressions of a performance that was performed in Summer 1920 (for instance Ilona Bögel in Goethe's poem *One Spring Morning / The Coy Shepherdess*). The veil became visible in its full encompass around the figure, as opposed to the sculptured attempts. She then more decisively took the step and possibly at Rudolf Steiner's suggestion, to work fully in two dimensions. Many drawings and the first plywood figures were created.

In the Summer of 1922 when Rudolf Steiner was present in Dornach over a longer period and was working continuously with Edith Maryon on the sculpture of the Representation of Man, he initiated a radical transformation and more stylised way of creating the figures. They should not be similar to the human form depicting the sound or the soul mood, rather the being of the sound, the soul mood itself should be expressed through the figures. Anything remotely connected with naturalism should be dropped. In the figures, *only as much as the human being can bring to expression through the eurythmical movement, should be retained.* (26.8.1923, CW 279 in German). In this sense Rudolf Steiner produced a pencil sketch for each figure – in detail, probably partly in collaboration with Edith Maryon.

Thus, the first series of 17 figures arose (the vowels A, E, I, O, U as well as the consonants D, B, F, G, H, T, S, R, P, N, M, L) that Rudolf Steiner presented to interested members in a talk, for the first time on 4th August 1922 (CW 279). He explained *more clearly what the being of eurythmy is*. He pointed out the means of artistic expression: *movement as the basis, feeling that can be poured into the form of the veil, and the will element of character*. These artistic means or principles, he explained, would be applied to each single sound and represented as a figure. The three principles build three layers of the figure – creating completely different qualities of movement and individually composed for each figure. The specific gesture would be comprised of a three-fold resonant process, like a chord, in the language of colour and form.

Rudolf Steiner nurtured the hope that therefore one would, *on the one hand through understanding, be ushered more deeply into eurythmy; on the other hand, the eurythmist would learn a lot through this way of representing the sounds in figures, as he gave the essential aspect of each eurythmy element.*

A week after the presentation in Dornach, he took some of these initial series of figures with him on his travels to England, to promote the understanding of eurythmy. This would be the first time that eurythmy was publicly introduced with talks and performances in England.

Over the next months new figures were developed: the remaining sounds and the soul gestures. In Autumn 1923, Rudolf Steiner spoke of twenty-two to



Dear Reader, if you have any old eurythmy figures at home, or when visiting someone, you might see old figures, please check them. If they have the inscription in this picture, with Suisse or Switzerland written on it, we kindly ask you to photograph the figures and send us the photos or contact us by telephone. We are striving to put together as complete as possible an overview of how many figures are still preserved from the early times. Section for Music and the Performing Arts, tel +41 61 706 4359; Stefan Hasler (stefan.hasler@goetheanum.ch); Martina Maria Sam (mmsam@intergga.ch)

Rudolf Steiner/Edith Maryon:
Eurythmiefiguren aus der Entstehungszeit (Eurythmy Figures from the early years). Bound file of 64 plates and a 72-page booklet and catalogue. Basel 2018. €79/CHF 98

Exhibition:

From March to August 2018, the original eurythmy figures of Edith Maryon and Rudolf Steiner were exhibited in the Goetheanum and in the Rudolf Steiner Archive.

On the pictures:

Image 1 and 2b Goetheanum art collection; image 2a Rudolf Steiner Archive; image 2c and 4 Elisabeth Knottenbelt estate, Goetheanum art collection; image 2d gift Aurora Granstedt-Klingborg, Rudolf Steiner Archive; image 3 Nelly Grossheintz-Laval estate, Rudolf Steiner Archive. All images: © GA K 26b, Rudolf Steiner Verlag, Basel 2018.

twenty-three figures, at a presentation to the Waldorf teachers. *I have arranged them with the vowels grouped together, the consonants grouped together and then a few more.* (18.9.1923, CW 300c in German). Half a year before that he recommended the teachers to get to know the figures for their educational work and take them into their hearts. His remarks elucidate how essential he saw these as a teaching aid for understanding the study of the human being: *Because it is also important for a more psychological physiology, the teachers must get to grips with these figures (...) One can learn a basis for general artistic sensibility from these figures and at the same time knowledge and understanding of the inner human organism.* (Faculty Meetings for Teachers 1.3.1923, CW 300b).

35 figures were created up till the time of Edith Maryon's death on 2nd May 1924: five vowels, fifteen consonants and fifteen soul gestures.

Three Groups of Figures

In the Summer of 2017, when we had a perspective of the over one hundred figures gathered together for the first time, we were surprised how different the original figures were in comparison, to what the later figures looked like. We especially noticed their strong statement of expression as well as the variety in the way the colours were applied to each individual sound.

All figures from the early times up till 1924, all completed by Edith Maryon and partly revised or finished by Rudolf Steiner, were done in opaque pigments: gouache or tempura paints. This allowed the colour to be applied as a transparent lazure right through to an opaque top-coat. This changed later when other workers and no longer Edith Maryon was doing the figures. I will go into this below.

Slowly but surely, we noticed that three groups of vowels, consonants and soul gestures in relation to certain stylistic characteristics were clearly differentiated. This provided a basis on which to understand the process of the figures in the early years. The soul gestures arose somewhat later, yet certain consonants had similar characteristics to the soul gestures. We noticed clues and indications in relation to the developmental steps in the figures from 1922 to 1924, supplemented by further characteristics and documents.

We noticed, the colour indications for movement – feeling – character, were written on the front of the figures for the production series, in the early times (1922 – beginning 1923). At the latest from Summer 1923, the colours and their meaning was written on the back of the stand, as Rudolf Steiner often highlighted in various lectures in England.

Image 1 shows us, as an example for the group of vowels (probably arose very early, in 1922), the vowel 'I', done by Steiner's hand. It shows clearly the transparent layered application of colour. On top of the yellow orange dress (movement) the red veil (feeling) is painted on it, and finally the blue character. The colours do not hide one another, rather allow a certain presence amongst one another to prevail, with gentle nuances through the layering.

Rudolf Steiner developed a technique for the black and white sketches (detail in image 2), of representing the colours by hatching in different directions, making them visible; here in the 'I' vertical for movement (yellow-orange), diagonal for feeling (red), horizontal for character (soft blue tinge). The figures done by Rudolf Steiner are slightly different from the sketches, one sees the searching quality and developmental process present. The form of the head is clearly different to that on the sketch (images 2a & 2b). The foot position is also completely different to that of the sketch (here not visible).

Edith Maryon researched the colour combinations continuously, as the figures in images 2c & 2d show us. Especially the way the left arm is painted, and the



image 1

application of the blue character is different on both figures. The blue of the character is applied to the whole arm in one of them (picture 2c), and then only in the back area on the other. Image 2c shows hatching in the transparent blue character coat application, that integrates the movement gestures of the figure in a living artistic way. In the figure in image 2d the relatively thickly covered character in the chest area creates a stark border line separated from the surroundings.

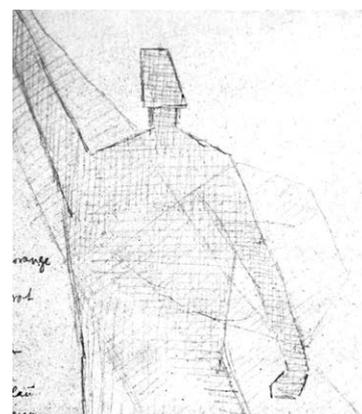


image 2a

Through this manner of working transparently with the layers of colour, the quality of the vowels become visible as truly resonant images, bearing a soul mood in the language of the figures. This challenges the eurythmist also to become more transparent and multi-layered in her inner artistic forming of the movement quality.

One can see the three figures as differentiated expressions of the being of the sound 'l'. And yet each figure is also an individual work of art and not a reproduction of some kind of schematic prototype.

As one can see in the example L, the *consonants* describe a fundamentally different manner in artistic presentation (image 3; the lighter area in the veil is not intended, but was caused by a waterdrop). The other manner of applying the colour is clear, even if it stays so superficial and calm like the vowels. One can especially see how the orange character is applied thickly covering and is clearly separate from the surrounding. It is as though it lies on top of the silver-grey dress that shows the type of movement. The surfaces show up their own formative quality more in this way. Thus, more separation, more tension arises between the colours. The effect is somewhat *louder* and occupies more space. Through this colour constellation the consonantal figures challenge the eurythmist, to move more strongly in opposition, to stand firmly in the spatially plastic form, as one sees here in the example of L.

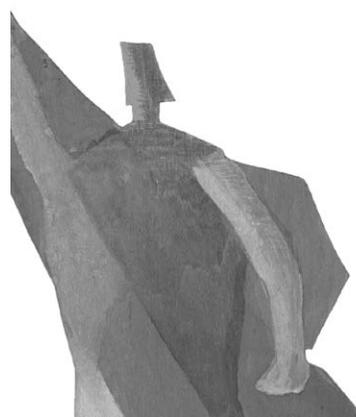


image 2b

A third group forming the eurythmy figures are the soul gestures or soul moods. The first examples of this group – soul gestures of hilarity, sadness, frightfully clever, knowledge, question/exclamation – have the same names for the artistic means as the sounds: movement – feeling – character. Later these names were individualised for each soul gesture. In the mood of ceremony (image 4), the principle of *movement* becomes *attitude*, *feeling* becomes *temperament* and *character* becomes *sentient impulse*.



image 2c

What corresponds to the sounds as *character*, is artistically formed rather differently, namely broad-surface hatching (only in very few soul gestures does one find it as a colour plane). The hatching is not a scheme, rather it has a living and dynamic quality. One can see that each stripe has in a certain way been put there individually and consciously. The character gains a powerful effect giving a firm hold to the gesture.

The veil is subtly differentiated in the soul mood through colour and dynamic, so that one can see a movement of the veil, respectively a type of folding in the veil. Sometimes white raised areas are used, where the figure in image 4 has its face, it appears as part of the movement colour, without entering a naturalistic style. Through this strong differentiation and living quality of applied colour, the eurythmist is asked to differentiate just as much in her experience of the movement quality; to develop just as much subtlety in the mood, so as her eurythmical gesture becomes a true soul expression.

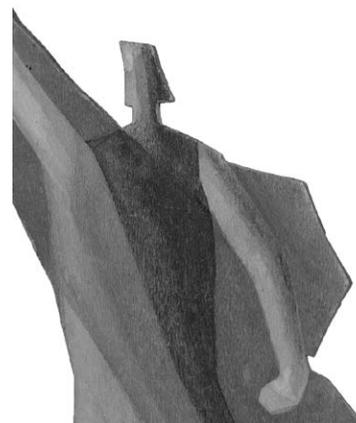


image 2d

The very different forms of the vowel, consonant and soul gesture figures must lead to implementation of completely different movement qualities.

Between the three groups with their briefly described characteristics, there are also mixed forms, as already mentioned: consonantal figures with differentiation

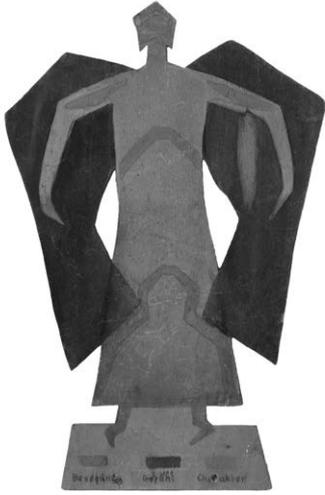


image 3



image 4

between veil folds and striped character. The other was around also: soul gestures with clear planes of colour, as is usually found with the consonants. All these figures display a love of experimenting by the explorers and discoverers Edith Maryon and Rudolf Steiner.

At the latest in Spring of 1924, when Edith Maryon could not paint the figures any longer, others took over the task. At first Ivana Kocurová, partly also Assia Turgenyev. At this time the style changed dramatically. The inner aspect of the figure, was no longer drawn only with pencil, rather it was scratched into the wood. Especially noticeable was the character: applied in regular hatching (stripes). The colour coat application also changed. It was of a different quality: lazure-like and like water paints. It was applied regularly and unstructured, smoothly. This fourth style has been maintained since then. So that all the figures one meets are mostly figures in this style now.

It is amazing and wonderful that even nowadays new treasures from the early developmental times of eurythmy and Anthroposophy come to light. They carry an air of originality and timelessness, and have a certain fresh appeal, as though they had just been created. It is easy to experience this with the early figures. They genuinely touch the modern person and can inspire us so directly. The being of the sound shines through, it appears as a total individual, artistically taken hold of and formed out of the moment: a wonderful challenge for each eurythmist.

To make this available to as many people as possible, a representative selection has been published this Spring (64 single images, a booklet with introductory texts, and a catalogue of the early figures discovered up until November 2017)

There was also an exhibition of the original figures in the Goetheanum from the time of the annual general meeting of the Anthroposophical Society at the end of March 2018, throughout the World Eurythmy Conference and the Summer, right up until August. All interested visitors had the chance to meet the original figures. The Exhibition in the Rudolf Steiner Archive is still to be seen.

What is formative speech?

In this essay, I would like to consider and amend the long apparent question on the existence of the Anthroposophic impulse of formative speech, as it was inaugurated by Rudolf Steiner and Marie Steiner.

How do we recognize formative speech? For example, through answering two questions:

Can the eurythmist, that means the whole human being, move with and on the speaker's speech, and artistically form the sound sequences?

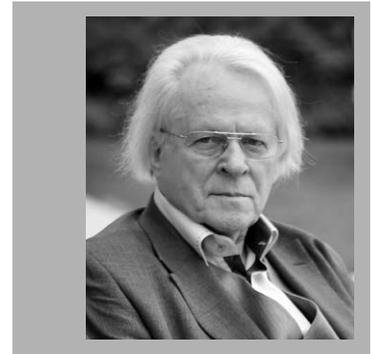
And: Are the ideas, concepts and emotions merely built up as usual in the listener, as they are delivered in every day life; or does something else arise, something the person experiencing it might call musically poetic; at any rate something different from the everyday?

How did formative speech start? From roughly 1903 Rudolf Steiner and Marie von Sivers worked on the idea, the sound attributes to thinking: that the sound order once again like in the original elementary expression of the object, of thinking, becomes sentient perception. This reached its peak in 1910 in the verses in the 7th scene of *The Portal of Initiation* and its spoken artistic forming. Formative speech was born. From 1913/14 to 1926 Marie Steiner honed and polished her formative speech extensively through reciting for eurythmy. The great eurythmist Else Klink tells us of this: *I did not have to search for the sounds. Marie Steiner gave them to me syllable for syllable!* From 1926 to 1948 Marie Steiner instructed the speech choir, who provoked such amazement and enthusiasm throughout Europe. She rehearsed the dramas by Rudolf Steiner, Goethe and Schiller, peaking in 1938 with the *Faust I & II* premiere. The speech choirs discovered and accomplished a first and only progressive enhancement of speech and language imagination into something musically inspirational. Everything emerged through speaking and copying the speech in a dedicated and fully committed manner: a unique karma. In this way my generation of the Marie Steiner pupils were still trained. And then it all came to an end.

The question arises: Which of those abandoned paths can discover formative speech and lead to skill and competence? To bring thinking back to the sound is the aim of all formative speech, even as it was inaugurated out of Anthroposophy at the beginning of the Michael Age. How can we accomplish-and manage the creative artistic forming of the experience of the content of thinking to become an experiencing and forming of the sounds, syllables, words and sentences? Edwin Fröböse, the longest standing member of the Section for Performing Arts at the Goetheanum, asked this question. Marie Steiner answered: *It is simple. I have the gesture!* The path of formative speech, according to Rudolf Steiner in the 1924 *Speech and Drama Course* starts from thought content experience in the will sphere of the gesture, that experientially and feelingly unlocks the sounding artistic formation. Practicing this three-step path, – according to Rudolf Steiner - means to walk the path of the spirit of speech, the genius loci. This means to take charge of one's own distinctive, individual work that always anew wants to develop continuously and differently as something cosmic and impartial.

I have tried to describe this path of practice in full detail in my book: *Die Grundelemente der Sprachgestaltung und Schauspielkunst nach Rudolf Steiner*

Wilfried Hammacher



Born on April 14 1928 in Bonn. Waldorf pupil both before and after schools closed down in Germany. Studied eurythmy with Else Klink and Otto Wiemer at the Eurythmy Conservatory in Koenigen am Neckar, Germany. Trained in Speech Formation at the Goetheanum with Kurt Hendewerk, Dora Gutbrod and Gertrud Redlich. Goetheanum Ensemble from 1959 to 1971.

Founded and ran the Novalis School for Speech Formation and Drama and the Novalis Stage in Stuttgart from 1970 to 1995 with his wife, Silvia Hammacher-Voith. Directed *Faust I & II* at the Goetheanum 2002–2004. Prose, poetry and other writings arising out of and about Anthroposophy.

in ihrem methodischen Aufbau (The Basic Elements of Formative Speech and the Art of Drama, by Rudolf Steiner - a structured method), (in German) Verlag am Goetheanum, 2005. This book is for the time (that has long since occurred) in which imitating does not produce anything worthwhile anymore. Individual practice is the challenge, following the cosmic principle of the reigning spirit of in whatever folk soul it presides and is formatively active. As it is in all fields of anthroposophy insight is first necessary. If this transcends to enthusiasm, the work can start, which will never end and accompanies one for the rest of one's life.

I would like to add a message on the speech exercises: Together with Dora Gutbrod and Kurt Hendewerk, my teacher Gertrud Redlich took responsibility for directing all the dramas that Marie Steiner had directed before she died. In 1928 Dora Gutbrod took part in a seminar in which Marie Steiner presented the aims and results of all the speech exercises by Rudolf Steiner. Gertrud Redlich's notes and records are generally known to be the most reliable. They are the same as those in the compilation in *Methodik und Wesen der Sprachgestaltung (Anthroposophic Therapeutic Speech, CW 280)*, published by Edwin Fröbose (in German). In February 1984, when Gertrud Redlich was in her nineties, I asked her whether she could give an exact order and commentary on the speech exercises. Amongst other things, she wrote in answer:

Incidentally there is a misunderstanding lodged: what you want from Marie Steiner was actually intended, yet manifested only very fragmentarily; namely the array of all speech exercises in relation to their succession and their assigned purpose or specific function. What I gathered together of the indications and references by Marie Steiner, was just for my own teaching and for my students. As far as I am concerned it is not possible to develop a generally valid teaching basis from them.

Here also an individual debate or contention is required.

Eurythmy has spread right across the world, East, West, North and South, from Europe. Formative Speech must make enormous efforts, to give her what only she can give her, if she does not want to put the existence of eurythmy in danger, according to Stefan Hasler the Section leader.

What Does an Actor Actually Do?

As strange as it may sound, actors are actually painters. They paint portraits of people – portraits of active people, as Aristotle would have said – yet they are not painters. They do not paint their pictures with a paintbrush on a canvas, they use their bodies more, their voice; time and space are their paintbrushes, the imagination of the audience is their canvas. And the painter? That is the actor himself. He observes subtly and sensitively, as to whether that which he creates out of thin air, is visible to the audience and can be experienced; and whether it resonates with the ensemble.

With presence of mind he moves in this complex matrix and is in his thoughts, a filmmaker, in his imagination the producer. In his feeling and his will he is musician, dancer and martial artist. In his body he is sculptor. And so, he creates together with the ensemble a pulsating field of resonance, an atmospheric space, a space that is alive, that binds the individual spectators together and transforms them into an audience.

This state has something ecstatic about it. It is not just arbitrary or indiscriminate, it is a controlled ecstasy. And so, it is understandable that the stage is a place where actors like to be, yes, they must strive to be on stage. The actor Susanne Wolf, described the stage as a place where she – contrary to her everyday life – is truly free. Others experience this state as having heaven present, above the stage. When one succeeds in *opening* this space – and it does not always work – then the actor enflames life on stage and the audience is enthralled. If it does not spark, then the whole happening dies.

Christina Motsch, our one-time student, describes this state as *feeling safe and secure in uncertainty*. To be able to conquer this skill, takes a long time and much training. Yet with all this soul movement, in the dramatic arts it is all about representing people or better said: of a being with human characteristics. Literature abounds with all manner of animals, gods, devils, spirits, talking objects like teapots or salt pots and the like. All these beings have something in common: they have human qualities and so at the end of the day it is about representing persons on stage.

Yet until the actor can show his work on stage, he has a long path ahead of him. Each time, when he has to play another figure, he stands before the question: *WHO IS THIS?* The only point of reference he has are the words of the author; words where you do not know whether they are meant honestly or not, whether it is a lie, or perhaps an ironic or cynical comment.

When we meet a real person in life, we stand before the same question. Yet we have more to hold on to, to be able to get to know him: the sparkle in his eye, his mimic, his body position and clothing, his presence and the sound of his voice. The total impression gives us a clue, yet that which is the essential part, remains hidden: his joys and sorrows, his wishes and hopes and dreams. And the greatest mystery of all, his destiny. All this remains invisible.

The actor stands before the task to make visible the physical figure; and especially to earth and to embody the invisible, the soul. Yet what means does he have to unlock this invisible cosmos? There is only one way: he must ask questions – or better said: He must ask the *right* questions, as we do not get an answer to every question, as we know from Parsifal. On top of this, he does not want to become just anybody, by revealing his most intimate secrets. People usually only open themselves, once they have gained trust, when they feel respected and valued. With a dramatic figure it is not any different. One must love them, otherwise you will not glean their secrets.

Jobst Langhans



Born in 1955. Studied church music and philosophy, then studied acting privately with Else Bongers and Jürgen von Alten. Actor and director for various theatres in Berlin across Germany and abroad.

1983-95 Director of *theaterforum kreuzberg* in Berlin, Germany. Director of the *Michael Tschechow Studio Berlin* since 1984. Initiated and organised the 1st International Michael Chekhov Conference in Berlin in 1992 and the 4th Michael Chekhov International Workshop (MCIW) in Berlin in 1995. From 1992 till 1995 member of the Executive Council of the International Michael Chekhov Association. Artistic Director of a theatre company: *Werkbühne Berlin*. Visiting lecturer at acting schools and universities in Germany and abroad. Master classes in many countries.

With certain characters this is easy, with others it is more difficult. Imagine you had to play Adolf Hitler, as Bruno Ganz did, in the film *My Downfall*. In such a case, it could happen that the actor has to struggle considerably to overcome an inner resistance.

Asking the character, the question, does not just take place in one's inner quiet space, immersed in oneself, but also during rehearsals. The actor meets his colleagues and the director. He experiences more about the figure through the play itself.

Gradually through this insight, he gets closer to the figure. The interplay between experience and embodiment, between the inner play of fantasy and imagination and the outer playing during the rehearsal, brings one closer to the moment of the birth of the character. Once this moment has arrived, the character shows one how he is to be played. The actor does not think the character, but the character thinks, feels and acts in the player, through him.

The means that the actor uses analysis in this process of gaining insight; however, more so it is by using the heart and intuition. We analyse in our everyday lives to try to understand things. This is a first step. We gather facts, and recognize structures. The uniqueness however - and each person is unique, even as each character is unique - eludes this kind of analysis. *The truth of the uniqueness is too complex for the rational mind to grasp. It is overwhelmed. One can only take hold of it through intuition,* according to Viktor Frankl

At the heart of the matter, it is about understanding the forces that work formatively; they are working behind the visible appearances. This corresponds to the central wish of Rudolf Steiner, to penetrate the veil of sense perception, to experience something of the invisible forces and on the basis of these insights, to found our impulse for activity. This is then our highest goal, to become an artist of life itself.

Theatre lay close to Steiner's heart. It trains skills that stand in the centre of the Anthroposophic path of schooling. It also cultivates knowledge of the human being and is a preparation for recognising one's destiny. It is not for nothing that drama is part of the curriculum in every Waldorf school, and that the Goetheanum is composed mostly of a theatre; a place where just these qualities here mentioned, can be nurtured.

We can extend this motif by looking at the book *The Philosophy of Freedom*. There we find the concepts: moral imagination, moral technique and moral intuition. These three qualities define a free spirit: a spirit, that finds the reason for his action in himself, and not by a surrogate outer authority or opinion. The above concepts allow themselves to be sketched in this way: Imagination unlocks the gates to the hidden forces. The art of the correct question is the technique and the decision to act freely, the intuition.

When the actor is not just satisfied with a superficial interpretation, and can maintain his playing sphere and this can also be held from outside then this ideal of freedom is actually experienced on stage. However, this path is simultaneously fraught with doubts, with anxieties and pride – a path of patience, challenging us to bear uncertainty in trust

Just before a class on 28th March 1938, Michael Chekhov warned his students not to become *dried-out, abstract and schematic* in their souls, through the impending war. He said: *As an artist you cannot be materialistic – you cannot and should not, just because the materialistic way of thinking, feeling, willing, doing and speaking is the easiest.* He added that one cannot forbid anyone to be a materialist, in theatre it is however, about penetrating the sphere which is similar to life in the spirit. He added: *If we want to be an artist in this sense, then we have to work for it. We must develop the ability to penetrate behind appearances as an integral part of our profession.*

The path to being an actor – especially that recommended by Michael Chekhov – is cultivating the capacity to intuit insight and understanding; it is a schooling of the heart.

If we look toward the future, and remind ourselves how the world is formed more and more through artificial intelligence, as it can and will regulate everything calculable, the question of an understanding of uniqueness, of unpredictability of the human must already be posed today. The question being: artificial intelligence or artistic intelligence? It will probably go the way that the one cannot survive without the other. Theatre will, as the other arts in this world, be vitally necessary to keep the balance.

Making the Case for Keyboard Instruments

Stephan O.
Ronner



Born into a family of Zurich architects; making music from an early age in a variety of genres. Broad studies in Zurich and Stuttgart led him to compose for theatre, then to diverse combo, choir and orchestral projects as well as to teaching music in school. Committed to teaching he founded a musical training for teachers. Also creating compositions for adolescents and writing on themes: aesthetics in music and music education.

It is obvious that keyboard instruments are connected to the stream of breath and flow of movement in a different way to stringed and brass instruments: on the surface, they are of course much more closely related to singing, both taking it up directly and expanding it into every height and depth, into every shade of the colour wheel. We may experience a string quartet, a chamber ensemble - even an orchestra - as an expanded human being, a rainbow of all the finer human sheaths that are usually inaccessible to the eye. But they are accessible to the ear as the broad cosmos of sound that a whole orchestra creates.

Occasionally, it is all too easy to frown on keyboard instruments. Let us take the particular case of what we today call a piano: it is conventionally dismissed as a universal substitute, an instrument for anyone with no clue about music on which to bang away, but it is easy to forget that a piano will always produce a sound, even when a complete illiterate presses a key. A piano can always be heard, as can the player, and it is immediately obvious how closely connected with or how inexperienced on the instrument that player is. The piano has the unusual characteristic that it gives voice to what the player's activity can bring about. It is ruthlessly honest: it proclaims to the world what I as a player enliven when I touch a key. And the way in which it has been touched determines how it speaks or sings. A piano can sound magical if it has been touched magically. The journey from making nothing more than basic noises to creating a tone formed with musical mastery seems shorter for the piano than for other musical instruments, but this is a fallacy.

Anyone who has heard and never forgotten the unique sound a master can create knows that the piano is one of the most versatile instruments as soon as the person playing it has mastered the art of making it sing. And this is a long, wide, steep and unforgiving road! If you are sitting with a thousand other people in the audience and a pianist at the front is playing the first note, incredible things can happen: other spaces begin to open as the notes take you straight into the hanging gardens of Granada, into limestone caves filled with stalagmites and stalactites, into cathedrals, broad landscapes, light-filled heights and steep abysses. They immediately take us on to conversations with spirits full of character, to the pulsating sounds of the heart, to rustling shorelines, wafting tree-tops. All this is possible - in spite of the fact that it is merely a piano - when it has been touched by the hands of a master. The road from amateurish tapping on the keys to making refreshing, inspiring music on the piano goes through many stages: there is some progress, but also some one-way streets as well as some pinnacles.

A child can sometimes in all innocence tell such wonderful stories with just a few notes and reveal something of his or her uniqueness. Many amateur pianists can do the same at their individual level of achievement, when both the moment and the level of inner substance they bring to their playing are right. There are any numbers of paths that lead to the level of the great keyboard artists.

The piano responds like a mirror, and mechanical sounds are reflected in this mirror in the same way as all other forms of enlivened singing and painting in tones, from the sketch, jotted down casually, via practised formulations to masterful story-telling.

The piano is a musical instrument that requires a great deal of awareness as well as versatility and wealth of soul expression. What I do not allow to flow into the instrument cannot transform into notes and sounds. The piano either then babbles away or is silent. This is one of its characteristics, that it can only sing when the keys are touched with the necessary sensitivity. Those in the know speak of a 'cultivated or sensitive keystroke' when describing the technique and manner of this kind of playing. It has something secretive about it: on the one hand, it has to do with the gradual acquisition of a technique, on the other with completely unique human beings, with their personalities, their individualities. The keystroke on a piano can be differentiated with great finesse: it is like an acoustic fingerprint. The richness and variety are unending. Anyone who has discovered this stops spreading the myth that the piano's sound is arid, that it is the instrument of philistines. It truly requires soul power and a breadth of awareness to open up its magic.

Then we need to consider that the piano is merely one specific species in the long tradition of keyboard instruments. Historical instruments such as the clavichord, virginals, harpsichord, forte-piano, etc., teach us about this tradition and introduce us to the history of tone and sound with its many branches: the remarkable discoveries that can be made engender a broad respect for the role of the keyboard within the evolution of music and musical instruments

Let us now turn our attention to piano literature, to the pieces that the piano brings to life. There is so much to wonder at! No instrument has so many varied riches, so many treasures, as the piano. Some of the greatest wonders of music lie hidden here in the wealth of material, often in the shadow of the most frequently played pieces. Some of those same pieces have often reached their favoured position thanks to the fact that they are easy to listen to and understand and have a spontaneous charm. There is such a vast amount of literature for the piano that if you want to acquire an overview, there is much research to be done, and you will need some considerable time to get to know it. Many of the more valuable pieces do not belong to the narrow repertoire repeated endlessly in performance. The ritual of recognisability demands that the same pieces be performed again and again. Unfortunately, this cannot compete with the existing wealth and diversity of extant musical treasures.

I regularly glance at the list of pieces presented to Rudolf Steiner for eurythmy forms and reflect on the taste of the time, the selection criteria and in how far the pieces represent the spirit of that time. This quickly leads me to reflect further on such criteria already mentioned as ease of listening, and spontaneous charm etc. If the spiritual content and substance and the tonal variety had been given precedence, then we would have a few more masterpieces amongst the original eurythmy forms. But the historical situation did not allow for this and so this rediscovery remains something for the coming generations. The wealth of highly valuable literature, especially for the piano, needs to be rediscovered, and is highly relevant when the renewal of the arts is an inner concern.

Composing for the piano requires a particularly close and warm relationship to this instrument. Some composers are also respectable pianists in their own right. This is evident in the long genealogy of composer-performers that starts with Bach and his sons, and goes on to Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt, Brahms, Fauré, etc. It is worth mentioning here Claude Debussy (1862–1918) as an exceptional performer with regard to the way in which he expanded and renewed both the sound and the playing technique of the piano. His playing led to a profound transformation in the whole of the evolution of music. I am referring more to the mature Debussy than to the handful of early works which stand rather in the way of the main works because they are easier to understand and approach. Playing mature Debussy means that the pianist has to transcend the instrument by demonstrating the necessary ability. This begins with *Images* (1905/1907) and comes to a climax with the *Préludes* (1910/1913); it in turn leads on to the *Études* (1915). Here music moves on from the mood saturated with heaviness that characterised the end of the nineteenth century and introduces new dimensions that are still transforming both hearing and sight up to the present day, even though we are dealing with pure piano music. To play these pieces, the player has of course to be able to bring to them an inner openness.

Connecting seamlessly, something similar can be said of Alexander Scriabin: his more mature works are played less frequently, the challenges they hold belong very profoundly to the specificities of the piano and they require more than a slick approach to their playing and understanding. We have wonderful musical spiritual spectres, mystery plays and synaesthetic galaxies thanks to

the existence of Scriabin's late work, in particular his last piano sonatas. They are rarely performed in public concerts or seen in eurythmy on a stage: the respect and the inner distance they inspire may go some way to explain this.

Many more names, of whom something similar might be said, might be added to a list: Maurice Ravel's works for piano (e.g. *Le tombeau de Couperin*), Béla Bartók's more *concertante* works for piano, Ferruccio Busoni, Erik Satie, Manuel de Falla, Max Reger, Charles Ives, Olivier Messiaen (his ornithological cycles conjure the sound world of birds around the piano...). These are followed by a large number of further works for the piano that we would not want to do without, such as the so-called piano etudes by György Ligeti, and many more.

The sound of a piano has increased and expanded its range of colours and other perspectives marvellously – this is a fact that can continue to amaze us daily. The concert business really only presents minute excerpts of its potential, because it focuses both on recognisability and on the hard commercial side, making its programmes conservative. But the piano cannot be held responsible for this. We will serve the piano far more if our approach to it is both alert and full of soul vitality and discernment, so that it can transform from an old-fashioned piece of furniture into a celestial voice, a heavenly harp, an instrument spanning paradise and inferno, in Dante's meaning, for human beings living in the age of the consciousness soul.

Perspectives on *The School of Uncovering the Voice in Finland*

Origins

Of the 14 years of future oriented collaborative work between Valborg Werbeck-Svardstrom and Rudolf Steiner, the three years from 1920 to 1922 were a blossoming, a la crescendo. In the biographical development of Anthroposophy, this was the incarnational phase of the social impulse. It is possible, to interpret the equivalent of this biographical moment as a pointer toward the freeing of art from being a luxury and to emphasize its social task in the area of song.

Jürgen Schriefer, who took over *The School for Uncovering the Voice* after the Swedish singer died, referred to this subject as the social chain or network, in the works of Rudolf Steiner^[1]. This refers to the possibility living within art, to develop perceptual skills that can strengthen the communal trust built on interest in one another. As a total opposite to institutionalised mistrust, that lives within bureaucracy, art can have a direct effect on social skills and prepare us for a new social community.

In the history of *The School of Uncovering the Voice* in Finland this motif resounds very clearly, especially in connection with curative education. The Finnish singer Carita Stenbäck studied at the beginning of the 1930's as a student under Valborg Werbeck-Svardstrom in Hamburg. Before that she had been a patient in the Ita Wegman Clinic in Arlesheim. She got to know the curative education impulse there. Through her singing training she regained her health. When she returned to her homeland, together with her aunt she founded the curative home *Sylvia-koti*. In 1951 Freddy Heimisch, later the head, met Valborg Werbeck in Aberdeen, Scotland. He even took a few lessons with her.

The Next Generation

After Jürgen Schriefer became leader of the *School for Uncovering the Voice* in 1972, he was invited to Finland during his travels through Europe. Before his first journey he remembers especially the impressive meeting with Margareta Jalas, an anthroposophist and daughter of Jean Sibelius. Through his intensive and

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regular courses in Helsinki and Tampere up until 1979 and his genius in music, a first generation of important students emerged. Some names to mention: Dietrich Mannaberg, Anja und Håkan Riska, Sinikka Mikkola und Ritva Palomäki. He often emphasized that according to his point of view, music and singing is the essential spiritual path of schooling for the Finnish-Hungarian peoples of Finland, Estonia and Hungary.

The next generation of singers emerged in the 1980's, when a Dutch singer Christiaan Boele, a pupil of Jürgen Schriefer and Christa Waltjen, held his first singing course in 1983 in Finland. A recurrent annual sequence of concerts, courses and single sessions began, especially in Waldorf schools right up to the polar circle. A blossoming and enthusiastic singing activity developed with intensive contact to the holding circle of singers and friends. The first choral concert was given at the 1989 Anthroposophical Summer Conference. Jürgen Schriefer was also able to experience these a few more times in Finland.

Freddy Heimisch then asked Christiaan Boele, to found the International School of Singing in Sylvia-koti. From the beginning this was affiliated to the Snellman College^[2]. The first 10 singing students came from Finland, Estonia, Germany and Denmark. Freddy Heimisch led the school in Sylvia-koti with a continually growing international group of students until 2001. When the collegium split and Christiaan left the school, a new home for the school was found in Ilmajoki, after the teachers were excluded from the Snellman College as well as from Sylvia-koti.

Manifold Forms

Under the leadership of Christiaan Boele, the singing training at the Snellman College continued in many forms (as a one-year course, artistic-educational further trainings and full courses of singing training), depending on the need and the situation of the current students. A very talented vocal ensemble emerged from the student group, that toured through Europe and America. Many talented young people have qualified there and work as singers or singing teachers in Finland and internationally.

Alongside the study possibilities mentioned above, the conference *The Singing Human Being* took place five times (1987, 1994, 2005, 2010 and 2016). Jürgen Schriefer began in the first two conferences with a sequence of deep, spiritual main lectures. Dr Armin Husemann could join on two occasions. In 2016 Dr Peter Selg lectured on *The Inner Music of the Human Being*. The conferences deepened and extended the study of the human being and the spiritual foundation of singing in an inspiring and well-grounded manner. The current and world-wide spectrum of this singing school came thus to consciousness. The international participants were offered the chance to make important connections and to share with one another (2016 there were people from 22 different countries participating).

Where do we stand now?

In the study programs we developed two directions in the West. On the one hand those interested in singing and those studying professionally have the possibility to study in groups or singly. On the other hand, we looked for individual paths of study, to cope with the challenges and the developing potential to sing. For instance, the length of the singing or music studies can be adjusted to the competency and talent of the student; the basic courses also have a wide range of individual choices on offer. One is reminded of the words by Rudolf Steiner about Valborg Werbeck's school: The *what* in the school is naturally the same for all, but the *how*, through which each one experiences the school, depends on the particular talent and constitution of each person^[3].

We minimised the administration for reasons of economy, this clearly brought about an intensive group process and the students became more independently oriented.

Notes:

[1] Cf Rudolf Steiner: Historical Symptomology, (lecture: 26.10.1918). CW 185 From Symptom to Reality in Modern History, also known as Concerning Death and Evil, or The Supersensible Element in the Study of History.

[2] The Snellman College in Helsinki is the central Finnish training centre for Waldorf education, speech and drama, the arts, and for a year introduction to Anthroposophy. It also has a eurythmy school affiliated to it.

Notes:

[3] Valborg Werbeck-Svärdström: The School of Uncovering the Voice: The Cleansing Power of Song. Sophia Books, Forest Row 2008 (pg 32 in the German edition of 2010)

[4] Maija Pietikäinen: Des Herzens Weltenschlag. Die Biographie von Valborg Werbeck-Svärdström. (The Heartbeat of the World: Biography of Valborg Werbeck-Waldstrom) Verlag am Goetheanum 2012

[5] Cf Magazine Seelenpflege 4/2014. Article: Im Gelben erlebe ich Hoffnung (Care of the Soul / In Yellow I Experienced Hope)

The next sixth international singing conference will once again take place in Lahti, Finland in 2019. The subject will emerge from what is current out of the 100 years Threefold and Waldorf impulses next year. The main lectures will be held by Michaela Glöckler. On the occasion two further jubilees: 140th birthday of Valborg Werbeck and the 80th memorial to Eugen Kolisko, Thomas Adam, singer, singing teacher and therapist will talk on the collaboration of these two personalities. Waldorf music teaching also has its important place in the conference. Michael Kurtz will continue the highly interesting subject of Rudolf Steiner's musical impulse. There will be singing courses for beginners and the advanced; hopefully also a master course with Christa Waltjen, a personal pupil of the Swedish singer.

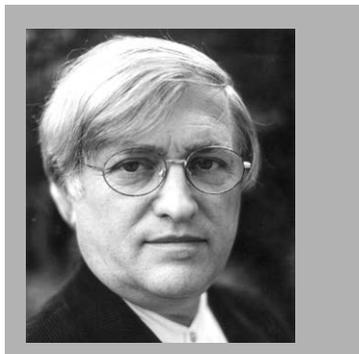
It is important to us to deepen and extend the perspectives of *The School for Uncovering the Voice* through research. The biography on Valborg Werbeck-Svardstrom, that emerged alongside my dissertation: *Gesang und amor mundi, (Song and amor mundi)*^[4]. 2012 – 2014 the research project was undertaken in Sylvia-koti: *The Musical Coloured-light Movement* with the financial support of the Gyllenberg Painting and Rudolf Hauschka Trust. It comprised of the effect of *Light and Tone Therapy*, composed by Valborg Werbeck on young persons with an epileptic and spastic constitution. This composition was carried out with lyres, song and coloured light therapy, that she had got to know with Karl König in 1951 in Aberdeen^[5].

The Hungarian contemporary philosopher Agnes Heller commented, that the new comes from the dynamic periphery and not from the fossilized cultural midpoint. In the sphere of modern culture of song, the *School for Uncovering the Voice*, has without a doubt only an outside role. Yet being taken up so intensively in countries across the globe where it was unknown till recently, shows its dynamic and living quality. This expansion brings new challenges, to research the singing impulse intensively, to deepen it and to maintain its creativity.

Snow White and Classical Music

200 years of misunderstandings about Mälzels metronome

Johann Sonnleitner



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Notes:

[1] Heiner Ruland: *Der künstlerische Prozess als Grundlage der Therapie*, in: *Die Neugeburt der Musik aus dem Wesen des Menschen*, (The Artistic Process as a Basis for Therapy: The re-birth of music out of the being of humanity) Novalis-Verlag 1987, S. 142 ff in the German

[2] We follow the description and appropriate wording of the fairy tale researcher Rudolf Geiger: *Märchenkunde, neue Folge*, (A Study of Fairy Tales, new implications) Verlag Urachhaus 1991, S. 25 in the German.

[3] The able businessman J.N. Mälzel asserted himself just as successfully opposing the actual discoverer of the metronome Nikolaus Dietrich Winckel, as the abbreviation MM for Mälzels metronome

More than 200 years ago, in 1812, Grimm's Fairy Tales appeared. Over the five decades around 1800, roughly from 1770 to 1830, classical music had its golden age. We shall call Haydn, Mozart and Beethoven classic, because we experience through them a wonderful balance of melody, rhythm and harmony. When listening, playing or doing eurythmy we directly experience that music is the filled image of a real play of forces in the human being^[1]. Snow White's being is described as a chord, a triad of colours: *as white as snow, as red as blood and hair as black as ebony*. In other words, heavenly purity, warmth of human being and earthy steadfastness^[2].

1815 a machine was invented, where a powerful piece of materialism manifested itself in music: Mälzels metronome^[3]. The hope connected to this, to create once and for all clarity for everyone as to tempi, admittedly did not bear fruit. Many musicians, earlier carried by tradition and instinct, already requested at the time of Beethoven, objective indications like metronome figures. In the 19th century, these became miscredited at first. They became more noticeable in the mid-20th century^[4]. One tried to realise this also fairly, as closely as possible, even when feeling, logic or playing technique strove against it. This resistance was to a great extent bravely overcome, and so in recent times, in the truest sense of the word, unheard of and breathless performances of classical music took place that were partly experienced as captivating, and partly left the people cold.

In exactly the literal implementation of the historic metronome specifications, we meet the central problem. We see the snake in the grass. Why? Because the specifications can be read through different lenses. Imagine the original metronome indications were read other than it was understood at the time. The means to help would turn into a means to hinder. The intentions of the composers would virtually be thwarted. There is a lot to be said that this is largely the case, although not generally so.^[5]

Even as the title says, I will try to indicate the life-threatening crisis taking place in the art of the I, the self today, as the pendulum swings between fairy tale and the history of conscious musical appreciation with understanding.

*Spare me your fairy tale junky trinkets!
The leaning tower of Pisa is standing straight today?
In my head I have no space for such amazing miracles.*

That is the beginning of the meditative poem for the exercise in open-mindedness by Christian Morgenstern. If we look open-mindedly at what went wrong in music in the case of the metronome not working out, it could have long gone, been set to rights.

Two Queens – heavenly minded, earthly minded

The fairy tale tells of two opposite queens. The heavenly minded mother of Snow White dies in childbirth. Music is the most defenceless of the arts. Once the composer has brought something from the imagination to the earthly world, and laboriously committed it into a possibly appropriate but dead notation, it is at the mercy of interpretations to proliferate or to perish.

Over a year the unsuspecting king takes another wife. This materialistically minded stepmother is beautiful but self-obsessed, self-reflective. She cannot bear it when the mirror tells her the truth, as it must:

O Queen, you are the most beautiful one here; but Snow White is a thousand times more beautiful than you are. She wants to be the most beautiful in the whole country. Do we not see something like a mentality of rivalry and contention here? In the fairy tale it escalates even further. *The queen is shocked and becomes yellow and green from jealousy. From that moment on, when she sees Snow White, her heart turns-around, she hates the girl. Her jealousy and pride grow like weeds in her heart, more and more, so she has no rest day or night.*

The jealous stepmother orders her huntsman, to kill Snow White and to bring her lungs and liver back as proof. He cannot bring himself to commit the deed, he lets the innocent child go. He deceives the old lady with the lungs and liver of a young boar. Snow White flees to the seven dwarves behind the seven mountains. The jealous stepmother concocts a plan of destruction that she will carry out herself. The good dwarves warn Snow White: Be careful of your stepmother ... do not let anybody inside. – But oh dear!

The Roped Corset – fixation and acceleration

With the first attack the disguised chandler zeroes in on heart and lung, on pulse and breath. Snow White has no guile. *She stood before her and let her self be bound. The old woman bound her faster and faster, so tightly that Snow White lost her breath, and fell down in a swoon as if dead. Now you are no longer the most beautiful of us all, she said and hurried out.*

The binding of the corset is a picture of the mechanical metronome fixating the previously artistic and feeling-full moving tempi. The characteristic types of pulsing beat, and the musical syllabic metre, with its lively play of stressed and unstressed, heavy and light, long and short etc was levelled and all made the same. The binding faster and faster is an attempt to compensate for what was lost through the fixation of an inner living quality.

The outer fixation and the increase in tempo, both tendencies show themselves shortly after the death of Mozart (1791), Haydn (1809) and Beethoven (1827). On the one hand the immediate students, co-workers and listeners^[6] are concerned about a tradition, as pure as possible, where one can hear references to the tempi in the form of metronome indications. On the other hand, there is a noticeable tendency toward being a virtuoso (Paganini fever). There are many documents on this: Mozart complains about *sloppily or carelessly racing through (herabhudeln)* his music^[7], Beethoven's misgiving that the increased mechanisation *in playing the pianoforte [...] will dispel all experience of truth from music*^[8]; the many reports in the Allgemeine musikalische Zeitung (AmZ of Leipzig) the respected weekly music magazine of the time, about *rushing and bungling (Abjagen und Verhunzen)* classical master pieces; from Anton Schindler a rebuke on the general increase of tempi. The acceleration went that far that Adolph Bernhard Marx, respected by Beethoven, was consternated in the mid-19th century, that contemporary *bravado* players would play Beethoven's Allegro movement at double the speed that the content is due. This development, took place in the first half of the 19th century, and increased further from the 1840's, when according to Rudolf Steiner the War of All against All was taking place in the spiritual realm: the fight of Michael against the spirits of darkness, that ended with their fall onto the earth in Autumn of 1879. Materialism had until then had a more *instinctive character*; from 1879 onward, an opportunity became a *personal ambition*. This tendency proved itself also in the history of conscious appreciation and understanding of classical music every step along the way^[9].

In the fairy tale: The dwarves luckily find the binding ropes, cut them in two and Snow White can breathe freely again. Luckily there always were and are artists that do not allow themselves to be tied up, to be fixated, nor to be tempted by the sucking vacuum of increasing tempi and acceleration.

Notes:

[4] Rudolf Kolisch: Musical Quarterly, 1941, german: Tempo und Charakter in Beethovens Musik, Musikkonzepte (Tempo and Character in Beethoven's Music, musical concepts) 76/77, 1991

[5] There is subsequently a rich variety of controverse literature by R. Kolisch, K. Miehling, W.R. Talsma, C. von Gleich, G. Weh-meyer, L. Gadiant, J. Sonnleitner, Wim Winters amongst others.

[6] J.N. Hummel and J.W. Tomaschek for Mozart, S. Neukomm for Haydn, and C. Czerny, I. Moscheles and A. Schindler for Beethoven

[7] From Abbe Stadler, Mozart in a letter to his father 1778

[8] Letter of 16.7.1823 to Ferdinand Ries

[9] For instance, in reviews of concerts of Clara Schumann

The Comb – the demisting of consciousness

With the second attack, the step mother, disguised as an old woman, focusses on the head forces, on the poisoning of consciousness. *Snow White was not thinking of anything in particular, and allowed the old woman to have her way [...]. The poison in the comb drugged her and the girl falls senseless to the floor. The dwarves find her as though dead. Hardly had they taken the comb out of her hair than she came to.*

Notes:

[10] For instance, in Beethoven's Piano Sonata No.29 in B flat major Op. 106 or Czerny's School of Velocity, a collection of Etudes No. 22

[11] Z.B. Die MM-edition to Beethoven's Op. 106 in the Vienna and Londoner first edition 1819 and in the edition of Moscheles at Holle, 1858 and at Hallberger, 1868. See the commentary of J.S. in the new Vienna Text, edition 2018 (in German)

[12] Catalogue of the Basel Metronome- Exhibition 2018, S. 139, 141 (in German)

[13] W.R. Talsma: Die Wiedergeburt der Klassik, (Rebirth of Classics) Welt und Wort Verlag, Innsbruck 1980. The works of C.C. von Gleich: Mozart, Takt und Tempo (Mozart's Beat and Tempo) and Beethovens Prometheus-Variationen in neuer Sicht, (Beethoven's Prometheus Variations, from a new perspective) Verlag Katzbichler, München-Salzburg. Lorenz Gadiant: Takt und Pendelschlag, Quellentexte zur musikalischen Tempomessung vom 17. bis zum 19. Jahrhundert, (Beat and the Pendulum Swing, origins of measuring tempi from 17th to 19th century) Verlag Katzbichler, München-Salzburg, 2010. Youtube: Wim Winters, authentic sound

[14] 1869 Hans von Bülow re-published the Etudes by J.B. Cramer, 1888 Heinrich Germer und 1897 Giuseppe Buonamici Etudes Collection von Carl Czerny. In the posthumous new edition of Czerny's Etudes, the original metronome specifications - because they were read unprofessionally – were criticised as substantially too fast, and the figures were reduced by 20-30%, which in reality would amount to an enormous increase in tempo.

[15] Quoted by Franz Halberschmidt: Musik und Elektronik, Verlag Möllmann, 2000, S. 57 in German

[16] Continuation of quote by Steiner

The metronome issue is largely a problem of consciousness. If the counter forces succeed once, to confuse the concepts, they seem to have almost won. It is decisive in the question of the metronome, as to what does one understand by a beat or stroke, (a movement of the needle sway of the pendulum,) Double beat or single beat? Full beat or half beat? Even as one can measure a distance with single steps or with double steps, one can measure a tempo with single beats or double beats. If the method is not clear, misunderstandings are unavoidable.

To measure time, at least two points, two signals are necessary; one at the beginning and one at the end of the time span to be measured. The German composer and music theorist Moritz Hauptmann, describes in 1953 the unit of counting, the unit of metre as an inseparable double quality, as a twosome. In 1816, contrary to this, Mälzel propagated the beat clearly in the modern sense of the word as a single beat (tick), in his London specifications for use. He formulated this in an unmistakably clear way, not necessary for the modern reader. One can see that he was advocating a new and at that time not usual way of determining the tempo, that many musicians had not yet connected themselves with. This is testified to by Mälzel himself. In September 1821 he felt moved to protest in the *Allgemeine musikalische Zeitung* (AmZ of Leipzig) General Musical Journal, the respected weekly music magazine of the time, against the aimless and mistaken use of his metronome by a row of notably named composers, one being his sometime friend Beethoven.

It is a question whether all historical metronome specifications in Mälzel's single beat, make sense, or – as claimed by a few – only in the double beat sense, or – as represented by a growing number of people – is meant in the *variable* sense. No standard laws were established in the 19th century, valid for all countries, comparable with the unifying coinage laws of 1871 or bringing in the euro in 1999. But even so the use was made accessible in this or that sense through an attentive collaboration of various factors. A lot can be said for the fact that in the first half of the 19th century, there were simultaneously two different methods for determining the metronomic tempo:

1. The older variable measurement of tempo, with the usual double beat (pendulum swing of movement to and fro) valid as a numeric unit, but with slower tempi also taking in to account single beats
2. The modern version propagated by Mälzel 1816 from London, the single beat method.

Without this presupposition there is definitely an enormous amount of highly paradox unexplained things: tempi unplayable fast, that even by the best virtuoso, even because of repeated mechanical conditions, cannot be reached,^[10] to *circa* or exactly 50% divergent metronome specifications for the same piece by the same author^[11], paradoxes between character and metronome designation, contrariness of length of performance and metronome specifications, labelling of metronomes with *single beat* and *double beat*^[12] and much more. In previous decades a comprehensive amount of literature has appeared.^[13] The confusion in tempo is also recognisable in many other cases.^[14]

The Apple – poison of the half-truth

The third attack by the witch queen was aimed at poisoning the metabolic limb system, in the unconscious pole of life.

Snow White must die, she called out, even if it costs me my life. She went into a secret room alone, where no one came and made a highly poisonous apple. Outwardly the apple looked beautiful, white with red cheeks. Every one who saw it was filled with desire to have some, but whoever ate a piece of it, must die. Dressed as an artless farmer's wife, she offered Snow White the apple. Are you afraid of poison? asked the old woman. Look, I will cut the apple in two; the red side you can eat, the white side I will eat. [...] Hardly had she taken a bite, when she fell down dead, onto the earth.

In the half truth lies the doubly poisonous lure. The fairy tale researcher Rudolf Geiger gets to the point. As far as the music is concerned: The clue to it all is that the counter forces achieve their greatest triumph with the unnoticed establishing of the half-truth, of the exclusive validity of the single beat method as the only way of teaching. In this way - glossed over as pseudo-scientific - unrivalled tempo and expressive distortions take place. The queen observed it, with an evil look and laughed too loud, and said: White as snow, red as blood, black as ebony! This time the dwarves cannot bring you back to life. [...] Her jealous heart found peace, as much as a jealous heart can find peace.

The Glass Coffin – music conserves

Snow White lay in the coffin for a long, long time and did not spoil. It seemed as if she was sleeping, as she was still as white as snow, as red as blood and with hair as black as ebony.

The coffin is an image for the locking up or fossilising of music in mechanical, electromagnetic and digital urns. The stored distortions cut and shape themselves into thousand-fold facets into the mind. What Rudolf Steiner said about the old gramophones, is valid even more so, for the media today: *When humanity [...] has a passionate preference for such things where, that as shadow of the spirit in the world, comes down and becomes mechanised; when human beings show enthusiasm about something like the gramophone, then one cannot help oneself any more. Only the gods can help us.*^[15]

The Bite of Apple – the chance to awaken

How can Snow White and music be released out of the bonds of death? *Now the gods are merciful*^[16] – The king's son comes, he requests the coffin of the beloved Snow White. The dwarves do not give it up, *not for all the gold in the world [...] Bestow it on me, as I cannot live without seeing Snow White.* Love makes for renunciation. *They felt sorry for him.* The king's son let his servants carry the coffin back to his father's kingdom. *And as luck would have it, they tripped on a bush and the shaking dislodged the poisonous bite of apple that Snow White had eaten, out of her throat. And not long after, she opened her eyes, lifted the lid of the coffin up high, sat up and was once again full of life.*

Snow White, according to Geiger is a figure of the human soul. She is all soul, pure, open, dedicated and prepared to make sacrifices. Through her openness to all sides she can be followed from all sides, tempted, drugged, lamed, and finally put into a paralysis near death. What does she lack? The self-conscious management of the I, the self. Just this power of the I of the self, is the only hope for the renewal of musical culture. The stumbling over the many inconsistencies, that unavoidably show themselves, when one looks seriously at classical music, should and will lead us, to see through the materialistic metronome machinations. The time is ripe.

Another Art Impulse by Rudolf Steiner – Puppetry

Monika Lüthi



Born 1951 in Langenthal, CH. Studied at the state teacher-seminar, Langenthal. Taught in state schools. Studied formative speech and drama at the Goetheanum; worked for many years in the Felicia Puppet Theatre, later leader of the theatre; courses for puppets and figures nationally and internationally

We stand 100 years on, from the time – 1914 to 1918, during the First World War, when Rudolf Steiner helped to create a marionette theatre in Berlin and in this connection gave some indications for fairy stories

Here are some people who have written about this: Hedwig Hauck (from the book *Handarbeit und Kunstgewerbe, / Handwork and Arts & Crafts, 1st edition*)

In 1916 Rudolf Steiner proposed that members of the Anthroposophical Society should create a puppet theatre for needy children of fathers doing service. He indicated that the puppets should always hang from the top, on a thread or a wire, and only be moved and operated in this way. He suggested a goal was, to be able to master the art to such an extent that one could do eurythmy with the marionettes. In 1916 the fairy tale *Snow White* was performed. He remarked that the dwarves must sit at a round table. They should be operated in such a way that they should continuously fidget. *Dwarves must fidget proficiently*, he said. The next year they managed to perform *Briar Rose or Sleeping Beauty*.

Hedwig Hauck handed this down by word of mouth (to Elisabeth Schöneborn, and was later confirmed by Anna Samweber): Rudolf Steiner pointed to the marionette theatre as *a healing tool against the malady of civilisation*

Hedwig Hauck herself worked in this puppet theatre in 1916 and 1917 in Berlin. She was later appointed to the first Waldorf School in Stuttgart. Elisabeth Schöneborn, who had her own marionette theatre, was the follower on, of this first stage. She wrote about a conversation with Hedwig Hauck:

Hedwig Hauck added that after her appointment to the Waldorf School, she was asked to bring her puppet theatre from Berlin. She showed the breaking through of the wall, that was planned in the dining room of the Waldorf School to build the stage. It did not manifest however, and her experience was, as her own words tell us, as though she had been unable to fulfil a task given by Rudolf Steiner. This pain is perhaps connected with the fact that her report remained so withheld.

Related to the above Hedwig Hauck said: *I can die more easily, because she (Elisabeth Schöneborn), took the task on that I received from Dr Steiner, and was not able to realise.*

Elisabeth Schöneborn later had the opportunity to discover more about this impulse of fairy tale puppet theatre:

1965, on the occasion of a guest performance of marionettes in the theatre in Berlin, I heard, that Anna Samweber, who lived in East Berlin in those days, was included as a player in 1917. Following my urgent request, I was able to have a meeting with her; Dr Hellmut Vermehren stenographed her words: He was very conscientious in such things; she stayed a few days as a guest in his Berlin house and let her testimony repeatedly be confirmed, to warrant being published. To begin with she confirmed the statement of a puppet theatre as a medicine or healing tool ... Then I could ask her questions, the answers to

which are summarised in Dr Vermehren's publication (*Mittlungen aus der Anthroposophische Arbeit in Deutschland*, Christmas 1965)

The afore mentioned essay by Hellmut Vermehren is published here, slightly shortened:

The Marionette Stage in 1917 – a folk educational impulse

Hellmut Vermehren

In the same year, 1917 in which Rudolf Steiner's works obtained the dimension of historical actualities, he turned his attention and his active interest to an *unimposing* object – putting up a tiny marionette theatre, in Berlin. From this we can certainly see, that here in the most delicate form, something was planted, which would have future meaning in opposing the appearances of what one nowadays would indicate, with the fashionable word as an *Americanism*. It may seem necessary, this once to report about that *small event*. That this is possible, we thank the memories of two living persons (one of these is Anna Samweber, Berlin) who helped to work on the marionette stage that came into being in the last years of the First World War:

In the house on Motzstr 17, where Rudolf Steiner lived, in Berlin, one floor was a children's care centre of the Berlin Branch of the Anthroposophical Society. This had been set up, supported by the city welfare. Here children from the age of 4 – 12 were cared for, whose mothers were working and fathers were in military service. Mrs v. Reeden and Miss v. Laverenz were the initiators of the work. For this after school care refuge, certain anthroposophical friends created the puppet theatre. It was under the organisation of the painter and sculptor Leonard Gern. It was he and Hedwig Hauck who asked for advice from Rudolf Steiner for the realisation of their idea. Rudolf Steiner took this up straight away and explained that there should be puppets that hang and are controlled from above. Only this is suitable for presenting fairy tales.

As time passed, he gave many indications, and he was often at the rehearsals. The stage was a moveable or travelling platform with three curtains graduated and staggered toward the back. The marionettes were especially not operated by the usual control cross-bar, but by hand, where the strings were clearly fixed to the fingers. Rudolf Steiner showed how this method should be operated. His advice was important: *Puppets cannot speak*. The Fairy tale must be read aloud to the children. The narrator should look *seemly or beautiful*, she should sit on a special chair, rather more like a throne, for example like the one used by God in the *Paradise Play*. One should read in a plain, normal way of speaking, and give the characters their appropriate voices. He himself showed them how, more than a few times.

Rudolf Steiner highly valued the exact manner and material of the coloured fabrics for the costumes. Once one needed a gold braided cloth for the robe of the prince. Of the five samples shown to Dr Steiner, he chose one of them with the comment, this one is appropriate to represent the image of the self, of the I. Another time he wanted a dark grey robe for the bad fairy, and for other fairies he ordered robes in rainbow colours. For the dwarves any caricature should be avoided; yet they should have a certain flexibility.

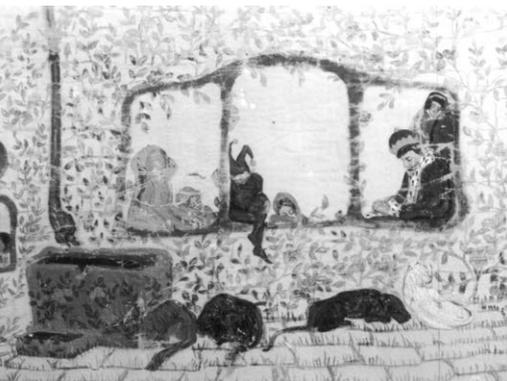
In the rehearsals for *Briar Rose* after many experiments the opportunity arose to transform the hedge of thorns into a hedge of roses, from the above down. *Yes well, in fairy tales the roses grow from the heavens down to the earth*, said Rudolf Steiner. The scenes that the prince experienced as he walked around the palace, were painted onto veils (thin silk gauze), following Steiner's indication (see pictures below). These images were lit up transiently from behind with a spotlight, following the images one after the other. Occasionally Dr Steiner picked up a paintbrush to correct the scenery backdrops of the stage design.

He was particularly interested in stage lighting. For instance, when the evil king comes on, the stage should be floodlit in red – From all this it is clear to see to what extent Rudolf Steiner concerned himself with the smallest details of the characters on the stage and in the play. *We must do all we can so that children can develop their imagination*. That was the basic attitude Rudolf Steiner laid close to everyone's heart.

One got the clear impression that Rudolf Steiner had a future image before his eyes when working on this. His indication that marionette theatre is *a healing tool for the malady of civilisation*, held a special place as we see through the descriptions above.



Painted scenery backdrop from
Briar Rose (Brothers Grimm).
 Below: details



On the stage at that time, pieces were performed up till the end of the First World War. *Briar Rose*, *Snow White*, *Hansel and Gretel* and *Rumpelstiltskin* were performed. Dr Steiner attended the rehearsals almost always, advising and actively taking part. Directing the plays was Leonard Gern, who also created the puppets. The costumes were sewn by Hedwig Hauck, who chose the fabrics and showed them to Rudolf Steiner. The music came from Leopold van der Pals. It was played before the curtain went up, and during scene changes and other important moments, like: *Mirror, mirror on the wall...*

Helene Gunther sat at the piano, later Frau Hansen. The players or puppeteers were Wilhelm Selling, Hedwig Hauck, Anna Samweber, Fraulein Knispel und Lore Schumann; the latter - a cousin of Käthe Kollwitz – painted the scenery and also helped develop the stage sets. The narrator was Eva Grodeck, later Frau Pütz. *Does not she look just like a fairy tale herself*, said Dr Steiner to the co-workers.

In 1918 the war ended and so did the life on this stage. When Hedwig Hauck was appointed to the first Waldorf School in Stuttgart, Marie Steiner telegraphed that she should bring the puppet theatre to the school. But the stage did not reawaken to new life. (End of essay)

Certain indications from Elisabeth Schöneborn for the marionette theatre, complete the picture:

The stage originally – even before the Second World War – came into being through a mandate by Julia Mellinger (Mellinger Verlag/ Mellinger Publishers: Waldorfspielzeug und Kunstgewerbe/ Waldorf Toys and Arts & Crafts) During the war it was quietly worked on and developed. The first piece performed was the *Shepherds Play* – still during the banned time of the war – the producer and narrator was Karl Schubert. After the war and after the death of S. Mellinger, Erich Gabert called upon Elisabeth Schöneborn, as handwork teacher to the recently founded second Waldorf School in Stuttgart (am Kräherwald), expressly together with the marionette theatre. At that time the Grimms Brothers piece, *The Giant with Three Golden Hairs* was performed by the students of the teacher training. In this Waldorf teacher seminar period the contact with Hedwig Hauck came about.

Sixteen years later, Wolfgang Schuchardt of the Marburg Waldorf School offered special working conditions for the marionette theatre, that would have been just part time in other schools. Elisabeth Schöneborn moved to Marburg with her theatre for ten years, where she could further develop it. After she was pensioned, Wilfried Hammacher arranged a return of the theatre to Stuttgart. He made it possible within the frame work of the Novalis Theatre, led by him, for another fifteen years of work. From the beginning of the Puppetry Conferences at the Goetheanum, the theatre regularly offered guest performances in Dornach.

Helmut Vermehren writes:

Hedwig Hauck gave in her latter years, the original impulse of the young artist Elisabeth Schöneborn, her intense interest, and spoke before she died in 1949, that she hoped that the new theatre would feel connected to the legacy of the

early beginnings. She had always felt the pain of not being able to continue the task of the work for the school.

That is what I wanted to share from the people who stood in a close relationship to this early puppet theatre impulse, in connection with Rudolf Steiner.

Of the *original* theatre in Berlin, there is only a painted veil as a scenery backdrop left, from the production of *Briar Rose* in 1917. Arthus Hermes (died 1985) from Michaelshof in Concise, Switzerland took over the puppets and scenery from the original theatre of Hedwig Hauck. They were destroyed in a house fire. The *Briar Rose* veil remained intact. The son of Arthus Hermes gave it as a legacy to the Goetheanum, where it is a witness for us of this first fairy tale marionette theatre.

Rudolf Steiner said very few words on puppet theatre, as Hedwig Hauck tells us:

All indications of Rudolf Steiner had the peculiarity that even apparent non-essential things, when lovingly entered into and totally taking them up in one's work, proved to be a living germinal seed, out of which often unexpected new perspectives could be gained to continue the work or to come to completely new artistic creations.

As the above report describes, Elisabeth Schöneborn with her marionette theatre, can be seen as the actual successor of this first theatre in Berlin. She gave her whole marionette theatre with all the productions to the Felicia Puppet Theatre at the Goetheanum as a legacy, where they are still performed.

Note:

See the autobiography, *Alles an Faden – Ein Leben mit dem Puppenspiel*. (Everything Hangs by a Thread - life with a puppet theatre), Verlag am Goetheanum, for more details on the life of Elisabeth Schöneborn

A Meditation in Eurythmy

Christiane Haid



Born in 1965; studied education, German language and literature, history and art at the Universities of Freiburg and Hamburg, Germany. In 1993 joined the Friedrich von Hardenberg Institute in Heidelberg, Germany; head of the Swiss Albert Steffen Foundation in 2006. Responsible for the publishing house Verlag am Goetheanum since 2009; head of the Section for the Literary Arts and Humanities since 2012. Author of books on anthroposophical, literary and historical themes.

Notes:

[1] See also the basic works: Willem Zeylmans von Emmichoven: *The Foundation Stone*, Rudolf Steiner Press, London 1963; Sergei Prokofieff: *The Foundation Stone Meditation - A key to the new mysteries* (in German)

[2] Rudolf Steiner speaks in his talks on the Foundation Stone in the Christmas Conference of the human soul who addresses himself.

The Foundation Stone Meditation and its Significance for the Forming of Future Social Life

O Soul of Man!

If you hear or read the Foundation Stone Meditation^[1] for the first time, you may wonder at or be surprised or taken aback or even happy to be spoken to, by the direct address at the very beginning: *O Soul of Man!* This call goes out directly to the human being as a soul being. Who speaks to me here? Is it a higher instance, calling me to myself? Is it perhaps me myself?^[2]

The call is made up of two main words: human being and soul, a composite phrase. If only one of these words were used it would have a very different effect. *O Man* or *O Soul*, does not have this double meaning. We feel touched in different layers of our being, once all-encompassing as a human being and then specifically in our human middle sphere, as a soul. Our soul is our very own part of our being, mediating between body and spirit. As a being that has sentient experiences, thoughts and expressions of will, it looms into our spiritual sphere. We are connected to the world through our soul. And so, these two words open a vast realm, that calls up the being of being human; more precisely the soul state of being in all its depth and significance.

If one meditates these words for some time, one discovers what a carrying force the composite phrase *O Soul of Man* has. It is precise and yet leaves one free at the same time. It conveys a direct contact in our inner aspect of our humanity as soul, and at the same time speaks to the wider horizon that makes a being, human. The Foundation Stone Meditation teaches us with *May human beings hear it!* at the end of each of the first three verses that being human is not a closed matter. Here it becomes clear that the call to us: *O Soul of Man!* is a path of becoming human for humanity, to those who can hear and act on the following process in the three directions of *practice*. An assignment of tasks, that nowadays, is so in need more than ever before, especially with scientific and technological manipulations, and puts humanity and man as a being, in question.

It may be that Rudolf Steiner only spoke three times elucidating this most central meditation. For those present, he laid it as a second foundation stone formed in words, into the hearts of the members of the Anthroposophical Society after the first Goetheanum burnt down on New years' eve of 1922/23. The first time he speaks in the context of reading the Foundation Stone Meditation on the morning of 25th December 1923. He spoke about the three cosmic dimensions of the Foundation Stone and its relationship to the Trinity. These will be central in this portrayal. Then he spoke during the Christmas Conference even in his morning reflections, as introduction to the specific day with the rhythms of the Foundation Stone. And also, at Easter 1924 when he choreographed the Foundation Stone Verse eurythmy forms and creative gestures.

A Creative Reality-Forming Understanding of the Human Being: The Existential Dimension of Three-folding

We learn in Rudolf Steiner's first talk on the Foundation Stone Meditation, how he researched the physiological three-folding of the human being for thirty years.

Only then did the actual correlation between the physiology of the human being and the cosmic realms of the hierarchies and the Trinity, open up and bear fruit. An early stage of three-folding of the human being in body soul and spirit was known since Plato. A new result of his years long research was the exact insight of the correlation between the physical body and the spiritual constitution of man. One could describe this as the correlate between body and spirit. This in itself is a fundamental insight. It makes it possible to revoke the separation of body and spirit held valid over hundreds of years, conveyed strongly by the church. This even cemented an estrangement between body and spirit. One can find the traces of this separation in many habits and moral views^[3], that separate the human being from their connection to the world. This separation can also be constitutional. It can only be repealed or reversed through one's own power of insight.

Here it is not about the knowledge that the human being is three-fold, but far more about the insights and practice thereof. When you understand more deeply and voluntarily take hold of it, it leads you to actions in the world that create new realities. Understanding and appreciating usually do not have direct consequences for your life. These only come about when what I recognise and practice touches me directly in the deepest part of my being. One can experience this directly when practicing the Foundation Stone Meditation.

Human and World Love Hold Sway

In the first elucidation of the Foundation Stone, Rudolf Steiner speaks about the human being understanding three-folding, if he allows Anthroposophy to live fully in his heart. He will understand that the physical three-fold membering of the metabolic-limb system, of the heart-lung rhythmic system and of the head nerve-sense system of thinking and perceiving, bring him into an immediate and noticeable correlate with the spiritual hierarchies, in as much as he wants to capture this in practicing perception. When we take hold of our body and move our limbs, this is not just an act, that we complete for ourselves, separated from all cosmic forces on the earth; we move in as much as the world spirits enliven us, and put us in the realms of space in the world. What usually stays unconscious, can be voluntarily taken hold of. In eurythmy one enters every movement with this new transformative perspective. Do I stay in a movement that just comes from me myself, that I put out into space; or can I manage to make the jump across the mental abyss. Can I simultaneously experience myself set in motion by the forces of the periphery? Can I develop a spatial relationship to the periphery so that I experience the forces of gravity and levity, below and above, right and left working in space as moving in force relationships, that are over and above my own being? Yes, that I am placed within these dimensions of space as within parameters of forces, and realise these through my movements, when I place myself consciously within these. I have therefore entered a relationship to God-Father, to the forces that move my limbs out of the realms of space. How different would that movement be if I become more and more conscious of the correlation between God-Father and the First Hierarchies, than when I just raise my hand and think it is just me, that I am doing this by myself.

Rudolf Steiner pointed out that as we actively take hold of the world with our deeds, and fulfil our tasks and duties given to us by our destiny, i.e. being active in taking hold of deeds of the world, - this way we can learn to get to know the being of the *human-and-world-love holding sway*.^[4] In this way, the separation of the self or I from the world standing across from us, is overcome through an act of consciousness - the pre-existing separation that initially came about through the human being's constitution.

Notes:

[3] Cf Rudolf Steiner: The Philosophy of Freedom

[4] Rudolf Steiner: Die Weihnachtstagung zur Begründung der Allgemeinen Anthroposophischen Gesellschaft 1923/24, (The Christmas Conference and the Founding of the General Anthroposophical Society) CW 260, Dornach 1989, S. 63 (in the German)

The Mystery of Heart and Lung Holds Sway

We meet the second cosmic dimension of the Foundation Stone, as Rudolf Steiner described:

... the wonderful mystery, that holds sway between heart and lung – expressed as inner perception, how the cosmic rhythms, working on through thousands of years, through aeons, beat in the rhythms of pulse and blood and awaken cosmic ensouling in the human being... [5]

The mystery, that exists between heart and lung, should be discovered here with the heart as organ of perception. We can practice the first steps in observing the transitions between the air element and the watery element. With the rhythmical breathing, the air element connects to the watery in our organism, enlivening this in a rhythmical process. We notice that we are directly connected to cosmic rhythmical coherency in these our most unconscious processes. The beat of heart and lung is the border between the inner space of the body and the outer world. The heart moves and governs the circulation of the human being. This process takes place completely in the inner spaces, as the lungs make it possible to take up the air from the outer world with its substances and qualities for the organism.

In the pulse the vast rhythms of the platonic year are mirrored, the moving of the vernal equinox through the zodiac. The vernal equinox marks the time when the sun rises in a specific zodiac sign when day and night are of equal length. This does not stay the same, over the millennia. Over 72 years the point moves one degree so that the vernal equinox wanders through the zodiac at a rate of 2160 years for each zodiac sign (more or less the length of a cultural epoch). At present we are in the sign of Pisces. It takes 25,960 years for the vernal equinox to wander through the whole zodiac. This number mirrors the breath and life rhythm of the human being. The length of one breath encompasses 4 heart beats. The adult human being takes 18 breaths per minute, that means altogether 25,960 breaths per day. This brings us to one day of the platonic year. One day of the platonic year has 72 earth years, that has 25,960 earth days. One can see here very impressively, how the rhythm of the human being and the cosmic rhythms resound together. The human being is not separated from the cosmos, we are virtually carried along by the rhythms. Does man become a true human being only when he feels and experiences his connection to the cosmic rhythms? What is the significance for the cosmic rhythms when the human being consciously lives alongside? I can comprehend and follow how I have a real connection to the enormously vast rhythms of the cosmos, through my breath and heartbeat. The diurnal rhythms, the tidal rhythms and the seasonal rhythms are further areas where I can observe these magnificent cosmic rhythms in which we live.

The Individual Free Human Being in the Divinity Holding Sway

In the third dimension of the Foundation Stone Verse we discover how Rudolf Steiner describes:

... when the human being becomes feelingly experiencing or experiences sentiently, in the right way, it is revealed that his head system rests on his neck and shoulders, even when he walks and moves. He then experiences feelingly in his head system; the heart warmth pours into his head system. He experiences the powerful weaving waft of the cosmic thoughts holding sway in his own being^[6].

We have finally arrived at the human being themselves. In the descriptive words of Rudolf Steiner one can sense we are getting closer. The perception of the head originates in a feeling-full middle sphere, the warmth streaming from the heart to the head. That is the requirement to experience cosmic thinking. It is impressive how the three words, *powerful weaving waft* reveal the cosmic

Notes:

[5] Ibid pg. 63 (in the German)

[6] Ibid pg 64 (in the German)

[7] Ibid pg. 64 (in the German)

thinking as a moving, living being. On this third level, it is totally up to the human being. The human being can turn toward the experience of the cosmic thinking from his human middle sphere, can take hold of it by his human thinking, having prepared himself through his warmth of heart - to take it into his soul. Here I can ask myself quite clearly: what sort of reception have I prepared for the cosmic thinking in my soul? Does my heart feel along with the thinking in its quality, do I bring the appropriate inner warmth to it?

In the third verse of the Foundation Stone Meditation this correlate with the heart is no longer mentioned. It is present inwardly, if one has practiced the first two steps. Of all three levels Rudolf Steiner says:

And he [the human being] becomes thus the trinity of all being: cosmic love holding sway in human love, cosmic imagination holding sway in the formation of the organism of man, cosmic thinking holding sway mysteriously hidden in the depths of human thinking. He will realise the threefoldness and recognise himself as an individual free human being in the divinity of the cosmos holding sway; as cosmic human being, an individual person within cosmic humanity, working as an individual human being in cosmic humanity for the future of the world.^[7]

The Foundation Stone Meditation leads us from the singular to the vast coherence of the cosmos

The fourth verse, we will only just briefly refer to, comes from another sphere completely. It is has already resounded in the macrocosmic part of the second verse. It is the Christ Being, that at the turning point of Time, the *Spirit-Light of the World* enters the *Stream of earthly Being*. He then graces the path of humanity with light and warmth and gives us the strength to walk this path of development with others. This is eminently significant, as here in this practice of self-knowledge, the power arises in each person, to become larger than ourselves. This allows a free space that invites the recognition of the other. If you are wondering about the significance of the Anthroposophical Society nowadays, you will find, it arises out of the practice of these exercises on the Foundation Stone Meditation, as a community of the future.

The Infallible Language of Sounds – a scientific theoretical concept

Martin Barkhoff



Born in 1951; one-time lecturer, writer, lawyer, editor of the Goetheanum Newsletter, managing director of an estate agent and a remedial teacher. Married to Ruth-Barkhoff-Keil, brother to Tille Barkhoff. Lives and lectures in China with his wife. Publications: *Sonnensprache, (The Language of the Sun) Rudolf Steiner's Calendar of the Soul and the Eurythmy Forms*, 2 vols., Kooperative Dürnau, 2009; 60 weekly films on the *Calendar of the Soul*, Angel online, Shenzhen, 2016–17.

From a letter to the well-known Language and Culture Researcher, Professor Xu JianShun, Beijing Normal University, the leading educational university of Peking

Peking, November 2016

Honourable, dear Professor Xu!

The meeting with you and your workers, but especially with your work and efforts, moved me deeply and continues to do so. What I discovered through you about *Bagu* (*Bagu* is the treatise that one had to write in ancient China to become a functionary; this text was tested amongst other things for the healing power that lived within it), focussed my thoughts on a central question connecting the realm of the emperor and reality for the first time.

You looked sadly at what one could call the demise of the Chinese language. The tone of voice (the voice melody that gives particular meaning to the words) has changed over time for many Chinese words, even the sounds in many words. You think that the newer stage of the Chinese language has possibly slid in the wrong direction. Contrarily, I was always convinced that everything language brought forth as tones, sounds and syllables is always correct. In a naïve way I took this straight from Steiner, and then found it to be true. Our conversation worked on in me, and I now believe, that one can find a sound reason for the correctness of each emerging sense-image, made out of tones, sounds and syllables.

To begin with I would like to comment on your example of *above* and *below*. During the Tang-Dynasty (618-905 A.D) one intoned the word *above* in the 2nd tone, a rising tone. The word *below*, was intoned in the 4th tone, a descending tone. In those days the tonality expressed where in space *above* and *below* are. Today this is different. Both words are intoned in the 4th tone, the descending tone, the fixed tone. *Above* is no longer spoken in an ascending tone. You experienced this as a decadence.

I would like to suggest another meaning. In the Tang Dynasty, it was about the space, not about the speaker. Today it is about the speaker, the act of speaking which fixes what takes place in space. The tonality expresses today, what the speaker does, when he answers a question as a fixed and closed subject. If the question is asked:

Where should that be put away?

Where should we look for the things?

Where shall we meet?

The answer is decisive, even so in the 4th tone: *Above!*

The space indication is a decision, a classification. Something is now expressed that something has been decided by someone. – The use of the 2nd or the 4th intonation could be correct. – Here is the fruit of our conversation:

Passive and active language (convention and sense experience)

The current human language is made up of two subsystems, that through working together form the wholeness of language. The collaboration of polar structures is a fundamental Taoist concept, something we find everyday in technology. The faster and quicker the motor of a car can power the vehicle forwards, the stronger and directly effective the brakes must be. It is not just each force having

its opposite force, but each functioning system needs its opposite system. The independent systems must work together hand in glove. So that the whole can be steered and managed. One can see the two opposite subsystems of language, respectively as independent languages with their own laws, and name them as such. Each language can express something without using the other. The expressions are very different in form and content:

- One language is based on the direct expression of the tone, sounds and syllables

These elements produce meaning. They produce sourced images

The expression of their means can be perceived^[1].

We will call this active speech, active language.

These sorts of words allow one to experience active language: Mama, baba, oh! aum, tot.

- The other language is based on the direct expression of words and grammar. Meaning is produced by these elements, they create images of meaning produced elsewhere.

The expression of these means must be learnt. They are based on convention

We will call this passive speech, passive language.

These words give us an experience of passive language: example, you go, new part of town, execution

Active language plies meaning like a smithy; passive language is like a store house.

The current style of linguistics is only conscious of passive language. All the beautiful images in the storehouse are known, but their origin is unknown. Active language cannot take hold anymore of the thought forms and concepts of the modern times, that have mostly been built up by passive language. One only perceives what one can focus one's attention on, that which one recognises through a concept. Through conscious and intensive practice of Yinsong (Chinese recitation art) one can only then build the necessary experience for active non-conventional language.

How does one understand active language? What does it relate to most easily? *Active meaningful language or speech has in its structure, similarities to music, mathematics and other similar means of expression.* Mathematics has the most powerful spiritual force of the current sciences. Most other sciences want to ennoble themselves by taking up mathematical principles. What is the basis for this high order of mathematics? I would like to share three reasons. These characteristics are largely similar in mathematics and active language.

1. The instruments in mathematics, the numbers and mathematical functions like multiplication and addition are factors directly producing meaning, they are sources of meaning. The number 3 is an example of a source of meaning. It has an unlimited effective meaning. One can multiply an unlimited amount of other numbers by 3. An unending number of products are created that are then imprinted with the idea and structure of 3. Meaningful mathematical structures can grow exponentially from basic modest elements. A first reason for the high order of mathematics: it has meaningful factors at its command. These can be productively put together in optional constellations.
2. The actively produced meaning, as mathematics portrays, cannot be wrong. However, one relates numbers in multiplication and division etc, one produces a result that is by nature correct. $5 \times 5 = 25$, this is always the case. This creation of meaning is *infallible*, as the meaning is produced of itself, and cannot be corrected by something outside of mathematics.

Note:

[1] To this end one uses what Goethe for example called perceptive powers of judgement. He founded a completely new scientific style on this. He proved this through his works he produced on geology, botany, sense perception and colour theory, that are still valid down the ages. There are about 10,000 works by Goethe on scientific concepts around the world; he posed one of the most debated scientific concepts. Despite this or maybe for this very reason, the public academic debate maintains silence on the subject of Goethe.

The element of error, being wrong, the deficit in meaning, happens when mathematics should represent something outside of mathematics. Here a predetermined meaning or thought content is given in another sphere of meaning; it could be presented more correct or less correct. As an image of a contextual meaning out of another sphere, a mathematical *correct* formula could be *wrong*: When 1 apple costs 2Y, then following mathematical reckoning 11 apples will cost 22Y. But if in the activity it is found that when buying 10 apples the 11th apple is free, then the sum 11 apples x 2Y = all apples 22Y does not *represent* the true reality. The second principle of mathematics: it is *infallible*, as its products are measurable and can be judged only against the meaning the factors produce.

3. The third principle is the general nature of application of mathematics. It is not limited by its own realm of thought, but can be applied in a myriad of other fields. Admittedly its *infallibility* is only effective obliquely. Namely *within* the mathematical operations, and not connected to other structured fields like the world of sense objects.

All that is valid also of active speech or language:

1. Active speech or language is made up mostly of elements that build meaning, the tones and the sounds. They are meaningful factors, like the numbers and the functions in mathematics. However, you put them together, they speak for themselves; and in combination they create exponential growth of meaningful combinations and structures. We however are untrained, blunt and obtuse toward active language. We can mostly not see the significance of the meaningful content of its *numbers*. We count like little children: *one, two, many and more...* Only when we hear once again, the sounds and tones *speak* in a relevant way and can perceive their expression, can we expect that we can once again understand and use the meaningful matrix they create, even as they could 1000 and 2000 years ago in Chinese literature.
2. In its own sphere of tone and sound combinations, active language cannot be wrong. It creates the very meaningful images that express something and that can merge with other sense impressions of this absolute language with wider, more encompassing sense images. There is no need, just like in mathematics, to relate to the world outside. To get to know this autonomous and absolute sphere of meaningful production of sounds, place any word in its resonant sound-form in your attention field. Soon the conventional meaning, its passive function will fall away and surprising experiences of active language are triggered. J.R.R. Tolkien called it the *cellar door effect*. The words *cellar door* mean something rather unpleasantly prosaic. But the sounding resonance that develops from *cellar door*, focusses the attention anew toward a powerfully effective poetic world.
3. Active language accomplishes much in manifold fields of life and areas of knowledge. One bases the almost inexhaustible forces of active speech or language in the well-known formula of the sound meditation: *Aum* – as has been done for thousands of years in Buddhism and Hinduism. – And prose transforms to lyric only through the means of active language. (Heinz Schlaffer presents the German publication, wonderful and rich in material and spirit: *Geistersprache, Zweck und Mittel der Lyrik, (Spiritual Language: Aim and Means of Lyric)* München, 2012.). Yet it is good to be clear: The mathematical possibility is completely recognised and used today to its fullest; the possibilities for active language can only be applied half-consciously, dreamily and in traditional settings. More than ever, the application of mathematics is under the focus of modern consciousness.

I would now like to postulate that the potential of active speech and language will play a similar role as mathematics plays nowadays. It could replace the king of science in the context of a new science.

Mathematics is made up of relationships between quantities, they are outer relationships, especially those in space.

Active speech and language are composed of relationships between qualities, that are *inner* relationships.

Relationships do not just exist between quantities, whose understanding leads to the fact that one can master nature. Also, between qualities whether spatially meaningful, soul or spiritual, there are

these contextual connections. This relational matrix of qualities, makes up the world that in Chinese one calls *chi*, in Europe *formative forces* or etheric forces. They follow laws, rules and distinctive gestures that form our existence in many respects. Formative forces research, a modern path to the power of *chi*, is searched for not by many, but in the most varied forms of research and on all continents.

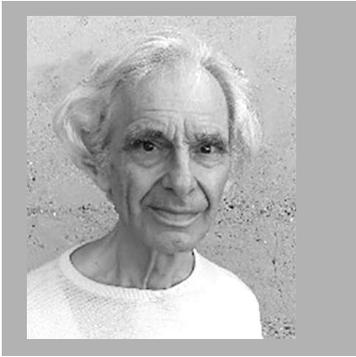
Active language could be a wonderful means of presenting these features in an understandable manner. Tones and sounds have a genius combination. They are in themselves an expression of the qualitative relational matrix that can make many other relational networks transparent. This makes active language and speech a possible starting point for a future central stream of science to share its knowledge on qualities. The repossession of language competency and linguistics of ancient Chinese culture, will be an essential basis for the development of such a science. Active language is already understood and effectively used, just as use of language or speech and understanding speech and language is shown especially in Chinese history.

Thank you for your patience in reading such a long letter

Yours, Martin Barkhoff

On the Three Kings Play

Emanuel Mario Pusterer



Even as a small child, he experienced the Oberufer Christmas Plays. Since the age of 15 he took various roles in various contexts: The Branch in Salzburg, with Max Rescheneder; eurythmy schools and branches in Vienna with Friedl Meangya; Ita Wegman Clinic with Erika Muller; Tobias School with Johannes Starke; Goetheanum Ensemble at the Goetheanum – Fritz Schmidt, P.Th. Baravalle

For 19 years he directed all performances in Renan, BE (Renan workshops and Haus Christophorus)

Since 2010/2011 has directed the Three Kings Play at the Goetheanum

Note:

[1] R. Steiner The Mysteries: A Christmas and Easter Poem by Goethe 23.12.1907 Cologne, CW 98. The Cologne Cathedral is a special place for worship of the Three Kings.

I am open to questions, paradoxes and other comments, feedback and conversation in Dornach, or for a visit to our rehearsals

Emanuel Mario Pusterer
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Dear Friends and Colleagues,

In 1915 one could hear the thunder of canon fire in the First World War in Dornach. Rudolf Steiner and his trusty helpers were under considerable pressure as they were busy on the building site of the Goetheanum. Despite this he established the Three Kings Play in Dornach (it had already been performed in Berlin)

Nowadays the sound of war is not quite so close, but the suffering is not any less, and can be felt through the modern media, even in Europe. Fear of tyranny, (in the two-fold sense of the word) determines what happens in many places. We attempted, first for the players in the Three Kings Play at the Goetheanum, then for our guests, to give a helpful and appropriate characteristic of the roles

Dear Friends, the key experience to the approach to the Three Kings Play expressed here was a contention that took place between colleagues at a conference around 1980.

Gold, incense and myrrh can easily be related to the three soul qualities (Rudolf Stamm presented this then) but the artistic relation of the speech qualities to the figures with epic, lyric and dramatic (Paul Theodor Baravalle) manifests as a paradoxical image. Still new in the Goetheanum Ensemble, I fortunately had *Ecce Homo* by Rudolf Steiner close to my heart. This became the key that took me to a deeper understanding of the roles of the kings.

Ecce Homo

In the heart – the loom of feeling

In the head – the light of thinking

In the limbs – the strength of will

Weaving of radiant light, (M)

Strength of the weaving, (B)

Light of the surging strength: (C)

Lo, this is man.

These three qualities or faculties characterise our three kings, even as they appear in our play: Melchior – Balthazar – Caspar.

King Melchior speaks from the heart (lyric). His loving interest leads to understanding knowledge. He wears a red stole and carries gold. (Rudolf Steiner calls this the sacrifice of gold: *The gift of wisdom in self-knowledge*) 1)

King Balthazar is carried by the will (*my court presented to me today.... = epic*), out of this will, he warms and strengthens the heart forces. In this way, everything always leads to delicate future questions and sentiments. He wears a blue stole and brings incense as a gesture toward the commitments in social life. (Rudolf Steiner: *The gift of devoted piety in fully giving oneself up to it*) 1)

King Caspar correspondingly carries everything through to its resolution (to the will), always starts however with clear thoughts (dramatic). This engenders true enthusiasm, that distinguishes him so in his green stole which he wears! As the sign for the spirited will, the healing forces, he brings myrrh. (Rudolf Steiner: *The gift of the victory of life over death and caring for the eternal in the self*) 1)

Melchior has two players accompanying him: The **Page**, who takes up his initiative and **Villgratia** who is not just his advisor (and teacher) but also takes over the rule in his absence. He can read the meaning of the cosmic script and disclose the related prophecy. He is not an academic, as is proved by the dust

that swirls off his book as he closes it.

Herod the Great grasps tightly the power and greatness he himself wrested, even at the age of 72 which is an unheard-of age in ancient times! He was born in 73 B.C. He was an Edomite, from a neighbouring tribe, possibly also Jewish, or Arab confessed to become Jewish. He tenaciously strove from roman state official to become King. He made a lasting impression on the image of Jerusalem. He killed close family without any scruple, when he felt he could not trust them. In our play the thought of a new King of the Jews drives him to his evil deed, despite his advisors talking down the problem. Aware of the situation, he stands before his fear of either losing his power or to become a villain worthy of death. He has a light and a dark part to himself. Three times he suppresses his conscience: first of all, his own inner thoughts, then the vision of Maria, then the outer charge made by **Judas**. Herod is lead by the necessity of staying in power. Only when it all goes wrong; does he regain his consciousness. The **Angel** calls him a coarse tyrant, stops him in his tracks and condemns him to death.

Herod has three people under him who innocently become implicit in the murders. The **Lucky** offers devotion, the **Captain** provides leadership and the **Soldier** power of action.

The Priests and Scribes are connected to their peoples and feel responsible for them. The power however lies with Herod and as they are afraid Herod could make a mistake they are highly nervous. They know what is written in the scriptures and can freely share this. There are also three of them: **Kaifas** wants to find the reason in thought for what needs to be done, **Pilate** tries to calm the heart and **Jonas** brings everything back to earth, giving it a basis. They appear to be the opposite poles to the three kings. **Judas** is the voice of the people, and is silenced.

The **Devil** is also under the Angel, he has to create the basis for power (the throne!) Herod succumbs to his influence as far as power and keeping his power is concerned. Only when the Angel has spoken may the Devil take Herod as his booty.

The *Oberuferer Christmas Plays* appear to be carried by the company of players. In the Three Kings Play the company is on stage all the time. In the directions given by Rudolf Steiner the scribes and Herod's followers sit face on to the audience as though a mirror; the kings however sit in profile as though watching over the play, when they are not themselves on stage. Maria and Joseph, with Villigratia sit on a bench in between as though facilitating between the two poles. The Angel also has a facilitative role. He leads and directs the company, he conducts everything that happens on stage and shares this with the audience, who he welcomes specially at the beginning and thanks at the end of the play.

Thank you, dear reader, that despite unpleasant tensions you have stayed until the end May questions and impulses arise in you, that despite various paradoxes, will encourage you to take part in these plays.

May healing thoughts and impulses radiate out from these plays, especially knowing of the current events today, when we present this play with Rudolf Steiner's and Karl Julius Schroer's help, as well as the help of the evangelists.

Kleinodien-Kunst Foundation requests...

Annette Hug-Risel



Trainings as a gold and silver smith, Kleinodien-Kunst, sculptor and social worker enter my professional process alongside many activities in administration. Anthroposophical art in all areas is my source and inspiration for my life since my first day at school. For 30 years now, I have served this cause. As an amateur musician, I have accompanied many performances in the Goetheanum.

Bertha Meyer-Jacobs worked with Rudolf Steiner from 1907 as a goldsmith on jewellery designs. The art impulse actively transforms material substance i.e. metal. These pieces of art are plied on both sides and so the substance is raised up into a higher sphere. From time and movement, a sculptural form is created, a metamorphosis takes place.

The first goldsmith school was in Hamburg, near to the eurythmy school under the leadership of Marie Steiner. Very little was written down, from the school and so this art could easily be forgotten.

The Kleinodien-Kunst Foundation wants to maintain this art impulse and make it available to the world.

Since Spring 2018 we have put out a call for jewellery pieces, the Planetary Seals, the Mystery Drama Seals, objects and meditation objects, designs, texts, addresses and much more that might belong to the development of this art impulse since 1907.

We request help in our search for objects to be on display in an archive. We also ask for financial help to publish our findings. We need you as bearer, owner or friend of Kleinodien-Kunst to make this real.

Thank you for any references to such finds. Please contact: stiftung@kleinodienkunst.ch. For further info please see: www.kleinodienkunst.ch



Elisabeth Reymann von Sivers

*22nd March 1922 †5th April 2018

In the first week after Easter Sunday, on April 5, Mrs Reymann von Sivers passed away aged 96. She came to the Goetheanum for the first time as a young girl with her father, in order to meet her aunt, Marie Steiner. A few years later she came again and Marie Steiner asked Tatjana Kisseleff to teach young Elisabeth Russian and French eurythmy. As well as this transformative Speech lessons in French were given by Marie Steiner. And soon thereafter Elisabeth von Sivers was allowed to join the stage group under the direction of Marie Savitch.

During this time, she was able to experience the work of Elena Zuccoli, Lea van der Pals and many other of the first eurythmists, as well as the first stages in the creation of the „Saturn Evolution“ by Anne-Marie Dubach Donath.

While working on the Goetheanum stage, she met her future husband, Mr Reymann, who also worked at the Goetheanum.

Together they moved to Germany, where she worked as a curative eurythmist and he, amongst other things, worked as a transformative speaker. During this time Mrs Reymann also had encounters with Lory Maier Smits and Else Klink.

Russian eurythmy was a matter close to her heart and so she started giving courses in Russia, Germany and Switzerland.

Her strong connection to Russian eurythmy, to the being of each sound in language and to the resurrective power of the word, was a special experience in my encounters with her.

Her whole life was dedicated to the impulses of Rudolf Steiner. She fostered, deepened and developed faithfully what Marie Steiner and Tatjana Kisseleff suggested to her.

Serious, but at the same time loving, she has tried to share the fruits of her work with others.

I was allowed to have many conversations with her in which she told about her experiences in Dornach, about the social conflicts and the different directions within eurythmy and formative speech.

In addition to beautiful and profound experiences, heavy tests of fate were part of her life.

Her first speech solo, „A Sail“ by M. Lermontov, which she worked on with the help of Tatjana Kisseleff, with whom she lived until the end of Kisseleff's Life and with whom she remained connected, may stand as a symbol of her whole life:

A Sail

*A far sail shimmers, white and lonely,
Through the blue haze above the foam.
What does it seek in foreign harbours?*



1923 Traunstein with her mother



1925



2012 Bad Reichenhall

What has it left behind at home?

*The billows romp, and the wind whistles.
The rigging swings, and the tall mast creaks.
Alas, it is not joy, he flees from,
Nor is it happiness he seeks.*

*Below, the seas like blue light flowing,
Above, the sun's gold streams increase,
But it is storm the rebel asks for,
As though in storms were peace.*

*Translation of the poem by Babette Deutsch
and Avrahm Yarmolinsky, 1927*

Evgenija Naumenko

Formative Speech & Drama

Stuttgart College / Seminar for Waldorf Education

An artistic course is offered in formative speech to those already with a eurythmy training or Waldorf teacher training, and thus have knowledge and skill to build on.

Sabine Eberleh, Ulrike Hans, Bettina Staiger-Schöller

Info: sprachgestaltung@freie-hochschule-stuttgart.de

Creative Speech Berlin, Academy for Creative Speech Berlin:

In September 2018 a four-year full-time training, further training and master classes will begin. A basic study in creative speech. Focus of training: developing creative individuality. Professional aim: stage work – education – art therapy. The academy will be international and multilingual, we will strive to transfer to the relevant mother tongue. Teaching language can be in English. The professional specialisation begins in the fourth year, toward stage work, education or therapy. The academy focuses on the development of the creative individual.

Christiane Görner, Patric Vogt
www.sprachkunstberlin.de
www.creativespeechberlin.de

Initiative for Pedagogical Eurythmy (IPEU)

The IPEU met this time in Hamburg in April. The question in focus was how can we publicize the IPEU amongst the eurythmy teachers, and how to deepen the work with the Waldorf Schools Circle in Germany. To this end we met with Klaus -Peter Freitag. We

spoke about the 'expert service' of the Waldorf Schools Circle and reached a co-operative agreement. We will work on deepening a collaborative working with mentors accompanying younger colleagues. This will start in June in Cassel. The IPEU wants to raise its profile in the area of mentoring in the future and offer more support to the colleagues in the schools by way of learning the ropes during an orientation period. We discussed our paper: *Recommendations*, posing the question how we bring this more to the attention of the right audience
Further info:
www.ipeu.eurythmie.net

For the IPEU Michael Werner

Music Department

Following our enormous thanks to the wonderful work of Michael Kurtz, who is now pensioned, new events are taking place in the **Music Department** of the Section. Three people local to Dornach have agreed to take on the shared job: Viola Heckel, Felix Lindenmaier and Johannes Greiner. Viola Heckel will hold responsibility for music therapy and singing therapy, lyre and gong. Felix Lindenmaier will take on new string instruments, extended tonality and microtonal music, tempo, anthroposophical literature on music, 20th and 21st century composers and together with Johannes Greiner the archive. Johannes Greiner will hold education, Christian Community, The School of Uncovering the Voice, meetings around particular questions. Stefan Hasler will hold the Colloquium on Rudolf Steiner's lectures (with Reinhild Brass) and concerts at the Goetheanum. We welcome questions, comments

and recommendations from active interested persons. Please also share with us a contribution you could bring.

Further News

After the major Eurythmy – Formative Speech – Eurythmy Therapy Conference at Easter, we are already planning the next conference. We received feedback clearly showing more was needed. 5th - 9th April 2021

Sound and Speech – The Wonder of Movement – Dimensions of Transformation

An International Conference for Eurythmists, Formative Speech Artists, Eurythmy Therapists and Those Interested

On the 24th September we celebrated **World Eurythmy Day**. Once again, we called to consciousness more strongly this time, that somebody is doing eurythmy somewhere around the globe over the 24 hours in a day. Those who would like to join are welcome to chose their favourite exercise, like perhaps the Halleluiah, and share it with the eurythmy stream around the world. This is also good to do as a group.

In October a **eurythmy festival** will take place for the second time at the Goetheanum. This time 4 ensembles will show their working of a composition by Olivier Messiaen and further choreography of their own.

Meeting the Being of Anthroposophy – The Transformative Forces of the Foundation Stone Meditation in the Human Being and in Society

After Christmas 2018 from 27th –

31st December, we would like to have a preview of the centennial celebration of the Christmas Conference with artists, members and friends of the Anthroposophic Society, from as many different parts of the world as possible. We will address the Foundation Stone Meditation and the form of the School of Spiritual Science as a whole. At this time of crises and difficulties the world over, we would like to make it possible to develop a strong consciousness of a world-wide community with a culturally transforming task, through our work on the Foundation Stone. The conference will be German – English. It will have an introduction to the Foundation Stone and provide space for sharing research findings. An important part will be created by Rudolf Steiner's presentation of the Foundation Stone through eurythmy, in English and German, performed by the new Goetheanum Eurythmy Ensemble. This will be experienced as daily eurythmy demonstrations and performances, viewed and actively participated in as a communal experience. The conference will be made up of lectures, sharing, smaller and larger workshops, forums and exercises. Collaborators are: Nodar Belkania, Michael Debus, Ingrid Everwijn, Gioia Falk, Matthias Girke, Helmut Goldmann, Christiane Haid, Stefan Hasler, Anežka Janatowa, Paul Mackay, Ute Medebach, Mats-Ola Ohlsson, Jost Schieren, Jaap Sijmons, Joan Sleigh, Silke Sponheuer, Auke van der Meij, Michiel ter Horst, Ursula Zimmermann

Eurythmy and the Class Lessons:

As usual the Goetheanum offers a large number of further training courses. One of them is the Eurythmy on the Class Lesson Motifs, by Ursula Zimmermann. This is the second run through all 19 class lessons. New participants are

welcome. (Class Members please. Non eurythmists wanting eurythmy to deepen their knowledge and experience are welcome)

Puppetry

22nd – 24th February 2019 the next conference takes place. All are warmly welcome to show or to exhibit their work. Our subject this time: What can Puppetry Offer in this Era of Digitalisation?

A Youth Festival for Eurythmy, Puppetry and Drama

is planned on 22nd-24th November 2019

The Goetheanum Ensemble

under the highly experienced artistic leadership of Margarethe Solstad, celebrated its final performance recently with *Es geht ein Ruf ton durch die Welt (A Call Sounds out into the World)*. See article in the weekly paper *Das Goetheanum*.

The new Goetheanum Ensemble will start work from September 2018.

Gioia Falk, Stefan Hasler, Tanja Masukowitz, Silke Sponheuer, Maren Stott and Eduardo Torres constitute the leadership team. Members of the ensemble are: Rafael Bäumlner Tavares de Oliveira, Christine Beier, Martje Brandsma, Marianne Dill, Shengtze Lee, Marian Schmitz and Ekaterina Zubchaninova

Eurythmy on the Twelve Moods by Rudolf Steiner

The Section for the Humanities and the Fine Arts hosts a eurythmy performance directed by Gioia Falk for the Whitsun Conference 2019. We welcome eurythmists who would like to be part of the project. The main theme: 12 Moods by Rudolf Steiner.

Also, a further 12 dynamic silent group forms in the character of the zodiac sounds, and a piece of organ music (according to casting and rehearsal opportunities) Info from

the Goetheanum stage: buehne@goetheanum.ch / Tel. +41 61 706 42 50

Souls Awaken – Rudolf Steiner's fourth mystery drama

in Stroud and London: October/ November

2018 orion@phonecoop.

coop / Tel. +44 1453 757 436

The Stroud Mystery Drama Group, directed by Michael Chase.

With a new English translation by Richard Ramsbotham of Rudolf Steiner's fourth mystery drama.

Discretion – Health – Devotion

Eurythmy Conference in Stuttgart 25th –27.10.2018 Th-Sa, Uhlandshöhe Waldorf School

Courses with Angelika Storch, Andreas Kern, Silke Sponheuer, Michael Messinger

See Further Events, below. Apply to <http://t1p.de/171q>

Storms of Silence: Announcement for the eurythmy project

Three weeks before commencing with rehearsals, the artistic directors decided albeit with a heavy heart, to distance themselves from the project. Carina Schmid, Benedikt Zwiefel, Barbara Mraz and in absentia Mikko Jairi took the decision due to the dire state of the financial situation of the eurythmy project *Storms of Silence*. Mark Levene, the initiator and producer of the project *Storms of Silence*, shared with Carina Schmidt on 25th July 2018, that at this point the financing of the project was inconclusive. The start date for rehearsals was 12th August 2018. Under these circumstances the artistic directors felt it was no longer possible to take on and to share the artistic and moral responsibility for all the colleagues concerned, who are connected with this project.

Carina Schmid, Benedikt Zwiefel,

Barbara Mraz, Mikko Jairi

Announcement Lemniscate Arts

The statement by the artistic directors of the planned World Eurythmy Tour «Storms of Silence» does not contain enough information to make the actual situation of the project understandable. The producer team at Lemniscate Arts will release information soon about the further planning of the project, including a report on the financial structure. For the moment it must suffice to emphasize that they are experiencing an unprecedented wave of overwhelmingly positive responses to their efforts from individuals and institutions worldwide.

Marke Levene on behalf of the
Financial Board of Lemniscate Arts

Section Events

The following conferences are on offer by the Section:

19th-21st October 2018

Eurythmy Festival – Olivier Messiaen

Projekt Ensemble Viertasien, Hamburg; Eurythmy Westmidlands, Stourbridge; Novalisensemble Stuttgart; Ensemble Eurythmeum CH

Performances

Fr. 19.10., 7pm | eurythmy performance I | Eurythmeum CH

Sa. 20.10., 3pm | eurythmy performance II | Viertasien Hamburg and Novalis Eurythmy Ensemble Stuttgart

Sa. 20.10., 11am | demonstration on Messiaen. Demonstration by 3 ensembles to music by Olivier Messiaen: 5th movement, *Louange à l'éternité de Jésus*

Sa. 20.10., 8pm | eurythmy performance III | Eurythmy West Midlands, Stourbridge

So. 21.10., 11am | concert /eurythmy performance IV | Olivier Messiaen: *Quatuor pour la fin du temps*; with Camerata Da Vinci led by Giovanni Barbato with Hartwig Joerges and others piano. Eurythmeum CH, Viertasien Hamburg, Eurythmy Westmidlands Stourbridge

Sa & So 9am | eurythmy workshops | colleagues from 3 ensembles

Sa 5pm | conversation with the artists on the demonstrations

Courses, Workshops, Further Training

Eurythmy

22nd-23rd September 2018

English Eurythmy

Indications & examples

Eurythmy course with Annemarie Bäschlin

Eurythmists & eurythmy students from 3rd year onwards

6th-7th October 2018

Eurythmy and the Class Lesson

motives. For members of the School of Spiritual Science

Ursula Zimmerman

2019 – to be announced

Basic Elements of Russian Eurythmy

Evgenia Naumenko (in preparation with Stevan Koconda)

Eurythmists and final year eurythmy students

Glissez, Mesdames, glissez!

French Eurythmy with Isabel Julienne

Eurythmists and those interested

2nd-3rd January 2019

Tone Eurythmy with Dorothea Mier

“Cadence” as the Key for Choral Eurythmy as such

Eurythmists and final year eurythmy students

26th-27th January 2019

Eurythmy and the Class Lesson

motives. For members of the School

of Spiritual Science

Ursula Zimmerman

5th-6th October 2019

Eurythmy and the Class Lesson

motives. For members of the School of Spiritual Science

Ursula Zimmerman

Please see the Section flyer which appears in Autumn 2018 for further courses <http://srmk.goetheanum.org/veranstaltungen/kurse-der-sektion>

To apply for Section courses:

Section for the Performing Arts

Postfach, Goetheanum,

CH-4143 Dornach

srmk@goetheanum.ch

22nd-25th June 2019

International Formative Speech Graduates' Meeting

24th-27th June 2019

International Eurythmy Graduates' Meeting

22nd-24th November 2019

Youth Festival for Eurythmy, Puppetry and Drama

Formative Speech

24th-27th October 2018

Therapeutic Speech Conference BURNOUT

Devitalisation – Revitalisation

2nd-3rd March 2019

Formative Speech Forum

Music

Regular monthly events at the Goetheanum

Working group on Wilhelm Dörfler:

Living Fabric of Music

Otfried Doerfler:

odoerfler@bluewin.ch

13th-14th October 2018

Section music group II

16th-18th November 2018

Western and Eastern World Ordinances and Similarities on the Cultural Questions of the Present Time (TAO Colloquium)

15th-17th March 2019

Colloquium: The Human Being's Experience of Tone by Rudolf Steiner

Puppetry

22nd-24th February 2019

Puppetry Seminar

What can Puppetry Offer in this Era of Digitalisation?

22nd-24th November 2019

Youth Festival

Eurythmy, Puppetry and Drama

Further Events

Eurythmy in Beautiful Northern Italy

October 29 – November 3, 2018

with Bettina Grube:

Indications for Eurythmy as a Source of Inspiration for Artistic Work

Join us this fall for an immersive week of speech and tone eurythmy. We will focus on the elements of dramatic speech eurythmy, warm-up with Greek rhythms, and move with the Cello. There will also be time for focus on individual pieces. Students and eurythmy enthusiasts with experience are warmly invited.

Cost: 425 Euros, Includes workshop, shared lodging and lunches

Location: Biella, Italy, La Runa

www.runabiella.noblogs.orgBettinaGrubeFlyer

For all inquiries and registration please email movingwithmasters@gmail.com

Jan Ranck

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

Summer 2019: 13th-22nd July

Byron Bay, Australia

Info: tone.eurythmy.therapy@gmail.com

Tel. +972 2 534 46 39

Annemarie Bäschlin

Eurythmy Further Training 2019

8th-17th July in Ringoldingen (Berner Oberland) CH

Dorothea Mier: Tone Eurythmy
Annemarie Bäschlin: Colour Eurythmy

Alois Winter: Formative Speech

Tone Eurythmy Therapy 2019

29th Juli – 2nd August in Ringoldingen (Berner Oberland) CH

Eurythmy therapists, and eurythmy therapy students, medical students, doctors, music therapists.

Led by Annemarie Bäschlin

Medical contributions by Dr Eva Streit

Exercises developed and worked through by Lea van der Pals with Dr Margarethe Kirchner-Bockholt.

(See the book on the same - Tone Eurythmy Therapy by Lea van der Pals / Annemarie Bäschlin; Verlag am Goetheanum)

Info: Annemarie Bäschlin Ringoldingen, CH-3762 Erlenbach Tel. +41 (0)33 681 16 18 (please use the answer machine and speak clearly thank you)

Courses with Annemarie Ehrlich

(in German)

12th-19th September; Göttingen

Foundation Stone Rhythms

Apply to: Martina Fischer, martinafischer2006@web.de

25th-26th September; Moscow

Foundation Stone Rhythms

Apply to: Oxana, oksalekhina@yandex.ru

5th-10th October; Pisa

The Rhythms of the Foundation Stone Meditation by R. Steiner

Apply to: elisamartinuzzi@hotmail.com

3rd-4th November; Witten

Educational Exercises in the Development of Schooling

Apply to: Emile Cnoops, cnoops@wittenannen.net

9th-10th November; Hannover
Does the Question Bring Something in between?

Apply to : Ulrike Wallis, tanzkunst@ulrikewallis.de

2019:

12th-13th January; Bern

The Space between Question and Answer

19th-20th January; Bern

The Space between Question and Answer

Apply to: Heidi Müri, heidi.mueri@sunrise.ch

29th Januar – 1st Februar; Aesch

Eurythmy in the Workplace: Plans Apply to: info@eurythmie.ch

15th-1st March; Stuttgart

The Inbetween

Apply to: info@eurythmeumstuttgart.de

29th-30th March; Hannover

The Inbetween

Apply to: Ulrike Wallis und Monika Dreher tanzkunst@ulrikewallis.de monika.dreher@htp-tel.de

2nd-3rd April; Moscow

Open Business Course

Anmelden: Oksana, oksalekhina@yandex.ru

12th-13th April; Copenhagen

The Transition into the Everyday

13th-15th April; Copenhagen

Theory U

Apply to: Elisabeth Halkier, Tel: +45 39641108 elih55@gmail.com

Workshops und Seminars mit Ulrike Wendt

Fr 4.10 – Sa 6.10.2018

The four ethers as a basis for eurythmy

Seminar on the ether exercises by Majorie Spock

Glasshouse Arts Centre, Stourbridge,

Great Britain

Application and information:

Rita Kort, ritakort@gmail.com

So 17.11.2018, 10:00 – 17:00 Uhr

Meditative Movement – Eurythmy as Meditation (in German)

Rudolf Steiner Haus
Stuttgart, Tel 0711 164 31-14
info@rudolfsteiner.haus
Further info:
Ulrike Wendt, info@ulrikewendt.eu
Telefon 0175 560 38 52
www.ulrikewendt.eu

29.5.–2.6.2019
15th International Eurythmy Festival
Forum for Young People
Witten Annen
www.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

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

Michaelmas 2019 edition: 01.06.2019

Editors: Stefan Hasler, stefan.hasler@goetheanum.ch

Translation: Sarah Kane with Rozanne Hartmann, Peter Stevens

Final Proof: Rozanne Hartmann

Layout: Marcel Sorge, rundbriefsrnk@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
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No. 69 · Michaelmas 2018

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Leader: Stefan Hasler

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Newsletter No. 69

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