

Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

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Dear colleagues

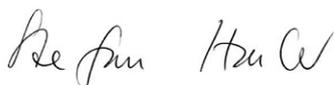
I sincerely hope that you are all doing as well as possible under the circumstances!

This unusual time is also one in which we can become more aware, and in part very painfully so, of what the arts we practise, and the performing arts in particular, contribute to society. The expression used in German, systemrelevant (literally translated: relevant to the system) is just what can throw up a good number of questions: what does the word System mean here? And what is supposed to be relevant to it? The very worst of all this has been for me that the words relating to culture have as good as disappeared. Or are we not, by virtue of our activities as artists – our entire business is to shape and form processes in time, build on and develop human interactions and in some form or other continually engage with the transformational – the ones who are active on behalf of the human being per se and holding a responsibility for the essence of what is cosmic? So in fact it is true that we are not relevant to systems creating or contributing to social enforcement, but we can try all the more to develop a harmonious relationship with spiritual reality. Perhaps then we can be and become wesensoeffnend, i.e. perhaps our work can open the way to what is essential and alive?

This edition of the Newsletter is, in contrast to the editions with particular themes, once again a collection of articles on different subjects. They touch on historical issues, research questions, study group concerns and discuss questions relating to the current situation.

Those of us in the preparation group for next year's Section conference taking place between April 5 and April 9 2021 very much hope that all those willing and able to travel will make it to the event; we also hope that individual finances will make it possible for you to participate. The Easter 2021 newsletter will then be about The Power of Sound.

Wishing you enjoyable reading and much pleasure in your work!



Stefan Hasler

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

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Language on the Threshold of the Heart

Sivan Karnieli



born 1977 in Zurich; studied eurythmy in Dornach, 2005; initially active in education, adult education and stage arts. Today teaches eurythmy at the Waldorf Institute in Witten/Annen and is the author of several books on eurythmy. Her most recent book in German: *Herzkräfte stärken durch Eurythmie* (Strengthening the heart through eurythmy). An exercise book.

(Translator: the vowels have been left in the German: I–A–O and not rendered into English)

Translation Rozanne Hartmann

If eurythmy is visible language, one may well ask who speaks this language. Where is this language spoken? What language is spoken? Where can I connect with the word of which Rudolf Steiner speaks again and again?

I have asked myself these questions again and again. For a long time I experienced above all the inner side of this word, experienced the stream of language right through my heart, the sun in it, which brings this word to life, which renews it out of man – as if language were really a blossom and that which arises anew through man, the seed of this blossom^[1], which can mature in man through the power of the sun.

But at the same time, I experience: The power of the sun does not come from the heart - because the heart is not a pump. Rather I experience: The heart is a gate through which something higher can shine. While thinking about it, I even noticed that the heart is the threshold itself, through which one enters the spiritual world, or which leads to the earthly world. This fact is already physiologically evident in the fact that the pulmonary blood circulation and the blood circulation of the rest of the organism meet in the heart. The one blood circulation leads into the vastness of the lungs – if this organ were to be developed, it would have an area of 80 to 100 m² –, the other blood circulation goes into our activity, our will man. The one connects with the spiritual - physiologically speaking, it takes up oxygen –, the other creates and works into the world.

In both of these worlds, which the heart connects, we find language.

If we follow one side of the threshold, we see this language visibly spread out around us in the world as the world that has evolved from the cosmic word. All forms and appearances have arisen from an intention, in a spiritual creation and have come into being in a process, of creative activity by beings. The word lies enchanted within each thing... *A song sleeps in all things that dream on and on*, wrote Eichendorff. Here we can enter, look and see: a leaf, a drop, a cloud. Visible cosmic language. A word that has coagulated into form. We reproduce it in the eurythmy sounds; combine the sounds and they become *word-things*; combine the words and they become sentences. We connect – and it becomes language again. So, we lift what is created, up to the threshold of the heart, so that it may become new there, so that it may resurrect there in the living. *And the world starts to sing, if you only find the magic word*, Eichendorff continued. Eurythmically one could say: And the world begins to speak when you illumine what you imitate and form with the sun of your heart and lift it up into the living. – This side of the threshold corresponds to the circulation of blood in our limbs; everything we do and work, everything we *shape*, is carried up toward the heart.

We can also search for language on the other side of the threshold. There we can permeate ourselves with a content in feeling and sensations; Rudolf Steiner speaks of the fact that when we live in meditation *with enthusiastic feelings therein [...] the power that we then use in the soul is that which we otherwise use in language*^[2]. And this power forms the physical organ in us, to be physiologically capable of speech! Beyond the threshold we can therefore slip into the area where language can arise. In this sense there is a cosmic thought, a content, which we penetrate with feeling and which then becomes the form

through which we can speak. Here I put forward the thesis that the sound-figures by Rudolf Steiner and Edith Maryon make this visible in imaginations^[3]. The sound as a being incarnates through the four ethers into visibility. We grasp this essence of sound in warmth, it then passes through the light ether in movement, through the sound ether in feeling / veil, into the life or sense ether in the character, where the sound then becomes form. So, it comes from the vastness of the spiritual into the world, where it becomes visible and its life fills the form^[4]. Language, however, becomes this sound, this sound context, only insofar as we ourselves live in it and carry through, the power with which we have connected ourselves in the warmth ether of the intention, that is, bring it over the threshold, through our ego. The ego is connected with the warmth and has the ability to carry something from the vastness of the cosmos into the earthly realm. - This side is connected with the blood circulation of the lungs, which, as it were, takes up all the possibilities of becoming, in the oxygen and comes to the heart with this abundance...

In the heart now the two bloodstreams meet. This encounter forms the basis for the awakening of the I. In the same way, the two language areas – one could speak of speech as the blood of the cosmos - also meet in the human heart, because the ego of each person is in turn the guarantor of speech. That which is Logos in ourselves, the ability to create, to creatively produce something, makes this *cosmic blood*, the Logos in the world, visible and expresses it^[5]. Speech becomes visible where we create it anew through our I, in the sense of bearing witness. However, to bear witness here also means to create and to witness^[6]. *Behold, I make all things new*, said Christ – the Logos as man! – and: *No one comes to the Father but through me*. No one comes to the cosmic word – the one in the visible world, like the one in the Logos sphere of thought content – but through the I, who makes all things new, who bears witness to all this.

In this sense, one experiences the word, one experiences language through and in its centre, but as in a living fabric, because the centre leads out again - on the one hand, because there is a centre only in so far as there is a perimeter, and on the other hand, because there is this centre as an in-between, as a gate formed *through* the joining of the two worlds it connects. The heart is neither physiologically nor spiritually a pump!

In the early beginnings of eurhythmymy these connections, which I have described here, are radiantly visible again and again. Four examples are given:

- In the alliteration exercise of the bard, the cosmic word is made audible in the world through forceful stepping. The exercise is connected with a strong up-righting power from below. One steps into the thundering elements, but holds oneself upright, and in that moment, one experiences how the word is reborn within. Cosmic word becomes human word.
- In the I–A–O one finds the power of witnessing, as well as that of transforming the power of the Logos into speech: in the I, the column is erected between the point of the forehead and the ball of the foot (here there is also this connection to the two worlds!) – and in the middle the gate of the heart opens! The sun shines through, we bear witness to it. In A, the inflow of the Father world can be experienced, or in other words: The Logos stream flows into the world of form. In the O, this father world (A) is set free through the gate of the I, the etheric stream easily detaches itself from the physical and becomes a primal experience of language spoken through the heart.
- In the first verse that Rudolf Steiner gave to the eurhythmists, the *Wolkendurchleuchter*, it says:

*The Illuminer of Clouds
May he illumine*

Notes:

[1] See the memoirs of Margaritha Voloschina, in Rudolf Steiner, *The Birth and Development of Eurythmy*, GA277a, Dornach 1998

[2] Rudolf Steiner, *Herzdenken. Über inspiratives Erkennen* (Thinking with the Heart. About inspirational recognition) Rudolf Steiner Verlag 2014, pg 104 in the German

[3] Imaginations because the sound figures are two-dimensional and have the character of a picture.

[4] A detailed essay (probably in German) on this can be obtained from the author via the contact form on her website www.sivan-karnieli.de

[5] See the author's new book in German: *Herzkräfte stärken durch Eurythmie* (Strengthening Heart Forces through Eurythmy) Urachhaus 2020

[6] Translator: in German these two words have the same root

[7] I thank Martina Geith for this order of the four members

[8] See *Die Drei*, September 2020, essay in German by the author on the six accessory exercises and the threshold of the heart

[9] For this see the remarks on the eurythmy meditation by Rudolf Steiner, *Eurythmy as Visible Speech*, GA 279

May he sun-through
May he glow through
May he warm through
Also me –

The sun, symbol of the Logos, shall radiate through my physical body illuminating it, through my etheric body sunning it, through my astral body making it glow, through my I warming it^[7] – the Illuminer of Clouds shall radiate the members of my being. But then at the end it still says *May he... also me*. So, you can feel, so to speak: Not I, but the Christ within me. Once again, we become a vessel – as a whole person, but also as a spiritual being: a vessel for the Logos power, the Cloud Radiance.

- The exercise, which later becomes *I think speech*, begins in the beginning with the grasping of two spaces (– one could also assign them to the two blood circulations). This is remarkable in itself, since it is the actively creative power of the ego that causes the jumps and the inversion from the first to the second space.

Later in the exercise mentioned above, Rudolf Steiner gives the indication that one should feel the archetype behind oneself and, while standing before the respective archetype, should feel obliged to speak approximately these sentences:

I think speech
I speak
I have spoken
I seek for myself in the spirit
I feel myself within myself
I am on the path to the spirit, to myself.

If you practice this with this awareness, the power within you is strengthened, to melt a spiritual reality into language or to experience it as an expression. From behind it enters you through the heart gate and at the front it becomes a statement, a new reality that I witness, that I speak.

So, language also has something to do with the threshold, because the ego itself is threshold, forms the threshold and even guards it^[8]. In other words: If we want to come to our I, we come to the threshold. And in the same way: If we want to come to speech, we come to the threshold. To do eurythmy so that it becomes visible language means in this sense to wake up at the threshold. Not to seek ground where it does not exist, e.g. in external forms, in performances or in pantomimic movements etc. At the threshold we live in the *heavenly realm of eurythmy*^[9], where the ego as a creative force itself creates new ground. And what the ego forms – the threshold – it crosses at the same time in speech.

Opening the Window

The practice of phenomenology

Phenomenological research begins with wonder at what gives itself and how something gives itself. It can only be pursued while surrendering to a state of wonder. (Van Manen 2014, p. 27)

This statement by a contemporary practitioner of phenomenological research, M. Van Manen, reminds me of one of Rudolf Steiner's six subsidiary exercises, where we are encouraged to look at everything as if for the first time, without preconceptions, judgements or expectations. When we are able to do this, we open ourselves to be touched by the world and to experience things more truly and deeply.

Let him make the deliberate resolve, during a certain period of time to let everything or being he encounters tell him something new. A breath of wind, a leaf falling from a tree, the prattle of a little child, can all teach us something, are we but ready to adopt a point of view to which we have perhaps not hitherto been accustomed. (Steiner 1969, Occult Science p. 249)

This attitude of wonder lies at the heart of the practice of phenomenology. It can enrich daily life, as well as being a tool that we can use to explore aspects of our work as artists, teachers and therapists. The cultivation of this particular research-attitude of wonder asks us to be attentive to the hidden, concealed essence of our everyday existence. In phenomenological research we attempt to set aside our expectations, our pre-conceptions, our opinions, our theories, and try to prevent ourselves from jumping to conclusions, which limit our breadth of experience. It is a delicate balance between being active in our perceiving and yet passive in that we do not overlay our perceptions with instant interpretations and conclusions.

Wonder is the unwilling willingness to meet what is utterly strange in what is most familiar. Wonder is the stepping back and letting things speak to us, an active-passive receptivity to let the things of the world present themselves on their own terms. (Van Manen 2014, p. 223)

In phenomenology, this activity of setting aside preconceptions, judgements and even past experience, is called *bracketing*. It is an almost impossible task to unveil to ourselves all of our many assumptions. After all, how we have learned to know the world is what gives us stability and confidence. However, *bracketing* can be practised, leading us to a finer and more differentiated sensing, and to new discoveries. One exercise that I used with Master's students in eurythmy therapy was to complete the following sentence: *A good therapist....* When everyone had shared their statements about what they saw as the essential qualities of a good therapist, we proceeded to look at the hidden assumptions contained in each statement. For example, *A good therapist creates a safe space for the client* assumes that it is possible to do this, that the therapist has a definition of what that means, can sense when the client feels safe, that every client needs this kind of space, and so on. Perhaps as a general principle we could agree with the sentences that each one came up with, but it was an eye-opener to recognise how many assumptions they carried. To question and reflect critically upon them was both challenging and stimulating.

We can trace the development of phenomenology, from Goethe and Steiner, to Husserl, Heidegger, Merleau-Ponty, and many others, on into our present times. It is now recognised as a valid method of qualitative research and is a particu-

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larly useful methodology for those of us working with the arts and within a social context. The goal of phenomenological research is not to arrive at theories but to research *lived experience* that can give meaning to human experience. The key aim of phenomenology is to penetrate to the *essence* of something, such as the colour blue, the shape and form of a birch tree, the quality of a musical note, the nature of an experience of loneliness, the character of a person's walk or voice, and so on. Anything can become the subject for a phenomenological enquiry.

The process of phenomenological research begins with finding our *question*. This is ideally something that warms our heart and awakens enthusiasm. For example, we might have had a particular experience that sparked us and stimulates us to explore it more deeply. Or we may begin with a professional question about our practice that we would like to focus on in order to gain more insight. It usually takes time to become clear about what our real question is, and to be able to hone it and articulate it. Then we begin to engage with our question from many sides and in many ways. The following is a summary of this process by C. Moustakas (1990):

- Find the essential questions that motivate you and live with them intensely
- Respect and include experiential or tacit knowledge
- Invite and cultivate the elements of inspiration and intuition
- Give space for the unpredictable to arise
- Allow for transformation to occur in times of rest or play
- Include a close observation of yourself and your own responses

The process that Moustakas describes is natural to the artist, is inherent to the activity of creation. We allow ourselves to dream into things, we let things go, and we try to catch things at the edge of consciousness when they re-emerge. Time is an essential ingredient, and it important not to grasp too quickly for form and answers. We need to be patient with ourselves: an insight into our experience may well occur when we are not thinking of our research at all, when we have turned our focus away. Letting go of the question may create the space for an inspiration to arrive. Yet we also need to be actively engaged with our question if we want to have new insights. *If nothing is cooking or simmering on a back burner, no meal will be ready.* (Van Manen 2014, p. 347)

In the practise of phenomenology, we are encouraged to use images, poetry, drawings, and so on, to explore and express something of the essence of our experience or the experiences of others. Expressing something through an artistic medium, rather than solely in words, may evoke insights and encompass many layers of meaning. For example, to make a colour sketch or write a poem after a session with a client can tell me many things about that client and the process, some of which have escaped my wakeful perceptions, and may be very helpful for the therapeutic relationship. Making a dynamic movement as a response to looking at a healing plant may bring me closer to experiencing its properties and essence.

In phenomenological research we also look for inspiration from what are sometimes called *insight cultivators*. This may be reading literature, hearing the experiences and stories of others, looking at art, listening to music, and so forth. These *insight cultivators* may be sought out deliberately or may come to us unexpectedly. They contribute to the emergence of meaning and to our search into the essence of an experience.

I will bring examples from some of my own explorations with phenomenological practice, in the field of music. Working with tone eurythmy I had lived with the question of how it would be possible to lead people into a more personal experience of music and a more authentic way of expressing it. I decided to focus on a particular element of music: the nature of melody. This was stimulated by reading a passage in *The Renewal of Education* by Rudolf Steiner where he compares melody to the dream, and places it at the core of music altogether.

The essential content of music is the melodic element. Melodies have to come as inspiration... What lies at the root of dreams, this increasing and fading away of feelings, these tensions and, perhaps, resolutions, or the inclination to some kind of feeling which leads to a calamity... compare this in all earnestness with what lies at the root of the musical element. Then you have in the dream-pictures only something irregular; in the musical element you have something that presents itself in exactly the same way in increasing and fading-away and so on. (R. Steiner GA 301, 1920)

I wanted to see if this analogy between the melody and the dream could serve as an *insight cultivator* and could help people connect more deeply and directly with a piece of music. I was fortunate to have many opportunities to explore this question with students and other eurythmists. Firstly, I asked them to sit or lie down and listen to a melody as if it were a dream they were having. Then, after hearing this music many times, they began to move the dream, giving expression to their feelings and experiences of the inner drama that it evoked. As a next step they tuned in to the movement of the others within the dream space, keeping their own activity while sensing the activities of those around them. The qualities of the music, of the melody, became visible in their movement and in the space in a most remarkable way. Gradually, without speaking or thinking things out, a wonderful choreography emerged. Going to the musical score and examining it, we found that we could link our feelings and experiences directly to the musical elements that the composer had used. Sharing these insights confirmed that we had come some way towards finding the essence of this particular melody together. What for me was particularly fruitful was to see how naturally and expressively everyone was able to enter the activity. Through experimenting with the dream aspect of melody inspired by Steiner's *insight cultivator*, I discovered a new way of helping people to experience music. I was also inspired by this method of choreographing a piece, guiding a group process that came more directly out of the musical feeling-dreaming-experience of the participants.

Another example of my own practice of phenomenology was to explore the essence of a rising melody or a falling melody. Goethe said that every rising melody essentially has a major mood, and every falling melody a minor mood, regardless of the actual key or harmony. So, what is this essentially major or minor mood? Can we experience it for ourselves? I will describe one part of the process of my explorations, in which I involved others. I asked a pianist to play a rising melody several times and then the same for a falling melody. The participants moved freely to both, in whatever way they felt drawn to express what they heard and felt. After this they were asked to give single words to each experience, one for the rising melody and one for the falling melody. We collected these on a blackboard and looked at the pictures they created and evoked. What appeared was a poetic and inspirational collage of the essence of the rising melody and the falling melody. The words opened up and filled out the experiences of the major and minor moods. In the practice of phenomenology, the many gathered experiences create a fuller picture. We are not trying to unify everything into one definition, but to enlarge our understanding and experience.

From a phenomenological point of view, we are not primarily interested in the experiences of our so-called subjects or informants for the sake of being able to report on how this or that person experiences or perceives something. Rather, the aim is to collect examples of possible human experiences in order to reflect on the meaning that may inhere in them. (Van Manen 2014)

As a next step I asked each person to choose a word that was not their own, as an *insight cultivator*, and move again with this quality in mind. It was useful to choose something that was surprising or interesting and not linked too much with one's own habits and experiences. They were delighted by their new experiences, which had been in essence, given to them by another person. It made their sensing and moving richer and fuller.

Another step in this group research process was to take an insight from Rudolf Steiner in *Eurythmy as Visible Singing* about the nature of major and minor and the journey of the soul:

The minor mood is always a retreat into yourself with the soul and spirit part of your being; it is a laying hold of the bodily by the soul and spirit.' In the major mood, 'I am going with my soul into my spiritual being. (R. Steiner 19.2.1924 GA 278)

Each one now let this statement resound in them to see what it might add to their experience of a rising or falling melody. Yet, it was important to hold this thought in the background while moving, and let it reveal (or not) its own meaning. The phenomenological method is about *experience* in the first place, and not about opinions or thoughts or interpretations. In being attentive to the elements of the lived experience – bodily, spatial, sensing, relational, time, etc. – themes and meaning can emerge. What I noticed in observing the group was that being aware of this activity of the soul moving between the body and the spirit gave the movement a new dimension. I saw that it became more clearly substantial, with more actual heaviness and lightness, more grip into the muscles themselves. At the same time, it gave me the feeling of seeing an activity that was more universal

and archetypal, in addition to individual and personal. To me it was vividly revealing the journey of incarnation and excarnation as musical expression, as the minor and major moods.

To conclude, I would like to mention that in phenomenological research, writing is an integral part of the activity. Journal writing is a key tool. It is a dialogue with ourselves, in which we can have new realisations.

Writing is a producing activity. The writer produces text, but he or she produces more than text. The writer produces himself or herself. Writing is a kind of self-making or forming. To write is to measure the depth of things, as well as to come to a sense of one's own depth. (Van Manen 2014, p. 365)

Because the essence of our own activity or profession, lives so deeply within our many-layered experience of years of practice, it is not easy to capture it in words. What we deeply know can seem *invisible*, even to us. In fact, how and what we know can be so elusive that we don't feel confident to describe it to others. It is a considerable task to share our findings in such a way that the essence of what we have experienced and discovered becomes visible to others. A good tip in the practice of such writing is to use *characterisations* rather than *definitions*. Large ideas, such as anthroposophy or eurythmy are impossible to define anyway! It is more useful and truer to the thing itself, to find a metaphor, an analogy, an image, a gesture, an example, in other words to characterise it. We are not overly concerned with finding common terms that tend to narrow things down. The meaning arrived at through a phenomenological approach is one that encompasses many different perspectives. Through allowing and respecting a diversity of experience, we are more likely to come close to the essence of the thing.

Many qualitative inquiries try to arrive at generalized understandings. Phenomenology is a form of enquiry that does not yield generalizations in the usual empirical sense. The only generalization allowed in phenomenological enquiry is 'never generalize'. (Van Manen 2014, p. 352)

In the presentation of a phenomenological research project, whether written or spoken, it is extremely important to include concrete examples and quotes, perhaps also drawings and poetry, all of which bring the research to life. We want to use language that is vivid, expressive and colourful, so that the reader is interested and inspired to follow us in our journey. It is not a method of research where we are asked to set ourselves aside, which in fact is impossible anyway, and we are not speaking to an abstract public. We bring ourselves into the story and we speak to and include the listener, the reader. Ideally, we would like them to be touched in such a way that their own life experiences are brought to mind and that new dimensions open up for them also.

Am I moving or am I devouring my brain?

The sentence gesture in speech eurythmy: the study of literature and eurythmy in conversation

Alexander Seeger (eurythmy) and Petra von der Lohe (literature) have been re-reading Rudolf Steiner's lectures on speech eurythmy and taken them into an exchange with current research, embarking on the journey from sound to syllable to word to sentence. The following is an invitation to look anew at what we all know well and acquire a new understanding of it in the light of the present; it is an invitation to our readers to open new horizons and develop their individual standpoint on this, to see the instructions as a discourse, the reading as a conversation, and development by using networking.

Staying in Movement

Petra von der Lohe: Movement and thinking are inextricably linked. The sea squirt, a small inhabitant of the ocean, for example, which has a rudimentary brain, spends the first part of its life looking for a place where it can settle. Having done this, it no longer needs its brain and begins to destroy it. In other words, it devours it.^[1] Is that a telling picture?

Alexander Seeger: Do I move with the power of my consciousness or do I devour my own brain because I am getting in my own way? Do I freeze in my own immobility, my rigidity, only think old, familiar thoughts and act in familiar frameworks? Of course, I am not only thinking of physical movement but also of movement in a broad variety of qualities: spiritual movements, soul movements, emotional and intellectual ones ...

Petra: So, you connect eurythmy with the call to stay spiritually, mentally mobile. This also means remaining a learner for the whole of one's life, changing, developing, too. I like Steiner's phrase *the word spoken by the feet*. What happens when the feet speak in eurythmy?

Alexander: Thomas McKeen^[2] mentions that human evolution begins when we learn to stand. The weight that the muscles in four-legged animals still carry is shifted to the bones in human beings. The muscles are freed from the effect of gravity: this makes it possible for one leg to be free when we walk. This makes walking a form of falling that is repeatedly interrupted or caught. The conclusion is that the active engagement with gravity gives me my uprightness, my speech and, ultimately, my thinking, too.

The feet signify the earth because they have adapted entirely to it. Whenever, therefore, working with the heaviness of the earth is a consideration [...], the work will be about developing eurythmy in the grace of the feet and legs in particular. Rudolf Steiner, Eurythmy as Visible Speech

Petra: That is interesting. The connection between upright walking and thinking is an issue in contemporary communication theory, too. Michel Serres, a French philosopher and communications theorist, has found a connection between thinking and movement at the level of basal physiology: rhythmical walking forces our breathing to become regular. When we walk, we develop a quite individual musicality that allows us to speak, think and later write differently, too.^[3]

Speech: The Secret of the Encounter

Petra: In speech eurythmy, the main thing is, obviously, speech. Speech in all its various manifestations is after all our path to ourselves, to each other and to the world. When we were reading the lectures together I realised that eurythmy moves and works on different levels of speech and language; there is not only

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Born 1959, Öhringen, Germany. Since 1984 eurythmist and choreographer. 2005 trained as coach and process facilitator after Coen van Houten: Adult learning - from instructor to learning facilitator. Through eurythmy as promoting health connected with doctors, health insurance companies, adult education centres, retirement homes, architects, businesses and farmers. 2009 Professor of Eurythmy at Alanus University.

Translation Sarah Kane

Notes:

[1] In neurobiology this is used as an example in the discussion on whether the luxury of a brain is needed, if life is spent sitting.

... when it settles on the rock where it will be spending the rest of its life, the first thing

it does is digest its own brain and nervous system as food. As soon as it no longer needs

to move, there is no need for the luxury of a brain.

Daniel Wolpert, neuroscientist

[https://www.ted.com/talks/daniel_wolpert_the_real_reason_for_brains?language=de#t-82385]

[2] Thomas McKeen, *Wesen und Gestalt des Menschen* [The Nature and Form of The Human Being], Stuttgart, 1996

[3] Cf. Petra Gehring, Michel Serres. In Stephan Moebius, Dirk Quadflieg [ed.]: *Kultur, Theorien der Gegenwart* [Contemporary Theories of Culture], VS Verlag für Sozialwissenschaften, Wiesbaden 2006

Cf. Gerd Kempermann, *Die Revolution im Kopf* [The Revolution in The Head], München 2016

[4] Paul Celan, *Der Meridian* [The Meridian], in: Paul.Celan., *Gesammelte Werke in sieben Bänden*, Band 3, [Collected Works, vol. 3], Frankfurt am Main, 2000, p.197ff.

[5] Hartmut Rosa, *Resonanz, Eine Soziologie der Weltbeziehung* [Resonance, A Sociology of Our Relationship to the World], Frankfurt 2016 and *Unverfügbarkeit* [Unruhe bewahren] [Unavailability [Stay Anxious]], Salzburg, 2018.

[6] Thomas Bauer, *Die Vereindeutigung der Welt, Über den Verlust an Mehrdeutigkeit und Vielfalt* [The Disambiguation of the World, On the Loss of Ambiguity and Diversity], Reclam, 2018

[7] Paul Celan, *Ansprache anlässlich der Entgegennahme des Literaturpreises der Freien und Hansestadt Bremen*

[Address at the Presentation of the Literature Prize of the Hanseatic Free City of Bremen], Stuttgart 1958.

the level of the sounds but there is the level of words, sentences and, to use contemporary terminology for once, of text and performance. What themes arise here for you?

Alexander: The level of speech and language is fundamentally the level of listening, the level of perceiving what happens between people. Even if I am practising on my own, eurythmy is something like an involved individual. It opens the space to others. It is about the relationship between me and you, without which eurythmy would not be possible. It opens a dialogue. This is not only about interpretations; it is about resonance, what resonates between. Listeners and observers are not only the audience: they participate, they become co-creators.

Petra: That reminds me of something that Paul Celan said in 1960, when was awarded the Buechner Prize for Literature:

Poems are lonely. They are lonely and on a journey. Whoever writes one has been given to it and remains so. But do not poems come into existence precisely because of this, that means here, in the encounter, in the secret of the encounter? Poems want to go to someone else, they need this someone else, they need a someone else. It goes in search of this someone or something, it appeals to it. Every individual thing, every human being, is to a poem - that is always heading towards everything it is not itself – a form of that other.^[4]

This means that the process of understanding, particularly in lyric poetry, is open and many-layered in relation to the creation of meaning and communication. Poems are on their journey/way with regard to what they consolidate or concentrate, to their rhythms, their imagery and their many levels of meaning, and express themselves towards their readers.

Alexander: Yes, doing eurythmy is like speaking that is directed towards another person. The question in eurythmy is less about the *what*, the contents, and more about the *how* of communication in its specific manifestation. I formulate so that resonance is possible. I always include the person or people opposite me. I open the space in this way for understanding and communication. If I do not do this, I land in an egocentric burble. Resonance is a principle of eurythmy.

Petra: If this secret of the encounter of which Celan speaks is to be transferred to eurythmy, then we need an awareness of the space between. Would you go so far as to say that against this background eurythmy can take us out of isolation, out of separation, and lead us towards collaboration? When working with listening and moving quite specifically? That eurythmy can create a relationship of resonance? The sociologist Hartmut Rosa has spoken and written about how important this is in today's world.^[5]

Alexander: Absolutely! I can connect Celan's thought with Steiner's idea that the consciousness souls of individual human beings can develop their capacity to heal only in community.

Desperately Seeking Poetry and Eurythmy!

Petra: Or perhaps it is the other way round: what heals is to be found in community. Engaging with speech and language is always engaging with creating and shaping realities, not only with depicting them. There is talk at the moment of an *iconic turn* in the world of linguistics. Linguistic signs or icons do not only de-scribe or de-pict reality, but the relationship is more complex: signs influence our mental pictures of reality, they create, influence and change them. These are both inextricably linked to each other.

Alexander: Yes, I would say that this perspective is something that we are working on in contemporary eurythmy, too. I do not make use of language, rather, I stand and move in it and with it; it creates a relationship to life at many levels, it is creative process. I think that this is what Steiner meant when he spoke of the subtext

beneath the layer of sound, which can be stories, relationship patterns, situations, or personalities. Speech eurythmy does not translate external processes. As little does it create pictures of our inner world alone. What creates the living quality of eurythmy as of every language is the tension, the link between the subjective and the objective. The elements, the parts are the sounds, the words, the sentences, and are more than the sum of their parts. Steiner speaks of the fact that concepts cannot be worked through in isolation, but that they are always in a relationship to each other.

Petra: In literary theory we would probably say in such a situation that words are more than lexical units and their connection to sentences is more than the meaningful interconnection of individual concepts. Poetic language, in particular, operates in a manner that allows for multiple meanings: it creates the possibility for a broad range of associations. Sound, rhythm, breath and the melody of a sentence, as well as many other things contribute to this. The relationship is therefore not a relationship with only one interpretation, which in itself creates meaning, it is a kind of matrix, in the same way as Steiner characterises it in relation to the expression *the words spoken by the feet*.

Alexander: Yes, in eurythmy that would be the challenge to move in eurythmy with the whole body, the head, the gaze, the fingers, the posture, the legs and the feet: this is creative research into connecting gestures. This is the way in which sounds as well as sound transitions can appear in their connectedness. As an artist I am moving in the field of the poetic, i.e. in the musical element in language, in which any interpretations remain unfinished. I am always weighing up the question of what the artistic element is in speech eurythmy.

Petra: If I understand you correctly, eurythmy always asks the eurythmist to explore both inner and outer connections, too, it requires the eurythmist to interact with his or her 'I' and the world. This can be of great significance for a pluralistic society such as ours. From this perspective, eurythmy can contribute to making visible what is presented unconsciously but consistently with, by means of, and in language. Cultural gestures are something that we are not usually aware of when spoken, but they influence our social life enormously. In a world in which migration is a wide-spread phenomenon, for many and different reasons, eurythmy is in a position to open a common resonance space. I think that its great potential today lies in making visible for one another the cultural differences found in each individual body with its memory.

Alexander: This is how I understand Steiner's definition of objectivity: that it is necessary to engage with reality in all its variations, and we live this in a society which is heterogenous and not streamlined. Eurythmy lives, happens, in social, ecological, economic and personal gaps and free spaces, not in compliance.

The Sounds: Into the Fullness of Life with Imagination and Playfulness

Petra: –Now might be a good time to speak about Steiner's guidelines for the sound forms in eurythmy.

Alexander: The prerequisite for creative work in eurythmy at the level of the sounds is the imagination. Occasionally, we have major doubts about letting go of the fixed forms and precepts that we have learned. We are invited to try things out, practise, work on eurythmy with imagination, as long as we are working with the qualities of the sounds. Rudolf Steiner actually encourages us to do this.

Petra: Do you mean as in so-called onomatopoeic poetry, in poems that paint with sounds and tones!? This level can be both in opposition to our usual way of reading and our images of language and both intensify and enrich them. From this point of view, what we have been saying about words and their meaning would also apply to sounds: there is no one single meaning, no fixed association, no law or principle but there is certainly a creative space situated outside of language, that is aimed at creating meaning. Eurythmy, in particular, is able to make this space visible.

For this reason, it (eurythmy) can express what lies behind language. Rudolf Steiner, Eurythmy as Visible Speech

Alexander: Yes, that is what virtuosity means: in the art of movement there are variations in the movement. There are no such things as copies. That is why we need lots of the proverbial staying power when we practise. Every sound, which is expression of my relationship to the world in speech eurythmy, is a breathing process. There is an interplay of breathing between me and a specific process. By the way, this needs to be a natural stream of breath, not an artificial one. One of the criteria for the art of eurythmy is that it should not have an artificial effect but needs to be in harmony with our own individual breath.

Petra: Interesting that you have started to talk about breathing here! The rhythm of the breath is often quite a fundamental thing in poetry. Poems work with the broadening and narrowing of breath, with the lengthening and shortening of the breath. What do you mean when you say that the breath needs to stream naturally in eurythmy?

Alexander: We don't want to be working mechanically in eurythmy, we aim rather to connect the complexities of speech with movement adequately and thus create an experience in space from the entirety and wealth of language

Petra: Let's move on to the next level in speech eurythmy, to the level of syllables. When we look at syllables we have arrived at those units of sound in a language – in the German language, at least – to which in some cases a certain meaning can already be assigned. In onomatopoeic poetry meaning can be associated with and by means of the onomatopoeia without being unambiguous. What happens in eurythmy in the transition from movement in and with sounds to the emergence of meaning?

Alexander: Eurythmists work their way through the field of making sounds in the same way as when we learn to speak by ultimately overcoming our babbling, so that words and later the connections between words can be understood. Speaking in Steiner's words: drawing sounds together alone does not create a word. What is needed is the inner connection, the relationships, the inner being of what the words are related to. That requires a creative, vivid situational imagination and connected with strong feelings. We stand in life in a reality in which everything is available to us. We swim in it, our natural movements evolve and are nevertheless an unconscious part of this. We do not know how the hand that takes hold of something or the arm that is lifted performs such a movement or how the legs carry us from one place to the next. In eurythmy we are encouraged to become active, to be creative ourselves. If we keep the connection, if the experience remains alive, then the gestures come about by themselves. Sound connections can arise as if by themselves only after we have experienced something so real and alive. They are often brilliant, funny: they are sound transitions filled with life and sound forms that could never be thought out or constructed.

Petra: Becoming creative ourselves would mean the following: in the same way as nature, the great artist, sumptuously demonstrates by bringing forth unending variations on one and the same phenomenon – on a leaf, for example - the sounds in eurythmy, particularly in performance eurythmy, can make their appearance, individualised and in their manifold and varied ways, in the microcosmos of the human being, in our limbs, in the hands and fingers as well as in our head, nose, eyes, mouth, tongue and trunk.

Alexander: The different understandings of language become visible and perceptible in eurythmy. We can research cognitive processes, thoughts, imaginations both personal and cultural, cultural images and traditions with eurythmy. The fascinating thing is that variations arise, for example in the beat or rhythm, when we are working with eurythmy artistically and these help us to let go of semantic definitions and fixations. When we do speech eurythmy, then variations in meaning become visible, can be experienced. Not always the same sound ... or, at another level, the same thought is expressed differently in eurythmy. No, this thought also changes in accordance with the masterful, continually changing movement. There is interplay between them.

Petra: So as in literature, there is a semantic polyvalence of linguistic signs present in eurythmy, too. This means that nothing can be predetermined. Not in understanding, either. This is more about an invitation to read for oneself, or, when applied to eurythmy, experience for oneself. This is a powerful exercise for what the philosopher Thomas Bauer has called *the tolerance of ambiguity*.^[6] So, from the political perspective, eurythmy can take on responsibilities in a multicultural society. It can support the process of learning to understand others because the level of creating or producing language lights up as a moment in a process, as a creative, common space with potential, from where many different paths leading into different realities are possible. Is this also a way to creatively counter dogmatism, the battle for interpretational sovereignty and the exclusive absolute?

Alexander: The battle for interpretational sovereignty is always the battle for 'being right' when it comes to the meaning of a word. The artistic freedom in eurythmy does something to counteract this battle, which only causes damage.

Petra: This reminds me of a cultural phenomenon: the separation of logic and feeling. On the one hand, we have become accustomed to seeing this as a contradiction. On the other, we have been trying for centuries, at least since the Enlightenment and early Romanticism, to find connections between the so-called emotions and so-called reason. Do you understand Steiner's approach to speech eurythmy as going in this direction, too?

Alexander: What cannot be said and what cannot be heard has to be included in eurythmy. This is how I understand Steiner's term, *Gefühlslogik (the logic of feeling)*. This means for me as a eurythmist that I need to be very attentive and awake and to question what kind of movements, sensations, thoughts, states, feelings and impressions can resonate within a sentence.

When I am working as a eurythmist, I am not only researching outside of myself but inside, too. Primarily I am searching for what is not visible at a first glance. As, for example, with the gestures. Steiner has given us a piece of homework and that is:

to use eurythmy to uncover again precisely these original gestures that are inherent in language. This has to become sensation.

Petra: Has this in fact changed in the course of your work, of your life as a eurythmist?

Alexander: At some point a good few years ago I noticed that my feelings in eurythmy were such that I experienced myself as stuck in a golden cage: golden, iridescent but trapped as if in a corset. I have worked my way out of that, have searched and found support in Rudolf Steiner's writings for a process of individualisation. There is also a major opportunity to do this when reading this new edition of the lectures on speech eurythmy. When I am reading them, I experience that Steiner is challenging us to search, to find our freedom, to understand and find our relationship to them in our own individual ways. This means to me that we have arrived in the spirit of the times in which we are living now.

Petra: What does that mean quite specifically for the basic concepts or foundations of eurythmy today? How does it stand in relation to a contemporary way of looking at text, to an understanding of text that is both comprehensive and complex?

Alexander: Dramaturgy is the task of the hour. We human beings live in the spaces in between, between polarities, contradictions and ambivalences. What eurythmy needs to do today, what it has to offer, might be how it presents the state of limbo, how it oscillates between the polarities. Steiner spoke of the: *the beam which is between the two in a state of balance.*

He is talking here of the poles, the Luciferic and the Ahrimanic. I want to apply this perspective to modern life. When we integrate dramaturgy into eurythmy, we are developing a new aesthetics for this state of limbo.

Petra: I am again reminded of the little sea inhabitants, the sea squirts, that we spoke of at the beginning. This state of limbo of which you speak, surely that is what is not settled or sedentary, that requires an awareness to be able to move. Are you therefore speaking of an aesthetics that talks of searching and less of finding?

Alexander: My experience has shown that in the moment when I did not know how to go on, letting go into an emptiness gave me a creative impulse. Thanks to this, new things, unexpected things, flowed towards me. In a situation like this, courage is needed to let go of or turn away from old habits, of certainties, of the familiar, as well as from knowledge, from everything that is old. Only then can a free space be created into which new things can come. This is also the way eurythmy is for me: a creative process which enables renewal and wonder.

Petra: Perhaps we can close this conversation at this point with a few sentences that Paul Celan spoke on the theme of what is new, what has not been said and what even cannot be said. There is also the wish in them that it might be possible to express it in language:

In spite of everything, language has not remained lost. But it had to go through its own inability to answer, go through terrible silence, go through the thousand darknesses of lethal speech. It went through and gave no words away about what had happened, but it went through this event. It went through and was given permission to reappear, 'enriched' by it all.^[7]

The Soul Calendar as a Signpost in the Soul Space

Angela Fischer



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Since 2014 studying the Soul Calendar

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My first consideration in dealing with the soul calendar was the question why Rudolf Steiner had given such a complicated structure to the total work of art of the 52 weekly verses. Why had he set himself the task that two sayings should always correspond grammatically? Why had he marked them with letters in addition to the numbering? Why are there two exceptions for each of the two phenomena - and then two more by combining these two features? For a calendar that teaches the soul to resonate with nature, this is a lot of work, I thought. Rudolf Steiner must have meant more. Perhaps he wanted to convey something much more far-reaching with the soul calendar.

If I lift the present moment out of the time-experience flowing through the soul and try to keep my consciousness awake in this presence, without it being washed away by thoughts and will impulses, I can experience myself in this presence like in an inner space. My attention radiates around me, so that the size of the space corresponds to the range of my attention. Just as I am always in the centre of the horizon circle in the outer, unobstructed space, so in the inner space of presence I am also in the centre.

We share the present with the whole of humanity. There is a real time and nobody can live outside of this time. No one can live last week or next year. In the present we are united with all humanity in principle. The stream of time carries us all together, no one can be lost.

The course of the year as a cycle creates a circle in the inner eye. It is the same with every period of time. In the imagination, round spaces appear. They all repeat the form of the present. What our consciousness is in the present is the sun throughout the year. It wanders through the signs of the zodiac. Its position is seen equally in the northern and southern hemispheres of the earth. The sun is in the same sign of the zodiac for all people, although the seasons are opposite.

The soul calendar year begins at Easter. In the first edition (1912/13) Rudolf Steiner assigned to each of the 52 verses not only a number (1 - 52) but also a letter of the alphabet (with two exceptions. These are marked by me by an exclamation mark instead of the letter). After 26 verses, i.e. half a year, the alphabet begins a second time. (To differentiate Rudolf Steiner put a horizontal line over the letter. For practical reasons I use small letters). The Easter proverb 1A is the first proverb of the summer half-year, the proverb 26Z, entitled Michaelmas Mood, is the last. For the winter half year, the alphabet starts again with verse 27a and ends with 52z.

If verse 52z is to be reached in Holy Week, it usually has to be adjusted due to the movable Easter feast. For reasons that would lead too far here, this makes sense in weeks 44s - 46u. If the verse titled *St. John's Mood* is to be in the *St. John's* week (24.6.), it is also advisable to stretch or compress the time for a verse in the weeks 10K - 12!

With these adjustment measures it is possible to determine for each week of the year which saying is currently valid. I call this one the verse of the week or present verse. Two other verses are related to this present verse. One is the mirror verse; it can be recognized by the same grammatical elements. These two verses sound together and are mirrored in sound.

In the cycle of the year they are always arranged vertically one below the

Translation Rozanne Hartmann

other, as is the case with the tree reflecting in the lake. The mirror image runs through the year in the opposite direction. (1A is mirrored with 52z; 2B with 51!; 3C with 50y etc.) Thus, it shows a relationship to the past, to remembrance. The other verse that is related to the present verse is the counter verse. It carries the same letter and is diagonally opposite in the year. (To 1A belongs 27a, to 3C - 29c, to 4D - 30d and so on.)

1A

When out of world-wide spaces

The sun speaks to the human mind,

And gladness from the depths of soul

Becomes, in seeing, one with light,

Then rising from the sheath of self,

Thoughts soar to distances of space

And dimly bind

The human being to the spirit's life.

52z

When from the depths of soul

The spirit turns to the life of worlds

And beauty wells from wide expanses,

Then out of heaven's distances

Streams life-strength into human bodies,

Uniting by its mighty energy

The spirit's being with our human life.

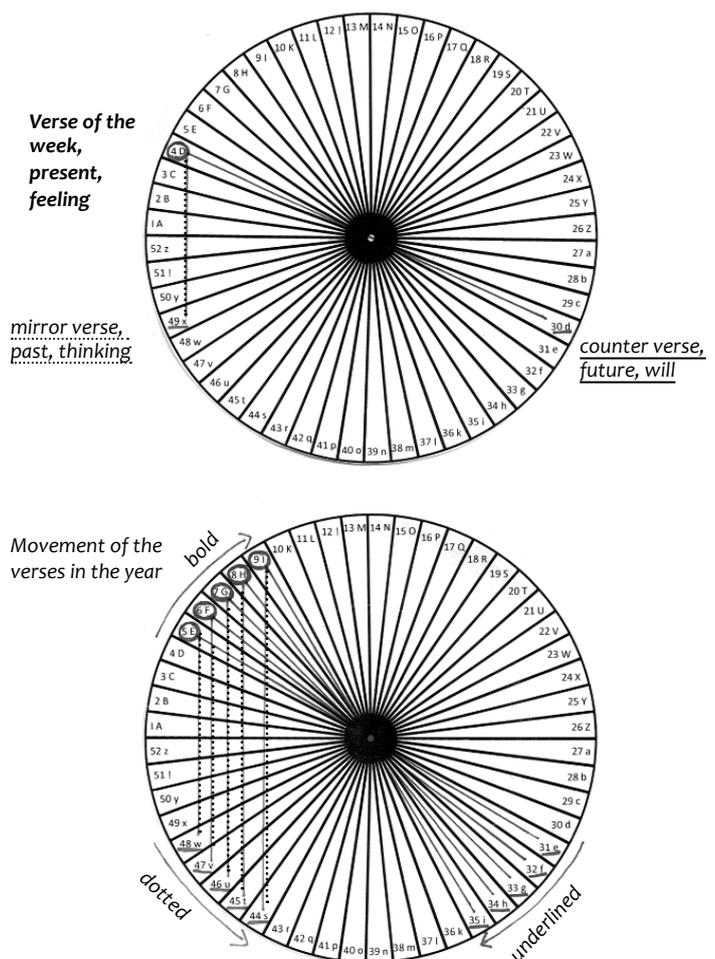
The counter verse moves synchronously half a year apart. It always moves forward and gives a glimpse of the future.

Every verse becomes once a year the present verse, once a mirror-past-verse and once a future verse (with exceptions).

Since the soul is a trinity with the soul abilities thinking, feeling, willing, in the present tense, feeling lives as presence. Thinking is especially stimulated by the mirror-past-verse. Willing always goes ahead and is future-oriented, just like the counter-verse. Each trinity of the verses shows a special soul situation, which the soul experiences as feeling (present-verse), thinking (mirror-past-verse) and willing (counter-verse). If I work with the trinity of verses, the feeling verse shows me my present situation, the mirror verse instructs me to develop strategies of coping and the counter verse shows me into which future the journey could go.

As everywhere in life, the rule is the exception: There are two verses which should mirror from their position but have no grammatical equivalent: verses 26Z and 27a do not mirror. Two other verses have no letter in the title. These are verses 12! and 51!, which therefore have no counterpart. Both have a name, as is usually only the case for Easter, Michael and Christmas: 12- St. John's Mood and 51-Spring Anticipation. The third special case results from the fact that 14N and 39n not only carry the same letter, but also mirror each other. So, they are at the same time mirror and counterparts for each other. These two verses divide the year vertically (52: 4 = 13), because the verse 14N is the first verse of the descending arc, 39n the last. Verse 39n follows on from the

The trinity of verses during the cycle of the year



Verse of the week, present, feeling: bold
 mirror verse, past, thinking: dotted line
 counter verse, future, will: underlined

verse 38m, entitled *Christmas Mood*, which refers to Christmas. Thus, the calendar year change is always in the week with proverb 39n.

In this way, a large cross is inscribed on the year. The horizontal is created by the distinction of the two alphabets and lies between verses 52z - 1A on one side and 26Z - 27a on the other. It is the separation of the summer and winter half-year. The horizontal is an in-between and does not show itself in verses. The vertical takes shape in verses 14N and 39n. It divides the year into a right and a left half, which corresponds approximately to the time of the rising and setting sun.

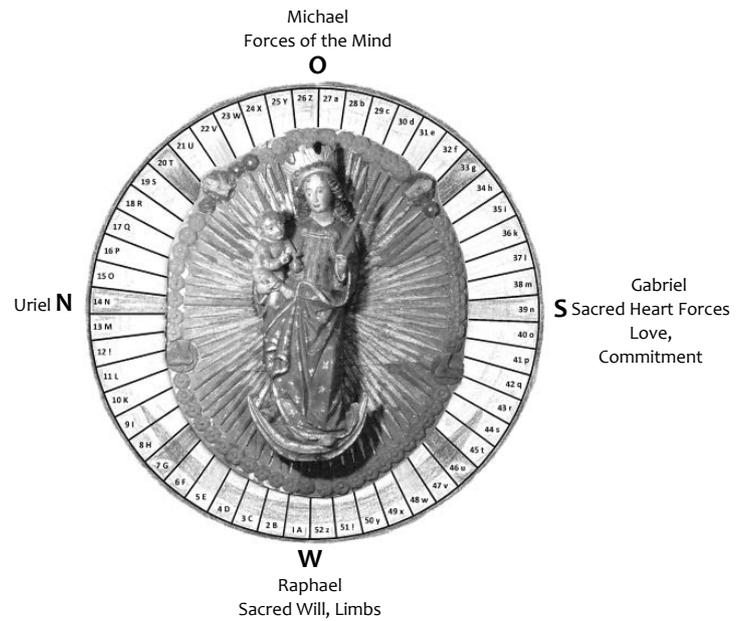
If the normally existing trinity of verses expresses the three soul abilities, then the question arises what the exceptions represent spiritually. Is there any soul situation that corresponds to the above signatures? If the counterpart is missing, then the feeling verse is about a soul situation in which no self-will is effective anymore. This is the case on the one hand with selfless withdrawal of self-willed goals and on the other hand with complete surrender as a boundless expansion, when there can be no more goals outside of oneself. Selflessness is most perfectly realized in the eye. The verse 51! speaks of the human eye, which reflects the spirit of the world. When the soul is maximally expanded, there is no will that strives even further outwards. Rudolf Steiner describes the state of maximum exhalation of the earth soul for the time of St. John's. The St. John's verse 12! has no letter, just like verse 51! Thus, neither of them has a counter-verse, which would indicate a self-willed state of the soul. If there is no mirror verse, no grammatical resonance of another verse with the feeling verse, there is no thinking that is different from feeling. Then feeling is so elevated into consciousness that it is one with thinking. The two verses that do not reflect, are the Michaelmas verses 26Z and 27a, the week after Michaelmas. It is the time of the year which is connected with the clearest consciousness. If the counter-verse is united with the mirroring verse, as it is the case in 14N and 39n, will and thought come together. This prerequisite for crossing the threshold to the spiritual world, as described by Rudolf Steiner, is expressed by the formulas: *bring the will into thinking and bring thinking into will*. Exercises of thinking and will must be done if the gate to the supersensible world is to open, if we as human beings want to find our Eternal and recognize the world through its Eternal. *The exercises of thinking, they are carried out precisely in that we remember how always the will plays into thinking; the exercises of the will in that we pay attention to the play of thinking into the will* (Anthrowiki.at, Schulungsweg (Path of Schooling), Lit.: GA 211, p. 144 in the German). Since this is the mental prerequisite for crossing the threshold to the spiritual world, I have called verses 14N and 39n threshold verses.

Four archangels, described by Rudolf Steiner as primordial forces, form a cosmic cross in the course of the year. These are Uriel, Raphael, Gabriel and Michael. Uriel was the ruler of old Saturn, Raphael the old sun, Gabriel the old moon. Michael leads the development of the whole earth time. Through this task each is connected with a member of the human being: Uriel with the physical body, Raphael with the etheric body, Gabriel with the astral body. Michael unites the powers of the other three archangels and leads them into the future by enabling man to transform them through his ego into Spirit-Self, Life-Spirit and Spirit-Man. *From the east the powers of reason are streaming towards the earth. ...there is the head of the earth. Let us turn to the south: from there the sacred powers of the heart, the powers of love and devotion radiate towards the earth. From the west the Holy Will pours into the earth, which flows through the limbs, from which the actions flow* (Anthrowiki.at, cardinal points, Lit.: GA 265, p. 316 in the German). From the east Michael works, from the west Raphael, from the south Gabriel. Uriel is not mentioned here, for the being that could be characterized by these qualities does not carry a physical body. Mary on the crescent moon, clothed with the sun and the twelve stars as a crown on her head, unites as the soul of mankind the powers of the three archangels within herself. She appears in the course of the year, when the weeks firmly connected with Easter are regarded as Raphael's sphere of will, as the moon under her feet. She receives her sun robe through Gabriel's love rays and her head is flooded with Michael's powers of mind.

The coming earth incarnations will also be guided by high spiritual beings who are already working today, but who are not named by Rudolf Steiner: *Out of the four limbs he will let three grow as a higher trinity. Outside of man, in the cosmos, this higher trinity is already there, but man must gradually draw it upward, so that it becomes internalized in him. Just as man's four limbs are related to the four archangels, under whose influence they were created, so there are cosmic powers that are related to the three higher limbs of human nature. The future planetary developmental states*

will also be guided and directed by sublime spiritual entities. They do not stand in the four directions of space like the four archangels that form the cosmic cross, as if they had moved away from each other from a common centre, but they are connected to each other in such a way that they form a triangle, radiant with golden lustre. In the “I am he who was, who is, who will be” they connect the three points of time: past, present and future, and weave them into unity. Into the four they will pour out their power by not standing beside the four but above the four (see above Lit.: GA 265, p. 336 in the German). Together with the mirror-past and the counter-future verse in the soul calendar, the present feeling verse forms a triangle and weaves the three points of time into unity.

Stella Maris, Star of the Sea, were names given to Mary as early as the Middle Ages to indicate that she could provide safe orientation on the path of development, just as sailors oriented themselves towards the Polar Star.



Experiences of a Eurythmy Therapist with Speech and Presence

Heide Knaack



1958 born in Lingen, Ems. 1976 A-levels in Bremen. 1977 Camphill Föhrenbühl, Lake Constance, special needs children. 1978- 82 Eurythmy training in Berlin, Helene and Claudia Reisinger. 1983-84 Eurythmy teacher at Waldorf School Schwimmbadstraße, Freiburg. 1985-86 Parental leave. 1986-89 Eurythmy teacher in music therapy school, Berlin. 1989-91 eurythmy therapy training, Dornach, Christine Junghans. 1991-99 Eurythmy teacher, eurythmy therapist at the Johannes School in Evinghausen. 2000-02 Freelance work in social management. 2003-06 Eurythmy teacher, eurythmy therapist at Eugen Kolisko School, Berlin. 2006-14 Eurythmy teacher, eurythmy therapist at the Annie Heuser School, Berlin. 2015-19 Social pedagogue in asylum-work and Mo-bi-Pro/ EU project

Possibility of deepened perception and mobility

My body awareness as an organ of inner human development

I have been a eurythmy therapist for 30 years now and in my varied professional practice I have always suffered a little from the fact that, despite decades of meditation and attachment to the great goals of eurythmy, I have not been able to achieve an effective evidence-based experience. I lacked a means in my bodily instrument that could establish a correlate of correction, a medium that could convey to me the inner experience with the perception of space and the mobility within it, and thus create an experience of identity between me, the eurythmy movement and space. Why is that? Am I missing something essential to my sense of truth in my work? Is the questioning of eurythmy therapy in public perhaps due to the fact that we are full of good ideals, abilities and possibilities, but lack a fundamental building block for its implementation?

I believe that my feeling is not an individual experience and so I would like to describe how I began to free myself from this impasse. I am pleased that I can feel and correct myself anew from an inner perception of my body instrument and have reached a finer flexibility and posture. These experiences are based on a method that Friederike von Plato developed from speech formation and acting and calls Speech and Presence. Her method is also based on years of experience with eurythmy.

Here I learn, as a foundation, that I can initially perceive my body instrument through the bone system. This gives me an objective experience in which stability, calmness and composure are created, while at the same time flexibility is achieved. The perception of space is intensified because the skeleton is the architectural element of the body and my instrument becomes a resonating and sound space. This sound space is divided into 5 sub-spaces, which creates a differentiated structure.

By means of certain bone points I am guided through these spaces and can create a new order in a self-determined way. It becomes clear to me where I usually contract and where pressure and tension have arisen. I can now change this in an uncomplicated way. From the attention paid locally, more space for organs and breathing is created with minimal movements. This creates an upright, relaxed, free and flexible posture, in which I immediately feel comfortable, light and connected! Each of these 5 sound spaces, which are carried bit by bit by the spine, is transformed into its own spaces of experience and awareness, which form a harmonious resonant column of sound.

In this way, the three main areas of the human being: Head - heart - abdomen or Thinking - Feeling - Willing are placed vertically one above the other, erected, connected and can work in balance with each other!

I experience how immediately my thinking changes: The horizon widens and an overview emerges. My feeling unfolds in a free exchange between me and the world. At the same time, I am supported and stabilized by my backbone and the will loses all pressure; I experience the awareness of my heart space through this harmony!

The experience of being connected overcomes the old pain of separateness. I feel like a new-born human being, in balance, full of freedom, creativity and zest

Translation Rozanne Hartmann

for action.

This is only the beginning of work, that Friederike von Plato has developed, that is becoming more and more interesting to me. After only a few appointments, these experiences have set in and carry me through the week. My voice has also become fuller and deeper.

In the further course of this work, we will deal with the animation of the sound spaces through specific, plastic movement elements in the three main centres. In doing so, I experience how I can form a vertical flow through my being, which connects me with the earth and the cosmos and I become a mediator between the worlds as a human being. A self-determinable presence is created, a presence as a starting point for the Vita Contemplativa AND the Vita Activa, in order to be able to meet the questions and challenges of life. My I-force is present, flows through me without pressure, as a matter of course, and enables me to act from the present in a natural, new way, both in the shaping of my language and in eurythmy.

Pictures from the history of art from various epochs confirm this happening. Like the charioteer from Delphi, for example, who in a relaxed upright position, movable in himself without pressure, knows how to steer the horses (whatever they may stand for)! Likewise, the caryatids, who carry heavy loads with ease and in the development of mankind make visible the ability to take responsibility for one's own actions. Or in Egyptian paintings and statues, Asian Buddha representations, but also in Christian art, one can find this principle of the freely moving, upright posture, which connects the human being as a mediator up and down.

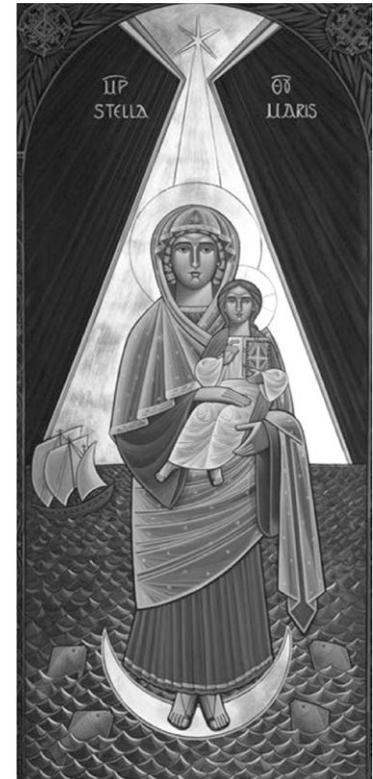
This easily comprehended and profound method seems to me to be an essential building block of foundational work, which makes much in eurythmy coherent. And something very important has become clear to me again: My heart space - the centre of the centre of our humanity - opens up again and we can act with the I-Presence. My heart space provides me with the connection to the earth and the cosmos. In exchange with the world, my ego flows horizontally into the surrounding area in active devotion and compassion. The harmony of vertical and horizontal flow forms the centre of the inner development of the human being in the heart space.

This experience is symbolized for me in Mary-Stella Maris as an expression of our current cultural epochal challenge.

Friederike von Plato



1956 born and raised, Northern Germany. 1976-78 Worked in maternity ward and health food shops Berlin and Göttingen. 1982 Art therapy and education at the Independent Art Centre Ottersberg, Bremen, DE. 1988 Speech formation and Drama, Dornach. 1988-90 stage work. 1990-94 Parenting Since 1994 in Berlin: further research, teaching and readings in independent work, Developed personal method: *Speech and Presence*



2020: What is The Gift of Corona?

Eurythmy in Education: Opportunities to Individualise and Renew

Helga Daniel



Two seven-year periods as eurythmy teacher in Germany, all age groups; more than three seven-year periods as teacher at Eurythmy Training College, Netherlands (educational eurythmy); author of three books on eurythmy for grades 1 to 12, and numerous articles or contributions in magazines and books. International: development or consultation of eurythmy-educational trainings; various course activities for eurythmy in education and social work; since 1990 accompanying students in practice and mentoring and coaching eurythmy teachers.

Introduction

The first enquiry about an art of movement inspired by anthroposophy was made on earth in 1911; the first Waldorf school opened in 1919. The second of the two movements has just celebrated its centenary, the eurythmy centenary took place some time ago.

Both initiatives have passed their centenary, have left behind the stream of the past and are now in the situation where they have the opportunity to renew their purpose from the heart, as individuals. As can be seen in eurythmy classes in schools, for a while we have found ourselves teaching a new generation that obviously 'knows' what eurythmy is and what they can expect of it as a source of energy and strength for their lives. The children and adolescents have brought this 'knowledge' with them, it lives within them, inspired as they were on the journey towards their incarnation on earth. They know that eurythmy is something they will be given that will deepen their humanity; they will also be able to practise certain capacities which they will need as a source of strength and humanisation in this age of the consciousness soul.

Now – Covid 19

The global Corona crisis and the bubble of fear that it has placed over the whole world presents us with the fact that what we do is in demand, yes, it is calling out to us to wake up to this need. It is challenging us to take hold of and to work with the wealth of possibilities present in Waldorf education and in eurythmy within it in a new way, and to delve even deeper into these initiatives to give greater depth to their effectivity. We are under examination as Waldorf teachers, but particularly as eurythmy teachers as well, and we have been given a brand-new opportunity to explore and investigate our subject yet further.

The situation created by the so-called pandemic requires all eurythmy teachers all over the world to do precisely that: to take a fresh look at the purpose of their subject. Some people have pulled back and are of the opinion that eurythmy lessons only make sense in community and in a eurythmy room. Some schools have held their eurythmists back because it appears that only the intellectual subjects are important. Other schools, on the other hand, have been asking their eurythmy teachers to provide a counterbalance to all the other things going on at this moment by giving eurythmy lessons to their students. Eurythmists are searching to make contact with each other, trying out new things, exchanging, recognising together all the things that are possible and what eurythmy might look like when taught from home. Some are sending letters with homework, others are speaking to students individually on the phone or on Skype, others again are connected with everyone. Many of the tasks are building on what their students are familiar with; others are quite new or pursue a different direction, for example, observation exercises in nature, or daily fifteen-minute walks, and many, many other things. The medium of transmission is the topic of hot and diverse discussions but the bottom line is that each eurythmist carries sole responsibility for eurythmy with his or her children and adolescents!

The Big Picture

Regardless of what the situation is in the country where each of lives and teaches, every teacher of eurythmy is currently confronted with the unvarnished truth of his or her own self and of the consequences of his own teaching. Some

experience this immediately and directly; others are gradually awakening to the consequence of their activities; others again simply make the veil even more impermeable. What good fortune, what an opportunity we have to wake up and be able to face this, whether it is positive or negative! But what an effort it is, too, to allow new, individual questions relating to one's own subject to arise in one in moments of stillness! Again, new questions, questions between individuals, can arise, questions arising out of curiosity and interest relating to one's own subject and how this specifically supports the development of children and adolescents. And why and how does it give a general foundation to all the other subjects taught in school?

What is important here is this questioning from the heart, from the depths of each individual's being, is making new discoveries and having a vibrant and interested exchange! This is precisely the task we need to take on after 100 years!

In the lectures he gave during and after the First World War, Rudolf Steiner never tired of drawing our attention to the fact that we are actually living in a new age, in an age of major changes, in which human beings have to seek and then find entirely new social forms. Powerful forces are fighting this and want to keep human beings tied to what was necessary and had purpose in an earlier age. Autocracy once gave human beings stability and direction, so that they had the opportunity to develop by means of such leadership from above.

But today humanity is faced with other tasks and that is why children come down to earth with new impulses. Now they want to practise a form of social life as individuals, they want to be there for each other, they want to meet the individuality of others, want to learn from each other. And they want to nurture their individual link to the spirit and leave each other free in this at the same time. They want to develop new social forms out of vast spiritual connections that are in accord with their tasks relating to development with nature, with life and with social interaction on earth. They want to find forms for their creative impulses from the spiritual world that allow them to become more and more human so that they can continue to develop. But even if human beings bring these impulses with them, they must re-awaken to them on earth, discover them, then begin to exchange and become active.

As mentioned above, we need to be clear that powerful forces are attempting to hinder this *awakening to awakens* on earth with everything that is at their disposal! And they begin this in very early childhood by allowing less and less of a healthy physical development, and this is the prerequisite for this *awakening in awakens*.

On the one hand, Rudolf Steiner describes indefatigably the vast images of the now, of our own cultural epoch, from different points of view; here the battle is taking place between the forces of progress, responsible for the evolution of humanity, and the forces of inhibition and retardation, which manifest a state belonging to a past cultural epoch. In the lectures mentioned above, he frequently calls it the battle with evil or the battle with the lie. On the other hand, he is always practical and down to earth, right down to the smallest detail. He never leaves us human beings alone with the vast pictures, his descriptions are always quite specific, setting out how we can find the appropriate steps for an individual path in this situation within the bigger picture. And he also describes implacably what will happen if humanity does not choose evolution and growth.^[1]

Where and What Are our Support Structures for This Task?

As eurythmy teachers we work in two areas that belong together: first, there is the subject itself, eurythmy, in which we have trained, which makes us professional, and then Waldorf education, in which most of us are amateurs. Gradually more and more support structures and foundations are being created in the worlds of eurythmy and Waldorf education, to connect the two fields.

Eurythmy

We have been taught eurythmy thoroughly and rigorously. Its elements are deeply anchored in us. Now comes the question as to whether we are satisfied with this tool kit in a comfortable intellectual way, as Rudolf Steiner often described it, and work with it, or whether we begin to question our well-established foundations, though we are not doubting or challenging them. No, this is about asking questions of the elements of eurythmy, such as:

Who are you? What is hiding inside you? May I get to know you more deeply?

This is about being awake when practising, about sensing what happens when I practice this or that exercise and attempting to find words to describe it. In the new edition of the course of lectures on speech eurythmy^[2] it is much clearer how Rudolf Steiner introduced and then developed the elements of speech eurythmy because of the new material that has been included. The following is the gist of what he said on many occasions:

If you practise this in the way in which I have developed this with you, it will become evident to you how each element can become effective.

May eurythmy become effective! But we need to be able to read between the lines: what was he pointing to when he repeatedly included the question of the effectivity of eurythmy in education as well?

We need to become aware that we only point to or indicate something and we only then acquire a proper relationship to truth if we see indications of what we want to express in words, and if we live together as human beings in such away that we are aware of the fact that indications live inside words. This is one of the things that eurythmy points to as well, [...]^[3]

To experience the effectivity of the elements in eurythmy individually, to sense and perceive them... to think the *indications* of the descriptions, to feel them in one's heart and to sense one's way into them in careful exploration, questioning. To be curious, to be interested...

. All this leads to the inspirations we need, to the inspirations that can be accessible to us in times of the so-called corona virus crisis so that we can give to our students what they need in each of the moments of crisis.

[...] I am required to [...] invest everything so that the power awakens in my soul to collaborate in the free development of humanity, in progress, no matter where I find myself.^[4]

However, this can **only** be successful when accompanied by individual inner work, by a way of practice that questions everything again and again. The decision to do this work rests freely with every individual. This is never about perfection or abilities or skills, it is about trying, again and again and again. Every exchange on any aspect of this is then both fruitful and enriching.

Education

Rudolf Steiner gives a major principle for teaching alongside many smaller or larger indications so that *the talent for teaching*, regardless of in which subject, can *bubble forth* from a teacher. It is the principle of the three steps, that is repeated over and over and put into practice individually: these three steps can lead to the basic skill of healthy teaching becoming a habit.

1. Studying:

I study phenomena to do with human development: how does a child develop and become a human being? What does a child need at which phase of its development? The recently published edition^[5] of the three courses which Rudolf Steiner gave before the opening of the first Waldorf school to the future teachers has been compiled in a wonderful way that allows the reader to engage with these themes slowly, paragraph by paragraph or page by page, step by step. The individual words are not important; what is important is what they point to. It is helpful, for example, to place the verb in a sentence in every possible position within it. The content works every time. But what is being said when you then return the verb to its original position? What was being pointed to by having the verb there? Or in another part of the book we can try to sense how often the same thing is being said, in each instance in slightly different words. Or: first comes a sentence, following that it comes in an inverted way, as if it has been written backwards, one more time. What does this awaken in me? How does the text stimulate me to become inwardly mobile?

2. Meditating:

Perhaps the exercises described above are already the beginning of meditation, which is about making us inwardly more mobile. Perhaps it also helps to make a little drawing of what we have read, a colour mood, or compose a little tune; whatever speaks to each of us. Often going for a walk helps: then we can contemplate the sentences we have read. It is not about absorbing a great deal of information, it is about the one thought that I grasp and feel in this moment and

then connect with my life. I take this inside me, find my way to owning it, in the same way as I take in foods so that my digestive system can make them into constituent parts of my body.

3. Forgetting

Now I have worked on the sentence or sentences in such a way that I can forget them with good conscience and go to sleep. The consequence of my inner work is that now my angel can both continue to work on the sentences and enrich and consolidate them when I am asleep. This angel very gradually builds a new strength, a new body or a new organ in me, thanks to the material I have been working on, thanks to my individual efforts. Because of this, intuition can flow into my activities in the classroom and I ask myself afterwards:

How have I arrived at this? What have I just done?

When I wake up to these moments in my classes, however small they may be, I gradually begin to be able to work with them consciously almost unnoticed, and my talent for teaching begins to bubble up in me.

If we can regularly manage, for example, to spend five or ten minutes – it can be really helpful to set an alarm! – working on one of Rudolf Steiner’s courses for teachers before we start to prepare our lessons, then we will not only be developing a new inner organ but also preparing a fruitful foundation for everyday life in school as well as strengthening our own life forces.

Summary

Our subject is eurythmy, and our task it is to be effective with eurythmy in the world of education. We do this both by working at continually making new discoveries in the field of our own art and by developing our talent for working in education; this is building the bridge by means of which we can open spaces for our students. Eurythmy can help them to meet themselves and find their own life path. By mastering the elements of eurythmy a space opens to them in which they feel secure and well; it is a space for their own perspective on the world, a space where they can distinguish lies from truth and understand what words are indicating.

Closing Thoughts

The great gift of Covid 19 has been and is that we have been given the opportunity to wake up to the essentials, both in the social realm and in our personal everyday life.

Students want to encounter eurythmy teachers who are making efforts to become human beings, who are aware of the bigger picture. They need an example for what they are wanting to become. From this perspective, both students and teachers are working together in their eurythmy room as individuals in the process of becoming, the students naturally, the teachers because this is what they have chosen to do.

Notes:

[1] Cf. Rudolf Steiner, *Social and Anti-Social Forces in the Human Being*, Berne, December 12, 1918, www.rsarchive.org

[2] Rudolf Steiner, *Eurythmie als sichtbare Sprache [Eurythmy As Visible Speech]*, Rudolf Steiner Verlag, Dornach, 2019

[3] Rudolf Steiner, *The Mystery of Golgotha Must Be Approached Supersensibly*, Zürich, October 16, 1918, www.rsarchive.org

[4] Cf. footnote 1

[5] Rudolf Steiner, *Practical Course for Teachers*, Stuttgart, July 1919, www.rsarchive.org

Exercises to Strengthen the Immune System

A stimulus for a eurythmy project in the upper school

in times of Corona

Sabine Deimann



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I have put together some eurythmy therapy exercises for the corona situation with corresponding drawings for independent practice. These should help to achieve a good anchorage in the body (*embodiment*), a strengthening of the life forces (of the immune system) and individual self-confidence.

The exercises are available on the website of the BVDE: www.eurythmie.net (German Eurythmy Association)

I was surprised to receive the following e-mail:

Dear Mrs Deimann,

In the schools the attendance lessons ... have begun again, and I asked myself what I could do under these conditions ... something useful in eurythmy lessons. Then your exercise programme fell into my hands and I thought to myself: I will just try that now! And surprisingly ... the young people enter in very well. I do this in my 9th and 10th classes ... and have nice little talks with the young people about illness and health, about external and internal hygiene etc. This is mainly due to your excellent descriptions, which so wonderfully establish a connection to the present time and to the physical world. The young people naturally feel this, and I am happy that in this way they come into contact with the healing power of eurythmy in a very direct and tangible way.

All the best, Elisabeth Altheim

In the following, an exciting exchange between the two of us about student-centred teaching methods and the results of her work with the students arose. At this point I would like to present a selection of the exercise descriptions as a suggestion for personal research; exercises that are probably known to all the colleagues are reproduced here without movement descriptions (I only mention them here).

1. Basic presence - built up in 3 stages (I - A - O) 1)

Effect: Comprehensive self-perception from head to toe in your own protected space. Brings thinking, feeling and acting together. Harmonises.



2. Definitive stance - with steps forward and backward (D)

Sequence: - Lift the foot, make an *imprint* on the floor with the flat sole of the foot and rest securely on both feet for a moment (D).

1. four such *imprinting* D-steps forward, close feet; four D-steps backward, close feet

2. reinforce this with your hands during the second round: when lifting your foot, lift both hands loosely. Simultaneously with the *footprint*, press the palms of your hands, close to your body, elastically downwards.



3. on the third round, press a little deeper with each step (slight knee bend, upper body remains upright).

• At the end stand still for a while, sensing the experience resonate within.
Image: Anchored safely and comfortably with every step on soft forest soil.

Translator: The vowels have been left in the original German

Translation Rozanne Hartmann

Effect: Stabilization, calming, grounding, deepening of exhalation. (well incarnated)

3. Dynamic air vortex - aerates chest (*rhythmic R*) 2)

Sequence: - Raise your arms light as a feather to head level, swing through in an airy swing with torso bends and elastic knees, roundly forwards and down - form an *airy wheel* with your hands - and waft back loosely.

- 4 x this *air vortex* around the chest - at the top, loosen the arms freely to the sides.

Repeat the sequence 3 times. (Caution if you have a tendency to dizziness!)

- At the end, stand still for a while, sensing the experience resonate within.

Image: Create a light, permeable air vortex around the middle of the body.

Effect: Refreshes breathing, stimulates the circulation, rhythm, invigorating.

4. Clearing the head - front and back space (*A - H trust*) 3)

Effect: tension release, especially in the forehead, deepening exhalation. Against restlessness, fear and insomnia. Generally, relaxes, relieves tension; can cause yawning. Especially strengthens the immune system.

5. Enlivening the centre - expansiveness and limits (*Love - E*)

Effect: Freeing for heart and breathing. Warms, stimulates the circulation, strengthens the immune system.

Harmonises the blood circulation.

6. Strengthening the body - heaven and earth (*Hope - U*)

Effect: Deepens and strengthens diaphragmatic breathing. Calms and strengthens right down to the feet. Creates grounding and connects to the body.

7. Riding with leg-wings - expression of will with the lower limbs (*YES-NO*)

Effect: Deepens breathing; activating; improves stability and balance;

Strengthens determination.

8. Spatial self-confidence - centre-periphery coordination (*I + M*)

Sequence: Hands on the solar plexus - directing consciousness to this centre (= resting position).

1. move the right hand vertically upwards in a radiating movement, simultaneously moving the left hand downwards. Send a stream through both outstretched arms, penetrating the upper and lower space from your own centre. Stand still and straight. Release this (hands in resting position). Change of sides: move the stream up left, down right. (rest position). On the third time again *streaming* to the right-up/left-down. (I)

2. turn palms forward and move both arms in opposite directions up and down



Elisabeth Altheim



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towards each other in front of the body, flowing through the horizontal plane, left up and right down until the newly reached diagonal extension up and down (M)



3. turn palms outwards. Move both arms stretched out through the periphery, descending on the right, ascending on the left in diagonal coordination and in evenly calm flow. A conscious passage through the horizontal plane. The straight line through both arms remains constant. Own circumference is measured diagonally (M), until new vertical streaming-position (right side down, left side up). Hold this position briefly (I).

Repeat the streaming circumference (2.) 3 times.

Advanced level:

1. three equal steps coordinating with the circumferential rotation of the arms (1. beginning 2. horizon 3. end)

2. only one attentive step as in slow motion (1. lift 2. carry 3. place) in coordination with the arm movement. (Practice steps without arm movement at first: with the idea of wading through water!)

- At the end, stand still for a moment, feeling the resonance.

Image: Experiencing your own centre as a resting centre, as the sun, radiating to all sides. – Moving confidently through space and time.

Effect: Calms, creates concentration, centring, awareness of the surroundings and inner balance. Strengthens the I-force.

9. Wing-breathing - swell - stream off (L - M)

Sequence: - Move the sound L in an imaginary spherical space of its own: ... Between contraction and expansion, between weight and lightness, a flowing, pulsating dynamic arises around us.

1. move this as a 3x increasing wing-unfolding: 1) small arm circle in the lower area, 2) up to chest height, 3) increasing up to the big wing beat. (expanding the sphere).

2. Now lift both arms slightly upwards at the front and move them parallel, with covered palms, gently sinking down through all layers of air. (M)

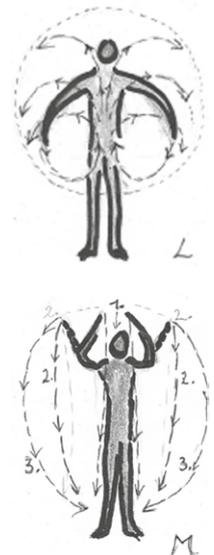
Repeat this procedure (L - L - L --- M) 3 times. In the second round, lower the M-arms at an open angle; in the third round lower the M-arms all the way out to the side!

- At the end stand still for a moment, experiencing the after-effects within.

Image: The eagle unfolds its wings towards the light - and floats majestically down to earth - arching its diaphragm high like a dome and calmly lowering it to the ground.

Effect: Stimulation of inhalation and exhalation; vitalization and relaxation; stimulation and calming. Liberating, uprighting.

It is a wonderful opportunity, if the pupils can experience here that eurythmy can have noticeable effects on body, soul and spirit. On the basis of the descriptions they can work through the exercises independently, e.g. in small groups. It would also be exciting to have a kind of movement research to find out what effect the young people notice on themselves. For this purpose, however, the individual exercises should be carried out more often, the *soul exercises* 7-10 times each. (In my description I have limited this to 3-5 times, because the exercises for general prophylaxis are part of a longer program). For the real effect the ensuing rest / pause is also very important. While standing quietly, you can let the movements resonate inwardly (perhaps even time stops for a while...)



Protection and Empowerment in Times of Epidemics

On the meaning of the five eurythmy exercises that Rudolf Steiner recommended as *flu prophylaxis*

A constellation of planets conducive to an epidemic

In the first Dornach doctors' course at Easter in 1920, Rudolf Steiner characterized a cosmic condition for the epidemic occurrence of a disease such as flu or influenza:

[...] imagine that you have to deal with a strong influence of the outer planets Mars, Jupiter, Saturn on the activity of the sun - I am not saying the effect of light, but the activity of the sun - in one winter. Such a winter constellation has a different effect than when the activity of the sun is brought to bear on its own by the distance of Mars, Jupiter and Saturn^[1].

The pandemic of the Spanish flu had just raged in the two post-war years and claimed more lives than the First World War itself.

The characterized constellation of the outer, i.e. the planets above the sun, also occurred last winter, 2019/2020, because Jupiter and Saturn were close to each other under the sign of Capricorn and were therefore covered by the sun in deep winter. Since both planets move only very slowly, they will also in the coming winter only stand at the transition to Aquarius and thus *again strongly influence* the solar activity. Only the more mobile Mars will have moved a little further away from the Sun; at Christmas it will be in Aries.

We think of the human being in connection with the cosmos, for eurythmy. Also in the courses for doctors^[2] Rudolf Steiner calculated several times how the number of breaths in one day ($18 \times 60 \times 24 = 25,920$) corresponds exactly to the number of years that the vernal equinox of the sun needs to wander once through the whole zodiac ($12 \times 2,160 = 25,920$), namely a Platonic world year. Our average human being is in harmony with the rhythms of the planets, while the head and limbs of the terrestrial human being have detached themselves from the cosmic circle: The head becomes a resting image of the stellar relationships - as the organic basis of reliable thinking - the limbs remain in development throughout life, remain the germ - as the organic basis of free will. We owe our threefold structured soul to this differentiated relationship of the upright human form, to the cosmic periphery on the one hand and to the earth on the other^[3].

*My head bears the being
Of the resting stars.
My breast harbours the life
Of the wandering stars.
My body lives and moves
Amid the elements.
This am I^[4].*

It is nevertheless surprising that a current constellation of the heavens has a very concrete effect on the rhythmic functions of each individual human being, as Rudolf Steiner continued in 1920 in the first course for doctors:

When there is such a winter - one can already notice it in the atmospheric phenomena, they are different from what they usually are - a strong influence is exerted on the rhythmic activity that runs between the chest and the head and

Dr. med. Wilburg
Keller Roth



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Translation Rozanne Hartmann

which finds its greatest expression in the breathing activity [5].

That's how real the cosmos works in our body organisation! This is how far out into the cosmos our rhythmic organization stretches! This is how big we must think of ourselves as cosmic human beings!

My soul and the world are but one [6]

Rhythms have a separating effect in the entire organism - by separating different functions in time - and thereby connecting them. In our rhythmic organisation the effects of the almost frozen head pole and the initially chaotic metabolic pole of our threefold bodily organisation meet in a balancing way: The effect of the *resting head* in the slower rhythm of breathing meets the continuation of the living metabolic process of the tissue fluid in the faster rhythm of circulation. These two rhythms are and will remain distinctly different, but with a healthy development during the second seven-year period, they gradually arrange themselves in a harmonious ratio of one to four [7]. This development can also be impaired: If the head forces are exerted too one-sidedly, the *head-chest rhythm*, which *finds its greatest expression in the respiratory activity*, is strained.

The good news is: Those who have a healthy disposition in this rhythm will become even healthier thanks to the special winter constellation!

One can say: the tendency to make this rhythm regularly, which is substantially strengthened by such a cosmic constellation, is with people, who are born for example from out of healthy conditions, which are robust in relation to their inner nature. They can be very slender on the outside. Their breathing rhythm is very strongly regulated, and accordingly the head-chest rhythm is strongly regulated [8].

The whole of Waldorf education aims to make these rhythmic relationships healthy [9] - through the imagery of the lessons, the promotion of the imagination and thus the free flow of will, through the artistic and technical subjects and last but not least through the educational eurythmy [10]! It is hardly noticeable that someone who is healthy becomes even healthier. How would we recognise this? That he or she becomes more persevering, less tired, more instinctive; that he or she can shape the rhythm of his or her life in a safe and consistent way and thus keep himself or herself healthy even under stressful circumstances:

Such an internally consolidated rhythm cannot easily be determined by what is externally effective. Strong damage needs to happen, if it is to be determined [11].

The constitutional disposition to fall ill

But those who are weakened or offended in their rhythmic functions are additionally endangered to fall ill in these rhythmic functions themselves by a one-sided planetary constellation in which the planets above have a strong influence on the effect of the winter sun. And where many people are not healthy in their head-chest rhythm, in such a winter a disease like for example the flu can spread epidemically:

But with whom this rhythm is already irregular in a certain way, such an influence as I have described, has an extremely strong effect, for the rhythm that has already been damaged has a tendency to let itself be damaged even further, and all those people who then appear with such dispositions in those places on earth on which this constellation of the heavens has a particular effect, are for example the candidates for the so-called influenza and for the flu. These things must definitely be there if the special basis for something like influenza and flu is to be created [12].

Flu is characteristically accompanied by tracheitis, i.e. an inflammation of the windpipe - one can hardly think of a better organ image for the *head-chest rhythm*, because the windpipe connects the nasopharynx of the head with the lungs in the chest. The real flu thus begins with a sore throat and cough, fever and aching limbs (in contrast to a cold, which manifests itself with sneezing and runny nose) and pneumonia can then follow, especially in weakened and exhausted people. A disturbed head-chest rhythm can also manifest itself in many other manifestations, in all kinds of breathing problems such as asthma and hay fever, in high blood pressure, headaches, dizziness, in tension and pain in the neck and shoulders, and last but not least in anxieties and compulsions. The cosmically-influenced disease pattern is far more diverse and widespread than the focused attention on a new, epidemically occurring respiratory disease would have us believe.

In recent months, official efforts and restrictions in the current epidemic situation worldwide have concentrated on generally limiting the risk of infection, i.e. contact between people. However, all reports clearly showed that the risk of falling ill and above all of developing life-threatening respiratory symptoms varies greatly from one individual to another and depends on previous illnesses, particularly of the cardiovascular system. Where the respiratory tracts of many people suffer chronically due to environmental pollution, as in the industrial areas of Wuhan or in Lombardy, the epidemic occurred with corresponding intensity, and even in old age, where the overall constitution is increasingly shaped by the head-pole, the risk increases - but by far not in all old people! 8-9 out of 10 people over 80 years of age have also survived the epidemic respiratory disease well in Italy, and some elderly dementia patients and younger disabled people in homes affected by the epidemic here in Switzerland have developed only mild symptoms or no symptoms at all. Apparently, their *head-chest rhythm* is robustly healthy!

A further risk is a chronic metabolic weakness such as diabetes mellitus or pronounced overweight: In such cases, people who fall ill during an epidemic can be flooded by metabolic processes right into their respiratory system and into the lungs, so that mechanical help may be necessary in order to maintain respiratory function at all. Upper and lower rhythms play closely together and are mutually dependent:

And it can happen that when the upper rhythm, the head-chest rhythm, becomes weak, the lower rhythm becomes relatively strong. Then, when the upper rhythm becomes too weak, that is, when it is already taken out of its important position, then it has a tendency to let itself be made even more irregular by the lower rhythm, and then the lower rhythm, which starts from the spleen and other activities [...] works upwards too strongly, and this creates the disposition to cause a hypertrophy of the upper digestive process, so to speak, with all its consequences. And again, a particularly favourable sphere is created for the living conditions of certain lower organisms. The whole picture that then appears is that inflammatory and also paralysis symptoms creep into the upper organization [...] It is, I would like to say, a kind of breakthrough from the bottom to the top^[13].

The example that Rudolf Steiner gives in 1920 for this rhythmic imbalance is the threatening clinical picture of laryngeal diphtheria, from which many small children used to die. Even now, in the course of the epidemic, we doctors saw neurological symptoms such as headaches, signs of paralysis and the conspicuous loss of sensory perception in smell and taste, in addition to the symptoms of metabolic overload from bottom to top.

How the rhythmic processes that are particularly at risk can be strengthened eurythmically

In 1921 Rudolf Steiner presented twelve eurythmy exercises in the Curative Eurythmy Course, through which

man is taken hold of in the innermost part of his organic being and, by way of the etheric body, is actually given the opportunity to make this etheric body a useful partner and patron^[14].

The twelfold nature points to a cosmic connection with those twelve world-shaping forces that were seen in the zodiac in ancient times. With the twelve eurythmy therapy exercises, which are more related to the activity proceeding from the soul^[15] the human being can relate to these twelve forces in a new and specifically human way. Each of these exercises has a healthy effect on a specific function of the rhythmic system and can thus counteract constitutional one-sidedness and dispositions to illness.

When you have the exercises [...] carried out by children in moderation, and by the appropriate patients very energetically [...] the etheric body will become supple and inwardly flexible. And by means of them you will do the children as well as the adults a good service^[16].

It has been handed down through people from Rudolf Steiner's circle, for example the then very young eurythmist Elena Zuccoli, that he specified five of these twelve exercises for flu prophylaxis: the first four and the twelfth^[17].

In the first of the twelve exercises the eurythmy gestures are repeated ten times for an affirmative or negatively judged decision: From a standing position, the left foot is moved forward in a curve, then the right foot is moved backward in a curve; then both positions are alternated ten times. In the rhythmic repetition, the mental content of the judgement is omitted, but the process of will,

on the other hand, on which the judgement is based, is transformed into movement and thus made visible. Rudolf Steiner characterizes the exercise as follows:

It is a thought that has become fleeting, a thought that has gained wings and gone over into movement [...], a thought which rides on the movement ^[18].

The description gives rise to the image of a winged horse, Pegasus in Greek mythology, or a riding angel. Such a movement has

an extraordinarily strong effect on the respiratory system by way of the etheric body, and [...] it is possible to work against an existing shortness of breath, and, of whatever illness this shortness of breath may be the symptom, by this means you will be able to counteract it in such a way that the entire constitution is affected ^[19].

In the second exercise, the slower eurythmic movement is performed alternately for sympathy and antipathy: a probing movement with the tip of the foot in the front and in the back space, which bends the whole figure once slightly forward and once backwards in tension. Rudolf Steiner speaks of the *imagination of sleep* in this exercise.

But because in reality you don't fall asleep while making this movement, the I is more strongly active in relation to the body than it usually is ^[20].

Therefore, this exercise strengthens the ego in the lower man and thus stimulates circulation and overall digestion.

The first exercise - by counteracting the tendency to shortness of breath - has a slowing, deepening effect on breathing, the second one accelerating, activating circulation and overall digestion. Together, they can thus order the harmonious rhythmic relationship between the slower breathing rhythm and the faster circulation rhythm, help mature this relationship in children or restore it in adults. If the effect of the individual exercises is unsatisfactory, Rudolf Steiner recommends that the two exercises be performed in a ratio of 3:2 or 2:3 - *one shorter, the other longer* ^[21]; one should simply try one for two or three days until the effect is felt in the etheric body, then possibly switch to the other ratio *if one sees that they are not having the proper effect* ^[22]. And then these exercises, *in order to produce an effect, these exercises should be carried out for at least seven weeks* ^[23].

The tendency to shortness of breath on the one hand and on the other the tendency of the blood to slow down in its flowing movement until the formation of blood clots in the small vessels of the lungs, were the two main symptoms of the current epidemic illness: The first two exercises from the fifth lecture of the curative eurythmy course thus strengthen and protect in the most exact way precisely those rhythmic functions which are mainly burdened by the new epidemic illness, therefore represent the most effective and specific prophylaxis one can think of - if one begins practicing in time!

For the third and fourth exercises Rudolf Steiner specifies a *beneficial warming effect*: The eurythmy love gesture -

but it could also be another feeling - accompanied by a strong E-movement and repeated ten times, has a warming effect on the circulation; the eurythmy hope gesture, always accompanied by a U-gesture, on the other hand, has a benevolent warming effect on the breathing system ^[24].

In warmth the ego is active in a bodily way, just as in fever: the most important prerequisite for the organism to be able to assert its integrity against foreign influences! The I-presence and I-activity in the body is the essential basis for what is today called the *immune system* and what is often imagined quite abstractly as the autonomous action of cells and substances in the human organism.

In the last of the twelve exercises, the consonantal sound gesture of H *just with the shoulders* is imitated and joined to an

A movement of the arms, so that in the A movement of the arms one tries to make this shoulder movement of H. If the sequence of sounds A-H is made in this way very slowly, really very slowly, then the whole organism [...] adjusts itself to the feeling of veneration, i.e., the organic effect of veneration is produced by this exercise - even in people who are hardly capable of performing veneration! This has the effect of making it more durable, more sturdy, because everything which

brings children to veneration, to the gift or capacity for reverence, makes children more resilient ^[25].

Rudolf Steiner's selection of the five exercises for flu prophylaxis is therefore extremely precise, and we can trust that even in the current epidemic, under the cosmological conditions mentioned, it can provide reliable protection for many people - if it is practiced regularly, so that, for example, through the last exercise, the *feeling of veneration* becomes truly *habitual*, a habit. All twelve exercises have - as Rudolf Steiner repeatedly emphasized in the course of his lecture - an effect *by way of a detour through the etheric body* ^[26], i.e. only in the course of time do they become habit-forming and transform the human constitution in the individual disposition to health or illness.

If one identifies the twelve exercises from the fifth lecture of the Eurythmy Therapy Course with the twelve signs of the zodiac as presented by Rudolf Steiner in his lectures on *The Forming of Human Beings as a Result of Cosmic Influences* ^[27] in autumn 1921, the first four exercises correspond to the signs of the zodiac of Aries, Taurus, Gemini and Cancer. It is precisely these four that are assigned in the same lecture to the human shape of the head up to the transition into the chest organism - i.e. the *head-chest rhythm*! In the shape of the head, the human being becomes an image of the universe: Aries impulses the *grasping of the universe and looking back*, Taurus the *looking into the universe*. Taking on *mobility*. The Gemini gesture is the *grasping or touching oneself*, the Cancer gesture is the *enclosing oneself* (with the fifth gesture, Leo, the internalization already begins, the *filling-out* as the first principle of the formation of the rhythmic man). The last exercise of the third group of four, the twelfth exercise, corresponds to the zodiac sign of Pisces and is assigned first to the formation of the *limb man*.

Two days later, however, Rudolf Steiner describes the formation of the human head with reference to the Pisces effect:

By developing the head according to form, man develops it in the sense that for the present time he is exposed to the effects of those forces that develop in the cosmos when the sun is in the sign of Pisces, Aries, Taurus, etc.; but man raises his head out of the form. In this way, he does not become an animal head, but he turns [...] to the vertical in the human being, while the animal remains in the zodiac ^[28].

This is surprising and remains a mystery at first glance. Decisive for the limb system would then be *the other four opposite signs for today's world - it would be somewhat different for the Greek - [...] Virgo, Libra, Scorpio, Sagittarius*. On the blackboard drawing of 30.10.1921 the position of the whole zodiac is further rotated clockwise in relation to the position commonly used in eurythmy: usually the Aries - Libra axis is horizontal, but here the Pisces - Virgo axis. This is probably not only the reflection of the further movement of the vernal equinox of the sun in the zodiac, but rather the expression of the Christ-event of the Pisces period in its effect on the formation of the human body: that the individual paths of destiny, which man walks with his feet, are included in the individual formation of the head.

In reflection on the five exercises that Rudolf Steiner gave for flu prevention, we can extend the idea of a worldwide human connection in the epidemic, as the word *pandemic* suggests, to the orbits of the planets furthest from the sun in the cosmos, and when we practice the exercises from the 5th Eurythmy Therapy Lecture, we also actively place ourselves in the context and harmony with the formative and inspiring forces of the zodiac. And we work healing cosmic impulses into the human bodily constitution, which will still be effective even in the passage through death and rebirth, strengthening the endangered head-chest rhythm.

Notes:

- [1] GA 312, 18th lect., 7.4.1920, pg. 340 in the German
- [2] GA 312, GA 318
- [3] GA 208, 30.12.1921
- [4] GA 268, for Walther Johannes Stein, pg. 169 in the German
- [5] As 1
- [6] Steiner, Rudolf GA 279, 1984, pg. 207
- [7] Steiner, Rudolf, GA 283, pg. 140 in the German
- [8] As 1
- [9] Steiner, Rudolf, GA 293
- [10] Jeuken Matthias, Ed Eurythmie heute (Eurythmy Today)
- [11] As 1
- [12] As 1
- [13] As 1
- [14] Steiner, Rudolf Eurythmy Therapy Course GA 315, 5th lect. Rudolf Steiner Press 2009 2nd ed., pg. 65
- [15] Ibid pg. 58
- [16] Ibid pg. 66
- [17] Written report by Dr. Gérard Savournin, in German
- [18] Ibid pg. 59
- [19] Ibid pg. 59
- [20] Ibid pg. 60
- [21] Ibid pg. 69
- [22] Ibid pg. 69
- [23] Ibid pg. 70
- [24] Ibid pg. 61
- [25] Ibid pg. 65
- [26] Ibid pg. 58
- [27] GA 208, 28.10.1921
- [28] Steiner, Rudolf GA 208, 30.10.1921, pg. 105 in the German

Distance Learning during the World Pandemic

Maria Ver Eecke



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Conference Calls

On March 21, 2020, the president and the editor of the Eurythmy Association of North America, Gino and Maria Ver Eecke, hosted a Zoom conference call for members of EANA. Forty-eight eurythmists zoomed in from many regions of the continent. We spoke of the fact that as artists, we are sensitive to the needs of finding balance in our lives and as teachers we will communicate this to the families, who are now at home with their children due to the pandemic. The focus of the call was on creating lessons for 'distance learning'. Questions were raised as to the goal of our task, how we can keep ourselves healthy, and whether our students are motivated for self-learning and practice on their own.

Excellent examples were given, such as how to review eurythmy lessons by writing the poems or verses and drawing the corresponding eurythmy forms. Foot writing was highly recommended, as well as finding eurythmy gestures or forms in nature. Some teachers will continue lessons in music eurythmy. The eurythmy figures are being drawn by older students, seventh grade and up. Therapeutic eurythmists are creating videos of hygienic exercises for families to practice together. The meeting concluded with expressed gratitude by those who welcomed meeting together, to hear these creative ideas. These conference calls will continue.

The Association of Waldorf Schools in North America offered a Zoom conference call the following Monday, when eurythmists were joined by drama teachers. A high school teacher encouraged her students to continue the process of designing costumes and sets, to learn lines individually to be recorded as audio, which will be put together as Radio shows! This meeting was recorded and archived on the AWSNA website.

Distance Learning

The Waldorf School of Garden City closed on March 9, (before the New York public schools closed on March 18) with a program of *Distance Learning* already in place. Teachers create lessons to send home for each grade via email blasts. Class teachers (from fifth grade and up) and high school teachers of the academic subjects are teaching daily on Zoom calls. Assignments are photographed and sent back to the teachers via email messages. Imagine the overload of email messages (and the stress level)! During the spring break, the technology staff set up Google Classrooms.

The teachers in early childhood have addressed the needs of the parents with daily sessions on conference calls during the week. Parents join weekly meetings for each class in all sections of the school. The younger the child, the more care is needed and parents are struggling to find a rhythm to the day so that they can focus on their own work at home. The older the student, the more self-motivated they are, as we know.

State Requirements and Our Response as a School

This crisis happens to be a second shock for us. On June 13, 2019, New York Governor Cuomo revoked religious exemption for the state, which was a result of an epidemic of measles, a viral childhood infection. This law went into effect without any public hearing. Other state governments (only 17 out of 50) have not revoked religious exemptions thanks to public outcry. It is extremely difficult to receive a medical exemption. The NY state law requires nine vaccinations with two to four doses of each kind for all children under the age of eighteen, who at-

tend public or private schools. Within three months the parents were faced with the decision to begin immunization for their children to be able to attend school by September. Some families made the decision to home-school their children. Since September I have offered two after-school clubs, which are open to home-schoolers, as parents requested eurythmy sessions for their children.

Due to this initial crisis, the faculty developed a plan for distance learning in case the school closed. When in fact we did close, the program of Distance Learning began immediately. School supplies were picked up by parents on Monday, March 16.

On March 25 Waldorf schools received a letter from Christof Wiechert through the Pedagogical Section at the Goetheanum with fifteen points to follow, especially that *Kindergarten children should not see the kindergarten teacher speaking in front of the screen*. It was heartening to realize that our school was in compliance with these suggestions, except that lessons taught via Zoom being in fifth, not fourth grade.

Every morning the students, in fifth through eighth grades, have a check-in with their class teacher for fifteen minutes. The morning lesson is 45 minutes long. Academic subjects follow with 15-minute breaks between classes, for a total of three sessions online for most classes. As we confer and make changes, it was found to be helpful to divide groups of students for language lessons. Thankfully the standardized testing was cancelled.

A document of social etiquette was created for students during Zoom lessons and methods to assess accountability for the students. After an outsider bombed a high school lesson, security was tightened, so that the host invites each person from a waiting room into the call. Students must do the work to earn their grades in seventh through twelfth grades. Even the gym teacher has to consider how to evaluate the students' participation.

It is challenging to provide lessons online, especially in eurythmy, but we hoped that parents and guardians would see the process of developing work. Many parents have expressed their gratitude. Several parents thought that homework in eurythmy should continue, as they found a new understanding for eurythmy while helping with lessons. Yet some parents feel overwhelmed with so many assignments from so many subjects.

After two weeks I realized that eurythmy had been reduced to a task of writing and drawing, not moving. So I began to ask the students to practice exercises they know and I made videos of new exercises for them. This may never replace the experience of the living space between us that eurythmy gives a group of people. But I have received several photos and even videos of students doing eurythmy out of themselves that gave me tears of great joy!

Teachers agree that what is most important is to give the students a sense of normalcy in daily life. We are willing to keep connected as a community, as we are all in this together. If the tools are available, we will learn to use them, and the learning curve was high for me! Learning how to transfer videos through WeTransfer.com and ViewPure.com was most helpful. As of April 20, 2020, the lessons are assigned on Google Classrooms with videos and recordings to help the students navigate online classes. This has become the new norm.

Adjusting to Technology

Teachers expressed disturbed sleep and headaches in the first weeks of creating lessons online. It is typically an eight-hour day staring at a screen. One learns to wear protective glasses to block the blue glare, to get up and stretch, to take breaks and go for fresh air. The first Zoom faculty meetings seemed invasive, but one learns to adjust. Usually the microphone is muted and when one speaks, then the video may be turned on.

One parent described her son's participation in the sixth grade lessons. When he was involved working along with the teacher, in handwork, woodwork, art, or eurythmy, the child was satisfied. During lessons when the only activity was listening to the teacher, the mother described the child as being *out of himself* afterward. Media experts know that live television is much more powerful than recorded shows, thus live broadcasts are reserved for government officials or sport events. Is a Zoom call more powerful because it is live? People, especially children, tend to lean forward to come closer to the screen. My experience is that soul and spirit are estranged at night due to the overuse

of technology. And as teachers we know the value of a good night's sleep in the learning process. It is a major concern for students, who are staring at a screen for long periods of time.

Meditative and eurythmic practice will strengthen the soul to help counteract the negative impact of technology. Eurythmists offer the soul exercises to those who are willing to practice. We remind people to create balance in their lives, to follow a daily schedule, as rhythm supports life. Hallelujah is creating a halo around the earth every hour of the day and night! Teachers continually remind students to go outside to stretch and exercise, and to breathe the fresh air. For the air has cleared. Finally on the first of May the weather has turned warm in New York and the great outdoors is calling!

Looking Forward

The creative process in teaching continues to be enlivening as one rethinks how to present assignments for home learning. However, the students experience that it is all *homework* now. Parents may opt out of screen time for their children in the lower grades. Teachers are in conversation as to how to write the final reports in June. How can we evaluate student participation, if the adult is unable or unwilling to return completed assignments? Grades are given in seventh through twelfth grades, which is an incentive for students to submit completed assignments. A few parents of children in fourth through sixth grades have sent photos of their child's work to me. The parents of the younger children express how much they miss eurythmy!

How COVID-19 has affected the financial stability for eurythmists varies in each individual situation. Some specialty teachers in Waldorf schools have taken furloughs, while continuing to work without pay. Each school is going through a process of financial instability and if summer camp programs are canceled, that is another source of lost income. This is the time to plan for the next school year and to prepare a balanced budget. It is always a question whether all faculty/staff will receive reduced salaries from 5 to 10% or whether programs are cut.

The Board of the Association of Therapeutic Eurythmists in North America (ATHENA) has announced two new initiatives to give financial support for therapeutic eurythmists. For those who are eligible and who meet the requirement of application, funds will be distributed from the Rudolf Steiner Charitable Trust (RSCT). A longer-term fund raising impulse for members-in-need, the Therapeutic Eurythmy Emergency Fund (TEEF) is being established. The Eurythmy Association of North America has such a fund in place for emergencies.

There are so many unanswered questions. Will the school experience ever be the same again? Will we return to shaking hands or even holding hands with the young ones? Students are missing their class trips and some will not have a senior prom. How will we celebrate graduation for the senior class? The question remains how we may prepare our students for a future of isolation if social distancing continues.

The Human Spirit is Resilient

My students are my heroes! After zoom lessons began on April 20 with first through eighth grade classes, I realize how resilient they are, still interested in learning and finding ways to interact with each other, to socialize. It was so good to see them! The happiest children are those who have siblings and large families, with little chance to be lonely. Each child is unique and able to learn independently at different ages. My challenge is to create meaningful lessons from afar, as I say to them, *From my house to yours*. Eurythmy is a social art for them and that is what they are missing!

The younger ones are still imitative and follow every move in eurythmy. Some students have created their own eurythmy to the poems I assigned and sent me videos of their own solo work. Each fifth grade student was assigned lines to learn for a Greek god or goddess and now I am receiving photos of them in costume! Seventh grade is studying music eurythmy, watching videos of eurythmy groups (The San Francisco Youth Eurythmy Troupe and Yep!) as they learn to choreograph solo forms for a theme and variations. Eighth grade students practice recitation with me for their class play that will be recorded; eight teachers are involved (drama, music, dance, costumes, etc.) in this creative process. There is hope for the future!

Eurythmy – a Very Special Subject

Eurythmy as schooling of the will

When people ask: *What is eurythmy?* they always say: *It is a new art of movement on an anthroposophical basis.*

What is new, what is special about it and why did Rudolf Steiner want this subject to be included in the curriculum of the Waldorf School?

To understand this, three aspects are important:

1. Through the curriculum and teaching methods the Waldorf School wants to educate its pupils to become responsible active people. In order to take responsibility, to endure crises, to be socially capable, one needs *willpower*.
2. Eurythmy is an art of movement. Through movement will becomes effective in the world. Without movement, what is wanted remains within the realm of wishes. I can say: I want to open the window. If I do not move and do it, my will remains stuck in the mere intention and I continue to suffer in the stifling air.

Our life strives more and more towards motionlessness. Theoretically I can lead my life with three minimal movements: Push the button, turn the wheel, pull the lever. (A blessing for people with physical limitations.) Since the will rides on movement to action, the consequence of reduced movement is weakness of will, even paralysis of will.

In our heads we know very well how everything could be done better, there is a lot of talking, but when it comes to action, it looks quite sorry. Good intentions everywhere, but where are the deeds?

However, for moving we have sports, jogging, skating, hiking, biking and much more. Why then still eurythmy? Especially since in Waldorf education a lot is already being learned with movement, at least in the lower classes, and there are so many artistic and practical subjects.

3. This brings us to the third aspect: the art of movement. It is thus even more closely related to the training of the will, for art, as we know, is, if it is understood correctly, “useless, does not bring the money in”. The question “What’s the point?” cannot be asked in connection with an art that takes place in time, because in the material sense it doesn’t bring anything in: no pot holder for grandma at Christmas, no cooking spoon for the showcase, no picture for the living room.

No ambition to run faster than others, no intention to win the game, encourages me to move in eurythmy, the muscles are not trained in a special way and one does not necessarily become slim from it. The goal is a temporary, harmonious interaction, the beautiful movement, as the translation of the Greek word says. No external reason forces me to act here. Pure willpower is the impulse to act. This also applies to solo creations, of course.

The literal translation of eurythmy is: Eu = beautiful, rhythm = movement. So: beautiful movement. Well, there are many beautiful movements: Yoga, Chi-gong, etc. Therefore, the correct translation by Rudolf Steiner is: *Visible speech, visible singing*. And so, there are two types of eurythmy: the so-called *speech eurythmy*, because the movement impulses are the sounds of language: visible speech, and the so-called *tone eurythmy*, because it is always about the formation of sound; *It is a singing!* Visible singing, not visible music!

Music (beat, rhythm, melos) and language (vowels, consonants, soul moods)

Angelika Storch



Born 1939 in Lower Lausitz. After fleeing to Marburg a.d. Lahn in 1945, attended Waldorf School there. Studied Slavic Studies, doctorate July 1968. Eurythmy 1971 in Vienna. September 1971 to 1999 eurythmy teacher at Rudolf Steiner School, Nuremberg. 1973 Nuremberg Eurythmy School founded, director Margarete Proskauer (Dornach). Teaching Sept. 1976. 1989 Nuremberg Eurythmy Ensemble founded, director M. Proskauer. 10 years practice with Mascha Pozzo (Dornach). Intensive collaboration in the Anthroposophical Society, Nuremberg.

Performances and courses on request.

Translation Rozanne Hartmann

are embraced as impulses for action and thus move even more intimately, even closer to the human being. Just as the violinist plays the violin, the eurythmist *plays* eurythmy on his body. The whole person becomes a eurythmy instrument.

For this she needs an instrumentalist (tone eurythmy) and a speaker (speech eurythmy), which is of course very costly.

Eurythmy therapy is a special modification of eurythmy, which is deliberately only mentioned here.

Eurythmy has conquered many different areas of work:

As a **stage art** it is shown all over the world.

It is just as diverse in its expression in **education** in the many Waldorf schools around the world.

Eurythmy therapy is used effectively in the medical field.

Further work opportunities are in **adult education**, e.g. in adult education courses, in companies and so-called *lay courses*.

New fields of eurythmy work are constantly being developed worldwide.

Thus, eurythmy does not lead an unnoticed minority role, but forms a worldwide *eurythmy network*!

Interview with Tatiana Kisseleff – Tone Eurythmy



Tatiana Kisseleff

The following notes from a conversation with Tatiana Kisseleff were found in the archive at the Goetheanum. The name is difficult to read, probably: Hedwig Mückert.

Hedwig Mückert Question 1.

What did the first speech course include?

Tatiana Kisseleff, answer

1st course 1912: There was no speech eurythmy given at all. Dr. Steiner lists in the preface to the Speech Eurythmy Course all that was given in the 1st Course. This first course was Dionysian in contrast to the second, which was Apollonian. In the first course sounds, vowels, consonants, rhythms, threefold walking, Dionysian forms were given. And that which Marie Steiner also lists in the preface. It was essentially that which formed the educational eurythmy. The course was 10 hours long, participants in the course were enumerated earlier. If one then did eurythmy to music, one did not make any tones, but only musical vowels and consonants and positions such as cheerfulness, inwardness, etc.

Question 2: Did the Dr. ever say, for example, that in A minor one could start with the C movement in minor and progress from there?

Answer: No. In each case, it was begun with the tone in question, e.g. A minor with A, C major with C, D major with D, etc. Just as an instrument plays the tones, so the arms as an instrument made the tones. Eurythmy is singing, and singing without notes is not singing. Without tones would be: a levelling and decolouration. The key gives the basic colour, and the whole colourfulness of the key would be lost if one did not really begin a scale with the basic tone. Intervals without tones are colourless and not singing, as eurythmy is. The 12 keys come from different cosmic directions. The colourfulness arises from the

fact that, for example, G is the fifth in C major, the prime in G major, the fourth in D major, etc. The intervals form the transition from tone to tone, and in truly exact eurythmy both the tones must be there, even as the singer must sing the tones, and the intervals that form the transition and which the eurythmist must fill with the interval gestures. Only intervals, without tones, e.g. third-third-third and without the tones is without colour. This does not mean that one cannot practise intervals alone without tones.

Question 3 How and when were *b* and *#* given?

Answer: 1915. Soon after the course, when one began to work, one asked for semitones, and the flats were shown: palms inward and middle-lower zone, and the sharps: palms outward, upper-rear zone.

Question 4: Did the Dr. give the scales and let each begin on its own note, or did he always take *c* as the initial movement?

Answer: Each scale started on its tone. Answer as for question 2.

Question 5: What did the doctor mean when he said to Ms. Groh when she asked him if “the sounds were so right”: “You are not supposed to make any sounds!”

Answer: Dr. Steiner, according to Kisseleff’s knowledge, never abolished the tones to Kisseleff or anyone else. As in answer 2, it would be a levelling and decolouration without making tones in eurythmy. One would have to ask Miss Groh herself what it was. Of course, it is not impossible that in a particular case Dr. Steiner might have said: in this case you do not need to make tones, that he meant this one time. Kisseleff always made tones and Dr. Steiner never took them away from her or even eliminated them altogether. Kisseleff simply always experienced that they did much less than Dr Steiner always wanted, simply because they could not manage it yet.

Question 5 b: Why did he repeatedly speak of prime, second, third etc. instead of *c*, *d*, *e*? Or did he not?

Answer: Kisseleff knows nothing about it. See answer 5.

Question 6: How did the “middle zone” of the tones come about, like the arm tones, the hand tones?

Answer: It was asked during the work, because the big tones could not be performed easily at a fast tempo. Then Dr. Steiner said: it can be shortened, and one made today’s ½arm-tones and at even faster tempo the hand tones. (Just as one makes them today *c d e f g a b c*).

But: The zones as such were strictly separated: Minor was only from the shoulders downward-front, major was only from the shoulder height up-back.

Only later, when the music went through several octaves, for example, did one feel the need to express this and no longer adhere to the zones exactly, but blurred them, i.e. major also went down and minor also went up.

In music where there is not such a strong expansion, it is good to still keep the zones strict and perform in this way: Minor down-front, major up-back, because: Major is related to the head nervous system; chord *o u* - Jupiter Saturn. Minor: heart and from there downwards: *e a* - Venus Mercury. If Dr. Steiner had something done, it does not mean that this abolished the other. Devotional gestures used to be above the head, with folded fingertips. Today’s devotional gesture, but with folded fingertips, in front of the chest, used to be *piety*, and Dr. Steiner said: the same gesture lifted up is devotional. This paralyses Lucifer (? - I am not sure if this last sentence is correct. H.M.) Dr. Steiner spoke about this in 1905.

Above are the outer planets *o u*
Below are the inner planets *a e*
And in the middle the *I* = Mars-Sun.

By adding pitch and depth, the zones also began to blur and go downwards in major.

Question 7: What caused the major and minor zones to become so blurred?

Answer: as in question 6

Question 8: How does the spiral move, where are the low notes, inside or outside?

Answer: K.: About the spiral, Simons had a quarrel with Savitch. Savitch came and said: All kinds of forms had always been made, and it would have turned out that Simons had built these forms on the spiral, and one had always gone from tone to tone (through the spiral) and had placed the forms on it. Kisseleff: You really cannot do that. The spiral was conceived on a frame: raised in the middle and lower to the sides; a frame that consisted of various steps. This frame was to be built, Dr. Steiner wanted it built, but it was never built. If it had been built, it would have required a very specific technique. And that's why you cannot do the spiral on a flat floor, as if there were no steps. The low notes would have been on the outside and the high notes on the inside of the spiral, but it would have required stepping from step to step, and that would have required jumps. One would have run into difficulties with the jumps at g a b, and completely new specifications would have been necessary and would also have been given by Dr. Steiner if the frame had actually been built. But it was not built, and so Dr. Steiner never continued to work in this direction, nor did he ask us to do so. If it had been built, it would have required a certain technique. But you cannot practice it on level ground. You would have to make jumps, but if the frame was missing, they would be artificial. So, it remains to be seen what the technique will be when such a frame is actually built.

Idea of the spiral, i.e. the frame of steps: has cosmic reasons. Tone resonance; connection with stars, the zodiac, etc.

One would come to questions as Dr. Wachsmuth treats them. *The sun sounds*, the heavens sound, - just as there are two-part, five-part songs, so there are also two-part, five-part harmonies of the stars. The planets, a single planet, has different tones, sounds, they perform different dances. Eurythmy on Venus will only reach the level that music on earth has already reached. Dr. Steiner gave different planet dances with different sounds, and so there will be many more in the future.

Question 9: *What is the spiral based on?*

Answer: See answer to question 8.

Question 10: *Why is there a constriction at feet from b to a, they get wider after all? (H.M.: Yes, that's right, that's a spelling mistake on my part; of course, it has to mean: from h to a widening). Question further: from f to g, g to a widening? (The latter understood immediately.)*

Answer: H.M.: Understood? Is the question finished? –

Question 11: *Could one do g a b in major or minor even without a jump, and would it then only differ from f d e by a different arm angle or something else?*

Answer: Jumps were gradually omitted as forms began to be used. You used to have huge forms and you had to run, and it was difficult to do jumps in the form. But you should still do the jumps anyway, if at all possible. Don't jump broadly to the side, but go into the form with the jump (Kisseleff showed it; similar to the way you jump lengthwise with the Anapäst - with the cheerful Anapäst. With grace). If you have time, you should always perform jumps. You used to do a lot more than today, and exerted yourself much more. *Michael*, for example, you made all the sounds. Kisseleff had a piece of music practiced in her courses like this: everything individually: tones, intervals, rhythm, pitch, etc. etc. and then everything together. Dr. Steiner never spoke against this. You can practise things individually, even intervals, but you should always try to do as much as possible in your artistic creation. And certainly not at all without tones.

With t i a o a i t: Light weaving being - the text used to be done Apollonian (the whole group), and the Tiaoait form was done in the pause between the lines (as a "breathing space" for Marie Steiner - as Dr. Steiner said), very energetic, but without hurry. - Today the Tiaoait form is done on the text. Thus, the actual text forms, which were Apollinic forms (soul state, spiritual concrete etc., verbs active, passive), have completely fallen by the wayside. This text demands to be differentiated! Today people say: it is too much work, because then you would have to practice it for a long time to move together. Yes, we used to work too, several hours a day. Today, the technical skills are much greater, but people think: too much work! (The latter was not meant as a criticism.)

Question 12: *What does jumps inwards mean in the minor key?*

Answer: H.M.: I expressed myself very badly there.

Yes, *inside*. But you stand, let's say, facing the circle, back to the outside, and make minor tones

while standing. With g a b the leaps, which instead of going sideways as in major, in minor, inwards into the circle, and the arrows on the line to the inside only show the direction of movement, i.e. g a inwards and b out again. At least that's how I understood it.

Minor is generally inward, and by inward is meant *forward* for arms and feet as *inward*. (Minor more inward.)

Still on question 11: If you do not make any jumps, f e d do not differ from g a b in any way other than by the angle alone, because: Kisseleff says: does a person have other limbs than arms and legs? And if the legs are missing, the arms remain.

Surely you cannot make movements with your eyes and nose? (But that wasn't meant maliciously, but jokingly. H.M.)

One can of course try to nuance through inner experience and also possibly through intervals. But externally, without the feet, only the arm angles remain as a difference.

New Edition of Eurythmy as Visible Speech

Martina Maria Sam and Stefan Hasler

Additions from Ilona Schubert's notebook

In 2019, after years of research Stefan Hasler and Martina Maria Sam published a new edition of Eurythmy as Visible Singing. It is still only available in German.

Then a notebook was found after the new edition went to print. Mostly things were already covered. A few new items appear in the German edition of this newsletter, as an addition to the book: Movements for the Sun, Moon and comments or sketches for the Energy Dance and I Think Speech.

The 'True Self' and acting

Neil Anderson



Born in New Zealand in 1961. Trained in Creative Speech and Drama at the Harkness Studio in Sydney and Chrysalis Acting School in London and in theatre at Ecole Phillippe Gaulier in London. Amateur actor, storyteller in London, Berlin and Sydney. Founded Harken Theatre in 2018. Currently doing Doctorate on "Rudolf Steiner's Art of Acting" at Sydney University and teaches part time at Glenaeon Steiner school in the high school.

*I am not I.
I am this one
walking beside me whom I do not see,
whom at times I manage to visit,
and whom at other times I forget;
who remains calm and silent while I talk,
and forgives, gently, when I hate,
who walks where I am not,
who will remain standing when I die (Jiménez, 1973).*

Within our everyday self or personality, it is not uncommon to have deeper experiences of the self. Sparby, Edelhauser and Weger have described these deeper experiences of the self as the 'true self'. Taking the case of a change in identity, the authors suggest that it does not necessarily mean the latter self is the 'true self', but rather the 'true self' could better be conceived as that which "unifies the different conceptions of the more concrete selves through narrative" (Sparby, Edelhauser, & Weger, 2019). Similarly with ethics, it is not necessary to make the 'true self' identical to a specific set of morality. Rather the moral self may lie more in the capacity for ethics and how that changes and is held together over time. In terms of evidence the authors outline a comprehensive first- person method for studying the true self: by imagining possible and future realities, by ethically looking back on significant life events, by undertaking mediative practices and reflecting on the self in its present context, by undertaking phenomenological observations of the self over several weeks to see when one is more or less at home with oneself, and finally by acting out the 'true self'.

The authors conclude by suggesting the 'true self' discloses itself by the degree to which it manifests unity. They see this as having two essential interconnected aspects: a core self which extends continuity of the subjective sense of being, linking orientation in space, time and situation and the narrative self which creates unity throughout live events (Sparby et al., 2019).

There are parallels here with Michael Chekhov's notion, originating from Steiner's psychology, of acting from higher self upon the body as instrument to manifest 'character' and his advice of achieving mastery of the technique by using the imagination to see yourself as having already acquired it (Chekhov, 1953, 2002; Steiner, 1939).

The True Self and the Soul Life

In the process of growing up, we become aware of self, of the 'I' and this experience evolves. Steiner scholarship suggests that the normal adult experience of self is like seeing the 'true self' reflected in the mirror of the human organism. For the psyche to dwell more in the 'true self', it needs to separate itself from the stream of consciousness, associative thinking, be able hold attention voluntarily and grow this capacity. For acting the implications are a much more conscious craft and from the greater harmony of 'I' and world, performance can as a natural consequence take on redemptive, healing quality.

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Aesthetic consciousness and the True Self

Georg K uhlewind observes that art and cognition appear to be easy to distinguish: art appears in the sense perceptual world, while cognition occurs our inner consciousness. Both, however, involve a creative element and thus share a common root. He describes the common source as their ‘logos’ or ‘idea-nature’. For K uhlewind, the birth of an artistic idea involves two equally important first stages: will and feeling. New ideas emerge from a ‘will’ to come into being; a ‘feeling’ emerges from the will. This then in turn brings forth a ‘living stream of thoughts’, more distinct, but still without language. However, in time this ‘coagulates’ into more or less consistent thoughts and crystallizes into words. For art, K uhlewind places particular emphasis on the stage of feeling: “Once the cloud of feeling has formed,” K uhlewind explains, “the artistic phenomenon is immediately produced: living thinking and the level of thought are avoided” (K uhlewind, 1993, p. 2).

Although Steiner writes comprehensively on meditation in general, framing it as a core component of recommended human development in his teaching of Anthroposophy (Selg, 2010; Steiner, 1947, 1973, 2004) in his artistic trainings while providing artists in each discipline with specific meditations to be undertaken privately (Steiner, 1998), he foregrounds the development of aesthetic judgement. There is, then, a clear distinction between contemplative practice for human development in general and contemplative practice in the specific context of the arts. In the course of ‘general’ human activity, K uhlewind points to the potential of meditation to extend that ‘flash of understanding’ we have when we grasp a new thought. Here the human subject consciously works backward through the stages of thinking, feeling and willing to approach the idea-nature. He refers to this process as the ‘ladder of ascent’. Once a suitable theme - such as an inspired verse - has been chosen, the subject concentrates on it, focusing on the meaning independent of the words. The aim is for the thinking to come into ‘living thinking’, which has a feeling component. When this is achieved, the thinking is renounced and the attention shifts to holding the feeling. If this is achieved, the feeling can then also be renounced and then the focus changes from feeling to willing attention. The aspiration at this point is to experience directly the idea-nature of the initial theme. Then the subject attempts to ‘bring down’ the insights gained, by taking the focus back to feeling, then living thinking and finally everyday consciousness.

K uhlewind argues the ladder of ascent is identical for one in search for artistic inspiration but divides on the descending path at the stage of cognitive feeling. For, at this point, in K uhlewind’s words “the feeling meditation should not descend any further into the flow of thinking, but seize and steer the artistic intelligent will” (K uhlewind, 1993, p. 7). The artist needs to train to allow the artistic will to obey the inspiration. There are various aspects to this: K uhlewind describes that each art has its own specific feeling or sensitivity “which is characteristic for the perceptual field of the art-form” (K uhlewind, 1993, p. 3) towards which the intending practitioner needs to be educated.

An overview of Steiner’s approach to acting

In his introduction to a 2002 edition of Chekhov’s *opus magnus To the Actor on the Technique of Acting*, the actor Simon Callow, writes:

“(T)he central purpose of his teaching is to encourage the actor’s respect for his or her imagination and the freedom to create from it. It opens up the possibility of a relationship with the audience, who once again can be introduced to the idea that actors provide them not with photographic facsimiles of life, but with works of art in which the actor’s voices, their bodies and their souls are the medium for the production of unforgettable, heightened creations.” (Callow,

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2002, p. xxi).

How are we to achieve these works of art? Steiner's main response is found in the 1924 Speech and Drama lectures, originally intended only for professional actors, but due to public demand opened to a wider public at the Goetheanum (Steiner, 1959). The lectures divide into three sections: 'the forming of speech', 'the art of production and the art of acting', and 'the stage and the rest of mankind'. Steiner's principal focus, as pointed out earlier, is to restore poetry to performance in an age of prose. Students need to be awakened to aesthetic judgement through immersion in poetry and poetic dramas, and to develop an instinctive 'body' intelligence through practicing the Greek gymnastics. Words need to be restored to their sounds, weight, rhythm and physicality. The requisite sensibility is not unlike that evoked by Pablo Neruda:

"You can say anything you want, yessir, but it's the words that sing, they soar and descend... I bow to them..I love them, I cling to them, I run them down, I bite into them, I melt them down...I love words so much ... The unexpected ones... Vowels I love....They glitter like coloured stones, they leap like silver fish, they are foam, thread, metal, dew...Everything exists in the word."(Neruda, 1977, pp. 53-54).

Given that one of Steiner's key concerns was assisting human beings to develop toward 'freedom', he generally only offered fresh insights when prompted by a question or inquiry. With respect to the course in Speech and Drama in 1924, professional actor/director Gottfried Haaß-Berkow was the chief instigator. He had worked out of Steiner's indications and the key features of Steiner in preparing for performance.

Steiner identifies four key aspects in preparing for a role. First, 'moving from whole to part'; second, 'forming of the speech'; third, 'choreography of the part'; and finally, the 'imagination of the role'.

For acting to be an art, Steiner explained, we have to go beyond a feeling for 'ideas' and operate from a feeling for 'sound' and the 'word' (Steiner, 1959, pp. 120-144). In referring to 'from the whole to the part', Steiner not only means moving from the experience of the complete play to the individual scenes, but from the *atmosphere* of the scene to the acting within it. The thread running through all this is 'sound', in terms of vowels and consonants.

Techniques of 'Forming the speech' include speech gestures, lyric, epic and dramatic styles of speaking, word gesture, sentence gestures, vowel moods, working with rhythms and metres as well as having a feeling for grammar.

What, then, were Steiner's speech indications? He wished for the actor to have the equivalent artistry of the concert pianist (Steiner & Steiner-von Sivers, 1978, p. 100). To this end he provided a series of speech exercises addressing breath, fluency, articulation, and vowel placement (Steiner & Steiner-von Sivers, 1978). The recommendation was to practice each exercise one hundred times a fortnight. In terms of Kühlewind's model, proficiency in these exercises provides the conditions for the transparency of the artistic will.

"Reciting makes the same demands as playing the piano. To begin with you must know the rules, then they must become second nature so the listener does not notice that rules are being applied. By applying the rules, by introducing as much variation as possible, you give the impression of being natural. This is the case in every art" (Steiner & Steiner-von Sivers, 1978, p. 100).

In terms of preparing for performance, the idea was that the 'speech' should get to the point of being so shaped that the actor can stand outside it and allow his feelings to respond to it as an independent creation:

"letting it arouse in him joy and admiration, or again sorrow and distress.... He

must feel it as something he has created and formed; and yet at the same time he himself must be there in his own form, standing beside the form he has created.”(Steiner, 1959, pp. 332-333) .

The physical aspects of Steiner’s indications characterize the third aspect of preparing for a role, the choreography of the part. Here the body is conceived as an instrument: the actor, Steiner explains, should know their body as well as a violinist knows his violin (Haaß-Berkow, 1993, p. 37). In order that the actor could be wholly conscious of their choreography in a scene, Steiner recommended, some scene rehearsal with a reciter who spoke all the parts, allowing the actor to concentrate exclusively on their physical movements (Steiner, 1959, p. 224). To develop the instinctive ‘limb’ intelligence of the actor, Steiner recommended exercises from the canon of Greek gymnastics - spear throwing to help with releasing the speech, and discus throwing to help with play of countenance (Steiner, 1959, pp. 223, 225,241, 242, 175-197).

In terms of the fourth aspect, imagination, Steiner recommended specific contemplative exercises. Gottfried Haaß-Berkow, who was under Steiner’s guidance from 1912 to 1924 notes that yes, observation of life is of paramount importance for the actor but if we stay with the external form we are lead to naturalism. On the other hand “imitation of a form that is beheld in the imagination leads to style” (Haass- Berkow, 1993, p. 38) and Steiner’s indications were to develop style, and to that end, Haaß-Berkow recalls, he gave the following advice:

“Try to build up a clear picture of some monologue or short scene. See the picture before you. You will need to hold it there for five minutes, no more. Next morning try to see it all backwards, to see it as a continuous series of pictures in the reverse order. This is a very good exercise, for it will mean you are no longer bound to the thread of the thought... Liberated from yourself, you begin to have positive joy in playing your role. Practice in this exercise takes one right away from any expression of self in the part... and teaches one to present the part objectively.” (Steiner cited in (Haaß-Berkow, 1993, p. 38).

Indeed, Haaß-Berkow claimed, for Steiner, imagination was the most important aspect of creative activity on the stage. Here, in 1921, Steiner offered Shakespeare as an example, noting Shakespeare had “a remarkable faculty of beholding the characters of his plays”, seeing them “before him in imagination as objective pictures” which enabled “him to creep inside them and know them from within” (Haaß- Berkow, 1993, p. 36).

To explain this further, Haaß-Berkow recalled that Steiner cited the well-known Viennese character-actor, Josef Lewinski, to explain how to approach the part. Haaß-Berkow analysed this thus: an “artistically creative ego (No. 3) plays, with the imagined figure of his part (No. 2) upon the instrument of his body (No. 1)” (Haaß-Berkow, 1993, p. 37).

In terms of the contemplative aspects of preparing for a role, Steiner advises the actor to be attentive to his dreams and to the difference between those experiences and those of being in the thick of everyday life. What then is the final preparation? A weaving together of the ‘formed speech’, which, like a musician, the actor should be able to do in their sleep, and a practiced dreaming though the role in the play, such that the actor is able to tear themselves free of the dreaming to produce and reproduce the speaking with ease and freedom (Steiner, 1959, p. 337)

Steiner had noted of a meeting, April 10th, with the actors in the Goetheanum that many felt having a conscious art would rob the artists of their naivety and instincts. He reassured them that there was no need to fear that with the approach he was indicating; indeed, he explained conscious creative activity on the stage was a necessity (Haaß- Berkow, 1993, p. 36).

While, as noted before, Haaß-Berkow singled out the importance of imagination in Steiner’s indications on acting, he also identified the significance of the interconnection of speech and gesture. He describes that in rehearsal, were he to shut his eyes, he could hear from the way the actors were speaking what movements they were making. Miriam Margolyes describes a similar connection in finding her way into a character: “I first try to find the voice and am told I change physically even as I speak, though I am not aware of it.” (Luckhurst & Veltman, 2001, p. 74)

Steiner used this correspondence between speech and gesture as a way to bring more gesture into speech. He indicated six underlying possible gestures for speech: effective, thoughtful, feeling forward against hindrances, antipathy, sympathy and drawing back on one’s own ground (Steiner,

1959, pp. 53-54). The methodology is as follows: first, practicing the gesture solely with the body, in this case 'pointing' in various ways, and then bringing this gesture of 'indicating' into the spoken word by practicing it together with the physical gesture and finally having it just in the speech with no physical gesture.

Indeed, Chamberlain argues that psychological gesture – that which is often regarded as the principal aspect of the Chekhov technique (Chamberlain, 2004, p. 73) stems from Steiner's insight into the interrelationship of speech and gesture (Chamberlain, 1992, pp. 78-79). Although, for Steiner himself, vowels and consonants are the primary means to shape the character.

The aspiration of this essay has been to show the contemporary nature of Steiner's thought and to show that Steiner's significance for actor training is centred in that all too human experience of the 'true I'. Thus, presenting a case for Steiner's inclusion among modernist thinkers on acting because he offers the modern actor a comprehensive and systematic aesthetic education in acting based on a Goethean re-discovery of the 'life' and 'imagination' inherent in language.

On Rudolf Steiner's Intention to Create a Process of Intensification in Seven Steps for Staging the Seventh Scene in *The Portal of Initiation*

Rudolf Steiner gave indications that are to be found in Tatiana Kisselev's memoirs, with which the artistic shaping of the seventh scene of *The Portal of Initiation* (Maria and her three soul forces) can be developed with a greater degree of completeness:

Rudolf Steiner also gave the following indications for the production of the devachan scene in the Portal of Initiation, (Maria and her three soul forces):

1. Musical prelude: music only
2. Singing: (no indications as to whether this is for a choir or soloists or both)
3. Speech: no music or singing or eurythmy
4. Eurythmy: not accompanied by either speech or music.
5. Speech: alone again (the eurythmists withdraw).
6. Singing: alone again
7. Musical finale: again, music only

This way of performing the scene - characterised as the more complete way of doing it - was never performed either during his lifetime or after.

Tatiana Kisselev, *Eurythmie-Arbeit mit Rudolf Steiner* (Working with Rudolf Steiner on Eurythmy), Verlag Die Pforte 1982

Jan Stuten, the composer, stage designer and actor at the Goetheanum for many years, wrote the following in a letter to Roman Boos (to be found in the Rudolf Steiner archive) on February 24, 1928:

... in recent years Dr. Steiner wanted to work with me on the devachan scene - of which he was particularly fond - from a musical perspective. He wanted to shape it in such a way that it would start with the purely musical element, to then be followed by singing; it would then move on into words, then into eurythmy, then back to words and speech, then again to singing and conclude with the purely musical element. He even wanted to rework the scene for this purpose...

Jan Stuten described this in yet greater detail in a letter to Marie Steiner, written on January 5, 1943:

... You only once spoke about a larger memorial gathering for the dead that you would like to organise for those members who have fallen in battle and for the younger friends in the anthroposophical movement.

Then it occurred to me that it might be possible to realise now what Rudolf Steiner proposed to me before he became unwell, for this event or for the creation of a seasonal festival:

- to begin - symphonic music
then - sung words, possibly by a choir
then - spoken words
at the centre - silent eurythmy

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 Koenig 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.

Translation Sarah Kane

again - spoken words
again - sung words
to conclude - symphonic finale

The structure that Rudolf Steiner has created is magnificent; every aspect of it is intended to combine and flow into a new art form. He gave me the task at the time to compose the music for the scene in the devachan in this way. He had wanted to rewrite it for this purpose, but that became impossible. But it would be wonderful if this proposal could be attempted again, perhaps for a major celebration or festival of some kind. As soon as your energy permits, I would be happy to speak to you about this whenever it suits you.

This form was put on stage for the first time at the Novalis Theatre in Stuttgart in 1989; it then toured to different venues, including the Goetheanum, and was performed approximately ten times in all with music composed by Jürgen Schriefer (1929 – 2014). The effect it has is extremely powerful and reaches its climax in the silent eurythmy. The three preceding steps become more and more intense when the poetry is experienced until the pure sphere of expression is reached in eurythmy: it is all speech, but speech which has left behind its connection to earthly comprehension. Repeating the journey in reverse makes the inner experience more intense and gives inner life and substance to what has been experienced. Something takes place - it is extremely difficult to express in words exactly what - but it is like a new kind of catharsis.

This performance first took place at the St. John's festival in 1989 as part of a week of events dedicated to the two-hundredth anniversary of the French Revolution and its Rosicrucian ideals of *liberty, equality and fraternity*. A lecture on *The Journey towards Freedom in Mozart's The Magic Flute* had preceded it; a second on Schiller's *Letters Upon Aesthetic Education Towards Freedom*, as well as a performance of Lessing's *Nathan The Wise* and of the young Goethe's fairy tale called *New Paris*, an introduction to Goethe's *Conversations of German Refugees* and a recital of *The Fairy Tale of The Green Snake and The Beautiful Lily* followed. Finally, there followed a performance of the seventh scene of *The Portal of Initiation* with its seven developmental steps, entitled *The Being of Liberty*, with Maria and her three soul forces, Philia, Astrid and Luna. What these four express gives Johannes the blessing of his initiation. It is founded in

the power that flows through the activity of thinking; this power is the power of love in spiritual form. (Chapter 8, The Philosophy of Spiritual Activity)

But how can this occur?

... [it comes] from an awareness/consciousness of the spirit, filled with what my (Johannes') ethical love itself will recognise. (Chapter 9, Philosophy of Spiritual Activity)

Freedom or liberty is both the precondition and the condition for transforming wisdom – which it has created the cosmos of the past – into love, from which the cosmos of the future will, wants to be created. (Occult Science: An Outline)

When holding the course of lectures on speech and drama (*Speech and Drama*), Rudolf Steiner invited Marie Steiner to recite the opening of the seventh scene, indicating that here

the attempt has been made to return the rhythms and the musicality of the thoughts and the images in them to the sounds.

And how can creative speech artists reach this point in their work? They can achieve it by allowing their experience of the content in their thinking, feelings and will to stream into their gestures, so that it can arise again in their speech.

The human being who has disappeared in the gesture is resurrected when he speaks.

This is how Rudolf Steiner sums up the journey of creation for actors and speakers from the thought to the sound in the meditative words above. The beginning of scene 7 in *The Portal* is thus an entirely new form of poetry, and creative speech and eurythmy are there to give this form a new reality.

Perhaps this report might inspire some of you to take up this path and explore this sevenfold metamorphosis in your work?!

A Working Summer in Europe

Sarah Kane



I spent six weeks in July and August 2019 working in three European countries, teaching professional actors Sprachgestaltung, that has come to be called either Creative Speech or Speech Formation. Some readers may believe that this impulse - given to the world by Rudolf Steiner as an initiative dear to his heart and developed in its practice by Marie Steiner as a lover and master of speech as an art form - is now, in the twenty-first century, and about 100 years after it was born, in the last throes of its physical existence. After all, a pessimist might say that there are just a few professional practitioners of the art of speech working in the UK and these are either approaching retirement or working beyond it, while performances with speech at their heart are few and far between. This is probably not only due to the small number of working professional practitioners, but also because the manifestation of this art, performance, has found it difficult to find funds for the last twenty-five years, since the mystery dramas were performed in the UK by trained speech artists. In addition, the full-time training, Artemis (School of the Living Word) at Peredur Centre for the Arts near East Grinstead, closed in 2014.

Not so in those European countries in which I have been fortunate enough to be invited to teach this summer! I have been exploring and researching with professional actors the question of how to stimulate individual creativity and imagination in their speech by transforming their relationship to sounds and words. Currently, new approaches to teaching speech for stage and film are being sought in many acting conservatoires: the question of particular interest is how speech can be either integrated or better integrated into movement work, in a time when the physical aspect of theatre is still at the cutting edge of performance. Creative Speech offers a bridge between movement and speech by demonstrating that speaking is movement that can be heard: this approach can release actors' creative and imaginative resources to give colour, gesture and dynamic to words, and lend their speech authenticity.

How to release actors' creative resources in relation to their speech mainly arises as a question in connection with two particular acting techniques: the first is the newly discovered approach developed by Russian psychologist and colleague of Stanislavsky, Nikolai Demidov, whose work - early archival research by Andrei Malaev-Babel indicates this - has been influenced by Rudolf Steiner. Another is the approach developed by Russian anthroposophist Michael Chekhov with the active personal support of Rudolf Steiner, and re-discovered by the theatre world approximately 30 years ago. These two approaches to acting were what gave rise to the invitations to teach. (It is interesting to note that the two 'new' discoveries at the end of the twentieth century and the beginning of the twenty-first have both been inspired and encouraged by Rudolf Steiner one hundred years earlier.)

Russia: Stanislavsky House Museum, Moscow

The two-week all-day workshop was for both Russian and English-speaking actors, and took place in the house which Stanislavsky shared during the final years of his life, after his personal property had been confiscated. It has a beautiful performance space, Onegin Hall, even equipped with Doric pillars for performances of new operas, in the direction of which Stanislavsky specialised at the end of his life, and then a winding basement with a brick floor crammed full of costumes and photographs of his productions.

There were two groups, one English-speaking, the other Russian-speaking, the Russians coming from professional theatres across the vast country, such as

Born in London. Studied language and literature. Creative Speech, 1989.

In-depth study of Michael Chekhov's approach to acting and theatre. 7 years Emerson College, Sussex, UK. Travels Europe and USA, teaching teachers and actors, training actors and speech artists, directing and performing in both anthroposophical and mainstream institutions. Occasional interprets and translates literary or artistic texts.

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Saint Petersburg and Yekaterinenburg, where they had regular engagements, no longer heard of in the UK; the English speakers were more mixed and included Russians with very good English and European visitors to Moscow, mainly from Germany and the UK. Creative Speech was new to all of them, but when connected with movement, was found to be enlivening and inspiring. Both groups of actors were curious about the individual character of the sounds of speech, the consonants and vowels, and explored them as movements that they found themselves: they then had the opportunity to encounter the eurythmy figures in postcard format and imitate them; they were intrigued by their colours and forms.

Greece: Vathi, Aegina

This event was billed as a three-week all-day workshop for professional actors interested in getting to know Michael Chekhov's techniques; I was then asked to also include a daily session on 'Steiner Speech'. The participants came from the USA, France and Belgium, which induced me to occasionally use my rather rusty French, given that at the outset few spoke much English.

The actors were introduced to the basic elements of Chekhov's techniques and the essential principles of Creative Speech in the mornings; in the afternoons they applied the principles to scenes and characters from Shakespeare's *A Midsummer Night's Dream*. The speech work came into its own when working with the six speech gestures, given to help differentiate and characterise with the voice. When the gestures were repeated, even when not speaking, actors let go of their everyday voices and truly imaginative ways of speaking well-known lines by familiar characters, such as Puck and Oberon, could be heard in rehearsal.

Spain: Sorihuela, Salamanca

The seven-day all-day workshop was not in Madrid, as I had initially expected, but on a beautiful property in the mountainous regions of the north-west of the country, close to Salamanca, which had no telephone or internet access in the entire region. I had been invited by an independent organisation run by the now retired head of the Speech department at RESAD, the Spanish equivalent to London's RADA (Royal Academy of Dramatic Art), Vicente Fuentes. He had selected a group of talented and experienced younger participants, who he felt would benefit from exposure to this approach to speech and speaking, without any knowledge of the work.

At first, I was astounded at the way these actors spoke: they were more shouting than speaking, with little inner connection to what they were actually saying, just well projected. Over the first three days of the workshop they struggled with what to them was clearly a completely unorthodox way of working on their speech and on text. But gradually light-bulbs lit up and they warmed to the work more and more until all of them were asking where they could continue with it. The climax of the seven days was one line spoken with delicacy and tenderness by one particularly talented young man very appreciative of the work, which had been enlivened by the vocal gesture for sympathy: it was so authentic and touching that it received a round of applause from the other participants.

These three trips have now led to further opportunities to deepen and broaden the anthroposophical speech work in the various settings of last summer. It has already led to an intensive week of teaching Creative Speech in the theatre department at the University of Staffordshire this February, just before lockdown started in the UK. While Creative Speech has clearly been and still is in extreme decline in anthroposophical circles in the UK, my recent experience indicates that in other, mainstream, professional settings both in and beyond the UK, the doors are just opening.

The Circle for Speech and Education – An Initiative for the Future

Those speech exercises, that were worked on some time ago in the course, are they not being practised anymore? They absolutely need to be practised from an early age, in the lower classes. They have definitely been given to be used.

Rudolf Steiner (Teachers' conference, February 5, 1924)

Well, those speech exercises, are they not being practised? This question and the one about the care of speech in general is probably more relevant today than at the time those words were spoken. There is not one single series of lectures on education in which Rudolf Steiner did not point to the eminent importance of speech and language for the development of children and adolescents from a variety of different perspectives. Part of this picture is that teachers themselves need to find a creative relationship to speech and speaking, in which speech is experienced and practised as movement, as a quality with substance, as a means of expression connected with the whole human being. That is why speech exercises, accompanied by explanations, were being practised with the future teachers from August 26 to September 6, 1919, even before the first Waldorf school opened (cf. *Creative Speech. The Nature of Speech Formation*).

What is the situation today? What opportunities do teachers have to school their speech instrument, how many creative speech teachers are there in schools? How many speech trainings still exist? That we find ourselves in an emergency situation is in no doubt.

The Future of Creative Speech in Waldorf Education: this was the theme on which there was an exchange in the final gathering of all participants at the International Conference for Therapeutic Speech and Speech in Education that took place in Dornach in October 2019. The overall theme had been *Reaching Adulthood with Creative Speech*. No-one doubted the urgent need for making great efforts at many different levels to strengthen creative speech and its place in Waldorf education for the future.

I want to report on one of these endeavours and on the care of creative speech in a general sense in the following article: this is the *Circle for Speech and Education*, under the auspices of the Education Section, that came into being when five speech colleagues took the initiative to start an exchange with the two heads of the Education Section at the Goetheanum, Claus-Peter Röh and Florian Osswald, in the autumn of 2013.

Claus-Peter Röh then invited those interested to a first meeting in the Education Section in Dornach in March 2014. Those present came from the German and Swiss school movement, and were teachers, speech teachers, lecturers in seminars and working in adult education. The first subject of this conversation was then something like a description of the current situation with regard to creative speech: the situation in schools and trainings and the general opportunities for creative speech to be effective in Waldorf education were discussed and the question aired as to why this cultural initiative that came from both Rudolf and Marie Steiner had lost so much of its life, has become so depleted. How has creative speech been represented in the following generations? Has there always been enough sensitivity and tact demonstrated when sharing perceptions? And the manner of the speech, which has been and is often in danger of not being guided by the 'I', leading to a tendency towards sounding artificial, has been and is exposed today to understandable resistance and justified criticism. These

Blanche-Marie Schweizer



Doctor of German, speech formation artist and therapist. Since 1982 Rudolf Steiner School Ittigen, Bern for German, class plays and therapeutic speech. Currently more in therapy. 1990-1999 in speech choir of Sprachkunst und Gestik, Zurich; member of Mystery Dramas Group, all 4 performed, directed by B. Albrecht. 1993-2009 taught speech formation at Rudolf Steiner Teacher Training Seminar, Ittigen and further training at Berne Teachers' Association for state schools. Further courses with B. Albrecht, M. Blume, S. Baur, U. Ostermai and others. Artistic projects with eurythmists and musicians.

Translation Sarah Kane

are delicate and difficult aspects of this art, which provide even contemporary speech artists and teachers with the challenge of being completely honest about their own work. But the greatest influence today is that the spirit of the times does not foster and nurture an awareness of the power of speech to create and form human beings; the significance and the living substance of language and speech for humanity are under ever greater threat.

This first exchange led to a first aim in our work together, which we have adhered to until today: we have a way of working together that involves practising and perceiving each other, an inner approach, and then we also aim to organise conferences for teachers in Waldorf and Steiner schools. The meetings have taken place approximately twice a year in Dornach, then later in Karlsruhe and Wuppertal in Germany, too. The membership of the group has continually experienced slight changes, but over the course of time a core group of eight people have come together under the considerate leadership of Claus-Peter Röh: these are Ute Basfeld, Karlsruhe; Christiane Görner, Berlin; Ulrike Hans, Stuttgart; Bernhard Heck, Wuppertal; Silke Kollewijn, Dornach; Jutta Nöthiger, Arlesheim; Gabriele Runau, Witten; Blanche -Marie Schweizer, Berne. This group was responsible for the organisation of a colloquium in 2017 and the conference in 2020, both described below.

Stepping Boldly Into the Unknown at the Goetheanum

May 12 – 14, 2017

How does speech emerge from movement, experience and understanding? How does my understanding of the constitution of a human being help with finding my bearings in the uncharted waters of education? How does poetry transform the quality of my teaching? How do I find artistic access to my speech as a teacher?

The above is some of the material from the publicity brochure. It shows that the focus lay – primarily in the working groups - in the search for an individual creative relationship with the expressive and formative powers of speech that can then become fruitful and productive for teaching.

This colloquium was also genuinely unknown territory for the organisers: they had a choice to either cancel the event because there were not sufficient enrolments or run the event with a group of twelve participants from the lower and middle school! Fortunately, the latter was what happened, and it proved to be extremely stimulating and of great mutual benefit.

After this experience the question arose again as to what needed to be done to motivate schoolteachers and students of Waldorf education to connect with the theme of speech in the art of education. And how can their needs be better recognised? These were some of the leading considerations that we worked with in the preparations for the following conference.

The ‘I’ Speaks

Wuppertal, February 28 – March 1 2020

To have the opportunity to engage intensely with speech in the years of turmoil of adolescence can have an effect on the development of one’s individual resources for the rest of one’s life. Young people can take hold of and understand the depths of their own being and their relationship to the world when they acquire the means with which to express them-selves in a variety of ways in their speech.

These sentences, taken from the publicity material, make clear that this second conference was directed at those teaching in the middle and upper school. The theme addressed the activities of the ‘I’ in the process of speaking and stood at the centre of our preparations. The leading thought for this was a statement made by Rudolf Steiner in *Practical Advice to Teachers*:

This experience, among many other things, will have to be revived, and if we revive it we shall be able to feel profoundly how much we owe to the power of speech. We owe much of our ego-sense, of our sense of ourselves as personalities, to nothing less than our language.

Rudolf Steiner, *Practical Advice to Teachers*, Lecture 4

In his conference lecture, Claus-Peter Röh described, from his many years of experience as a class teacher, how in the transition from childhood to adolescence engaging with poetry can objectify young people’s inner experiences, enabling them to build a connection to the world in a way that

strengthens the individual personality.

Jutta Nöthiger gave a report on her work with adolescents in the upper school. By exploring and practising the movement qualities of language both with body and soul participants were able to experience both the nature of the reality of speech and then of its substance: this is a decisive experience for the age of *fake news*.

In the third lecture, Martin Basfeld, who had been a senior lecturer at the Academy for Waldorf Education in Mannheim, Germany, until 2017, developed a highly differentiated picture of the complex connections in the perception of gestures, thoughts and the 'I'.

What was on offer in the seven working groups went in two directions: the first gave the opportunity to explore physical presence, gesture, speech and voice in practice, while the other opened the creative process in the form of creative writing and poetry. In the plenum in which the activities of the working groups were shared there arose an inspiring and impressive picture of how the participants were able to enliven their speech and movement.

Forty people had registered to participate in this conference, of whom happily a large number were students of Waldorf education. The interest, openness and engagement of the participants created an intense working atmosphere over the three days, and this was confirmed in the extremely positive review of the event.

The work of the *Circle for Speech and Education* will be continuing; the group is open to changing and expanding and its aims are constantly under review.

I would like to conclude this article on a note of personal concern, which has been caused by the circumstances under which I am writing: I am doing this at the time of the corona virus crisis and it is making me very aware of how language and speech are being misused to separate human beings, not to connect them, in such phenomena as half-truths, distortions and unconsciously created new words and phrases. Such expressions as *social distancing* need to wake us up to our responsibility for the future. It will be all the more urgent to look after the spiritual substance of language and speech with children and young people: it creates a precious bridge between human beings.

*Speak, dear friend
I know
you can work magic*

*Make from the world
one word*

*Your word
is a world*

(Rose Ausländer)

Sprachgestaltung: The Challenge of Finding an English Translation

Speech Formation

Formative Speech

Creative Speech

Artistic Speech

Speech Artist,

Art of the spoken word

Art of Speech

Speech

Recitation

Speech and Drama

Steiner Speech

When developing publicity for conferences or translating the Performing Arts Section newsletter the question comes up repeatedly for those of us working at the Goetheanum as to how the term *Sprachgestaltung* can best be translated into English. What we have been wondering about has been whether there is not one expression in English that is the equivalent of *Sprachgestaltung*, that can be used in any context and has a general validity. So, we asked about eighteen speech colleagues from the English-speaking world – the UK, the USA, South Africa, Australia and New Zealand – how they deal with the term *Sprachgestaltung*.

The first and most common response was that it is not possible to find an adequate translation for the term, in the same way as it exists and is used in the German language. The English translations are more products of a context and content-related circumstances, which have a specific meaning.

So, in the Section, we have perceived the following: the search for an appropriate expression needs to take into consideration two needs. On the one hand there is the need to do justice to the being and the situation of *Sprachgestaltung*, with its anthroposophical background, and on the other the term turns into a general one, used in a fixed context, or rather it becomes a name or definition, primarily in a legal context. That means that the usage is either nominal or adapted to a real context and perception.

If the term is in use in a legal context, then it cannot be changed, as in the case of therapy: it becomes *Anthroposophic Speech* in the USA and *Anthroposophical Therapeutic Speech* in the UK. Is there such a thing as a general and clear term that helps a reader or listener to immediately understand and identify what the art form and methodology is?

On the one hand, there has been a traditional way of translating the term in many places (the UK, the USA and South Africa) that has existed for decades: it is *Speech Formation*. Those who choose this translation for their work specifically and precisely will also experience that form is absolutely necessary for any artistic creative process with speech. For the word *creative* is so broad and comprehensive that what makes *Sprachgestaltung* unique does not really become apparent.

...the formative principle is so necessary for the creative process... (Rachel Wood, UK)

Others speak of the fact that the word *formation* places too much emphasis on the form aspect, so that what is possible artistically becomes too limited. Sophia Walsh has coined the term *Formative Speech*:

...formative, as an adjective being less fixed, and thanks also to more movement in the sound of formative, whereas the much-used suffix -(a)tion seems static/finite in its conceptual message. (Helen Lubin, USA)

But *creative* might relate to what is truly creative and create something new for the etheric spheres: *The activity of consciously shaping our speech and bringing the sounds to life on our breath means we are ‘creating’ something new for the etheric world. We are also ‘creating’ ourselves...* (Riana Vanderbyl, AU)

Creative Speech began to be used in the 1980s. Mechthild Harkness took the term to Australia to make *Creative Speech* more accessible to English speaking artists.

Whenever anyone writes about *Creative Speech*, some speech artists also use *Speech Formation* for the details, as *Formation* describes more the formative aspect of any artistic presentation and *Creative* more the artistic, the creative aspects. But it is important to distinguish between *Sprachgestaltung* in whatever translation and *Creative Writing*, a familiar, socially accepted term. An article by Marie Steiner, published in the *Goetheanum* newsletter on March 6, 1926, which can be found online, uses an authorised translation, *Creative Speech**: this is its title.

By using the term Creative Speech, the artistry of the act is also more apparent. (Jo-anne Sarre, AU)

If speech aspires to embody the lawfulness of creation it is alive, creative. When it does not do so it is limited, even lifeless. (Penelope Snowdon-Lait , NZ)

Some colleagues are using the term *Steiner Speech* in non-anthroposophical contexts, with the purpose of acknowledging the source or the creator of the approach:

Steiner Speech differentiates it from other approaches which use the name of the teacher. (Geoffrey Norris, UK)

There are acting techniques, such as the Chekhov technique, that quite clearly name the fact that the technique was created by an individual; this also applies to Stanislavsky, Strasberg, and others as well. This also causes problems: the word *speech* does not go very well with the name of the creator because *speech* is such a general and comprehensive term. It would hit the mark more clearly and be more objective to call the technique the *Steiner Speech Method* or the *Steiner Voice Technique*:

The Steiner Speech Method or the Steiner Voice Technique or Method is an objective name. (Geoffrey Norris, UK)

We were very pleased: this question has prompted you speech colleagues from all over the world to engage in a lively discussion on this subject!

It became clear to us that it would not be possible to find a consensus because the nature of the English language is less focussed on isolated definitions and more on the context in which a word is used. Those of us working in the Section at the *Goetheanum* are happy to propose that we leave all these different versions to co-exist in this newsletter. We understand the different perspectives and would like to ask you how you feel as readers when you do not have a clear translation but rather a description that remains very flexible in its expression in words!

I think whichever name we use it will always need an explanation. (Sibylle Eichstaedt, UK)

We look forward to receiving your comments and impressions!

With best wishes: Silke, Stefan, Agnes

Silke Kollewijn, Stefan Hasler, Agnes Zehnter

* https://wn.rsarchive.org/RelAuthors/SteinerM/CreSpc_index.html

Translation: Sarah Kane

Children's Theatre with Characters and Objects

Stefan Libardi



born 1958, Dornbirn, Austria. Vienna Business School; studied ethnology, history, German language and literature. 1982 after a theatre workshop by Augusto Boal, dedicated himself to acting. Numerous acting seminars, first appearances in various projects and dance performances. Theatre training at the Drama Centre, Vienna. Since mid-1980s working with anthroposophy. Waldorf teacher training. 1991 founding and management of Ohrensessel Theatre, Vienna: solo theatre with figures and objects, narrative theatre. Productions for children, young people and adults. Regular tours; 150 performances per year. Directing and seminars. For further information and images of my work, please visit www.ohrensessel.at

I would like to start by going back into the past if I am to explain my way of working today. It all began a good thirty years ago, when a group of young people full of enthusiasm for anthroposophy founded a cultural centre in the middle of Vienna by the name of *City Initiative*, with the intention of introducing anthroposophical life and ideas to other streams of the spirit of the times. We were mainly around thirty years old, some were finishing their university studies, some were already working as therapists, booksellers, beekeepers...

I was on the way to finishing my own university courses in history and German language and literature and alongside that had been involved for a number of years as an actor and dancer in the emerging Viennese dance and theatre fringe, performing various projects. Prior to that I had undergone a kind of part-time drama training in the *Centre for Drama*, where experimental theatre forms were being developed.

But now back to our cultural centre: the *Apple Tree* fairy tale theatre company was also part of this initiative, having moved into a rehearsal and working space, and then engaged me as the speaker for their puppet plays. And together we then pursued the idea of setting up a small theatre in the spaces we had rented: we after all had around 500 square metres available!

I watched the puppeteers for three years: how they worked their marionettes, how they created and shaped new plays and presented them to audiences. Our own theatre space was built bit by bit, the number of performances grew, and the idea began to grow in me to create my own play for children, a kind of mixture of acting, passages of storytelling and puppetry. It did not take long to find a suitable fairy tale: my choice was *The Devil with the Three Golden Hairs*.

I built the puppets with my wife of the time, without much prior experience, (I did not build marionettes, they were too delicate.) rehearsed mainly on my own; occasionally theatre colleagues would appear, for whom I performed what I had already developed, and they then gave me further suggestions as to how to go on.

And this was how the beginning of 1992 saw the premiere of *Theater im Ohrensessel's* (*Wingback Theatre*) first production: the name seemed to me to be fitting for a form of storytelling that had expanded into the world of theatre.

Looking back now, I have the impression that there was a large amount of naivety involved, as well as courage to experiment and a benevolent angel watching over this undertaking. By the way, I am still performing this play, with much pleasure, and have already performed it over 400 times.

My way of working has developed since then, though I have remained a solo performer and am still attached to fairy tales and to working with puppets, work that I expanded in the 1990s to include plays with objects and materials.

In the early years I was still rather wary of reworking fairy tales, which meant changing them, though not perverting their basic message and storyline. But it became increasingly clear to me that a theatrical conversion of a fairy tale that crosses the boundaries of classical puppet theatre – i.e. does not use a proscenium stage but works with open and mixed ways of performing (the puppeteer is active and talks to the puppets) – throws up a variety of questions: *Who is telling the story where, how and why?*

Translation: Sarah Kane

I have begun to create a framework for each individual fairy tale in which the character of the storyteller has been given his own biography as well as a kind of home and this provides the motivation for telling each particular fairy tale.

There follow now three examples in which I want to give readers a sense of the idea for each production in a few words:

The Brave Little Tailor

The play takes place in an old tailor's workshop in which the master tailor (me) is working with his apprentice (a one metre high puppet). The latter does not always do what he is supposed to, leaving jam sandwiches on the cutting table, etc. But with the help of his youthful charm he persuades the master tailor to perform the most famous story of a tailor for their guests (the audience). A puppet plays the little tailor, the puppeteer uses objects from the tailor's workshop for all the other characters, or he slips into the different roles himself: pins become flies, tailor's dummies become giants, the old iron a boar, the sleeve board a unicorn, etc.

The Golden Bird

Towards the end of this fairy tale, the youngest son of the king exchanges his clothes with a poor minstrel because he is not permitted to reveal his identity.

The production makes the character of the minstrel the storyteller of this fairy tale.

The stage furnishings consist of a set of five steps as well as a line with washing and symbolises the minstrel's home. His instrument is an accordion, and this partly accompanies the flow of the story. The stairs create the playing space and transform into a well in the course the performance. Even a king's son can be magicked out of this well.

The Little Magic Table

There is a large table in the middle of the stage and behind it a wall with three picture frames, containing a portrait of each of the three sons. The character of the storyteller is played by the father of the sons, who tells the story from memory, all the other characters are performed by puppets. The table is the playing space on which he plays with the puppets, in addition, the table surface can be turned so that on the back there is the table in the inn with two customers.

The size, form and working techniques are all adapted to the production's needs.

In the last twenty years, I have developed the following way of working when creating a play:

I need:

- a fairy tale that touches me
- a basic idea as to how I might transform this story
- a conversation partner and a coach

In the last fifteen years my coach was Ernst Reepmaker. I would present my basic idea to him and in conversation with him it would become more and more specific. Then I would begin with building the furnishings (set, characters, object search, etc.): this was a process that could take up to three or four months.



The Brave Little Tailor



The Golden Bird



The Little Magic Table



Sleeping Beauty

Shortly before finishing this I would present Ernst with what I had been working on and then the first rehearsals with him would begin.

The first phase of rehearsals has often been a difficult time for us both. He has the outside perspective and keeps throwing in new ideas: I can receive some of them joyfully, but they have repeatedly made me feel overloaded: *I would need a third hand for that*. Sometimes I have even felt attacked: *but this is ruining my idea!* Then we had some real goes at each other!

The work would become less tense during the final days of rehearsal, where we would be working on the fine tuning. But ultimately, I have the final word because it has to be *my production*, which I will be performing 200 or 300 times for my audiences. So, I have to be completely and utterly

convinced of its value! This is where the significant difference between a director and a coach becomes evident, whose function is that of an advisor and only accompanies a rehearsal process occasionally.

Annually, I give 150 performances and more, predominantly in State schools, small theatres, cultural centres and in some Waldorf schools, less frequently in kindergartens; I mostly have between 60 and 130 people in the audience.

I travel performing my plays through Austria, to the South Tirol, Switzerland and southern Germany and am away from Vienna on the road for approximately three months a year.

After about five or six performances I am so sure of the play that I can fully respond to the audience. I mostly perform with my gaze towards to the audience and tell them my story. My many years of experience have taught me that the children in the audience want to be perceived. They want to experience that the story is being performed just for them.

There are single moments when my audience is drawn into the action: they join in the singing, reply to what I say, or complete my lines... I attempt to create a common soul space with my audience. I give them my story and my undivided attention. They give me theirs back. The best-case scenario is that an atmosphere of the greatest possible interest, care and affection arises. This goes right down into our common breathing and warmth processes.

And there is almost nothing more beautiful than seeing the children's red cheeks and beaming eyes at the end of the performance.

Two colleagues have passed over the threshold.

Françoise's obituary can be read in the German edition of the Newsletter. And Margith's can be read in the next edition of the German Newsletter.

Françoise Marcadé

*04.10.1946 – † 25.10. 2017

Speech Formation Artist



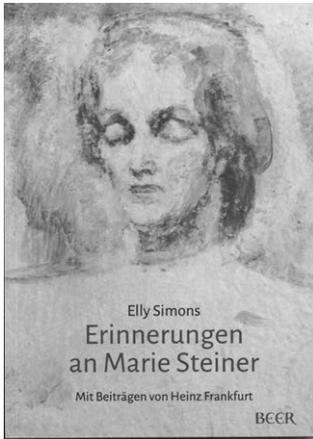
Margith Wagner

*14.06.1942 – † 12.06.2020

Eurythmist



Books recently published in German:



The full book reviews can be found in German in the German edition.

Elly Simons - Erinnerungen an Marie Steiner *Recollections of Marie Steiner*

Verlag Beer | ISBN: 978-3-85568-026-9

A wonderful small book sharing Marie Steiner's genius. It covers the first performance of Faust in 1938. And how for 30 years Marie Steiner recited the Faust texts tirelessly, bringing the performance audibly, to life. Nothing was repeated, everything was a first! This new art of speech, of man and cosmos, could bring the supersensible truly alive.

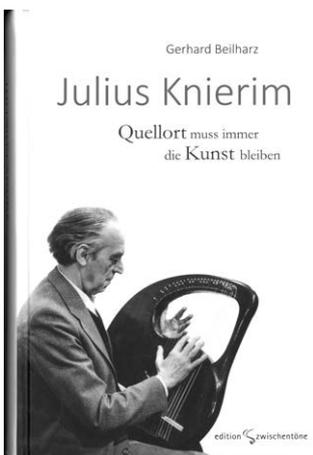


Dietrich von Bonin, Michaela Glöckler und Jana Kirst – Menschenkundliche Grundlagen der Sprachgestaltung

Foundations of Speech Formation in the artistic, educational and medical work of Rudolf Steiner

Verlag am Goetheanum 2018 | ISBN: 978-3-7235-1602-7

A comprehensive publication of 3 volumes well indexed, gathering Steiner's works on speech formation, by three authors worth reading. A scientific perspective connects with Steiner's understanding of speech, with a cosmic background. All this then connected to the 3-fold and 4-fold human being, the organs and processes, along with research and development: this could be said to be a valuable commentary on Steiner's courses. Recommended not just for speech artists, but for eurythmists, eurythmy therapists, teachers and doctors.



Gerhard Beilharz - Julius Knierim. Quellort muss immer die Kunst bleiben

Art must always remain the primary source

edition zwischentöne Weilheim 2019 | ISBN: 978-3-937518-34-3

This book was published for Julius Knierim's 100th birthday. It is a rich faceted picture of a musician and scientist, a composer and improviser, a director of opera and lyre player, a teacher, a music therapist and a curative educationalist. Also with an index of his compositions and written works. He was a universal spirit and a master of Anthroposophy of the 2nd half of the 20th century. A man

who saved Heugel's writings out of a dangerous fire; does this bode special connections? This book may be called a milestone in the history of the lyre. Like a rainbow of many colours with gold-thread connections, it brings alive the spiritual network that operates out of the inspirational sphere of Anthroposophy when something new is brought to earth.

Angelika Feind-Laurents - Suche nach den Quellen der Musik. Josef Gunzingers Leben und Werk

Searching for the Wellspring of Music. Josef Gunzinger's Life and Work.

Verlag am Goetheanum | ISBN: 978-3-7235-1633-1

A man who found thunder to be the mother of all tones, would celebrate his 100 birthday this year. Swiss born; he came to Anthroposophy as his mother knew Albert Steffen. He worked at the Goetheanum for 40 years as musician, composer and for a while as Section leader. 1955 he composed the music for the eurythmy piece The Saturn Evolution, in 1959 for the Mystery Plays. He spent the end of his life in Hawaii cultivating music and Anthroposophy. Easy reading with lots of pictures.



Andrea Heidekorn ed. - Quelle – Eurythmie von Anfang an, Aus der Praxis mit kleinen Kindern

Wellspring – Eurythmy right from the beginning, In practice with small children

Verlag Kunst im dialog | ISBN 978-3-943618-15-0

The 4th in a series, this book provides theory and practice with many examples, for educational eurythmy in the 1st seven-year period. 3-fold and 4-fold man is reflected upon, along with much background information, experience in non-anthroposophical institutions and working with the 12 senses. It is suited to a wide readership.



SECTION NEWS

Brief information from the Section's work

At the **Goetheanum**, despite the problems caused by the Corona epidemic, internal work continued without interruption, even though no events could take place from mid-March to early June. All Section courses from April and May were postponed to a later date. See srnk.goetheanum.ch and dates in the newsletter.

Despite all adversities we had decided early in the Corona period to perform **Faust** in summer, either with or without an audience. Now we are very happy that the Swiss Federal Council had already given the OK at the end of May for three *Faust* performances in July. A further performance will take place on 24th/25th October. The rehearsal work was very, very exciting. During the preparation, finding an abridged version meant asking oneself throughout what is essential. This question was also formative for the cooperation of the different disciplines: acting, eurythmy, speech, stage design, lighting concept, music, costumes etc. Those who missed this summer's performances are warmly invited to come in summer 2021.

At the end of June, the **Eurythmy Graduates Meeting** at the Goetheanum took place only as *European, not international* so, only with the schools from the Netherlands, Germany and Switzerland. They were intensive and appreciative encounters. Missing were the diploma students from Spring Valley, Copenhagen, Järna, Helsinki, St. Petersburg, Rome, Dnieper, Orpheus Jerusalem, Derech Hagai Galilee Israel, Harduf Israel, Cape Town, Taiwan, Beijing

and Järna-Xi'an. The final theses of all Dornach graduates are presented for the first time in a shortened version on the section's website.

The exchange and sharing among the **trainers** of eurythmy and speech formation was very intensive during this special time. The worldwide community has clearly and perceptibly carried each other in their consciousness.

In Chile a **new eurythmy training** course has begun its work.

In Dornach, in autumn a **new basic** - from the ground up - **eurythmy therapy training** course will start as a pilot project.

Among the many **Mystery Dramas** initiatives worldwide, the most current information can always be found on the Section website. The first drama was performed in Helsinki at the beginning of February. The performances in Rome and Basel had to be postponed in part. The four dramas will be performed at the Goetheanum from 27th-31st December 2020.

In Harduf/Israel and Dornach/Switzerland there is a joint project to bring **Parsifal** to the stage with young speech formation artists and with students of speech formation. Contact person for this project is: Roi Schmelzer roi.schmelzer@gmail.com

The next **archive concerts** will take place from autumn 2020 onwards.

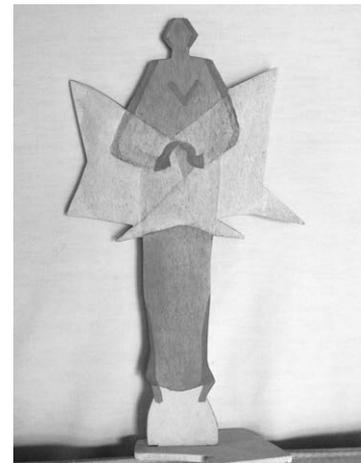
The next **Eurythmy World Day** is on 24th September.

A warm invitation to the **Eurythmy Festival** from 16th-18th October 2020 with organ compositions by György Kurtág and Jitka Kožehulová, with eurythmy performances by the Eurythmeum

CH, Else Klink-Ensemble, Muza (Stanislav Tatlok & Anastasia Mosina) and the Lichteurythmie-Ensemble

A warm invitation to the major spring conference of our Section from **5th-9th April, 2021!** We are celebrating a 100th birthday. Eurythmy Therapy, will be 100 years young, and we want to be all together by working **on Sound & Speech – the Wonder of Movement – Dimensions of Transformation** at this conference. The titles of the different working groups, some planned performances etc. can be found on the website.

Who has created **new eurythmy figures?**



At the International Conference Eurythmy, Eurythmy Therapy, Speech Formation from 5th - 9th April 2021 in Dornach there will be an opportunity to exchange research results on the figures in eurythmy. In particular, new designs for sounds for which there are no indications from Rudolf Steiner, will be presented. I myself, together with Denis Emmelin, who is a eurythmist, sculptor and painter, designed figures for all the *missing* sounds and soul gestures 25 years ago. I use them both in my educational and artistic work.

Now I ask all those who have developed their own figures or gestures and are interested in exchanging ideas to contact me so that I can organize an exhibition and a *marketplace* during the 2021 Conference at the Goetheanum. I look forward to many replies, yours Petra-Michelle Herrmann. p.michelle.herrmann@web.de Phone: +49 1512 1162 861

Clown call! - Invitation

Now and again more and more people are active in the anthroposophical environment as clowns, be it at a school, in an institution or as freelance artists. For this reason the Section would like to find out which personalities from their circle are involved or who are working with the figure of the clown in other ways. Please send your first and last name, your address/e-mail address, the name of your clown training school (or if applicable self-taught) and the nature of your clown activity to Sebastian Jüngel. He will create an overview on behalf of Stefan Hasler.

Contact: sebastian.juengel@goetheanum.ch. Many Thanks! PS: If you know of others, please feel free to 'squeal'.

Various **musicians** have used the free time that the corona crisis has given them due to the cancellation of performances to intensify their research work, some of which has already been put in writing. Thus, the section has received smaller and larger texts on questions of string instrument construction, the Schlesinger scales, tone formation, re-intonation, etc., which will hopefully soon be developed further in mutual discussion at corresponding meetings. Already in planning are: a conference on the violin maker Franz Thomastik

and his visit to the Goetheanum 100 years ago on 12th December, 2020; a conference on the Schlesinger Scales in May 2021; and a conference on string instrument making in the fall of 2021 (more details in due course on the Section website).

Sheet music PDFs on the section's website

There are thousands of compositions by anthroposophical composers that are not known and often not accessible. We have now begun to ask living composers about compositions that they would like to make available. We are also scanning manuscripts of anthroposophical composers of the 20th century to bring many a forgotten gem back to light. We started with compositions by Jan Stuten and Hermann Picht. You can download the files on the website for free. If you do not have access to such techniques, you can have them sent to you for a contribution towards expenses.

Johannes Greiner

EVENTS

Mystery Dramas world wide

Information: srmk.goetheanum.org/projekte/mysteriendramen-weltweit

Goetheanum, Dornach

Encounter – through you to me

The Four Mystery Dramas by Rudolf Steiner

26th – 31st December 2020 – only in German

So 27.12.2020

The Portal of Initiation

Mo 28.12.2020

The Soul's Probation

Mi 30.12.2020

The Guardian of the Threshold

Do 31.12.2020

The Soul's Awakening

<https://mysteriendramen.goetheanum.org>

Nuremberg

The Portal of Initiation

Performed by older teenagers and young adults

dhafner1964@hotmail.com

www.mysteriendrama.de

Performance dates in September 2020

Järna Drama Group

Invigningens Port –

The Portal of Initiation

Sa 10th October 2020, 2 pm, Järna, Sweden

Director: Paul Klarskov

mysteriedrama@guldfallen.se

Nordic Section Meeting - moved to 2021, date still to be decided

Founding of the Nordic Section for the Performing Arts

Basel Mystery Dramas Ensemble

The Portal of Initiation

Sa 17th October 2020 | 2 pm,

Public dress rehearsal

Scala Basel, Freie Strasse 89,

4051 Basel

Sun 18th October, 2020

Freiburg Rieselfeld Waldorf School,

Ingeborg-Drewitz-Allee 22, 79111

Freiburg

Info: s.v.heynitz@ebmnet.ch

Bern Mystery Dramas Ensemble

The Soul's Probation

28.12. and 29.12. 2020, both 10 a.m.

Pflegestätte für musische Künste,

Nydeggestalden 34, CH- 3011Bern

+41 31 312 02 61 info@pfmk.ch

Helsinki

Rudolf Steiner's Mystery Dramas

12th -14th March 2021

Section Conferences

16th-18th October 2020

Eurythmy Festival

György Kurtág's compositions for lyre with flute, violin and speaker Herdecker Eurythmy and composition for lyre and flute by Jitka Koželuhová
www.goetheanum.org/eurythmie-ensemble-festival-2020

5th-9th April 2021

With English translation

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

International conference for eurythmists, speakers, eurythmy therapists and other interested
www.eurythmie-sprache-2021.net

28th June - 1st July 2021

International Eurythmy and Speech Formation Graduates Meeting

19th-21st November 2021

Eurythmy Festival

Solo and Duo

Courses, workshops, further education

For English translation please ask: srmk@goetheanum.ch

Eurythmy

10th - 11th October 2020

Eurythmy to motifs of the Class Lessons. For Class members.

With Ursula Zimmermann

14th-15th November 2020

The colours in eurythmy

Eurythmy course with Annemarie Bäschlin

2nd-3rd January 2021

Tone eurythmy course

With Dorothea Mier

January 23rd-24th 2021

Eurythmy to motifs of the Class Lessons. For Class members.

With Ursula Zimmermann

6th-7th February 2021

Developing Presence

Eurythmy course with Annemarie Ehrlich

6th-7th March 2021

The Eurythmy Meditation

Eurythmy course with Carina Schmid and Benedikt Zweifel

8th – 9th May 2021

Cosmic gestures in Leonardo's Last Supper

Seminar on the eurythmy zodiacal positions and planetary movements With Martin-Ingbert Heigl
With: **Leonardo's Last Supper and the transformation of the image of Judas**

Lecture by Martin-Ingbert Heigl

11th-12th June 2021

Educational Eurythmy

Eurythmy course with Claire Wyss

9th-10th October, 2021

Eurythmy on motifs of the class lessons. For Class members.

With Ursula Zimmermann

Speech Formation

21st-24th October 2020

International Conference on Creative Speech in Therapy and Education

Action Research

How can research strengthen the effectiveness in its therapeutic and pedagogical application www.goetheanum.org/fachtagung-sprachgestaltung

Workshops for all

26th September

The art of speaking

Speech art with Angelina Gazquez

21st November

Four keys

Speech art with Jens Bodo Meier

28th November

Playing with status - a workshop on self-assurance

Speech art with Angelina Gazquez

30th January 2021

Element and Temperament in Movement, Speech and Drama

Workshop with Esther Bohren and Silke Kollwijn

srmk.goetheanum.org/

veranstaltungen/kurse-der-sektion

Registration for the section courses

at

Section for the Performing Arts,
PO Box, Goetheanum, CH-4143
Dornach
srmk@goetheanum.ch

Music

Regular monthly event at the Goetheanum

Working group on Wilhelm Dörfler:
The living fabric of music
Otfried Doerfler: odoerfler@bluewin.ch

12th November 2020

Archive Concert IX

Duo-composition
Wim Viersen, Christian Ginat

3rd December 2020

Archive Concert X

Solo works for viola
Christian Ginat

12th-13th December 2020

Anniversary of Franz Thomastik

100 years after Franz Thomastik's visit to Dornach
Franz Thomastik's Impulse Then and Now

17th December 2020

Archive Concert XI

Bridge over the River
Johannes Greiner

24th January 2021

Celebration of the 100th birthday of Josef Gunzinger

Concert (song and chamber music performances, excerpts from the pieces for the "12 Moods", choir and orchestra performances, from the music for the Mystery Dramas, Johann Cantata); talks (Angelika Feind-Laurenz, Christian Ginat, Johannes Greiner); eurythmy (Euchore-Ensemble: Saturn Evolution)

12th-14th March 2021

Music Colloquium

18th March 2021

Archive Concert XII

String quartet
Wim Viersen, Vincent Providoli, Christian Ginat, Christian Hickel

15th April, 2021

Archive Concert XIII

The Easter Mood in the Turning of the Year

Raphael Simčič's setting of the "Anthroposophical Soul Calendar" by Rudolf Steiner

With the quintet Seelenklang

27th May 2021

Archive Concert XIV

Music for Viola in extended Tonality
Christian Ginat

Puppetry

14th – 16th May, 2020

Puppetry

Hildegard Schneider Brenner

29th – 31st October 2020

Course on puppet making

With Christoph and Silvia Bosshard

26th-28th February 2021

Strengthening the Etheric through Puppetry – part 2

Puppetry Workshop

16th – 18th May 2021

Dialogue with the beings of nature

Course with Karsten Massei

Further Courses

For various courses in German, please see websites eg

www.alanus.edu

www.freie-hochschule-stuttgart.de

www.eurythmeumstuttgart.de

www.eurythmeum.ch

www.eurythmie-verband.ch

www.srmk.goetheanum.org

www.eurythmie.net

Eurythmeum Stuttgart

(in German)

20 October 2020, 7:30 pm

Presentation of the new book about Else Klink by Michael Leber

Information and registration at: info@eurythmeumstuttgart.de for courses with Carina Schmid & Benedikt Zweifel; Annemarie Ehrlich

A meeting space for interested high school pupils, students and teachers

imblick@eurythmeumstuttgart.de

University of Stuttgart

(in German)

offers in cooperation with the Eurythmeum Stuttgart 2020/21

Master's course in eurythmy education.

The course is aimed at qualified eurythmists who wish to prepare themselves for a career as a eurythmy teacher, who wish to pursue part-time pedagogical training in individual eurythmy or who wish to undertake further training in eurythmy pedagogy.

More information is available at <http://www.freie-hochschule-stuttgart.de/de/studium/eurythmie/ausbildungswege-eurythmie/master>.

Contact: jeuken@freie-hochschule-stuttgart.de

Seminars of the North German Eurythmy Teacher Training

(in German) 2020-2021

Registration: R. Barth reba@gmx.ch

Teaching eurythmy in the upper school in Vienna

The course will include essential elements of the Bachelor course at the Hogeschool Leiden/ Netherlands. www.studielink.nl

Eurythmy teacher Bachelor

Practical school qualification

Info: R. Barth reba@gmx.ch

A joint project of the Hogeschool Leiden/NL (formerly Euritmie Academie Den Haag), the Institut für Waldorfpädagogik Witten/ Annen and the Norddeutsche Eurythmielehrer-Ausbildung supported by the Bund der Freien Waldorfschulen.

The modules will take place in Leiden in the German language of instruction for a total of 10 weeks, with an additional 30 weeks of study in school practice.

This is a transfer to the 4-year Bachelor's course and leads to a Bachelor's diploma. www.studielink.nl

Eurythmy Therapy Training in Vienna 2021-2024

(in German)

3-year, part-time training in six block weeks per year in the cultural metropolis of Vienna from August 2021.

For graduate eurythmists.

Graduation with the Diploma of the Medical Section at the Goetheanum. Participation also possible for doctors and other interested persons.

eurythmie-therapie@eurythmie-wien.at

Jan Ranck

Van der Pals/Kirchner-Bockholt Eurythmy therapy Tone Course 2020-2021

10-day courses:

Israel: December 10-19, 2020

England: July 16-25, 2021

USA, Denmark, Italy: Dates and Venues to be announced

Information: tone.eurythmy.therapy@gmail.com

therapy@gmail.com

Annemarie Bäschlin

Eurythmy further education courses 2021

5-14 July in Ringoldingen (Bernese Oberland) CH

Annemarie Bäschlin: Colour eurythmy

Alois Winter: Speech formation probably: Dorothea Mier: Tone eurythmy

Eurythmy therapy Tone course 2021

26-30 July in Ringoldingen (Bernese Oberland) CH

For eurythmy therapists, eurythmy therapy students, medical students, doctors, music therapists
Eurythmy: Annemarie Bäschlin
Medical contributions by Dr. Eva Streit

Exercises which Lea van der Pals developed and elaborated in cooperation with Dr. Margarethe Kirchner-Bockholt.

(See also Tone Eurythmy by Lea van der Pals / Annemarie Bäschlin; Verlag am Goetheanum)

Info and registration:

Annemarie Bäschlin
Ringoldingen

CH-3762 Erlenbach41
(0)33 681 16 18 (please speak clearly
on answer phone) / hpthwehrli@
hispeed.ch

**Courses with
Annemarie Ehrlich**
(mostly in German)

2020

2-4 October; Pisa

**The 4 elements in the alphabet and
in nature**

Info: Elisa Martinuzzi,
elisamartinuzzi@hotmail.com

5-13 October; Ljubljana

The lemniscate

Info: Primož Kocar,
kocar.pr@gmail.com

17-18 October; Moscow

Open Business Course

Info: Oxana,
oksalekhina@yandex.ru

29 October - 2 November; Prague

**How can I school myself to connect
with the deceased?**

Info: Hana Adamcová,
hana.adamcova@eurythmie.cz

2021

16-17 January; Bern

How do I stay healthy?

By practicing the fourfold nature
of man: Form, movement, relation,
intention with beat, rhythm, sphere
and sound

Info: Heidi Mürli,
heidi.mueringer@sunrise.ch

23-24 January; Bern

How do I stay healthy?

By practicing the fourfold nature
of man: Form, movement, relation,
intention with beat, rhythm, sphere
and sound

Info: Heidi Mürli,
heidi.mueringer@sunrise.ch

31 January; Sulzburg

**The 5-star as schooling for the
individual and for community
building**

Info: Almut Wellmann,
almutwellmann@gmail.com

1-6 February; Aesch/Duggingen

Pedagogical exercises

Info: info@eurythmeum.ch

5-6 March; Copenhagen

Life: Form, Movement, Relation

Info: Elisabeth Halkier,
phone +45 40156940

6-7 March; Copenhagen

**Theory U: From Movement to
What's Eurythmy**

Info: Elisabeth Halkier, phone +45
40156940

19-20 March; Hanover

How can I develop my presence?

Info: Ulrike Wallis,
tanzkunst@ulrikewallis.de

22-26 March; Göttingen

Zodiac, Part 2

Info: Martina Fischer,
martinafischer2006@web.de

26-28 March; Stuttgart

The planets and their social activity

info@eurythmeumstuttgart.de

**Eurythmy Association
Switzerland**

(in German)

31 October - 1 November 2020

**Creative work with the Tone
gestures**

Eurythmy course with Maren Stott
Eurythmeum CH, Duggingen
Info: Johannes Starke,
aktuar.jst@eurythmie-verband.ch,
+41 (0)44 383 705

13-14 March 2021

Favorite subject Eurythmy ...

Understand, experience and create
eurythmy lessons!

Course with Andreas Kern
Eurythmeum CH, Duggingen

Info: Kincsö Szabo,
kincsoe@icloud.com,
+41 (0)78 630 33 32 For details see:
www.eurythmie-verband.ch

Alanus University, Alfter

(in German)

**New Master's programme for
Eurythmists at Alanus University**

Master of Education Practical
research in pedagogical,
therapeutic and social fields of
work

Part-time courses in eurythmy
therapy and eurythmy pedagogy
In September 2020 an international

Master's course for eurythmists
will begin with a basic training
in eurythmy recognized by the
Section for the Performing Arts.
eurythmie@alanus.edu;
+49(0)2222.9321-1275

**Continuing Education Seminars of
the Institute for Eurythmy Therapy**
theresa.weisskircher@alanus.edu ,
Tel. +49(0)2222.9321-1275

**Eurythmy training with
Barbara Mraz in Berlin and
Järna/Sweden**

(in German)

Registration and further
information from Barbara Mraz Tel.
+49 30 45081192,
barbara.mraz@web.de

12.-14.03.2021

**Michaelic signatures in the
eurythmy forms of Rudolf Steiner
and in contemporary music II**

(in German)

Artistic further training for
eurythmists and eurythmy students
Place: Vidarsalen, Vidarkliniken, SE-
15391 Järna/Sweden

Info and registration: Tiina
Niskanen: tniskanen@yahoo.com,
Olga Hardt olga.hardt@gmail.com

**School music seminars
August 2020 - July 2021 in
Switzerland**

(in German)

Led by: Peter Appenzeller
Music modules for class teachers
of all levels, kindergarten teachers,
instrumental teachers, teachers of
school music of all levels
Suggestions for music lessons
based on the study of man and
education, as cultivated in Rudolf
Steiner schools

Info and registration:
peterappenzeller@gmx.ch,
+41 76 367 37 69

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 2021 edition: 15.11.2020 (publication date: 10th March 2021)

Michaelmas 2021 edition: 01.06.2021

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- 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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Tel. +41 61 706 44 61 (Monday 9-12, 14-17; Wednesday 9-12), Fax +41 61 706 44 65,
abo@dasgoetheanum.com

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

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

EU-Countries:

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