



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

Nr 75

Michaelmas 2021

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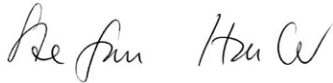
Dear colleagues,

The Michaelmas edition of the Performing Arts Section newsletter once again contains a collection of themes, reports and information on a wide variety of subjects. We wish you much pleasure as you delve into the contents and good reading!

After this year's Easter Conference of the Performing Arts Section had to be cancelled, we now wish to warmly invite you to the next major eurythmy, speech and eurythmy therapy conference, The dates are 18 -22 April 2022, the conference again starting on Easter Monday. We will be planning a double conference: this time it will be both an online and an in-person event at the same time.

The power of the sounds is of such eminent significance for the arts we all practise that this will be the main theme of the conference. We will also be focussing on supporting regeneration and wellness and on the theme of the evolving, developing human being –what contributions can our various professions make to the questions currently prevalent in society? What can we do? What tasks can we set ourselves?

With warm wishes to you all



Stefan Hasler

P.S. Did you know that there are many scores by Adolf Arenson, Gregers Brinch, Giselher Langscheid, Hermann Picht and Jan Stuten on the Section website (free of charge)? srmk.goetheanum.org/publikationen/kompositionen

Stefan Hasler



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

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

18th – 22nd April 2022

You will find the latest information on the conference at:

www.eurythmie-sprache-2022.net

Chinese Eurythmy

Coralee
Frederickson



Began teaching eurythmy in China in 2010. This initiative grew into a training for 19 Chinese students, *Eurythmy Järna-China*. At present, she co-carries the Alanus Eurythmy Master's in Educational Research in England.

Eurythmy in Foreign Languages

The fourth lecture of the speech eurythmy course (1924) makes it clear that Rudolf Steiner intended eurythmy for all the world's languages. Nonetheless, I approached teaching speech eurythmy in China with some trepidation. But gradually, the eurythmy elements became *questions* I put to the language and the answers took me deeper into its artistic heart.

In time, a certainty arose in me that, from the start, speech eurythmy originated in an overview that embraced all languages. Moreover, when I juxtaposed the fourth lecture and a lecture he had given in England the year before,^[1] I detected another dimension of his intentions for eurythmy. Ultimately, eurythmy has the task of fostering universal understanding.

To elucidate, in summer 1923, Rudolf Steiner spoke about the “universal human” principle in Waldorf education in Ilkley, Yorkshire. ^[2] On the subject of foreign language teaching, he said that learning other languages offsets the one-sidedness of our mother tongue. In his words, “One particular genius of speech must be balanced by the effects of the other”. He, therefore, recommended French, German and English in the Waldorf school, characterizing them in terms of the three soul forces, as he would again in 1924. But then, he refused to tell *which language was the thinking, the feeling or the willing language!* The grounds for withholding this information were that ‘*we have not reached the point of being able to face the civilized world so objectively that we can bear the impersonal truth of these things.*’ This statement came as a wake-up call. In truth, humanity is not objective or impersonal about language; on the contrary, we identify with our languages so intimately that we cannot separate ourselves from the languages we speak, let alone view our own language impersonally in relation to others. Indeed, if we could be so objective, we would become aware, as Steiner implies, that each language ‘is related to the human being in a particular way’ as a different aspect of our common humanity.

Apparently, the theme of the 1923 lecture worked on in Rudolf Steiner because in 1924, he came back to it, but this time eurythmists *demonstrated* characteristic poems in German, French and English eurythmy to show the qualities of each language. ^[3] Now, he declared without reservation which was the *thinking*, the *willing* and the *feeling* language because those who were present could actually see that German was the language rooted in ‘plastic fantasy’, French in ‘feeling’, and English was a language of will (‘as though they were driving back waves of the sea with the out-breathed air’). ^[4] In this way, he made it quite clear that *through eurythmy*, we make *visible* the unique qualities of each language and rise above our limited ability to ‘bear the objective truth of such things’. For, as he said, ‘From a study of eurythmy, it is really possible to discover the inner intentions of the genius of language . . . The character of the different languages rises up, as it were, before your eyes.’ ^[5] That is, through eurythmy we can attain an overview above the personal, subjective limitations that separate us and see the other.

Today, eurythmy trainings exist around the globe and we are putting eurythmy to the test in languages Steiner never encountered. But through eurythmy, Chi-

nese poetry has indeed gradually unveiled aspects of its delicate beauty and transcendent spirituality. A few elements are presented here to illuminate two poetic themes, image and music, in Chinese poetry.

Image

For the origin of most of our words is forgotten; each word was at first a stroke of genius . . . The etymologist finds the dearest word to have been once a brilliant picture. Language is fossil poetry. Ralph Waldo Emerson, *The Poet*

Although we may think of language as sounds, in fact, sounds were originally *images*. According to Rudolf Steiner, the inner process of speaking could be seen imaginatively in ancient Sanskrit. ‘*In their minds, people were painting pictures . . . when through the organs of speech, (they) dressed the images in words*’.^[6] In eurythmy, the images inherent in the sounds come to life again.

This powerful inner experience of sounds has faded away in Western languages, but the original picture appears again when we trace a word back to its ‘root’. So, for example, *spirit* is *wind, breath, air*. ‘Concept’ is *con* (together) + *capere* to take; that is, *to grasp with the hands and bring together*. All languages originate in such embodied gestures and corresponding sounds and gradually acquire more figurative or abstract meanings through metaphor. At its source, language-creating depends on the imaginative grasp of lived experience.

In Chinese, the pictures are not buried in an etymological dictionary but light up in every written character. This fact prompted Ernest Fenellosa (1853-1908) to suggest the Chinese written character as a medium for poetry because the pictorial origin of each word strikes us directly through the written image.^[7]

In this example, we see the ‘sun’ as a stylized image. If we place the image for ‘sun’ above an image of the ‘horizon’, we have the verb ‘rise’. The ‘east’ is the sun entangled in the branches of a tree. In Chinese, the imagination is constantly stimulated by the presence of such pictures in the written characters. In effect, each character is a kind of miniature imagist ‘poem’.



Because this imaginative element exists so strongly in Chinese written characters, initially I wondered if it somehow *replaced* the sound images so fundamental to eurythmy. It soon became apparent that, on the contrary, *both* the visual image *and* sound imagery are vividly experienced by the Chinese.

Indeed, the more I work with Chinese, the more convinced I become that it reflects a pure original correspondence between sound and gesture. Some words seem to be universal: ‘Ah!’ expresses wonder and ‘mama’ means ‘mother’. In other examples, sounds create an image. ‘Hwa’, which is ‘flower’, expresses a mood of wonder following the bursting free from the enclosing sepals in ‘hw’. We experience our upright in the sound /i/ and in Chinese, to “stand up straight” is ‘li’. Turning to some consonants, /g/ expresses a clearing away of the mist to let light shine through and the word for light is ‘guang’. /t/ is a meaningful streaming of light from above downward to the top of the head. In Chinese, “tou” means “head”. /d/ also comes from above down and *lands* firmly. The word ‘di’ in Chinese means ‘earth’ but can also mean the direction ‘down’ or ‘to lower’ because Chinese words are not differentiated into noun, verb, adjective, but one word (one character) can be all three.

In a well-known Chinese poem by Tang poet Li Bai (701-762) the poet awakens at night to find his bedroom unexpectedly transfigured. Typically, in a Chinese poem, a few pictures evoke a mood or feeling and the meaning is indicated, not spelled out. The poem is transcribed here in the phonetic ‘pinyin’ alphabet and the four tones are also marked. ‘Jing Ye Si’ is the title.

静夜思
床前明月光
疑是地上霜
举头望明月
低头思故乡

Jìng Yè Sī
Chuáng qián míng yuè guāng
Yí shì dì shàng shuāng
Jǔ tóu wàng míng yuè
Dī tóu sī gù xiāng

Literal translation

Thoughts Night Still

1. Bed before bright moon shine
2. Think be ground on frost
3. Raise head view bright moon
4. Lower head think home

English translation:

Thoughts on a Still Night

- Before my bed, the moon is shining bright,
- I think that it is frost upon the ground.
- I raise my head and look at the bright moon,
- I lower my head and think of home.

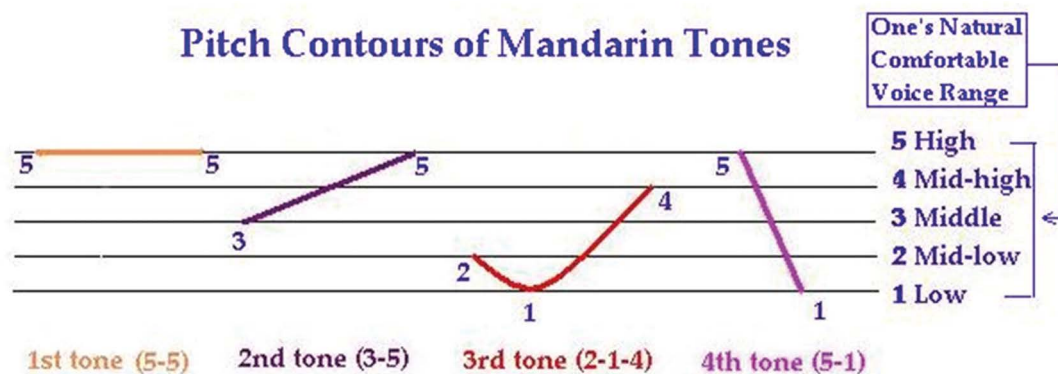
If you know that in Chinese prepositions usually come *after* the noun they refer to, not before, the literal translation is quite adequate and perhaps more poetic than the ‘proper’ translation. In line 1 ‘guang’, ‘light’, is in the verb sense to ‘shine’. Note that /ang/ is repeated six times in the poem indicating a pervasive mood of sustained wonder. In line 2, /sh/ occurs three times, imitating the ephemeral glaze of silver frost that appears to transform the familiar room into an otherworldly place. Chinese has many sounds like /sh/, /tsh/, suggesting instability or volatility rather than a firm grasp on material reality. But the stop sound /d/ is strategically repeated in the word /di/ which appears both in line 2 as the ‘ground’ and in line 4 as a verb as his head ‘falls’ earthward. Note that lines 3 and 4 are parallel in construction: first he lifts his head up drawn by the light of the moon and then comes back to himself, dropping his head and descending inwardly into memory.

Music

The further back we go into pre-historic ages, the more speech resembles recitative and ultimately song. Rudolf Steiner

Musical qualities are still intrinsic to Chinese, expressed in the ‘tones’ and in rhythms, rhyme and other repeated sounds. Rhythm and tone also combine in a unique feature called *pīng/zè*.

The ‘singing’ quality of Chinese is probably the first thing we notice when we hear it spoken. One Chinese eurythmy student described her experience of the tones in this way: ‘The 1st tone is an experience of being ‘at home’; the 2nd opens up the soul, like a 6th interval; the 3rd has a minor/major quality of in-streaming/out-streaming; the 4th is an expression of will, right into the foot’.



Remarkably, these 4 tones bear an uncanny resemblance to the drawing Steiner made to express the ‘movement and dynamic’ of the sentence *Barbara sass stracks am abhang*. Steiner drew a line that strikes upward, then extends ‘in the upper region’, before falling abruptly downwards, and finishing with ‘soft wave-like movements’.^[8] The four qualities expressed here actually correspond with the Mandarin tones: upward striving, *fire-like* (2nd tone), expanding or *airy* (1st tone), weighty or *earthy* (4th tone), and undulating, *watery* (3rd tone)!

Rhyme appeared in Chinese poetry long before it did in the West. The rhyme scheme of Li Bai’s poem is *aaba*: *guāng, shuāng, yuè, xiāng*. A rhyme brings us back to the same place where the repeated sound occurred before, so, in Li Bai’s poem, line 2 comes back to where line 1 was. Then, having established an expectation, line 3 does not come back but in a sense flies away from the ‘house’ he was building. But in line 4, it returns from this moment of freedom with new ‘content’. In Li Bai’s poem, the first two lines create a magic ‘space’ within his room. But in line 3, his soul is drawn away to the source of this transformation: the light of the moon. Returning from this momentary release, he reflects inwardly, bound again to his place on earth. The rhyme reinforces what the sounds already suggested, making his longing for home even more poignant.

Rhythm in Chinese is like a river. In Li Bai’s poem, each line is 5 syllables which are stepped in a rhythmic pattern: *step step / step step step /* where the slash is a caesura or breath. So, the sweep of each line is actually short/long or iambic, forward moving.

But woven into this underlying current are the rhythmic/tonal patterns of *pīng/zè*. That is, the 1st and 2nd tones are experienced as *pīng* or expansive, while the 3rd and 4th tones are *zè* or contracting.^[9] In Li Bai’s poem, the first and the last line have the same pattern: *pīng pīng pīng zè pīng*. In fact, the 3 lines that rhyme all end in *zè pīng*: *yuè guāng, shàng shuāng, gù xiāng*. But, in line 2, *zè* predominates (*pīng zè zè zè pīng*), building momentum before the release into line 3, the only line ending in *pīng zè*: *míng yuè*. Thus, at the height of his flight, the last tone seems to precipitate the return journey into himself. The last line reiterates the first, creating a frame for a flash of insight like a setting for a gem. In such ways, a poetic fabric of singular beauty has been woven of sound, tone, and rhythm, a creation that still touches the heart twelve centuries later.

Steiner’s Intentions for Speech Eurythmy

Poetry presents the thing in order to convey the feeling. It should be precise about the thing and reticent about the feeling. . . . Wei T’ai (11th century)

With infinite finesse and restraint, Li Bai alludes rather than states his feelings. The things: bed, frost, moon, create a space for the transcendent to flow in on the beams of reflected moonlight, stimulating the soul to powerful feelings that are indicated, not fixed in words.

Chinese poetry had a renewing influence on 20th century poetry, mainly through Fenellosa and the poet, Ezra Pound, who admired its imagery and economy. But, as we can see, so many elements cannot be translated. Steiner perceived that eurythmy could bridge this divide and reveal (literally, *lift the veil from*) the soul of language. In effect, eurythmy peels away the outer ‘body’ or ‘clothing’ that makes us conscious of *difference* and summons the animating soul or ‘genius’ into visibility, like a genie from the lamp.

When Steiner chose to demonstrate German, French and English eurythmy in 1924, something more was implied in this deed than was said. In 1923 he had drawn attention to our inability to lift ourselves to a place of objectivity and impersonality where we could perceive different languages as aspects of the universal human. But eurythmy came to birth in this higher consciousness and

Notes:

[1] Rudolf Steiner himself linked these two lectures by reminding ‘those of you who were at Ilkley’ of what he had said in 1923. The eurythmy troupe and others accompanied him to England.

[2] *A Modern Art of Education*, Rudolf Steiner, 15.08.1923 (Rudolf Steiner Press, 1972)

[3] The poems he selected are in the new German edition, *Eurythmie als Sichtbare Sprache* (S. Hasler and M. M. Sam, ed.) The choice of poems illustrates further the nature of each language.

[4] *A Modern Art of Education*, p.174

[5] *Eurythmy as Visible Speech*, Rudolf Steiner (27.06.1924) p.64.

[6] ‘Anthroposophy and the Theory of Language’ Rudolf Steiner (Berlin, 11.03.1922) from *Reimagining Academic Studies* (Steiner-Books, 2015) p. 90

[7] Ernest Fenellosa, *The chinese written character as a medium for poetry*, (City Lights Books, 1968)

[8] *Eurythmy: Its Birth and Development*, Rudolf Steiner (Anastasi Press, 2002) p.19

[9] Translations for *pīng/zè* include *level/oblique*, etc.

herein lies its potential to express poetry in all languages.

Indeed, as a new art, eurythmy points to a future when we will bridge division and begin to experience languages as reflections of our common humanity and speakers of other languages as brothers and sisters in the human community. This is the deeper task of eurythmy that Rudolf Steiner foreshadowed in 1924: that eurythmy can create the kind of 'objectivity' that engenders recognition, appreciation, and ultimately love.

Cosmic Prelude – Etheric Flow

Ruth Barkhoff



Eurythmy Training in Berlin 1976 with Helene and Claudia Reisinger, member of Eurythmie Ensemble Berlin and tutor at the Berlin Eurythmy School. Member of Goetheanum Ensemble, tutor at Zuccoli Eurythmum, Dornach. Eurythmy Therapy 2000 in England. 2010 head of St Petersburg Eurythmy Training. Living in Beijing, China since 2015.

The Cosmic Prelude by Rudolf Steiner consists of eight movements. There is a very strong contrast from the first seven movements to the eighth movement. Developing this contrast gives the prelude greater effect.

Seven times one person moves on a semicircle to a partner (or their empty place). The other eight stand.

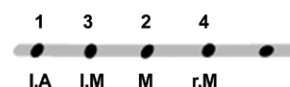
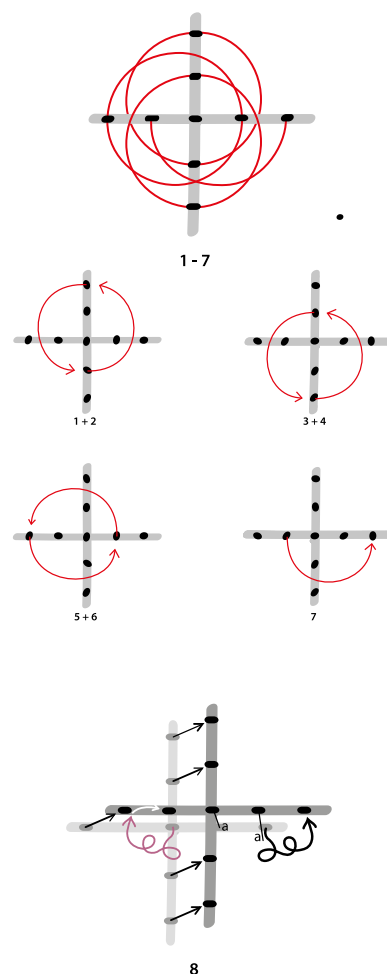
Circular movement - seven semicircles. And then the eighth movement!

The background cross, in whose formative space the circling movements took place, shifts. Suddenly seven people move, the remaining two move along (a).

The leader of this eighth movement stands to the far right of the spectator. She pulls the cross to the right in a free, searching, spiralling, cloud-like movement. Five others follow her in straight lines. This causes the whole cross structure to shift. The person who used to be in the centre mirrors the leader's movement to the left and then goes back to her place.

Rudolf Steiner did not specify any colours for the cosmic prelude. One can well imagine the seven semicircles being eurythmised with a red emanating from the heart and the cross shift in a dramatic black, the spirals in white. This eurythmised sun cross or rose cross could be one of the great eurythmic mantras along with TAO, Hallelujah and IAO.

The four people on the central axis, except the leader, change one after the other into each other's position in four moves. Left wing becomes cross centre, cross centre becomes centre left, centre left becomes centre right, centre right becomes left wing. You have to practise this carefully. Everything else is technically easy.



Bear the Word of Christ to Human Beings

Reflections on the Quality of Rudolf Steiner's Mantric Language in the *Michael Imagination*

The Rudolf Steiner Archive in Dornach regularly receives questions or comments from individuals who find the word *trägt* (meaning *bear* in line 8 of the *Michael Imagination*) jarring or confusing. Did Rudolf Steiner make a mistake when using this grammatical form? Is there perhaps another handwritten version with the correctly written word *tragt*? Or is this an example of an Austrian language form used by Rudolf Steiner, as opposed to High German, a particular form of the conjugation that flowed from his pen as an old habit when writing down the verse?

Probably as a result of these enquiries, the editors of the most recent edition of *Truth-Wrought Words* have added the following note at the end of the book: line 8: *trägt* is a verb form used by Rudolf Steiner on several occasions. Cf. J. and W. Grimm, *Deutsches Wörterbuch* [German Dictionary]^[1].

If one follows this reference and looks up the word in the Grimms' German dictionary,^[2] then one finds indeed under point 3 (this comment is well hidden amongst the wealth of material, so some searching is required) the following comment for the word *tragen* (*bear*): *in written modern High German occasionally ihr trägt (you bear)*.

We might therefore at this point relax and lean back, saying to ourselves that Rudolf Steiner had a command of the German language after all – even the use of the unusual form *ihr trägt* (*you bear*) was correct according to the first German philologists, the Grimm Brothers.

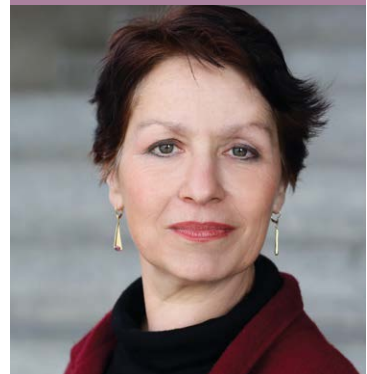
But we can also make a further step and take Rudolf Steiner's linguistic construction completely seriously. In the case of the *Michael Imagination*, we are after all not dealing with a casual note but with a mantric verse, therefore with a linguistic form that has been consciously created right down to the tiniest construction. Rudolf Steiner often indicated how even the apparently most insignificant of details in his mantric verses need to be taken seriously:

One would have to write many books if one wanted to exhaust the depths of the meaning of these verses because not only is every word full of meaning but also because of the symmetry of the words, the way in which they are distributed through the text, the climaxes and escalations lying within them and many more aspects. The only way to plough the depths of what lies within them is to patiently devote oneself at length to the matter.^[3]

He also took the trouble in the early esoteric lessons to go through the sounds of individual mantras, explaining the significance of each for the whole. For this reason, it seems justified to scrutinise *ihr trägt* (*you bear*) in its full meaning, too, and to not just regard it as a possible, arbitrary variation on the more common *ihr tragt*.

At this stage we might take note of the following: if we take the word *trägt* as a variation of *tragt*, then we can understand the corresponding sentence in such a way that the *radiant beings of ether worlds* bear the word of Christ to human beings. The beings of ether worlds are the subject and they bear something – the Word of Christ – to human beings. That is one way to understand the sentence first of all and is the reason why the word *trägt* jars and confuses.

Martina Maria Sam



Studied eurythmy, Waldorf education, German studies and art history. Stage work at the Goetheanum and editor of the Rudolf Steiner Complete Edition. Head of the Section for Humanities and Fine Arts for twelve years. Today freelance with lectures, editing and publications on the subjects of eurythmy, the path of schooling and Rudolf Steiner's biography. Current publication: Rudolf Steiner. The Vienna Years 1884–1890. Dornach 2021

Notes:

[1] Rudolf Steiner, *The Calendar of the Soul* (CW 40), www.rsarchive.org

[2] Vol. 21, Leipzig, 1935, reprinted Munich, 1999. Column 1049

[3] CW 284

[4] Rudolf Steiner, *Social Life*, lecture, 21 January 1921, (CW 203) www.rsarchive.org

Translation: Sarah Kane

But there is a second way to understand this, which takes the word *trägt* not as the second person plural (and as a variation of *tragt*) but as the standard understanding, i.e. the third person singular. If we read the sentence in this way, the Word of Christ becomes the subject of the sentence: The Word of Christ bears the radiant beings of ether worlds to human beings! If, however, this way of understanding the phrase were the only correct one, then it would not be possible to write *Ihr, die hellen Ätherwelten-Wesen* (**You** radiant beings of ether worlds) but **Euch**, die hellen Ätherwelten-Wesen, trägt das Christuswort zum Menschen

(The Word of Christ bears to human beings You radiant beings of ether worlds.). Is the first version therefore the correct one after all?

If we familiarise ourselves with the particular qualities of the language of the mantra, we will notice that from the perspective of the language they frequently lead us away from and beyond our clearly organised earthly world: we distinguish clearly in our everyday language between subject and object, whether I am active or passive or whether something is singular or plural. These clear distinctions often vanish in the language of the mantra. If we accept this completely, we can discover that it leads us into a world of meaning with more than one layer. It is no longer possible to separate the active subject from the passive object in the spiritual world, and this also applies to the lower levels. We do not meet the foreign other as an 'I' in this world in the same way as we do in the sense-perceptible, physical world. Rather, I am the other and my own 'I' becomes foreign to me. The conventional division into 'I' and the world is no longer possible there.

That is why we will very often encounter 'unclear statements' or even contradictions in Rudolf Steiner's mantric verses. They challenge our inner activity to the highest to think and experience these contradictions or multi-layered meanings at the same time. Rudolf Steiner explained this on one occasion using the two 'contradictory' statements *God is in us* and *We are in God*:

These two assertions are direct opposites. Both are true. God is in us, and We are in God ... The real truth, the whole truth, lies between the two. The nature of all the conflicts of ideas in the world rests on this — that human beings always tend to a one-sidedness, which is true, but only a one-sided truth; whereas the real truth lies between two opposite assertions. We must know both in order to get at the reality.^[4]

So, we can say that it is precisely mantric verses which have been created with sensitivity and meaning, down to the finest, tiniest detail, only they are seen from the point of view of the spiritual world, and so they are not always immediately comprehensible from the perspective of our everyday logic that is one-dimensional and focussed on clarity of meaning.

But let us return to the grammatical 'problem' in the *Michael Imagination* mentioned above and consider the question again: which of the two versions is the right one? Do we need to accept this version:

*The Word of Christ bears you radiant beings
Of ether worlds to human beings.
Or does it not rather need to be:
You radiant beings of ether worlds
Bear the Word of Christ to human beings.*

Against the background of what has just been stated, the following is an attempt at an answer: both versions are right and in their complementary nature! Thinking both understandings at the same time – that the radiant beings of ether worlds are carried to human beings by the Word of Christ and are at the same time themselves His bearers – can guide us into the reality of the spirit, in which the carrier and what is being carried (subject and object) are not so easily separable as in the physical world.

The 'lack of clarity', the ambiguity that lies in these two lines – that it could be *Ihr Ätherwelten-Wesen* instead of **Euch** Ätherwelten-Wesen and *trägt* instead of *tragt* - does not want to be resolved in one clear direction but aims to point to a reality of the spirit thanks to the two possible ways of reading it.

If any one of us spends more time meditatively with the *Michael Imagination*, we will find many similar places where the text seems to be unclear and which point in a similar direction. Rudolf Steiner chose these ‘unclearities’ intentionally, to be able to translate a piece of spiritual reality into words. These multi-layered configurations create this ‘unclearity’ only when seen from this side of the threshold. On the other side, they create a piece of spiritual truth, and they can lead us to this truth if we engage with them meditatively.

This article is a reprint. It was first published in *Was in der Anthroposophischen Gesellschaft vorgeht* [What is Happening in the Anthroposophical Society], Nr. 40/2006

Inner Paths

in Christian Morgenstern’s Aphorisms, Diary Entries and Poems – On the 150th Anniversary of the Poet’s Birth

The interplay between the personal and what is at the same time beyond the personal is a particular mark of Christian Morgenstern’s writings. He forged the plan to write a major novel at an early age. It was intended to become his *book of life*, containing excerpts from his diaries, poems and aphorisms, but he was not able to realise this during his lifetime. Some small fragments from the unwritten novel may serve here to bear witness to Morgenstern’s inner path. Biographical highlights will support this as a background and illuminate a landscape which demonstrates the ways in which life and writing are interwoven.

Homelessness

Christian Morgenstern was born in Munich on 6 May 1874 as an only child, the son of a landscape painter. His childhood was a happy one and he lived in a beautiful home. His frequent trips to the rural surroundings created a deep relationship to nature, in which he

... could entirely open and breathe.

When Morgenstern was ten years old, his much-loved mother died of a lung condition. The connection to her nevertheless remained deep and life-defining and went beyond the threshold of death:

Perhaps it was the same strength that accompanied him spiritually from then on after she had left him on the physical plane^[1]

In his adolescence he was tormented by the frequent changes of schools, and when he looked back on this time he wrote:

Almost everything that I have become I owe to myself, some private individuals and to accident.^[2]

The longing Morgenstern felt to be formed and educated by his parents or teachers did not become reality to the degree he desired. Instead, he sought his imaginary conversation partners in philosophers and poets.

Thinking and Writing

At the age of sixteen Morgenstern began to write poems and his first aphorisms, which expressed his intense process of self-discovery. When he was 21 years old, he wrote:

My only prayer is one for immersion and consolidation. This is the only way for

Christiane Haid



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me to return to God. Immersion! Consolidation!^[3]

And in a letter to his closest friend Fritz Kayssler, there is a poem that puts in words Morgenstern's discovery of his own 'I' as an entity that goes beyond the sense-perceptible:

Ich schritt zur Nachtzeit durch's Gemach Und sah im Spiegel mein Gesicht, doch meine stolze Seele sprach: Das bin ich nicht! Das bin ich nicht!	I was walking around my room one night And saw my face in the mirror, But my proud soul spoke out That is not me! That is not me!
Ich sann mir in die Augen tief Und hob empor das Kerzenlicht, Doch meine Seele sprach und rief: Das bin ich nicht! Das bin ich nicht!	I looked deep into my own eyes And raised the burning candle, But my soul spoke, it called out, That is not me! That is not me!
War's dass der Arm des Amts vergaß? War's dass der Docht vergaß das Licht? Je mehr ich sah in's dunkle Glas, Je mehr zerfloss mein Bild ins Nichts.	Was it that the branch forgot its task? Was it that the wick forgot the light? The more I looked into the dark mirror, The more my image dissolved to nothing ^[4]
Ich aber sank in mich und sann, Bis klarem Ernst mein Schauder wich: Was hier im Spiegelgrund zerrann War nur mein Bild! war nicht mein Ich!	But I sank into myself and pondered Until my fear vanished and clarity returned. What had dissolved in the mirror Was only my image, was not my 'I'!

With the help of his mirror image the lyrical individuality awakens to his own higher being. This experience became more intense when Morgenstern awakened in 1893 to the connection between his thinking and the spirit of the world when he looked at his body lying in bed and described it in a note in his diary:

After I had gone to bed last night and turned off the light, I suddenly experienced, while my spirit was thinking about this and that, a most worrying amazement at myself. The wonderful secret of thinking overwhelmed me. I rose above myself, looked down on my body lying in bed beneath with closed eyes in a darkened room. And I said to myself: thinking is going on in my head... My head appeared to me like a kaleidoscope. I looked inside as a child looks at his toys and shook it so that the coloured glass fragments assembled into thousands of strange combinations. And, finally, it was like this: I thought I was the unending spirit of the world and my body, that was lying beneath me, was reflected in me. It appeared to me to be a piece of nature. And I took it in. Of itself it seemed to me to have little or no value; it only had value through me, in relationship to me, I was the spiritual air in which the thoughts could vibrate, oscillate, to which it gave birth and become tone or sound. But at the same time, I was the ear that perceived it and the mouth that returned it. Are human beings a conversation between the spirit of the world and matter?^[5]

Notes:

[1] Michael Bauer. *Christian Morgensterns Leben und Werk* [Christian Morgenstern's Life and Work], 2nd revised and amended edition, Munich, 1937, p. 10

[2] Ibid., p. 18

[3] Christian Morgenstern, *Werke und Briefe* [Writings and Letters], Vol. V, p. 13

[4] Christian Morgenstern, *Werke und Briefe* [Writings and Letters], Vol. VII, p. 207

[5] Christian Morgenstern, *Werke und Briefe* [Writings and Letters], Aphorism Nr. 7, Vol. V, p. 14/1

[6] Christian Morgenstern, *Werke und Briefe* [Writings and Letters], Vol. V; Aphorism 19, p. 17

[7] Ibid., Aphorism 31, p. 18

Illness

A year earlier Morgenstern had begun to study economics in Munich, but then the lung condition that had taken his mother caught up with him. His father had but recently remarried and did not want to shoulder the costs of Morgenstern's further education and training. Morgenstern lived in Berlin from 1894 onwards and had to make his way in life as an independent writer. Suddenly being thrown back on himself awakened in Morgenstern a new burst of creativity and in 1895 his first volume of poetry was published, *In Phantas Schloss* [In Phanta's Castle]. Still utterly aglow with enthusiasm for Nietzsche, today we can sense Zarathustra's energetic breath in the poetry. The muse and goddess *Phanta*, the imagination, became the writer's guide into the realm of poetry.

Morgenstern had been living consciously with the knowledge since the beginning of his illness that his lifespan would be limited. He gradually learned to understand and accept the illness as a way of slowing down. In the existentially threatening situation he often felt on the one hand elevated and delighted as a result of an unbroken relationship to the divine spiritual world:

My whole life seems to me to be one where my path often passes beside the hedge to Paradise. Then a warm breath of air would touch me, and I would believe I was seeing roses and breathing, that a sweet tone would move me to tears, and something like a dear, peace-giving hand would lie on my forehead – for a few seconds. This is how I often pass by the hedge to Paradise...^[6]

His physical sufferings, associated with long periods of illness that tied him to sanatoria and limited his life enormously, enabled an intense process of giving his attention to his inner life. He expressed this once in an aphorism:

I want to dig up the shaft of my soul.^[7]

His life was at times also marked by moments of doubt and depression:

I have at least one period of terrible self-doubt every year. At that time, I live with abiding thoughts of death.^[8]

At the end of 1990s Morgenstern started a substantial amount of work as a literary translator. After working on Strindberg's *Inferno*, which he translated from the Swedish, he learned Norwegian in order to translate Henrik Ibsen's plays. His translations are so congenial that Ibsen called them completely legitimate adaptations of his writings and allowed him to make new translations of works that had already been published. During a stay in Norway, Morgenstern had yet another major relapse, which gave him an experience of the closeness of death in a dramatic way. The following poem was written during this time:

<i>DUNKLER TROPFE, der mir heut in den Becher fiel, in den Becher des Lebens, dunkler Tropfe Tod –</i>	<i>DARK DROP, which fell into my goblet today, into the goblet of life, dark drop Death –</i>
<i>Willst du den klaren Wein mir trüben – Soll ich mich an ihm müde trinken –</i>	<i>If you wish to darken the clear wine for me - Should I drink myself tired on it -</i>
<i>Müde – müde – vom Leben fort?</i>	<i>Tired - tired – away from life?</i>
<i>Dunkler Tropfe, der mir heut in den Becher fiel, in den Becher der Freude dunkler Tropfe Tod...</i>	<i>Dark drop, that fell into my goblet today, into the goblet of joy dark drop Death...^[9]</i>

His mother's death and his own lung condition led Morgenstern to face up to death at an early phase of his life. His experience of his mortality allowed him to take another look, a more spiritual one, at life and the world. On the other hand, at the turn of the century he also experienced a relentless hopelessness right up to the point that he was living with the feeling of having been abandoned by God. His own restless life, spent mostly in rapidly changing rented rooms or clinics and sanatoria, did not give him a calm and steady focus for his life. He was homeless and on the move.

Transformation

Morgenstern had to go back to a sanatorium in the winter of 1905/06 for another course of treatment. He was ailing severely and very weak. But this winter in Birkenwerder was life-changing^[10] and brought him a wealth of new inner experiences after he had immersed himself in the St. John's gospel:

Last January or February, while I was in Birkenwerder, an extraordinary thought came to me, not as something sudden but to a certain degree as the crown of my entire development up to that moment. And the whole of the rest of my life and my artistic work will probably be required to serve this thought in order to think it more deeply. It is perhaps nothing less than the foundation of a new

world picture, a new religion. For me at least it seems to mean the following: the final breakthrough to freedom.^[11]

Because of his discovery of his physical limitations, Morgenstern was able to come to a new experience of freedom, which lies beyond the restrictions of the human body. Being thrown back on oneself had the consequence for him that he developed a different relationship to himself. What he experienced as 'self' expanded for him beyond the pure sense of the 'I' into new dimensions of his relationship to the world. A new layer of the 'I' opened to him as a fruit of this meeting with his 'self':

I can only arrive at a knowledge of myself through struggle and suffering, and a part of this suffering is that in the main the part of me that is suffering does not realise that the 'I' is suffering but feels it as suffering of the 'self', so that I endlessly create my own suffering although it is only I myself who is suffering. And this is all in aid of myself and my own development. What else can I do then, with what can I alone outweigh this terrible and yet necessary path of development, if not with the help of love! Love, that is, not for myself but for what I have not yet become, that means for the whole of the world in the process of becoming, for everything that is called becoming. To take back the whole world into my heart again at some point – could I have made this decision without having discovered this will towards - the world? Frightful if I and my 'I' were to be misunderstood. If one were to take me for a subjectivist with delusions of grandeur!^[12]

Struggle and suffering have become means of development. They are not a burden or punishment placed on Morgenstern from outside, but they offer opportunities for development which serve his investigation into his own self. The awareness of the fine difference between the smaller, suffering personal I and the larger, super-personal 'I', the one that is the bearer of destiny, explains that as human beings we become guilty in our essence towards other human beings and the world when we accept help from others and embrace the foundations of nature, etc. In this light one's own biographical path becomes a part of the major evolution of the world; it expands the personal 'self' beyond its subjective limits out into the world and can make it into a loving being that gives itself to the world. At least Morgenstern was able to achieve inwardly what was not given to him outwardly, a place of quiet. His new relationship to the world also expressed itself in a changed way of looking at or seeing the world. Philosophical studies and his own transformation process had been the means by which he had prepared for this for many long years. It had become something quite individual. This individual quality was confirmed at a profound level in Morgenstern's later meeting with his much-loved wife, Margaretha Goesebruch von Lichtenstern and a year later with Rudolf Steiner and anthroposophy.^[13]

Vision

This idea ... has grown out of my own deepest inner nature, I can follow its beginnings back to my teens, somewhere in the middle of which there awoke in me a quite specific interest in philosophy. That it has finally emerged into the daylight is very closely connected with the way I see the world; this occasionally allows me to immerse myself in things or also to absorb them into me and as a result makes the feeling in me of being at one with everything something quite natural. In the same way I have always had such a strong sense of connection that I could not get rid of such kinds of inner pictures as the following: that my hand must take the entire universe with it in sympathy when it moves from A to B.^[14]

The sense of connection is not only one thing that moves towards the world from Morgenstern himself or allows him to feel a harmony or unity with the

[8] Ibid., Aphorism 39, p. 19

[9] Christian Morgenstern, *Writings and Letters, Afterthought on Melancholy Poems*, Vol. II, p. 76

[10] Cf. Christiane Haid: *Öffnung durch Johanneisches. Zu Christian Morgensterns Lebenswandlung. [Opening to the Essence of St. John's Gospel. Christian Morgenstern's Transformation]* In Christiane Haid, Wolf Ulrich Klünker, Mechthild Oltmann, Johannes Lazarus. *Die Geisteselbstberührung des Ich [Johannes Lazarus. The 'I's Encounter with the Spirit]*, Dornach, 2016

[11] Letter to Friedrich Kayssler, 14 September 1906, in Christian Morgenstern, *Ein Leben in Briefen [A Life in Letters]*, ed. Margareta Morgenstern, Wiesbaden 1952

[12] Christian Morgenstern: *Werke und Briefe, Aus dem Tagebuch eines Mystikers [Writings and Letters, From The Diary of a Mystic]*, Vol. V

[13] Cf. also Christiane Haid, *ein Mensch, der in seiner Art ans Ende gekommen war [...] noch einmal an den Anfang der Dinge gestellt [a human being who had in his way reached the end [...] was once again placed at the beginning]*. from Christian Morgenstern und die Anthroposophie [Christian Morgenstern and Anthroposophy] in Waldemar Fromm und Markus May (eds.), *Ein wirrer Traum entstellte mir die Nacht. Neue Perspektiven auf das Werk Christian Morgensterns [A Strange Dream Disfigured The Night. New Perspectives on the Work of Christian Morgenstern]*, Stuttgart 2017

[14] Christian Morgenstern, 1907 Aphorism Nr. 1566, Vol. V, p. 342

[15] Christian Morgenstern, from *Ich und Du [I and You]*, poems, Vol. II, p. 169

[16] Christian Morgenstern: *Werke und Briefe, Gedichte [Writings and Letters, Poems]* Vol. II, p. 225

world; it is at the same time also his awareness that his own actions have an incredible dimension in relation to the whole. The cosmos is at work within human beings. A new way of being arises over time for Morgenstern from this experience; he connects this with God or with a divine being. In the following poem he re-condenses this experience that had dawned on him while studying the St. John's gospel for the first time in Birkenwerder in poetic form:

*ICH SCHEIN ein Doppeltes. Einmal schein ich
Gott selber, Mein bewusst in Raum und Zeit;
zum andern ringende Persönlichkeit,
ein Nur-ich Eines, nur Problem für mich.*

*Als Einzelseele – kämpfend bitterlich
nach einem Himmel der plejadenweit;
als Allgeist über meinem eignen Streit
ruhend, dem Aar gleich, der zur Wolke wich.*

*Bin ich so Vater denn und Kind zumal?
Bin Gott und muss mich doch er-ringen erst?
Bin Gott und nicht Gott, Gottesbildstoff bloß?*

*– »Du und der Vater – « . . . ja, du hellster Strahl,
ich kenne, ich erlebte, was du lehrst
und doch – dies ist nur Ruhn in einem Schoß . . .*

*IT SEEMS there are two of me. On the one hand I
Seem to be God himself, aware of myself in space and time;
On the other, a wrestling personality,
One who is only me, and only a problem for me*

*As a single soul – bitterly fighting
For a heaven the width of the Pleiades;
As the all-encompassing spirit resting over
My own struggle, like the river Aar, that transformed into a cloud.*

*Am I then father thus and particularly child?
Am God and have to first win myself?
Am God and not God, just the stuff of God?*

*-You and the Father - . . . yes, you brightest ray,
I know, I have experienced what you teach;
and yet - this is only resting in a lap . . . ^[15]*

This did not stay with the experience of the Father. The theme of sacrifice and the transformation of the blood – something to which Morgenstern had already given voice in the unpublished early poem, *Epilog II* – has now become reality for him. The poem *I lift my heart to you...* expresses this inner process as a continuation of the path that Christ followed.

*ICH HEBE DIR mein Herz empor
als rechte Gralesschale,
das all sein Blut im Durst verlor
nach Deinem reinen Mahle,
o CHRIST!*

*O full es neu bis an den Rand
mit Deines Blutes Rosenbrand,
dass: DEN fortan ich trage
durch Edennächt' und -tage,
DU bist!*

*I RAISE UP TO YOU my heart
as a true Grail chalice,
which lost all its blood when it was thirsty
for Your pure sustenance,
o CHRIST!*

*O fill it anew right to the top
with the rose flame of Your blood
so that I bear HIM from then on
Through nights and days of Eden,
YOU are! ^[16]*

Eurythmy as a Healing Force for the Human Soul

Tirza Helene
Vondra



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What is the healing element in artistic eurythmy when I myself am the speaking, creative human being? This experience of eurythmy as a healing force has been accompanying me for a while, which is why I am currently studying the various epochs of human evolution and the Christ in search of any indications I can find about the deep question living in my heart. I want to point out in advance that this article is only a modest beginning of something, it addresses a theme that in future will need more exploration and much more attention.

My Experiences

When I am alone, undisturbed and am doing the eurythmy exercise I – A – O and then do speech eurythmy in this mood or atmosphere, I enter a state, i.e., I enter a space in which I am not moving or expressing myself as Tirza, as a being who speaks, in a personal way, but I become permeable and experience myself as an instrument. I experience this as a state of *I am being moved* or *It is speaking*. It is as if the true power of my 'I' is speaking and the Christ is working through me. I give myself up willingly to the Christ in me – I have made a conscious decision to do this - and allow this being to become reality, an experience, within me. In such states, I experience that I am fully surrounded and permeated by a feeling of truth. In the case of material from the mystery dramas or from Rudolf Steiner's lectures or *Truth-Wrought Words*, which reveal profound, cosmic and original truths, one of the most important and primary steps for me is to understand these words and to take these truths into my heart to be able to speak and form them entirely from my heart. I experience how the power of Christ streams from my heart and this stream lights up my whole form and its surroundings. This power allows me to be filled with strength and trust. To sense a trust in the spiritual world, so that I am protected and guided, is a feeling of wholeness and an insight that I continuously grasp anew in the now. Always taking hold of eurythmy in this way, penetrating it again and again with my fully awake consciousness, allows eurythmy never to end: rather, it becomes more and more alive, it belongs more and more to the future. There is therefore never a moment of standing still or repetition of what has happened in the past, it is only ever becoming. The pre-condition for this is that eurythmy needs to be created and guided from the heart with the power of our entire 'I'.

The Different Ages or Epochs of Human Evolution

Rudolf Steiner spoke of the fact that throughout the past ages human beings have lost more and more of their awareness and experience of the spiritual world. The period in which human beings still had a connection to higher worlds was what was called *krita yuga*, also known as the Golden Age. Human beings lived in a state or condition between sleeping and waking, in which they had clairvoyant faculties and could perceive spiritual beings. In the following age, *trita yuga*, or the Silver Age, humanity lost more and more of its clairvoyant faculties. *Dvapara yuga* or the Iron Age was the period in which humanity clearly landed on the earth. Clairvoyance was weakened even further, but still present to some degree. But then came a time in which the portal to the spiritual world was firmly closed and human beings became their least spiritual: this was called *kali yuga* or the Dark Age. Human beings need to lose their naive relationship to the spiritual world because they need to recognise that they have an 'I', are an individuality. Humanity's task is to learn self-awareness and discernment by means of the power of one's 'I'.

Translation: Sarah Kane

At the time when Christ was alive on earth the human 'I' had developed to such a point that it was time for humanity to recognise the spiritual world again in and out of themselves. For this reason, even John the Baptist proclaimed the following words:

Repent, for the kingdom of Heaven is nigh.

One thing that Rudolf Steiner said with reference to the above quotation was that John the Baptist said the following:

... The time has come in which your 'I' needs to school itself in such a way that it can be deepened at a soul level and this will enable it to find the link to the heavenly realms within itself. Human beings will normally no longer be able to ascend to spiritual heights when in a clairvoyant state, when the 'I' is outside of human beings. Rudolf Steiner, The Appearance of Christ in the Etheric

One could say that human beings have been called to find the resources that reconnect them with the spiritual world from within themselves and bear them into the world around, from below to above, out of their 'I', out of their incarnated consciousness.

Human beings had been so strongly anchored in and dulled by their physical being that they would only have been able to recognise the spiritual worlds with the help of a divine entity appearing in physical form. This was why Christ needed to descend to the earth to help human beings rebuild their connection to the heavenly realms or the spiritual world with the help of His spiritual power. Christ's task was to bring healing to human souls. In this sense, healing is the power or strength that awakens and reconnects human beings to the spiritual world out of their own resources. It also expands and re-enlivens humanity's physical, material being with warmth, with light or with their sense of the vertical in the eurythmic movement for the sound *i*.

The Bottom Line:

The conclusion of this is that healing is not a matter of *material repair* of humanity but that it is something that takes place in and with the heart and the forces of the heart. This is for me a warm, light-filled, peaceful movement that starts in the heart. This makes the heart the gateway to the spiritual world. If we make ourselves aware when we do eurythmy that what we do comes from the heart and this in turn connects us with the Christ, then we can be a messenger of Christ or the spiritual world whenever we are working with eurythmy. In this way the Christ in ourselves and in other individuals can become an experience, become reality. We are therefore contributing to our own healing and to the healing and progress of the earth and of humanity.

*O Spirit of the World,
Let us be rightly permeated
With a disposition
That takes hold of the spirit
So that we do not miss
Wresting from Lucifer
Wresting from Ahriman
What can bring healing to the earth
What can bring progress to the earth
In the right way.*

Rudolf Steiner for V. Elberfeld, June 13, 1915

Exercises for the Layperson on the Fourth Member of the Human Being's Constitution

Gudrun Gundersen



Born 1949, Duisburg. Father an early anthroposophic doctor, Ernst Deterding. Waldorf School in Bochum-Langendreer 1970. Inspired by teachers implementing anthroposophy. Studied eurythmy under highly valued Werner Barfod in The Hague. Then went to Vienna with Danish husband, Gustav Gundersen - music teacher at the Waldorf School. Further eurythmy studies in Vienna. Destiny step to Oslo 1975. 7 years of intensive eurythmy - and courses with Angela Locher. Four children. Gave courses in adult eurythmy after husband's untimely death. Immersion in Michael School meditations. After 33 years moved to Lake Constance. Mantras came to life through eurythmy. Deeper understanding of the cosmic eurythmic movements and gestures, enlivened and stimulated by the „Cosmic Dance“ by Robert Powell and his Sophia research. Gives courses in sacral-cosmic lay eurythmy on Rudolf Steiner's meditative work. Inspired by the mantras of the Michael School, as a wellspring for eurythmy.

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Translation Rozanne Hartmann

[This is a (shortened: ed) excerpt from my book: *From the Sources of Eurythmy*^[1] These are suggestions for consciously working with the sound “I” as an expression of our I or self.]

The I or self can sound, it can pronounce “I”, which is now the first thing to be done aloud by each person while standing still - with the feet hip-width apart. This hip-width position of the feet gives the body the stability that equips the I or self with the inner security to be able to sound and speak. The I or self comes from spiritual worlds, it enters at the crown of the head and can extend all the way down to the feet.

In the eurythmy course^[2] Rudolf Steiner gives a very important eurythmy indication of the I-activity: that of the exercise *yes and no*. The left *heart side*, i.e. the left foot – making a small curve forward and then consciously setting the foot down - forms the *yes* and confirms it by now shifting the whole weight onto the left foot and the right foot then stands next to the new left position. It is very important that the *yes-leg* has shifted its centre of gravity to this new standpoint in the world. On the other hand, with the *no*, it is the alert right side, the right foot, which now makes a small curve *backwards* and confirms its decidedly new standpoint there by placing the left foot affirmatively next to it.

For the founding of new communities that want to be active, this eurythmic *yes-exercise* is very effective if it is done together several times in succession, thereby creating a new step forward each time and, moreover, the *yes* is spoken aloud by everyone.

Rudolf Steiner says of the word *yes* (in German: *ja*) that in it, the sound “I” becomes the *J*, but it represents a *firm self-assertion* – along with wonder through the *A*. (Possibly in English the “I” would become the *Y* etc). So, it is justified to regard this word as part of a fundamental “I” exercise.

Rudolf Steiner then goes further^[3]: *We shall see what significance this has for eurythmic portrayal, that the “I” always represents a defended self-assertion.*

Against WHOM should the I defend itself in self-assertion?

Once one has found one's I and one's inner centre in the heart, one can consciously begin to form the eurythmy sound “I” from this centre. In doing so, the left *yes-foot* takes a step forward and the left arm stretches quite straight upwards to the left in front, pointing into the light; the right arm stretches backwards with the palm of the hand clearly bent outwards downwards; in doing so, one feels a *defended self-assertion*. *The light that illuminates a space is said to represent wisdom*^[4], thus the striving upwards to the left into the light with the “I” gesture is a striving for wisdom and is accompanied by a warm orange veil of feeling, in addition one can experience: *The warmth that warms an object is said to be a symbol of love*. A raised left arm radiant with love for wisdom stands opposite the bluish character, a muscular tension in the whole right side including the head, ending in a warding off *defended self-assertion*. One can only understand this if one is familiar with the sculpture of the Representative of Humanity - which will be discussed in more detail a little later in the text. For me, the starting point for this perspective on the “I”-figure is its foot position. The feet are not at the same level, the left foot is clearly in front and the right foot actively lifts the heel.

As one can see in the attached sketch by Rudolf Steiner, this human figure is

striding sideways to the left forward, for the heel of the right foot is clearly marked in *character* mode, i.e. muscles tensed and lifted, thus standing mid-stride. If one experiences the countenance of this “I”-figure as looking forward from its viewer to the left, in the direction of the left arm, then one can immediately enter into the figure from behind, identify with it, without reversing the right and left sides. By looking at the figure in this way, the left arm is also visible to the viewer on the left. With such a shaping of the eurythmy “I” from the basic element of yes and no, of the forward-directedness of one side, of the backward-defending nature of the other side, each time one also advances inwardly a step further in one’s self-assertion by repelling that which is useless, downward, and leaving it behind.



Why is it clear that Rudolf Steiner’s eurythmy figure of the “I” points upwards with the left arm and we see the figure from behind?

Rudolf Steiner wants to encourage us to become mercurial in the “I” and no longer remain in the old martian “I”. In the fourth cultural epoch we fought with the sword in our right hand - today we shape the “I” with our left hand, say yes with our left foot and no longer with our right. The left side is the emotional side; the right side serves here in the eurythmy “I” for conscious-action against the hardening forces of Ahriman.

A clear change has taken place between the mars-like “I” directed to the right and the mercurial “I” which strives upwards to the left as in the attached sketch. On the staff of the Caduceus, the soul straightens up: a picture of the I-force. The eurythmy I-path, which shows itself in a straight forward and backward line, also becomes visible. Around this straight line two half-eights flow with the movement of Mercury. This brings us to a kind of archetypal form for the “I” with a eurythmic-cosmic Mercury movement.

Simplified, this form is used in the cosmic Dance of the Planets for the Mercury Dance ^[5] as Dr. Robert Powell has inserted it into his choreography: A straight line into the circle with “I” on the left and then an S-shape subsequently to the back, which begins with the first curve to the right together with the Mercury gesture, continues to curve backwards to the left side of the staff and then continues to swing to the right on the circle line. This soul form has two intersections with the straight line, the “I” staff.

This cosmic aspect is a continuation and inclusion of spiritual aspects in the exercise for the fourth member of the constitution of the human being. So here, we have an interchange between the left arm stretched upwards, the “I”, and the cosmic *Mercury gesture* circling above the head on the right. This is the area that comes into etheric movement when thinking comes alive, for which cosmic Mercury has served as an image at all times: the messenger of the gods who brought living, spiritual thinking to people and connected the two worlds with his winged shoes and winged helmet. This means that here a more buoyant movement of the feet should take place on the curved forms. Here the I or self has already been mastered in the eurythmy “I” and has brought us to the realms of the gods, which is where cosmic eurythmy comes from.

The “I” in the exercise should arise consciously at every moment from the centre, from a middle position in which the hands are gathered in front of the heart and the feet are on a level, hip-width apart. Then one first forms the awareness of the two different directions and postures of the arms, in order to slowly proceed to realise what is clearly and distinctly imagined. Arriving at the final position of the “I”, both hands draw together again to the centre and the right foot finds its place next to the left foot, affirming the new I-situation.

The description up to this point can be understood as an original exercise for the eurythmy “I” and this left-oriented stepping can be practised several times



[The vowels have been kept in the German. “I” = “EE” in English]

Picture: Goetheanum art collection, painted by Rudolf Steiner

Notes:

[1] Gudrun D. Gundersen: *Von den Quellen der Eurythmie*, in A4 with many pictures, will be printed in autumn 2021 (in German). To order: gdgundersen@gmail.com, Kapellenweg 2, D-88696-Owingen, approx. 35,- €.

[2] Rudolf Steiner: GA 279, page 94 (in the German), 2019

[3] Rudolf Steiner: GA 279, second lecture

[4] Rudolf Steiner: GA 268, page 144 (in the German)

[5] Dr. Robert Powell: *Kosmischer Tanz der Planeten* (Cosmic Dance of the Planets), astranovo verlag

[6] Rudolf Steiner: From the First and Second Lessons of the School of Spiritual Science, from the book: *The Michael School: Meditative Path in Nineteen Steps* edited by Thomas Meyer, Perseus-Verlag, Basel.

[7] The 9-metre-high wooden sculpture by Rudolf Steiner and Edith Maryon “The Representative of Humanity holding the balance between Lucifer and Ahriman“, Photo: Archiv C Verlag am Goetheanum

[8] *ibid*

in succession, whereby it is essential to take a step forward each time, thus affirming the inner yes.

Why can you also alternate the “I”?

The attacks of the opposing powers, which are recognised through a *defending self-assertion*, come from all sides, from the right, from the left, from the front and the back, from above and below. The true self or true I is in the heart, but reveals itself in the “I” in such a way that it can point in all directions, as we know from the eurythmy therapy: Big “I” exercise.

Only now can we imagine an alternating “I”-form, also from the middle position. So the next “I” is again formed from the centre, but this time with the right arm stretched upwards and the right foot in front, while this time the left arm forms the warding-off gesture downwards.

This alternation in practice, starting once - as in the original exercise - with the left foot and then again with the right, can be repeated several times.

Why should such a very slow conscious stepping forward arise in this way?

Alternating between left and right, each with different extensions and flexions of the hands, requires absolute self or I-presence, self-awareness. It cannot be done automatically, so it is very important to practise this daily. It is about the I-awakening in the “I” gesture. This eurythmy stepping exercise with the “I” has as its background the **confrontation of the I or self with the Luciferic power**, which wants to incarnate one upwards, and **with the Ahrimanic power**, which wants to pull one very deeply down into matter. This is indicated in the strong red-coloured veil that pulls upwards on one side and the bluish character that dominates the whole other side and forms the hand into a warding off posture. But everything is upheld from the orange-yellow centre, the movement of the eurythmy figure’s dress. This I-exercise for the self is a *defended self-assertion* against these *enemies of knowledge*, as Rudolf Steiner calls Lucifer and Ahriman in the *Michael School*^[6]. One becomes aware of one’s own spiritual striving in each “I” step performed.

The inner underlying attitude expressed in the yellow-orange dress is the quintessential, middle heart force of the Christ, which we also find in the Representative of Humanity - Rudolf Steiner’s great wooden sculpture.

To become aware of these forces, the eurythmy “I” done stepping forward is very suitable. But to get into the attitude of the central figure of the sculpture, a further step of consciousness is needed.

From NO to stepping backwards

Walking backwards through this “I” exercise, one can discover that the position shown by the *Representative of Humanity*^[7] can arise. One begins with the middle posture of the hands in front of the heart and the feet hip-width apart. From there, the left arm points backwards and upwards, where the *falling, great Lucifer* is in the sculpture, the left foot goes backwards with it, as it went forward before with the arm while stepping forward, and the right arm puts the great Ahriman in his place in the lower right front, in his cave. Thus, one can form the balance between these beings, standing with both feet firmly on the earth^[8]. So here the right heel does not lift, but the foot stands firmly on the ground. The step has become a **position**. In the forward-stepping eurythmy “I” we are in the *yes-mode*, which from another eurythmic point of view is *passive*, while the step back becomes *active*. Stepping backwards under the aspect depicted here, we are more strongly in the *no-mode* demanding consciousness and thus experience the more active, conscious and prudent attitude towards

the tempting powers. In this “I” between Lucifer and Ahriman, one finds oneself on a knife’s edge, which is why *keeping one’s balance* is also addressed as a task even in the naming of the sculpture. And we humans are built in such a way that we can only maintain balance if we move forward or backward once to the right and correspondingly once to the left. The result is a *coming into balance* and thus a lightened spiritual back-space of the figure, expressing the inner conscious and controlled power to be able to keep the opposing forces in balance. Through this kind of stepping backwards in the “I” we practise becoming aware of the threshold situation, for Lucifer and Ahriman meet us at the threshold to the spiritual world, as depicted in the Green Windows^[9] of the Goetheanum.

If one continues the eurythmic “I” exercise, then each time connected with the intermediate posture, the hands held in front of the heart and the feet standing securely hip-width apart, the same number of positional steps should now be taken slowly backwards as one has previously taken forwards, e.g. 2, 4 or 6 steps respectively.

The backward step in the “I” contains the eurythmy No as its basis. It is clearly more challenging than a yes and can bring us to true perception so that finally the position is reached that the Representative of Humanity occupies. Consciousness offers the possibility of being able to say no to the *enemies of knowledge* and thus slowly release them from our astral body and etheric body, where they still cling in the unconscious state. This kind of stepping backwards with the “I” again needs to be worked on very slowly and thoroughly!

To conclude this, I-exercise, the whole word *I AM* is now spoken aloud by everyone in order to add the eternal spirit, the “CH” to the “I” (ed: I is I-CH in German) and thereby come to the new, christ-en-ed “I”. This spirit of Christ has been given to all people and must be consciously embraced today, so that we are not seized by a degradation and brutalisation of humanity. *When I say, “I am”, the Spirit through whom I am, affirms itself in me.*^[10]



[9] Gudrun D. Gundersen: *Die farbigen Fenster des Goetheanum – Ein Wegweiser in Bildern zur Anthroposophie und esoterischen Michaelschule Rudolf Steiners.* (The Coloured Windows of the Goetheanum - A Guide in Pictures to Anthroposophy and Rudolf Steiner's esoteric Michael School). Self-published, available from gdgundersen@gmail.com, 88696-Owingen, Kapellenweg 2. In A5 or A4 format at 25,- or 35,- €.

[10] Rudolf Steiner: GA 268, page 144 (in the German)

Thoughts from Working in Eurythmic Meditation with the Planetary Gestures

(After Hedwig Erasmý's "The 12 Moods...")

Mark Ebersole



Was born in Ohio, USA; received BA in German and Psychology in America; completed Camphill Seminar in Curative Education in Southern Germany; received Certificate in Waldorf Education from the Evening Course at the Hibernia Waldorf, Wanne-Eickel, Germany; received Eurythmy diploma from the Academie voor Eurythmie in Den Haag, Holland. Worked for the last 30 years as pedagogic eurythmist, and completed the Therapeutic Eurythmy training with TETNA in 2018. Always active in performing eurythmy, including many years in Toronto, Canada, on the Foundation Stone Meditation, the Michael Imagination and the Four Ethers after Marjorie Spock.

In the last four years I have worked daily, in eurythmic movement meditation, with Steiner's "The 12 Moods," (also known as "The 12 Attunements," or simply "The Zodiac Verses"), and with Hedwig Erasmý's book on them. Herewith a few glimpses into this work, specifically around the planetary gestures.

Each verse begins with the Sun line, and proceeds, in the same order, with the lines of Venus, Mercury, Mars, Jupiter, Saturn and Moon. Erasmý presents them in this order in her book.

The Sun: One always begins such meditation with building the column of light – the human „Gestalt“ – that is the basis of all eurythmy. Out of this light presence the gesture of the Sun arises, as given by Steiner. You may concentrate on experiencing the exact position of the arms, the degree of muscle tension, the stretching of the fingers, legs and back. All should be flooded with white, transparent light; you feel the sun behind you, powerful yet liberating at the same time; the heart may be felt as the center of this happening.

The circling right arm above, says Erasmý, may be experienced as the connection to the zodiac: with every revolution all the powers of the stars flow down into the middle of the solar system, the sun; that is the heart in the human being. The circling of the left below embraces all the planets of the solar system, filling and blessing these with the starry powers from above. In us, this is the power of the sun streaming from the heart to our whole being. The sun/the heart is the center and mediator of all these influences. At the same time the cosmos perceives the earth and her sisters in all of our deeds and works. This upward stream, from the solar system/human being to the zodiac may also be experienced in the sun gesture. The goal of repeated meditation is to not just "think" these processes, but to feel them as streaming realities of our instrument, this physical body enlivened and ensouled. Our head conceives the pictures; in heart and limbs we may live and breathe them, both the pouring down of forces from above, as well as the fruits of our lives streaming back.

The Venus line: Erasmý describes the streaming of the blue blood from the periphery of the body back to the heart as the circulatory moment of Venus: this is the soul taking in the impressions of the world. The true power of Venus is the complete opening of the soul, with no limitation or prejudgment; one's own thinking must fall silent; perception must be pure and unblemished as that of a young child, whose whole being is sense organ. Such innocent perception is the basis of all true healing, true science, and true loving. In the gesture the right hand – on the will side – is still and open; the left, on the heart side, takes up actively what is streaming in. The color is green, that of the innocent face of the plant world, that so openly receives all from the earth and sky around.

In "Manifestations of Karma" Steiner speaks extensively about the ever-present, unavoidable voice of Lucifer in our thinking and feeling – "It's all about me!" Practicing "innocent perception" as may be experienced in the gesture and being of Venus brings the necessary healing of luciferic egotism.

One may also feel the current of our soul gifts streaming back to the heavenly forces in the quiet openness of the right hand.

The Mercury moment, according to Erasmy, is the streaming of the blood from the heart into the lungs, where it undergoes a hundred-thousand fold dissipation into the alveoli, forming an immense surface – see here Koenig’s “A Living Physiology”. It meets here with the air and is blessed by the periphery of the world: the inner human being, in body, soul and spirit, is refreshed and renewed; with every breath the spirit of the world gives new life and impulse to the human being. The vowel is “I” (“Ee”): the power of our higher individuality lives in this impulse, creative renewal in every moment. If we receive this with the innocent perception of Venus it becomes a light-filled guide in our earthly striving.

In the gesture the right hand now actively takes up what is streaming down from above, pouring it into the heart below, while the left is as a lightning conductor of this impulse down into our earthly being and deeds. As far as is known, no indications were given for the feet in the planet gestures, which I take as an invitation to play: in Mercury I feel drawn up onto the toes – one becomes entirely a column of living, active light! At the same time, we recall how the Large I of therapeutic eurythmy builds the power to walk the earth, following and forming our fate, as a fully free individuality: Mercury gives us the light to think freely, and to freely give form to our own lives.

Mars forms the center of this process. If the Sun may be pictured as the gathered force of pre-earthly development of physical, etheric and astral bodies in Old Saturn, Old Sun and Old Moon, then Venus would be the arrival of the I-being in these sheaths on earth, in child-like innocence, in Eden, and Mercury as the moment when our eyes were opened and we awakened to self-consciousness. Mars would then be our present moment, since the 15th century, as we awaken in the will on earth. In the circulation, after Erasmy, it is the blood filled with enlivening force streaming from the lungs back to the heart, the basis of all will striving.

The Mars gesture sweeps down from heaven, all in red, overcoming all resistance, spiraling into the metabolic and movement center of the human being. I believe the gesture must not be too fast, but rather more forceful. One may practice letting go of the gesture at either end, releasing the force into the body below, and then taking up an impulse from the earth back to heaven, where it is released; one is then ready for a new impulse from above.

Jupiter’s organ is the liver, located there where Mars’s impulse arrived: the liver brings forth and oversees more than a hundred physiological processes which make possible all acts of will on earth.

The lines of Jupiter through the first seven zodiac verses are:

- Find increase through resistance;
- in sense-filled revelation;
- Toward joyous All-world knowing;
- To fill self with spirit’s might;
- In world appearance streaming;
- On will experienced building;
- Toward future deeds forth-pouring

One may feel in this progression the working of reigning gods attributed to Jupiter, such as Zeus, but also, as Dr. Hennig Schramm describes, a blessing, health giving and renewing feminine force. Erasmy describes the moment of Jupiter in the circulation as the streaming forth of the red blood into the periphery, carrying life to every cell of the body.

The gesture proceeds from the metabolic power center of the abdomen, held by the left hand, and streaming forth in the repeated waves created by the right. One can swing lightly on the feet, and thus feel more deeply how this power emerges from the earthly nourishment, transformed in waves that move through our deeds ever further through the human being and into the world around. The healthy “digestion” and transformation of one’s biography can bear the fruit of wisdom with age, a gift of Jupiter in soul and spirit. Thus the waves of the right hand reach out through time, creating a new future.

In the world ground that the waves of Jupiter fructify, future and past meet, Alpha and Omega, in the timelessness of Saturn. The blood disappears in the body’s periphery in every cell, beyond arteries, veins and vessels, in the moment where all acts of will are made possible, the marriage of the

I-being forces in the blood with the calling of destiny on the furthest periphery.

In the Saturn gesture we may experience in the whole gestalt the power of “U” (“Uu”), the carrying column of light in the parallel bones and muscles from feet to shoulders, streaming through: into the earth, grounding us below, and to our star above our heads, our spiritual source and goal. In all these exercises we may experience the principles of Projective Geometry as living forces: what streams forth to heaven above returns again through the earth from below in a new incarnation; what streams to earth in our deeds awaits us in heaven again; it is the Jacobs Ladder of our human being. The hands form a closed gesture and rounding form, which may be experienced as the closing off from the everyday world of the earthly. The etheric mirror of this might be the enfolding of a spiritual completion, where past and future flow together in this present moment, encompassed by Saturn. One thinks of the effect of the therapeutic eurythmy Large U: “Here I may now stand, strong and free in my own truth and being.”

The being of the Moon is entirely reflective. The Moon lines are the last in the 12 verses, reflecting those of the Sun:

Aries Sun: Arise anew, light radiant!

Aries Moon: Light radiant, remain!

Cancer Sun: You peaceful, radiant gleam!

Cancer Moon: You radiant gleam, grow strong!

Aquarius Sun: The limited offer itself up to the limitless!

Aquarius Moon: May the limitless limit itself!

In the human being these reflective powers work physically in the powers of reproduction, and spiritually in those of thinking. Though itself a cold and dead world, the moon body has by far the most complicated rhythm in its movement: more than 18 years are necessary for the entire cycle to be played out. Through this dance all the forces of the zodiac and planets are channeled down to their earthly realization.

The gesture of the Moon is correspondingly quiet and clenched, yet all forces of heaven are flowing through it! Erasmy names this crossing that of the lemniscate between heaven and earth. The secret behind this quiet lies in the force it brings forth: Steiner gives as the byword of the Moon: the ability to do the deed. It is a selfless service to every human being, that each may receive exactly that which he or she needs for the physical incarnation ahead, as well as the ability for clear, objective thought: for this to happen, the mirror must be pure and clean!

Water, the element of the etheric – of the Moon – must be just as clean and transparent, free flowing and always in movement, to be able to faithfully mirror the form powers of the heavens as the basis of life on earth.

Erasmy gives the picture: when the human being has achieved the earthly-heavenly marriage of Saturn on the outermost periphery of the blood, when the bones have become the columns of light that carry our earthly ego being, then the spirit may indeed shine and work through us; the I-being achieves its “blood gestalt” in its “blood garment” (Erasmy’s expressions); the center may now reflect the periphery; the “blood gestalt” becomes the bearer of the Sun: the Moon.

To close we may travel the whole arc: out of the wholeness of the Sun one plunges into the sense world in Venus; one receives anew as individual the spirit light in Mercury; endowed with will forces one spirals down again into the earthly in Mars; the waves of warmth and work on earth through Jupiter stream forth into the cosmos; the marriage of the eternal with the fruits of time is fulfilled in Saturn; and all is mirrored by the Moon: “How heaven’s powers climb up and descend/Passing the golden pails from hand to hand!”

Some Remarks on Rudolf Steiner's Indications for Eurythmy

In the early years when the movement art of eurythmy was born, when asked, Rudolf Steiner gave the eurythmists spatial forms for poems and musical pieces. This resulted in a large number of choreographies for individual performances and groups with details of costumes and lighting. Working on these forms, one can learn a lot for one's own arrangements.

The original costumes that are still preserved have been photographed and will now be published digitally. The forms for the pieces are available in printed form. The costume design is simple in cut – the so-called T-shirt – and is easy to make. See instructions at the end of these notes. The eurythmists sewed the clothes themselves and also dyed the fabrics. This T-shirt form evolved out of the need for free movement and adaptation to different body sizes and shapes. The material was silk, cotton, occasionally artificial silk, the precursor of viscose. Synthetic fibres such as nylon or polyester had not yet been invented. From the fabric properties it can be discerned what was felt to be suitable for text or music

Rudolf Steiner defines *silk* as spun light. To this must be added: it is also a sacrifice, because the caterpillar, which waits in the cocoon for its transformation into a butterfly, must die to obtain the silk thread. (Documentary about this on the internet under silk production.)

Cotton is obtained from the ripe seed of the plant.

Linen, also vegetable but from the stalks, is not used in eurythmy, it is too dense and heavy.

For viscose, wood is dissolved and then turned into thread.

Wool is spun animal hair, it gives warmth to the human body.

Synthetic fibres are often made from petroleum and are not suitable for eurythmy. It hardens the physical body, binds the movement to the physical body, does not release it into the surrounding space.

The dress, the clothing in general, is the image and expression of the etheric and astral body of every human being. So also for every text that is made visible through eurythmy. If a veil is added, the intention becomes even clearer.

Trousers as costume rarely occur, in R. Steiner's time actually only in humoresques or in drama.

A headdress or head finery always conveys a special message, as does make-up.

The assigned colours should be observed carefully. It is important whether it says: purple or violet, reddish or red, blue-red or yellow-orange. If there are different indications for the same piece, two different people performed the work.

For men there are few indications, only that the dresses should be knee-length, the belt wider than for the ladies. There are special indications for a piece of music and a poem by Hölderlin.

In the humoresques, two dresses exist for Korff, one bears the designation "female Korff". These and Palmström have been drawn. Palma Kunkel as the third in the troupe wore a silk dress with fichu, which is a tie-related front cloth, made of veil, gathered, all in shades of grey. Several humoresques by R. Steiner and Christian Morgenstern have been drawn or have very concise indications of

Ursula Bloss



Born 1936 in Nurmberg. State school, then after the war, Waldorf School till 10th class. Apprenticeship in book selling. In Dornach from Oct 1957. Studied eurythmy under Lea van der Pals, Dez 1961. Stage Group from 1962 in Faust and other works with Marie Savitch.

Worked in various positions in the Goetheanum during her training, later in the eurythmy costume wardrobe, all repairs and sewing, costume design. Pensioned 1999. Documentation and care of all costume indications given by Rudolf Steiner for eurythmy.

Translation: Rozanne Hartmann

colour and form.

At first, there were only a few veils; over time, more was experimented with. Here the lighting plays an important role, it is simple, makes the colours glow or disappear. (see Liszt, II Penseroso.) The Calendar of the Soul verses have white dresses, the colours of the veils are varied and differentiated.

No originals of the eurythmy costumes in the *Mystery Dramas* have survived, only the six gnome masks, which leave only the forearms, extended by hazel sticks, and the feet visible of the human form. The different faces of these masks were created by Mrs Eckenstein, who was in charge of the wardrobe, sketching Rudolf Steiner's facial expressions. The masks have a rim made of steel wire, are covered with fabric, and have a transparent part at the top, allowing the wearer to see through them. At the back, a cloth is sewn on - holding the mask on the head - which is fastened around the waist. More comments by Lory Maier-Smits in the horizontal-format book: *Birth and Development of Eurythmy*.

The head dress of Ahriman and Lucifer is not original.

The various head-aura costumes in the Devachan scene are described there.

The same applies to *Faust*, Marie Steiner worked out the work scene by scene, Rudolf Steiner, as far as I know, only fashioned the Earth-Spirit. The design of the witches' costumes in the romantic Walpurgis Night was left to the imagination of the eurythmists. Other photos of costume details from Rudolf Steiner's time are not original, but recreated from the remains and descriptions of older stage members.

Instructions for making a eurythmy dress

1. Measure the person:
Height - shoulder to foot (add hem)
Width - wrist to wrist
Upper body circumference - do the hips possibly have more circumference?

Example:

Height 1.30 m
Width 1.60 m
Upper body circumference 1.20 m

For the dress you need 2x the height, i.e. 2.60 m

1x the sleeve length (approx. 50 cm + 50 cm)

For the fastener at the neck and the bias strips another 50cm

For the belt too, so 4 metres of fabric in total.

Now cut off 3.50 m of this, or better tear it to get a straight edge.

Fold this fabric in half lengthwise and fix the selvages, then fold it lengthwise to 1.30, 4 layers, and mark the line at the shoulder.

Mark the neckline at the upper horizontal fold and cut it out. Cut about 15 cm vertically in the back fold for the fastening. (If you want to avoid this, the neckline must be deeper, at least 65 cm all round). For the sleeves, cut 30 cm whole fabric width in half.

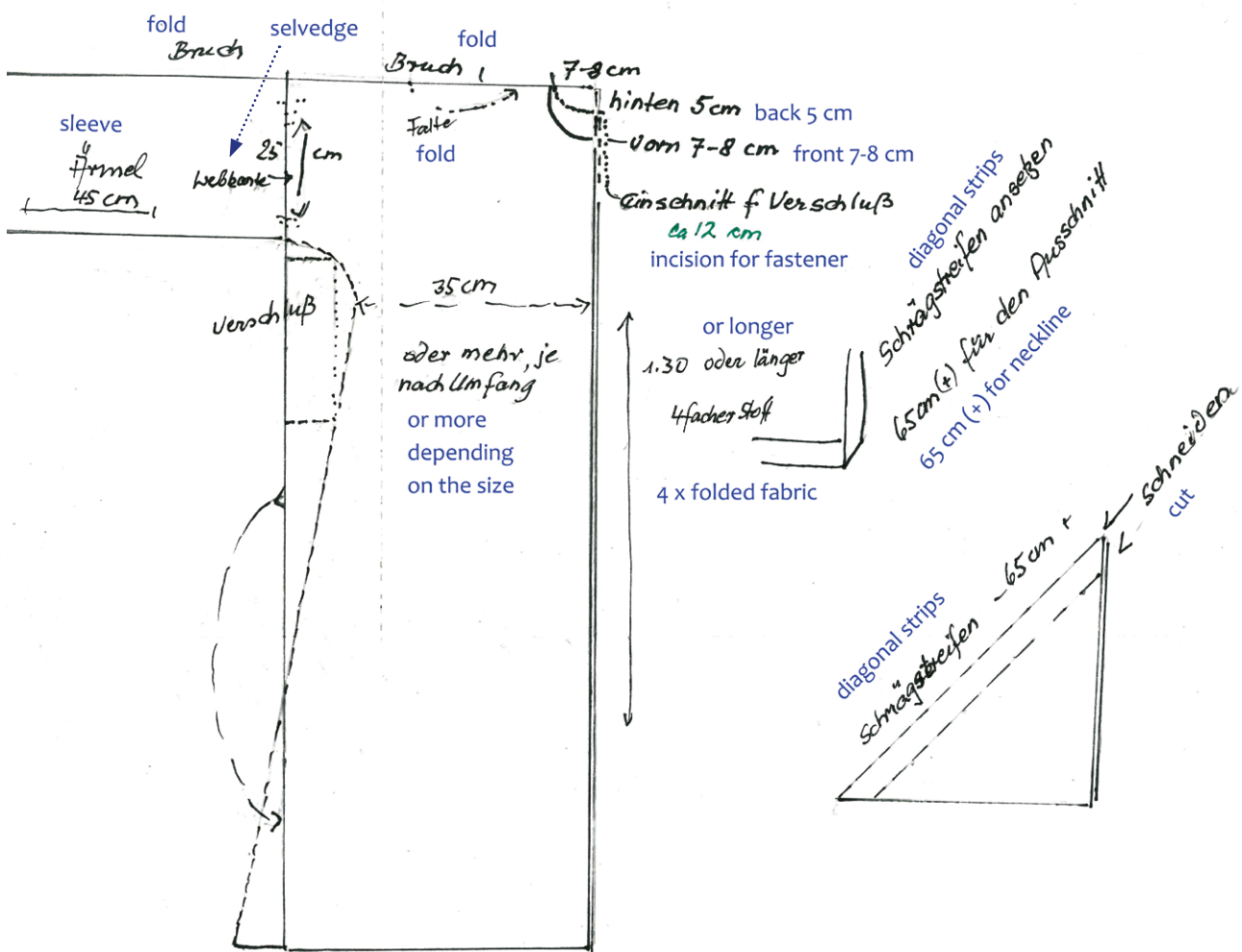
Before cutting out the curve of the sleeves, add 20 cm to the bust measurement for the 5 cm deep pleat on the shoulder.

1. sew on /insert the 4 triangular pieces at the bottom (step width)
2. sew on the sleeves
3. sew on the upper part of the triangular pieces for the fastening, lay the underside double, fold in the upper part, a triple layer.
4. fold a piece of fabric into an angle, press the crease, cut the bias strip 4 cm wide - it must make 65 cm for the neckline, assemble if necessary.

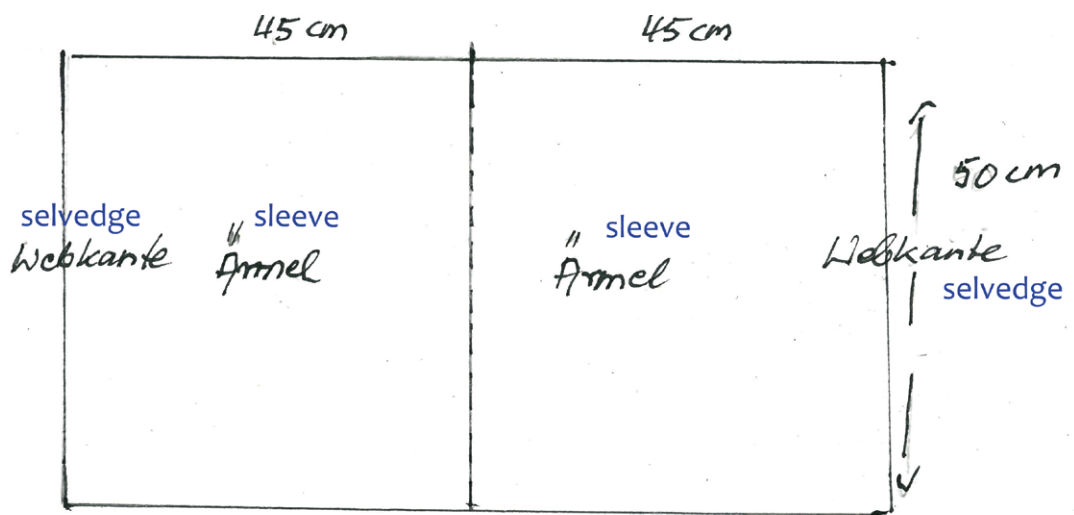
5. Fold the bias strip in half lengthwise and iron it round, i.e. stretch the broken edge, sew it to the neckline in double length, fold it inwards and sew it again.
6. Sew the side seams together first from the right, then from the left, i.e. double stitching, stretching the curve slightly.
7. adjust the hems.
8. sew on the press studs.

With fabric width 120, no triangular pieces need to be inserted at the bottom, and the sleeve pieces can be shorter. With fabric width 140, the width can be used as the length, but then a seam must be made at the shoulder.

Just call if you have any questions, I'm happy to help. It's easier to show than to do what you've read. ubloss@gmx.ch



For a sturdy seam, first sew from the right, as close to the edge as possible, stretching the curve under the arm, then iron flat and sew again from the left.



1. For the fastening, make the incision on the back part horizontally, pin the facing (upper part of the wedge), then fold in half, sew again, fold in the upper part, leave the lower part sticking out as an underlap.
2. Fold the bias strip in half and iron it round, stretching the broken edge, then sew on the double open side to the neckline from the right, fold inwards, sew in place.
3. Attach press studs to the fastening.

Fabric calculations for 90 cm wide fabric:

Double height	2,60 m (tear straight edges)
Sleeves 50 cm each 1x width	0,50 m
Closure and bias strips	0,50 m
belt	0,10 m
Total:	3,70 m (4 m – 4,50 m)



Standard measurements for veils (with drawing)

span 1.60-1.80 = 4.10-4.50 m
 Front 2.00-2.20, back 1.90-2.00
 Thicker chiffon quality silk for speech eurythmy
 Thinner for tone eurythmy

Eurythmy Gestures in Daily Life

As a pupil of Lea van der Pals from 1957-1961, I was able to experience a different approach to creating sounds, without so much brainwork, as is becoming the norm today. Lea was very concrete and well earthed, sometimes downright close to the point.

Ursula Bloss

Translation: Rozanne Hartmann

So I experience the evolution series as an ongoing narrative, an ever-renewing source of inspiration. Here, however, I only give key words that each practitioner can add to for himself or herself, standing or moving a form in space.

B create a protective sheath - the human being in his house.

M feeling one's way out of this house

D grounding oneself in front of the door - every step is a D or points to a goal.

N discovering something new, perceiving and sensing what is

R setting the air in motion all around

L awakening the living source, making seeds grow

G pushing aside what has been experienced, entering a new world

CH bringing in the new, still foreign world, connecting with the I or self

F *Know that I know* - communicating insightful knowledge

S with it one can do magic, awaken unrest and calm it down again

H liberation (outwards) or gathering (inwards)

T the spiritual impulse can flow into the liberated I or self

This series is inexhaustible. The colours of the sounds can be added, also the zodiac images, the cultures. How do these gestures feel in Chinese, Egyptian, Indian, Greek? I would have liked to do a demonstration with them, but unfortunately it seems that must remain a wish.

First practise each sound individually, where analogies can be found everywhere in daily gestures, not the letter - too dry - not a force field - too abstract - give reality and imagery to the movement.

That way you can integrate it into everyday life.

A Film Project on the Original Indications for Eurythmy for Lory Maier Smits, facilitated by Carina Schmid

Ulf Matthiesen



Born 1956; studied German language & literature and history in Hamburg; Eurythmy Training at the Hamburg Eurythmy School 1989-1993; since 1996 associated with Edith Peters' eurythmy work; since 1993 eurythmy teacher at the Rudolf Steiner School in Hamburg Altona; German editor of some of the eurythmy research publications, initiated by Stefan Hasler and of the Section's Newsletter.



Lory Maier Smits 1913

The first indications of eurythmy that Rudolf Steiner taught Lory Maier Smits are of a great immediacy, are quite concrete and very differentiated. Since Lory had to withdraw from eurythmy during Rudolf Steiner's lifetime for family reasons, much of what forms the original source of eurythmy was forgotten.

It was only decades later that Lory was asked by individual colleagues to come and work with them. Among others, Lotte Korff, the director of the Hamburg Eurythmy School in the 1950s and 1960s, and later Ruth Vogel in Bremen, established contact with her and began a fruitful and stimulating collaboration.

Carina Schmid met Lory at Lotte Korff's when she was not yet twenty years old during her eurythmy studies in Hamburg in the early sixties and became her student. For many years she has been offering courses in which she passes on what she learned from Lory.

The sparkling vibrancy, freshness and joyfulness inherent in these original indications, combined with a completely natural spirituality, are an unmediated experience.

Carina Schmid is the only eurythmist today who can still convey these indications from her personal experience that were entrusted to Lory by Rudolf Steiner. Hence the idea of filming one of her courses in order to share these experiences with all those interested - knowing full well that a film document can only imperfectly depict eurythmy qualities.

This summer, eurythmy students from the Eurythmeum Stuttgart and the Alanus University gathered at the Altona Rudolf Steiner School (Hamburg) to work with Carina Schmid. The film documentation of this course has a deliberate workshop character. The students were prepared to be corrected on camera - because it is through the corrections that the viewers learn how the individual movements and indications should be performed. Such a project was also a challenge for Carina Schmid, because she taught completely out of the moment and designed her course naturally and spontaneously for the students, instead of taking the camera into consideration. In this course, Carina Schmid only passes on the information that she had personally received from Lory.

We have tried to leave the individual thematic sequences, wherever possible, in their entirety without many cuts and corrections, so that one has a faithful impression of this unique course. The cinematic document is intended to serve as study material for all interested eurythmists, so that they can familiarise themselves with the indications for Lory from an authentic source.

The following thematic blocks have emerged:

Stimulating series and *Calming series*; consonants with objects (V-B-S) where the V is unvoiced; indications for the R and V (where the V is voiced, as in the German W); vowels and diphthongs; sound combinations; stepping and the expressions with the foot; foot positions; head positions; personal pronouns; *The Cloud Illuminator*; contraction and expansion; the *Hallelujah* (indications for Lory and for Ilona Schubert); *EVOE*; soul gestures; hearing - seeing - feeling; *I and you are us*; Apollonian forms. We have also documented the conversations Carina Schmid had with the students about these indications and her experiences with

Lory.

The film footage will be made available free of charge to all interested persons on the Section's website. We ask that you use these videos as a stimulus for your own studies and appreciate the unpolished and spontaneous nature of this documentation in its exceptional quality.

From the bottom of my heart, I thank all those involved for getting involved in this experiment:

Carina Schmid; Ilmarin Fradley (film documentation); Constanze Winkler, Alanus Hochschule (2nd year of training); Padma Aradhya, Fang Chi Hsieh, Minkyung Koo, Junia Siebert, Eurythmeum Stuttgart (3rd year of training).

A very warm thank you for making this project possible goes to the Mahle Foundation, the Association for the Promotion of Eurythmy and the Section for the Performing Arts at the Goetheanum.

Translation: Rozanne Hartmann



How to be part of contemporary art life as a eurythmist and still true to the origin of eurythmy?

Karin Olander



Born 1950 in Copenhagen.

Matriculation in 1969. One year in Tehran, Iran. One year in LA, USA. Politically active in climate&womens- movements. First art-exhibition.

Educated and worked as a public school teacher 1977 ..and later.

Modern dance and performance theater, performing and teaching, for 5 years. 1979-1984

Eurythmy education in Copenhagen 1992

Work in asylum centre, Danish Red Cross. Also teaching eurythmy there. 1992-1996

Ongoing eurythmy performance-work from 1993-.....

Artistic year in Dornach 1996-1997

Public school teacher teaching danish, special education, eurythmy 2000-2014

Education in conflict resolution. Teaching that to children and grown-ups, including eurythmy. 2010-2014

Installation art with exhibitions 2015-.....

In practice researching how spaces can be used, how modern poetry and music is moved.

For me it is and has been to simply go out to places, where other contemporary artist are. To create and show eurythmy-performances in spaces and buildings, that contain a special atmosphere and are inspiring. Spaces that are used for other art, other activities. Such as art museums-& galleries, a castle ruin used as a museum, an abandoned church, small music places... all over Denmark, in the city, villages, towns and countryside. Big and small places. Inside and outside. And to meet, be in dialog with the leaders and workers of these places. i.e. after travelling to different places in Denmark with a performance about death, I was asked to create a performance for the modern art-museum at Bornholm, built on a slope by the sea, with a holy brook running in the floor in the middle of the building, where we performed in daylight with modern poems and music composed for the occasion. The theme was creating out of nothing.

To work intensely with the sounds of the danish language in modern poetry, to give it a movement and body, working with speech performers. To work with music composed to the themes of my performances by modern composers. To explore and express artistically the threshold between life and death, the living and the dead. (i.e. I created a modern requiem)

And to teach eurythmy in many different circumstances.

At the same time always connect back to the origin of eurythmy, to Rudolf Steiner, his poetic words and mantras, his choreography and bring it in dialog with the modern poetry and music, to benefit from the life forces of these words and forms.

Therefore also I wanted to work with the Foundation Stone as eurythmy, learning it in german, but translating it into danish. That had never been done before. We did that as a group with help from Roswitha Schumm, also the Michael Imagination.

Through all that gives the audience the possibility to get a sense of, experience the spirituality and the etheric forces of the word and tone. That words are life and movement. To open another space of experience, a space of experience different from modern dance. I came from modern dance and performance theater before becoming an eurythmist. I wanted something different.

For me the anthroposophic spirituality and the study of the etheric in eurythmy is this different art.

This I want to bring into contemporary art. And be flexible with surroundings and possibilities, as also under the pandemic trying to film the eurythmy outdoors.

One has to try out different spaces to feel, if they are open to eurythmy. There are places that resonante sound and eurythmy like the old amphitheatres, there are places that open up, when eurythmy is done in them, but i.e. sound proof rooms don't provide a good space for eurythmy I experienced.

Right now I question which landscapes are possible for eurythmy. Alone, and when I do Culture-Nature-salons with people, doing a bit of eurythmy in nature.

If you want to read more about my performances, you can ask at the Section, and they will send you a more detailed description of the experiences and pieces.

Working with Mechthild Harkness in Dornach in the 1960's

Centuries ago, Mystery Play Cycles were brought to life by the Guilds in England (e.g. York, Chester and Coventry) to present the stories from the bible that the common folk could not read for themselves. Mechthild Harkness decided that there were enough English speaking people in the Dornach area to stage such a play and she chose 'The Creation' as a good place to begin. After making sure that there were open performance dates, she knew that a cast was needed, and so she went around Dornach recruiting players who might be able and willing to tackle learning how to act in a play their parts in an approximation of Middle English. This is how I came to meet Mechthild Harkness for the first time.

The players, all of whom had busy schedules, came from a variety of backgrounds and from different countries – yet everyone became enthused through Mechthild's energetic encouragement and her manner of directing. She showed us that rhyme, a regular rhythm with fairly short lines, and frequent alliteration worked in our favour. We soon became familiar with the transposing of vowel sounds from our usual modern speaking to the more nuanced form, needed in Middle English. She demonstrated how the use of posture and of underlying psychological gesture helped us remember our lines and our actions. Since she knew the Grundstein stage so well, she was also able to help us work with the space at our disposal during rehearsals as if we were actually on stage at the Goetheanum. Blocking was a breeze! We all had speech lessons with Mechthild of course, so that we became quite fluent in our parts in a matter of weeks. Fluent to the point that we no longer needed to think about our lines, but start to play with them. (Taking hold so that you can let go was central to Mechthild's way of working.)

Those weeks flew by very quickly and then we were on the Grundstein stage, simple scenery in place, and ready for our first lighting rehearsal and technical run through.

Once again, Mechthild was so at home in this setting that everything ran smoothly. She knew exactly what she wanted and how to achieve it. On the few occasions that something was not possible, she always knew how to improvise a way around the problem. It almost goes without saying that the performance was declared a great success by our Dornach audience. Mechthild even had more students now – and I was one of them.

With so much happening in Dornach, rehearsal and teaching spaces were difficult to find. Mechthild chose therefore to give many of her lessons in her own living room. The room was large and airy, with light streaming in through many hanging and potted plants. Pictures and books lined the walls. A number of chairs and a large sofa were there – but we hardly ever sat down. Greetings exchanged, we set to work right away. We usually started with breath exercises, followed by a range of others which concentrated on the vowels and consonants. Since Dr. Steiner's exercises were given in the German language, Mechthild had created her own in English. It was truly impressive how close to the original they were, and yet so true to the nature of the English language. Since

Robin Mitchell



Born in Brighton, England in 1942. After attending a Waldorf school in England he studied Eurythmy at the Lea van den Pals school and also studied Speech Formation in Dornach and London. He graduated from the London School of Eurythmy and has performed with different eurythmy groups including in Dornach, London and the Netherlands.

There is also, an interview with Neal Anderson in 2013, where Riana Vanderbyl describes Mechthild Harkness's way of working. https://www.researchgate.net/publication/243457949_Interview_with_Riana_Vanderbyl

I had already worked with other speech artists in Dornach - but always in German - I had a great deal to learn about the differences in approach that were needed. Mechthild would chide me when I used a German language form when I should have paid more attention to the subtle differences that live in English... After about ten or fifteen minutes, we would turn to poetry.

Languages reflect the elemental forces that are to be found in the location of their origin and come into creative activity through the poets and thinkers who express themselves in their given languages. Some mother tongues bubble and sparkle, full of flowing southern warmth - others seem carefully formed by the light of the north, carved or etched in rocky landscapes.

Mechthild Harkness had a remarkable affinity to the genius of language, especially English. This became clear to me during her individual coaching sessions. I remember times when she would encourage me to listen for the cloud formations flying by in the sounds found in Shelley's Wild West Wind, or experiencing the gusts and whirls in mists, the gushing, whirling waters, or the everlasting primeval rocky crags and poetry by so many poets. The unceasing changes and interplays of light and colors that live in English poetry, the blues and greys and greens, the flashes of crimson and cadmium, the lengthening shadows or rays of sunshine, she showed me how to transmute them into living movement, and therefore into living speech.

Of course it also helped that we shared the art of eurythmy. (She had seen me on stage in Faust and knew about my studies with Lea van der Pals.) With her own background in eurythmy we 'spoke the same language'. She knew about how much work it takes to take hold of a rhythm and then to let it go. She applied the same principle in our lessons but now in forming the spoken word. She drove me hard to overcome any laziness and become meticulously accurate - and when I had eventually managed it, I had to let it go.

Now the task was to play with the verse or simply one line of poetry. Posture, inner gesture, tone of voice, inflection, use of pauses... everything had to be tried out. Then we would both - almost as equals - find the way to simplify, to distill, to refine everything to its archetypal form - as best we could.

When Mechthild decided that the time was right, we would sit down and review what we had or had not achieved during our session. This was the time to look back and to look forward. (In her lessons thinking, feeling and willing shared equal places.) During this part of our session, this was also the time when we would discuss different approaches to acting and speech. Naturally, the Michael Chekhov method was central and I learned more about it from her than from any of my other teachers.

My work with Mechthild Harkness has never really stopped. What I learned from her has informed so much of my later work that I can say that it has been central to all of my speech work from that time onward. To say that I am indebted to her is an understatement.

Creative Speech: Is It Really Over?

Experiencing the Word leads to intimacies in spiritual cognition that have the effect of unveiling mysteries concealed in man.

transl. Maisie Jones

Marie Steiner opened the volume entitled *Creative Speech* in translation with the above credo^[1]. She set out her artistic aspirations, the artistic phenomenon of speech formation or creative speech, in an impressive way below

... sounds, lights and shades, its colours and pictures, the beating of its pulse, the rising and falling of its sounds, its tendencies to movement, its depths, breadths and heights, its zones, its plastic, resilient, contracting and dispersing forces...

transl. Maisie Jones

This is the artistically structured programme and methodology of a creative speech artist who knows her art well. What has been going on with it over the last hundred years?

The previous director of *Faust* at the Goetheanum defiantly announced in the local Dornach newsletter recently that creative speech had been *done away with* in his production. What does this mean?

Marie Steiner did not create a style or even a dogma. As the description of her ideals shows, she was first and foremost an artist. The tendency of the Goetheanum stage to preserve her legacy began after her death. This development has now come to an end. But art has not. Its foundations are its vitality and variety, as the artist herself described.

While learning Marie Steiner's art directly from her, her student J.W. Ernst discovered the following: *the dynamic syllable*. It is only this technique of working with syllables that enables full mobility of expression.

In a dictionary we find the following simple definition of the term *syllable*: *the smallest unit of language*. According to Rudolf Steiner, *the spiritual world only reaches to the syllable*.^[2]

The sounding of a sound in the stream of time has a beginning, a middle and an end: Aristotle had already pointed to this fact.^[3] The beginning of a syllable is given its energy or starting point by the leading consonant, in the middle the vowels sound and the end, as the word fades away, is again consonantal. This is *always* the case, even if there is no written consonant at the beginning of the syllable. Rudolf Steiner spoke several times of the fact that consonants contain a vowel element and vowels have an element of the consonant.^[4] *Everything that sounds is threefold, has three parts*. The syllable always consists of *consonant – vowel – consonant*! We can take hold of our instrument and develop our speech, the sounds we make, in every direction within this threefoldness.

What is *the sound*, from this perspective? An *m* is in its beginning almost pushy, at the end of the syllable it softly flows on. The position in the syllable determines the character of the individual sound. The leading consonant starts in a deep realm and gently moves, with the express purpose of allowing the vowel to sound. Now it only has to be released in order to fall again when the following consonant sounds. Imagine a firework: ignition, explosion, the development of the image, the dying away. Marie Steiner spoke of *the starting moment, the line of resonance and the ground of resonance*.^[5] She also gave the following indication:

Dorothea Ernst-Vaudaux



Grew up in Basel. Teacher training and teaching in a school. Eurythmy Training in Stuttgart, Speech Formation with Dr J. W. Ernst in Malsch. Assistance and organization in the Marie Steiner School for Speech Formation and Dramatic Arts in Basel. Further development of teaching method.

1998 Curative Educator. Since 2017 took up research and co-working with Jürg Schmied. Summer courses and in 2020 founded an *Intensive Course for Speech Formation* in Dornach.

Notes:

[1] Rudolf Steiner, *Creative Speech*.

[2] Rudolf Steiner, *The Art of Recitation & Declamation*, www.rsarchive.org

[3] Aristotle, *Poetics*, 1405b

[4] Rudolf Steiner, *Speech and Drama*

[5] Rudolf Steiner, *The Art of Recitation & Declamation*, www.rsarchive.org

[6] Ibid.

[7] Ibid.

[8] Ibid.

Translation: Sarah Kane

Moments sparking the 'l' as we start to speak, making the vowels transparent^[6] release the vowel i (as in neat in Name neat Norman...) with the consonants^[7], allowing the vowels to slip into the consonants.^[8]

Several words or syllables are frequently linked to become a unity of sound. This all has of course to be understood - and practised.

This technique of working with syllables contains every single option that speech artists need: expression, impression, dynamic, highest sensibilities and it also allows the greatest coarseness, as found in Goethe's scene from *Faust*, *Auerbach's Cellar*. (Marie Steiner was capable of doing *this*, too!)

Articulation succeeds with excellence when the leading consonants are flexible. And *harmonia*, i.e., the melody of speech, can then also be given a dynamic and natural form when the different pitches are consciously determined. Mastering this and then speaking in this way gives great pleasure and trains the speech instrument so that it becomes extremely flexible and sensitive.

Why the first students in the Creative Speech training at the Goetheanum, under the leadership of H. L. Ernst-Zuelzer and Dr. J. W. Ernst – who included Paul Theodor Baravalle, Beatrice Albrecht and Hartwiga Schwabe-Defoy – have not passed on this way of working with syllables to their students must remain a mystery. They had learned and practised this way of working from their very first lesson.

Jürg Schmied and I had the good fortune to receive our training from Dr. Ernst.

We are now teaching the *dynamic syllable* technique described above in the intensive courses offered in the *Akademie für Sprechkunst (Academy of Speech Arts)* and aim to reach and enthuse many people for this work. Is Creative Speech really done for? Absolutely not. Its heart is beating merrily, it has a spring in its step and rejoices at every individual whose enthusiasm is awakened by the heart-beat of the art of speech.

From Our Own Will to the Will of the Sound

How can I first take hold of my own will when I speak a sound and then let it go again so that the sound itself can express its innermost being? Can I allow its gesture and form to become audible in the same way that eurythmy makes it visible in space?

I have been searching for this in my speech practice for more than thirty years; this has happened especially in my work with severely handicapped, non-speaking children and adolescents.

Rudolf Steiner made two statements as early as 1910 that are inwardly linked and complement each other: they can be understood as pre-empting the condensing of all the indications that came at a later date on the themes of breathing and sounds between 1919 and 1924. I have been living with these indications repeatedly over long periods of time; I have taken them as concrete methodological pointers on how to approach the beings of air and the sounds.

On 20 January 1910, eight months before the opening performance of the first mystery drama, Rudolf Steiner gave an extensive public lecture in Berlin on the subjects of spiritual science, language and speech^[1] for the first time.

In it he said the following:

Is speech the “tone” that we produce? No, it is not. Our ‘ego’ sets in movement and gives form to what has been moulded and incorporated in us through the air... from out of the Ego, those organs which have been elaborated from the spiritual essence of the air, are set in movement; and then we must wait until the spirit of the air itself sounds back to us as the echo of our own “air activity,” – the tone.

from Rudolf Steiner, *Spiritual Science and Speech*, transl. N.N.

On August 18, three days **after** the first performance of *The Portal of Initiation*, Rudolf Steiner spoke again about the spiritual background of speech and speaking in the course that followed the performance, *The Secrets of the Biblical Story of Creation* (called *Genesis* in English)^[2]

*...by beginning to feel how the sounds of speech **flash into form!** When the sound of A **soughs** through the air, learn to feel not merely its tone, learn to feel the form it makes, just as the tone of the violin bow, passed over the edge of a plate, makes a form in the dust. Learn to feel the A and the B in their transience through space! Learn to experience them not merely as sound, but as form-making, formative forces.*

from Rudolf Steiner, *Genesis*, Lecture 2
translated by Dorothy Lenn & Owen Barfield

It must have made a strong impression on the audience to discover that we humans are connected with *spiritual beings active in the air* who are our partners even in our everyday speech.

We try to raise this to consciousness when we are working with artistically formed speech. What are we doing in such moments of activity? With our will to speak we are calling the being of the sounds to approach us. What lives cosmically in the vast realms of space as sound condenses instantaneously, *flashes into form*, incarnates into our bodies for a brief moment in order then to vanish again into inaudibility in the vast realms of space. What happens in the moment of pause, of ‘waiting’? I have breathed in the sound as gesture. My will is then held back, something that I experience as a particular **tension in the body** typical of the individual sound, as an inner sound gesture, as the *ghost of the eurythmy*

Edith Guskowski



Born and raised in Hamburg. Became acquainted with anthroposophy in Sunfield Children's Home, Clent, GB.

1st year of training in eurythmy, The Hague. 4 years leading a curative class with young people in „La Motta“, Brissago.

1986-90 private studies in speech formation with Christa Schneider and Sylvia Baur and others and guest student at the „Schule für Sprachgestaltung und dramatische Darstellungskunst“, Dornach. 25 years of therapeutic and artistic work at a school for multiply handicapped, non-speaking children and adolescents, Basel. Intensive work with teachers, seminarians and trainees at the school. Continued free practice in a community of therapists, „Kunststatt Pratteln“.

form^[3]. It can be felt as **pressure in the place where the sound is articulated**, as tension and **alertness at the base of the tongue**^[4] and as support for the diaphragm^[5] up to the moment when the sound becomes audible, when it connects with the stream of the outbreath. The tone is given to us as a gift!

The sound can only express itself in the element that belongs to it, the air, in accordance with its nature. We can therefore experience a strong polarity: on the one hand, the sound with which we have only just connected our whole being anchors us deeply in our physical body; but on the other, we are at the same time surrounded by a space of air in which the spirit active in the air is present as an essential, living partner. This is where we find as speech artists – this indication originated from Christa Schneider and needs to be further researched – our **creative space**: this is clearly separate from the periphery but we must not lose our awareness of this periphery.

We give a foundation to our speech on the ground of the air in front of us; this has its origins in the support of our diaphragm and from which we are never permitted/allowed to detach ourselves! It reaches no further forward than we can sustain our uprightness in space. What we can reach into is approximately the length of our loosely outstretched arms, the instruments of our gestures. (It creates a false pressure on the larynx if we go beyond this.). From there – coming from the opposite direction – we encounter an air being with whose help we find a hold and resistance. The resistance that arises when we are actively *waiting* allows us to let go of our own will impulses. In the moment of greatest tension, the sound is released, my own will is transformed into the will of the sound and the speaking *happens*.

As a Creative Speech artist, I always find myself in a threshold situation: I am standing firmly on the earth in my physicality and at the same time I am forming sounds in the etheric element of the air. I experience the taking hold of and releasing of the sounds as an activity which challenges my 'I' to be as awake as possible at any moment! When I release the sound, I also let go of my experience of the sound and for a very brief moment I find myself in *nothingness*. This creates a free space, in which all the **gestures arising out of experience** can *click into place* (Rudolf Steiner) with the **gesture for the sound**.

Whenever this works, my breath is freed completely and so is my speech. Speech then becomes *natural* again at a *higher level* and at the same time reveals its spiritual nature.

My deepest thanks go to Christa Schneider^[6], who when teaching allowed me to participate in her research on sounds in Creative Speech and engage with the results, thus prompting me to start my own research and find my own questions.

Notes:

[1] Rudolf Steiner, *Genesis*, Lecture 2, www.rsarchive.org

[2] Rudolf Steiner, *Genesis*, Lecture 3, www.rsarchive.org

[3] Rudolf Steiner, *Speech and Drama*, Lecture 11

[4] Rudolf Steiner, *Speech and Drama*, Lecture 18

[5] Rudolf Steiner, *Speech and Drama*, Lecture 18

[6] Christa Schneider, Dornach Switzerland, (1935-2018).

Cf. Christa Schneider's obituary, Performing Arts Section newsletter, Easter 2019.

All the highlighted passages in the text are by the author of this article.

Translation: Sarah Kane

From the stories in Tones

Do you know that? – Stories from what is heard! – From the stories in tones all sorts of things can be conveyed, sometimes without a spoken language, without text, without semantics, and still understandable. In our common mother tongue music everything can be brought across, everything reaches us, even if less in the brain than in our sentience, where we understand non-verbally, where we are directly addressed, close to the heart, at eye level^[1], to the appearance of the ears.

“From the No-Man’s-Bays” is the name of a steadily growing collection of music pieces with precisely these qualities of stories in sound. Impressions come back from travelling, from extensive tours, promenades, explorations and flow into small musical formats in the language of sound. The specifications are concise and simple; a notebook has 48 pages and 12 systems. Following this format, 24 piano sketches each join together to form a cyclical whole. Five such cycles are now available, and more are in the pipeline. Each sketch has its own character, each piece bears its own face, its own handwriting, tells its own story. From Hearsay in Sounds comes without aerosols, spoken in harmless language according to the conditions of the time, without talking, without blowing, without singing, but clearly tangible, palpable, approachable, perceptible, offering closeness.

Two of these cycles of piano sketches “Aus den Niemandsbuchten (From the No-Man’s-Bays)” are now available in print and thus in the public domain (www.edition-zwischentoene.de). The title is derived from Peter Handke’s book *My Year in No-Man’s-Bay* and also indicates the style of this collection. Wandering, strolling with open senses through the edges of the city, through the suburbs, backyards, gardens, wastelands, wooded areas, in the midst of where we live but have not yet really experienced where we actually are and what wonderful things are actually hidden there. “Aus den Niemandsbuchten” tells episodes about us, about here and now, from hearsay in sounds.

Without great ambitions, without hurdles of the unapproachable, in a “stile povero”, simple, direct, authentic, bridges and bridges open between the styles and imprints, between the practised and the less familiar ways of speaking, freely according to the motto “May the future rest upon the past”, mediating and connecting. Through one-to-one performances and use in the classroom as audio stories, some of this music has already served several localities. And why not try it for yourself, from listening in tones, through the fingers on the keys, through fresh tones welcoming the soul!

Stephan Ronner



Was born in Zurich, studied music and education and became immersed in school practice in Marburg/Lahn. He has worked for many years as a teacher trainer in the spirit of integral music pedagogy and is committed to making the school environment and life in general more musical. Currently, with the „Niemandsbuchten“ project, he is taking stock musically, non-verbally, relying entirely on musical expression, in musical dialogue with the contemporary society and a variety of styles and languages.

Note:

[1] *auf Augenhöhe*: a play on words – meaning at eye level, but also on an equal footing

Translation: Peter Stevens

PUPPETRY

In the Beginning... of Stories and Strings ...

Janene Ping



Has explored storytelling and puppetry arts with children of all ages since founding The Magical Puppet Tree in 1992. She is an early childhood teacher at Hawthorne Valley Waldorf School in upstate New York, and a core faculty member at Sophia's Hearth Teacher Education Center in Keene, New Hampshire.

I want to tell you the story of The World Association of Puppetry and Storytelling Arts. It is a new and evolving tale – one of hope and wonder.

Once upon a time, when was it... When was it not? Since 2012, there have been seven collaborative puppetry and storytelling conferences in the United States, taking place on the East or West Coasts. In 2019, at the West Coast conference, the impulse to revive the idea of a once active national puppetry association was received with great enthusiasm. One participant, from the Philippines, said if we would consider making it an international association, she would help to build bridges to Asia! As our summer conference of 2020 was not able to take place in person, we began to dream of an online festival where people could take part from all over the world! We suddenly saw an opportunity to invite people to contribute to the founding of an international association. Through volunteers and some temporary paid helpers, this first festival gathered funds to begin the incorporation process. Now almost 2 years later, the core group of WAPASA initiators are trying to catch their breath as world-wide interest emerges and human connections are growing.

Like all stories, this beginning is an open portal through which we step into an infinite land of potential. The world that unfolds through the weaving of words and imaginal pictures can offer us deep insight into what it means to be human. In a time when increasing technical mechanization and artificial intelligence holds sway, what it means to be truly human is an essential exploration. Working out of Waldorf inspiration, our human inquiry is one of the body, soul, and spirit. It is also, most importantly, collaborative. When we step beyond our personal confines to listen into the stories of others, we gain an ever widening understanding of our shared reality. The weft of the individual - needs to be woven with the warp of the universal in this cloth that is meant to hold the truth, beauty, and goodness of what we can share.

Image: The sweet porridge



The art of puppetry offers multi-dimensional opportunities to highlight the many worlds that exist within our one world. Within a puppet play - storytelling, music, movement, and visual arts of color, sculptural form, and lighting are only some of the creative directions that artists engage in. This brings us into educational, artistic, and therapeutic realms. We learn through our ability to build living pictures that hold meaningful relations-

hips to our time, place, and community. When we identify with the stories of humanity - as the stories we also each own - then we begin to heal the rift of separation, isolation, and “othering”. Whether we are bringing stories of rich cultural tradition, or highlighting the here and now, our stories need to be told. When we share a story with others, a deeply felt - but little understood phenomena occurs... our minds unite on an imaginal journey. There is, even if only for a moment, a synchronization of our soul-felt experience in which we meet on a universal plane.

So, I cannot tell you the ending of the story since we are still at the beginning. But I can relate that our work in forming our association is grounded in the beliefs that:

- Diversity on our planet earth is a sign of health and resilience. In forming this association, it is our goal that richly diverse cultural stories from around the globe will be protected, celebrated and shared.
- The spiritual teachings that live within our universal consciousness support moral/ethical intelligence. This is intrinsic within the values of Waldorf education that we share.
- Our full humanity is honored through the discovery and preservation of traditional stories of origin, and fairy/folk tales born out of culture, place, and time. We wish to support projects that bring this about through world-wide collaboration.
- Developing puppetry skills hone abilities of intention and attention. These are important at any age. Puppetry methodologies are valuable tools for the educator, supportive of creative intelligence.

We hope the next chapter of our story allows our associative arts collaboration to be available to all who desire to explore this work on a world-wide level. This means financial sponsorship for the building of our networking capabilities - these include language translation, scholarships for memberships and conferences, so that educators may utilize resources without economic constraint, and project support for world story research and community festival performances. We hope to build an archive of Waldorf/Steiner inspired world-wide puppetry performances from this collaboration!



Jennifer Aguirre



Teaches a Puppetry Grades Curriculum at the Sierra Waldorf School in California and performs regularly for the school's kindergartens and festival events. She has enchanted young audiences with her puppet performances for over 25 years in a variety of venues.

Marjorie Rehbach



Has worked in Waldorf Schools and Camphill Communities in the United States and in Europe for over forty years. Following a 3-year puppetry training with Suzanne Down she has lately found joy in sharing her love of this art through organizing puppetry and storytelling conferences and through helping to establish the new World Association of Puppetry and Storytelling Arts.

Left image: African Ananci

Our World Puppetry and Storytelling Collaborative Conference, Periphery within Center, took place online, from July 29th - August 1st, 2021. We highlighted world stories and plays that represent the fullness of our humanity, honoring diversity, inclusion, and the sacredness of all life. Recordings of this can be accessed on our website.

The next chapter is a very exciting one... it entails courage and commitment to living in the realm of the possible. We invite you to join us!

With warm greetings,

Janene Ping, Marjorie Rehbach, Jennifer Aguirre



Image: Goethe's *Fairytale*

Autumn 2021

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Wilfried Hammacher

* April 14th 1928 † January 5th 2021

Humility towards Rudolf Steiner's spiritual scientific research and galvanising enthusiasm for Creative Speech belonged equally to Wilfried Hammacher. They were a never-failing source of creative potential that made their mark on the vast scope of his life's work right to the end. The broad variety of his work was permeated by initiatives that pointed towards the future, which were oriented towards the genius of language and speech. They will continue to work on for a long time.

Wilfried Hammacher was a gifted director, a patient teacher and an extremely rigorous principal of the speech and drama training. He was a visionary who mostly succeeded in realising his visions. As he aged, he became more and more gentle and filled with warmth, he showed great interest in other people, asked a lot of questions and became a wonderful listener. To experience how he drew back the strength that he had previously directed towards the outer world and transformed it into an inner breadth and warmth allowed his true greatness to become evident.

Barbara Ziegler-Denjean, Bad Liebenzell,
(Novalisschule Stuttgart 1974–1979)

A Calling After: A Kind of Obituary

Dear Wilfried

It was in the autumn of 1964.

A new arrival in Dornach from Vienna,
with only a very vague idea of the significance of the place,
but ready to learn some things on its stage:

Shakespeare's *Tempest* was being performed.

The stage:

a white cyclorama and a platform - it was otherwise empty.

An empty space for the audience's imagination!

Appropriately,

you (and your equally brilliant friend, Hans Jenny)

poured an etheric flood of light and colour

over this *Tempest*,

over this wonderful fairy tale,

with all the spiritual beings performed in eurythmy,

making the fairy tale tangible, concrete,

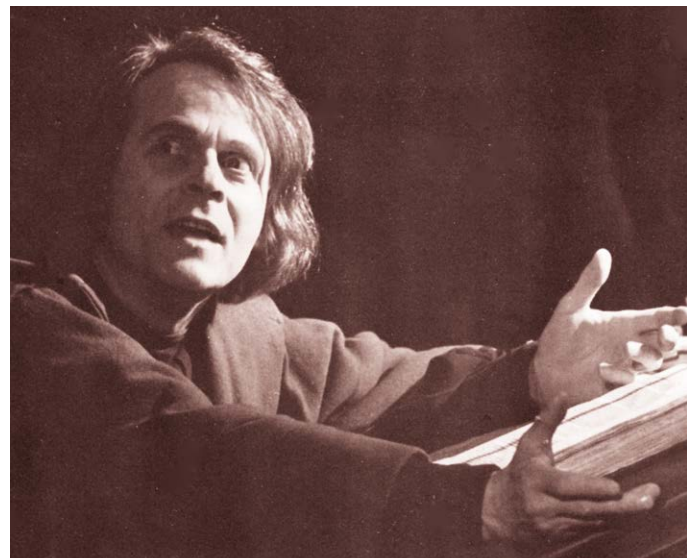
with convincing actors,

with no sign of any of the banal tones of everyday speech,

but also with no sound either

of the still powerfully sentimental vocal gesture common at the time in this venue.

This *Tempest* under your direction





*Was a sign that this stage was awakening to the present -
As I would only later understand.
As a novice in Speech Formation
You were to me something like a guarantor of this awakening.*

*Later I heard you speak about your understanding
to interested individuals
of Rudolf Steiner's spiritual indications given for actors, directors and stage
designers.*

*For many of us speech students it was the first time
That someone made the speech and drama course accessible
And helped us to understand it.
And with what fire typical of the enthusiast did you present it to us!*

*In 1969 you offered me
the opportunity to collaborate with you and your brilliant idea
Of founding an acting school and an independent theatre
Committed to the spirit of anthroposophy and of Novalis.
After a short pause to think I knew:*

This is what I want, I have to be part of it.

*We both knew that a new production of the mystery dramas
was due, was long overdue,
if they were to be able to still reach people today.
This was what we wanted to begin with.
The first attempts came, scene by scene.*

*With you directing,
our joint research efforts were about
Johannes Thomasius' meditation scenes
In The Portal,
We wanted to investigate and understand specifically
every single inner step in his meditation,
both in front of and on this and then on the other side of the threshold,
in the context of the path of schooling.
We were searching for the path to inner hearing
in the character of Johannes...
The rehearsals were exhilarating.*

*To have met you at the time when I was learning about theatre,
To have been able to work with you in the time of my own search
for a spiritual form of theatre
meant a very great deal to me.
For that I shall always be grateful!*

30.4.2021

Herbert Heinz Friedrich
Überlingen/Germany

This obituary would be too personal in a one-sided way if it were not to sound, too, both from the whole of the Novalis Stage and our initiative here in Bucharest. The Logos Theatre and all its achievements as well as the several generations of co-workers owe Wilfried Hammacher an enormous debt of gratitude in quite particular and various ways. These thanks have repeatedly had to do with saving and continuing to foster the School for Speech Formation and the theatre work here and also with enabling the work to continue in this environment in order to have a presence in this cultural landscape and to bring about change.

The cultural initiative in Eastern Europe – that was so vital and urgent to Rudolf Steiner – would have failed here in Bucharest in Rumania without the regular financial support that was granted for

years. For all those of us working here failure would have meant an inconceivable disaster against the background of the Michaelic battle with the dictates of banality and emptiness.

We want to thank Wilfried and Silvia Hammacher as well as the Cultura Foundation for their support from the bottom of our hearts.

Their achievements have already been listed in various other magazines and newsletters. Among them two volumes, *The Foundations of Rudolf Steiner's Speech Formation and the Art of Acting*, are particularly important because they directly address our profession. In these sad circumstances I see it as my joyful duty to shed light on one aspect that concerns both the creation and the impact of Wilfried Hammacher's professional work on the theatre of the future.

Here in Bucharest we have been declaring for some years that Wilfried Hammacher is the most important contemporary playwright, as a result of our understanding of his plays *Wiedergeboren* (Reborn) and *Licht* (Light), *Novalis* and *Charles Darwin* as well as *Raphael und der Mensch* (Raphael and Humanity). We have been doing this out of our convictions and with great pleasure! Why is this necessary?

We have experienced that the audiences - specifically in our performances of *Wiedergeboren* - both in Bucharest and elsewhere are particularly receptive to the themes addressed in his plays. Working with these plays is also a good preparation for working on the mystery dramas, because these plays present insights into higher worlds and understanding for these realities in such a way that these descriptions become easier to understand, even for unprepared audiences.

The contemporary potential in them is excellent: they have great depth and humour, contain a great array of knowledge embedded in a lot of wit or surrounded by awe and sublime rigour and austerity. These plays can be understood as a revolutionary renewal of dramatic literature, as was started by Samuel Beckett in the middle of the last century, but which has not been further developed since then.

With extraordinary conviction Samuel Beckett reveals in his plays the artistic, social, religious and ideological one-way street to be found in modern and even more in post-modern religious beliefs. These began to dismiss every other belief or *Weltanschauung* and threatened therefore to become the most dogmatic of all. He vividly encapsulated the approaching spiritual disaster. This was his mission. It was not his task or responsibility to provide the healing antidote as well.

His plays placed the unforgiving mirror of self-knowledge in the hands of humanity in a very pictorial way; his works illustrated the impact of the *Doppelgänger* (doubles) and the consequences of their doings as the confusions of the century caused by forgetting the spirit.

Beckett is a master at creating an image of the end of an epoch – an epoch in which all the demons which had been summoned in the chaos of self-aggrandizing arrogance became visible in the spiritless peace of nihilism. He epitomises the global arrogance of raising our own blindness to become the norm for all further beginnings and strivings in his plays as no other works of a dramatist of the traditional theatre world of his century have been able to do. He then shows how one waits for Godot tragi-comically and wonders why he does not appear or how one no longer knows what one is waiting for, and then, deadened, enters into the most inwardly intense of pacts at every new approach.

Beckett's grim assessment of the situation is not such that every artistic, ethical and social achievement would now have to ultimately capitulate. He is rather saying that the cultural-historical opportunity, the necessity even, that presented itself to the conventional cultural scene in the second half of the previous century needs now to be taken up, that a complete change of paradigm needs to be created, with completely new parameters, both regarding content and form. His clear warning consisted in the urgency of a truly contemporary position in relation to the lack of spirit of the times. This led to all creativity losing its originality, becoming petty, weak, conventional, hypocritical, amateurish. Only the belief in the redeeming power of radically prohibiting every holistic insight became solid and hard. This was how almost all our professional colleagues experienced the circumstances.

All this and similar issues were discussed in a memorable conversation with Novalis Stage actors and led to the spark of renewal which arose like a revolution of sentiments and convictions.

This conversation was the turning point in our collaboration with Wilfried. We all heard the call,

agreed to it and our enthusiasm did not allow it to die away. The Novalis Stage was planning at the time to open a new production and the burning question was: which play shall we produce? That we were longing to do something completely unknown was hanging in the air. We then went on to discuss the fact that Rudolf Steiner had handed over four plays to the cultural world of theatre as what have emerged as unachievable models and had not been able to find even the tiniest trace of a beginning of a successor. A source of inspiration of the highest rank such as Steiner sends out artistic and spiritual sparks into the world and no-one catches them and becomes a flame! We were horrified and swore to take the risk of bridging this gap and of planning to take a first step towards the unachievable. We none of us knew how close the master bridge-builder was. He himself did not know it either.

Then Wilfried mentioned as if by accident that an interesting theme had been preoccupying him for a long time, and it had to do with the course of the lives of August Strindberg and Carl Ludwig Schlegel and their four reincarnations, based on the well-known lecture on the subject by Rudolf Steiner. He mentioned that he had been waiting for a playwright who could write a play on this theme to appear for thirty years. This reminded us immediately of Godot and it was clear that he would not be coming, if waiting was not turned into action. Wilfried was suddenly determined to try to do it himself, with our general agreement. In an instant it became clear that the entire cast of the play was actually already present, miraculously.

Wilfried dared to write and his plays are the beginning of the change of direction towards a holistic contemporary theatre literature, towards a conscious, natural and obvious but highly responsible way of working with taboo themes, taboo beings, with cosmic processes, with spiritual spheres, all of which gradually illuminate the paths of initiation and lead us into unknown worlds both outside of and inside human beings. Everything that has been mentioned is in my opinion, after many years of experience, not even approximately present in any contemporary dramatic work. That is why theatre people need to get to know these writings and consider any work they do with them as a new responsibility but also as a power or force that gives confidence. They should not only work with the pride of the steppes wolf by only giving credence in their autocratic isolation to what already exists.

The justified concerns of the playwright Samuel Beckett about the end of time have thus found solace. The darkness in his dramatic expression has found the light that balances it. That this could happen in this way is a rare piece of good fortune in the theatre world. On renewed reflection, this needs to be seen as of the greatest significance! Theatre needs to take a stand, otherwise all the awards and prizes will be given to its double!

There may well be various objective reasons why these works – *Wiedergeboren (Reborn)*, *Licht (Light)* and *Charles Darwin* have not so far found their deserved place on numerous stages. But the decision to not produce them because there is a belief that the writings of Goethe and Rudolf Steiner have other advantages resembles that strange individual who threw away the grapes from the grapevine in Heidelberg in disappointment because the grapevine did not produce apples as well.

Dear Wilfried

We are still burning on the stage in your flames,

In the same flames with body, soul and spirit...

We all embrace you in spirit with deep gratitude for everything you gave...

As soon as we meet again, we shall continue where we were forced to stop...

Honoured master, dear friend, farewell...

See you soon

Yours

Ossi

Teatrul Logos

Anthroposophical Theatre Studio for Avantgarde Training in Acting, Style and Speech
A German-Rumanian Cultural Initiative in Eastern Central Europe

Nikolai Konovalenko

* December 19th 1959 † May 23rd 2021

On Whitsunday morning, 23 May 2021, Nikolai Konovalenko crossed the threshold of the spiritual world in a Moscow hospital after a long, serious illness in his 62nd year.

Nikolai was born in Moscow on St. Nicholas' Day in 1959. Already as a child he connected with music, first as a choirboy, later he learned double bass in a Moscow music school and played in an orchestra, until he began his music studies at the age of 14 at the Ipolit Ivanov Music Conservatory, which he completed in 1981. While studying music at the age of 18, he met the son of a Moscow anthroposophist at a jazz concert, who immediately aroused his interest in anthroposophy, which was banned at the time. From 1979 Nikolai belonged to the anthroposophical working group around Vladimir Ivanov. His first encounter with eurythmy took place there when Elisabeth Göbel, a eurythmist, visited in October 1980 shortly before his 21st birthday.

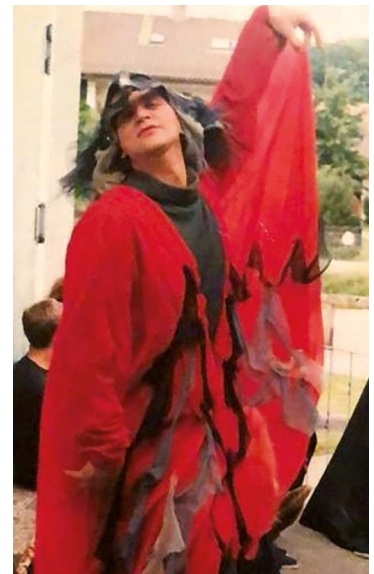
On Christmas Eve 1980, playing Gallus, he met his future wife there, who had helped translate the texts into Russian. Through marriage, he received permission to leave Russia in autumn 1981.

First, he went to Tübingen, where his wife was still studying at the time. His humorous, open manner opened doors for him as a Russian even with almost no knowledge of German. With his wife, he worked at the Slavic Seminary, as a double bass player at the Tübingen Music School and played in church concerts. At the beginning of 1982, the decision matured to venture into eurythmy training at the Stuttgart Eurythmeum.

When, with Gorbachev's policies from 1985 onwards, hope slowly arose for public anthroposophical work, Nikolai began to make plans for how he could bring eurythmy to Russia after completing his studies. From 1986, eurythmy work was done with friends, initially underground in Moscow. After the final collapse of the Soviet Union, he seized the opportunity and, as a Russian living in Germany, established contacts with members of parliament and ministries in order to make the vision of a state-recognised academy for eurythmy a reality. In the summer of 1992, the family moved to Moscow. In September 1992, the Academy was opened with a performance by the Else Klink Ensemble as part of their second tour of Russia.

There were countless hurdles to overcome before the first state examinations in 1996. He was supported in his work over almost two decades by his first wife until the end of 2005 in Moscow and many people at home and abroad. In addition to his training, he succeeded in bringing eurythmy to the public far beyond Moscow. With the beginning of Putin's presidency in 2000, his work became increasingly difficult. A lack of adequate space and the withdrawal of the Russian Federation's Ministry of Culture from the Academy's sponsoring association led to its closure in 2010.

For ten years, from 1995 to 2005, the Academy's home was a kindergarten in the east of the city. When this had to be vacated, the academy found shelter in the theatre of the well-known director Anatoly Vasiliev in the centre of Moscow through Nikolai's contacts with cultural institutions in the city. During this difficult time, Nikolai was inspired by the idea of making eurythmy part of the theatre's





Photos page 47:
 above: 1998
 middle: Orpheus und Eurydike
 below: 1998
 This page above:
 Academy students and lectures
 after graduation

Note:

[1] Nikolai studied Russian eurythmy with Maria Pozzo in Dornach

work. Eurythmy was integrated into plays and operas, fairy tale performances were part of the theatre's repertoire, the stage group performed in large halls in the city and took part in festivals. Unfortunately, this period also came to an end. But by this time his students were already working independently throughout the country and abroad, carrying his impulse and power into the world: a new in-service eurythmy training course was established in Moscow, further training courses for the exchange of experience were organised, various stage groups were formed and since 2006 a festival for eurythmy has been held in Moscow every second year at the beginning of January. The traditions that Nikolai

had founded in the 90s were further developed and closely followed by the master.

Of particular importance was the artistic work. All students took part in it from the 2nd year of training. Major stage works were performed, such as Mussorgsky's *Pictures at an Exhibition*, Tchaikovsky's *Serenade for Strings*, excerpts from Dante's *Divine Comedy*, the *Song of Igor* with music by A. Schnittke, *The Banquet at the Time of the Plague*, the *Carmen Suite* by Rodion Shchedrin. Nikolai always succeeded in attracting good musicians and orchestras for the projects, despite scarce resources, because he knew the importance of good sound for eurythmy. At first, he travelled with his programmes through many cities in Russia, from 1995 onwards every year through Europe and with the fourth-year students to Dornach for International Eurythmy Graduates' Meeting. For the future eurythmists these tours became their first encounter with the culture and people of Central Europe, giving the Europeans a welcome opportunity to get to know Russians and Russian eurythmy^[1]. The way Nikolai developed and taught Russian eurythmy remains unique to this day.

In spring 2017, Nikolai was diagnosed with cancer. After divorcing Ute Konovalenko in 2010, Nikolai married Elena Rumanzewa, his student and long-time lecturer, with whom he had already frequented the nursery. He was lovingly cared for by her and her daughter during the last difficult months of his illness.

In 2019, through the initiative of a eurythmist, it was once again possible to get him to work with trained eurythmists. This marked the beginning of his last grandiose project: a cosmic mystery in which he sought to combine the Calendar of the Soul of Rudolf Steiner, the Bach chorales for the services of the church year and the pericopes of the Christian Community. He worked on this project with great spiritual intensity; in the summer of 2020 his thoughts were to appear in a small brochure. This work was brought to an abrupt end by the pandemic that hit in March. There is hope that this dream, this idea of Nikolai's, can be realised in the future through the efforts of various eurythmists in Russia and the world.

At the consecration on 25 May 2021 in the Orthodox Church, the veneration and appreciation for him as a teacher, the love for him as a person and the gratitude for his life's work could be felt.

Ute Konovalenko, Olga Gerassimova,
 Vladimir Sagvosdkin

The *Sigma Course* at the Eurythmeum, the training course in which Nikolai took part, was a very large course. There were 36 of us together, and in the 4th year we all had lessons together with Else Klink. Nikolai was tall, very musical, sometimes daring, ready for any mischief, but again with an infinite capacity for love and loyalty. A huge challenge for Else Klink, but one with a lot of potential.

So, as a whole course, we worked with endless enthusiasm and great commitment towards the graduation performance and Nikolai was at the forefront.

David Stewart

Diana-Maria Sagvosdkina studied with Nikolai in a course from 1982–1986: the *Sigma* course was an unusually large course with 36 students, but even more unusual was that there were six men in the course.

The men couldn't have been more different, Nikolai was a really big man, a "Russian bear" who also had this *gemutlichkeit* and hadn't quite arrived in the German style of working.

When Nikolai, Tille Barkoff and I went to Russia after Nikolai's and my graduation in 1986 to prepare for an *underground* eurythmy training, Nikolai had very much internalised German punctuality and the German style of work and educated his Russian pupils to be just as disciplined.

He introduced Tille and me to Russian eurythmy, which was a challenge for us who did not know a word of Russian at the beginning.

Our first performances in Moscow were adventurous, one in Mrs Skriabina's living room, the audience piled up high on a sofa, the room was so narrow that Nikolai could only stretch out his arms diagonally.

He actually succeeded in his vision of taking eurythmy to Russia and reaching a large audience, and his training was even recognised by the state. This meant that eurythmists could teach eurythmy in state schools and other state institutions. Nowhere else in the world has such a thing been achieved.

When he came to Germany with the final year students, you could see how their work was very well penetrated, very Russian in their expression and very creative.

After we graduated in 1986, we were together on stage at the Eurythmeum and always went to Moscow in the holidays, individually or together. Nikolai had taken it into his head to motivate Else Klink to choreograph a piano concerto by Alfred Schnittke, who was still alive at the time. He gave her the record as a gift, and Else Klink worked out this contemporary work with the stage company. This work became a great success for the Eurythmeum and was even performed in Russia.

Diana-Maria Sagvosdkina

The Clown

A sphere of activity within the Section for the Performing Arts

Sebastian Jüngel



Born 1969 in Berlin. Studies German and Information Technology, Clown Training; works in Communication at the Goetheanum.

1976 took part in an episode of Sesame Street. Development and performance in Impro meets Fairy Tales, with improtheater group Watn-da-los, Berlin. Performs own literary works, as well as poems of Stine Andersen, Clown performances.

Is the coordinator for building up the Clown Working Group in the Section for Performing Arts.

Contact: sebastian.juengel@goetheanum.ch

Literature

Corina Lanfranchi, Dimitri. *Humor. Gespräche über die Komik, das Lachen und den Narren*, 1995
[Dimitri. *Humour. Conversations on Comedy, Laughter and the Fool*, 1995]

Roswitha Von Dem Borne, *Der Clown. Geschichte einer Gestalt*, 1993 [The Clown. The History of an Archetype], 1993

What would you do if you had to show that you exist? Pull out your passport? Do clowns need to prove themselves? They are just there, with absolutely no external acknowledgement or credit. Put aside all your impressions, all your concepts and opinions for a moment - what do you see? I believe you will see the clown, one of humanity's archetypes.^[1]

An Open and Impartial Disposition

The clown draws our attention to what human beings can become: candid, curious, eager to try out new things. The clown reveals all the layers of being human. The clown's costume addresses one side of the physical aspect. The clown's repeated activities indicate a quality of the etheric, the emotions attached to an object or a situation are expressions of the astral world, and as a striving being the clown demonstrates that he or she has an 'I'. As a striving being the clown's 'I' lives inside the outer form. We see in the way a clown walks and in his or her physical form that he or she is a demonstration of destiny, of what is already in the past. The discoveries a clown makes help him or her to build bridges to the world around (present). What clowns make of these reveals a formative or creative process, connected with the future. At all these levels the clown is active in a concept-free zone and demonstrates his or her own one-sidednesses and imbalances. The clown creates the comic by means of all the deviations from the norm.

The clown affirms the world and finds a way of interacting with it, regardless of what naughty ways he or she uses to do so. We might call this demonstrating or living a Michaelic attitude.^[2]

Embodying the Invisible Human Being

The clown incarnates, takes on life when on the stage or in classes. The more supple the body is that is available to the clown, the freer and more differentiated the clown can express what he or she is experiencing. The clown develops like a child, makes new discoveries, especially about what appear to be well-known objects, fails, fails again, and does not even allow him- or herself to be distracted by the continual failure from translating the general cussedness of things into a purpose that fits the object and fits the clown. It does not suffer and takes pleasure in trying, and that is relaxing. It is the devotion [of the child] to the world that later allows a young person – such as a clown – to live in the spirit of the world.^[3]

The Image of Freedom:

The clown discovers the world far away from conventions and puts circumstances into a new relationship, thus making the creative element visible.

What is humorous or funny is when the everyday trips up the sublime.^[4]

By seeing the world in a new way or allowing it even to be reborn, the clown becomes active as an 'I':

The archetypal human element is about actively remaining in inner movement and setting opposites in motion.^[5]

This way of dealing with things is also an image of freedom, just because the clown keeps creating whatever he or she does in the moment.

Laughter, Humour:

The purpose of the clown is to create laughter.

says Yve Stöcklin, head of the Theatre and Clowning School in Basel. Rudolf Steiner describes the effect of laughter in the following way:

... when people laugh, the God who is attempting to lift them above everything low and small is at work within them.^[6]

The clown Dimitri describes laughter as

an ability which only humans have: the ability to lift oneself above all the heaviness and tragedy of our everyday lives, of existence; it is to rise up into a light, hovering distance and into a strong, positive emotion.^[7]

– It is

a kind of self-criticism^[8].

Humour is born out of opposites, polarities and contradictions,^[9] out of the collapse of expectations and reality, out of the bringing together of what otherwise cannot be brought together,^[10] and out of the painful embarrassment of absurd repetitions.^[11] This has a therapeutic effect:

Humour ensures that the cussedness of life does not entirely overwhelm us.^[12]

and

so we can live in a more positive way.^[13]

A Creature of Relationships:

The clown is a creature of relationships, of connecting with others. Clowns look for a relationship with the audience, make eye contact with them. The clown can be found in every human being and has been individualised in each individual. Dimitri the clown spoke of the path of *the clown in me to the clown through me*,^[14] a description that creates a close relationship to Christ. The clown is a pure being, is never really angry or evil or aggressive.^[15] The clown becomes a peace-bringer:

Humour creates tolerance, and a clown is essentially peaceful, even if he or she appears combative at times. He is communicative and prepared to share.^[16]

The Human Being:

Clowns have been part of humanity at least since the days of Ancient Greece. One of the places where Roswitha von dem Borne states that the clown began life was with Socrates, who exposed himself to the ridicule of others in order to stimulate a cognitive process. She also points to such appearances of the fool in Christ as Francis of Assisi and other such individuals as the fool who was ridiculed and also admired for his wisdom. It locates the answer to the question which has been posed since the beginning of the modern era - *Who or what is a human being?* - towards the end of the 19th century: it is the clown.^[17]

Sebastian Jüngel is the coordinator of the working group on clowning on behalf of Stefan Hasler, responsible for the Section for the Performing Arts.

Hanspeter Gschwend, Dimitri. *Der Clown in mir*, 2014
[Dimitri. *The Clown Within Me*, 2014]

Notes:

[1] Because an individual's observations and experiences need to be confirmed by the use of quotations made by others, there follow here and in further footnotes just such appropriate quotes. The clown is an eternal figure (Oleg Popov in Von dem Borne, p. 7), a spiritual (figure) (Von dem Borne, p. 102) or the poetic archetype of the human being (Dimitri in Gschwend, p. 115).

[2] Rudolf Steiner, *Anthroposophical Leading Thoughts* 121-123 (CW26), www.rsarchive.org

[3] Rudolf Steiner, *Anthroposophy & the Ethical-Religious Conduct of Life*, 29. September 1923 (GA 84), www.rsarchive.org,

[4] Alessandro Marchetti in Lanfranchi, p. 83

[5] Thomas Karenovics in Lanfranchi. p. 72f.

[6] Rudolf Steiner, *Laughing and Weeping*, lecture, 27 April 1909, (CW 107), www.rsarchive.org

[7] Dimitri in Gschwend, p. 119

[8] Dimitri in Lanfranchi, p. 22

[9] Dimitri in: Lanfranchi, p. 19

[10] Rudolf Steiner, *Laughing and Weeping*, lecture, 3 February 1910, (CW 59), www.rsarchive.org

[11] Henry Hübchen in *Süddeutsche Zeitung* [South German Newspaper], 3 February 2020

[12] Charlie Chaplin in Lanfranchi, p. 54.

Cf. Gardi Hutter in Lanfranchi, p. 86: *making reality tolerable [...] out of one's own self-permitted autonomy*

[13] Masha Dimitri in Lanfranchi, p. 69

[14] Dimitri in Gschwend, p. 67

[15] Dimitri in Gschwend, p. 115

[16] Gardi Hutter in Lanfranchi, p. 87, with the additional comment: *I want to show on the stage that everything can be seen from another perspective.*

[17] Von dem Borne, p. 99

Form ALL the Sounds

From the book in German, by Helen Hoch: *Worte Rudolf Steiners über das Alle-Laute-Bilden in der Eurythmie*, Zbinden-Verlag (z.Z. nicht lieferbar) – der verehrten, lieben Frau Kisseleff gewidmet

Words by Rudolf Steiner on creating all the sounds in Eurythmy – dedicated to the honourable and dear Mrs Kisseleff. Currently out of print.

Notes:

[1] Rudolf Steiner from E. van Deventer

[2] In practice: "... 'loben' (praise): on the way from L to B the O is formed of its own accord, in the bended arms of the B this ends 'by itself' in a small concluding N. 'Himmel' (heaven): In the extending out of the H, the I already streams, probes even further in the M, is 'brought into consciousness' in the E, and in the hands emerging from the crossing, the final L forms itself ...". (*Eurythmie Korrespondenz* (Eurythmy Correspondence) by Hans Reipert, Hannover Waldorf School VIII, 3) Or, 'Seele' (soul) stressed and unstressed: "S large, E directly following the S like this: ... L immediately following it in half size, and the final E in such a way that the fingers in the gliding out of the L just intertwine ..." (*Eur. Korresp.*, XIV, 8)

[3] H.Reipert, *Eur Korresp.*, VIII, 8

[4] Report Mrs Bollig

[5] *Eur. Korresp.*, III, 9

[6] *Eur. Korresp.*, XIV, 7

[7] *Eur. Korrespnd.*, XIV, 9

[8] T. Kisseleff, pg 46 in the German

[9] *Eur. Korresp.*, IV, 6

Literature

Rudolf Steiner: *Eurythmy as Visible Speech*, Dornach 1924, CW 279

Rudolf Steiner: *Eurythmy as Visible Song*, Dornach 1924, CW 278

Helen Hoch writes on the tasks of Eurythmy and more, "transforming the physical into spiritual": "This can take place in an all-embracing way, when the whole richness of language becomes visible. This goal is served by what the eurythmists, namely Lory Maier-Smits, Tatiana Kisseleff, and Erna van Deventer, describe about forming-all-the-sounds."

"The whole word-picture must always stand before the audience, otherwise eurythmy does not speak, but is just a fragmentary babbling. ... The speaker pronounces all the sounds and the eurythmy should visibly present the linguistic work of art, not only individual sounds of it". "... see the consonants as the framework of the word and the vowels as the connecting, floating surround of the feeling element. ... If you move from one consonant to the other, the vowel forms itself along the way"; "Only don't form all the sounds the same size, but stressed and unstressed, i.e. small and larger".^[1] An example^[2]

"If you really practice these things, you develop speaking eurythmy, ... alone or in groups ... In answer to a question Dr. Steiner mentioned something which is both the key and a possibility for sound and tone eurythmy: 'If you listen to a sonata by Mozart, you do not hear all the individual notes consciously, but - if one drops out, you notice the interruption of the melody; so, the spectator does not need to be able to 'read' all the sounds when eurythmizing, but the sounds must all be there, even if they are small and almost invisible in the movement. The larynx, after all, makes all the little movements too, which we don't perceive, but - if you say fa-er instead of father, we notice it, and the inner 'untruth' is revealed.'^[3]

"In the White Room in the First Goetheanum, 1915, Rudolf Steiner addressed Lory Smits, Elisabeth Dollfus, Tatiana Kisseleff and others: In order ... to move from babbling to scansion to 'beautiful eurythmy speaking' ... one needs to practice so much ... until one is able to do ALL sounds in a word'.^[4] ... A future ideal appears as a result, where the eurythmist will one day actually perform all the sounds, without however, a 'flurry and commotion' arising".^[5]

"If it were at all possible ... that in the main questions we leave behind searching and enter a knowing and an understanding ... the basis must be there, a carrying force, which one can rest upon in order to build and to form, and for further development".^[6]

"In 1915 he taught us how to distribute the sounds (on a form) ... as it is done in the *Urtrieben* (Primal Forces) where some people do the consonants, others the vowels ... We had to take such care, that each of us formed our sounds only when we heard them".^[7]

"For me it was and remains the case that Rudolf Steiner used the expression 'visible speech' in the sense that eurythmy must make speech visible to the physical eyes of the audience. A reservation is necessary in cases where eurythmy has to accompany a monologue, dialogue, etc., spoken by actors on the stage."^[8]

"Signe Neovius's experience during the years 1920-25 was that Rudolf Steiner kept saying, 'All sounds must be made' or 'more sounds must be made' ... When rehearsing the Prologue in Heaven in 1922, Rudolf Steiner told the Gabriel group

they should do all the consonants. The Michael group: the back ones all consonants, the front ones all vowels, and practice it so that it blends and integrates. Raphael with his group: all vowels. Michael himself all the sounds. He said at that time about the Prologue that every eurythmist should be able to do this and master it completely.”^[9]

Rudolf Steiner, (from the archive *Birth and Development of Eurythmy*) Dornach 1965, CW 277A

Tatiana Kisseleff, *Eurythmy Work*, Basel 1965 in German, Futurum Verlag, ISBN 978-3-85636-062-7

Annemarie Dubach-Dornach, *Basic Elements in Eurythmy*, 1928, Verlag am Goetheanum

Marie Savitch, *Marie Steiner von Sivers*, Dornach 1965, Philosophisch-Anthroposophischer Verlag

Eurythmische Korrespondenz, (Eurythmy Correspondence) Editions numbered, edited by Hans Reipert, Hannover Waldorf School, ISBN 978-3-931370-70-1

Further Books

Books with German titles are in the original German



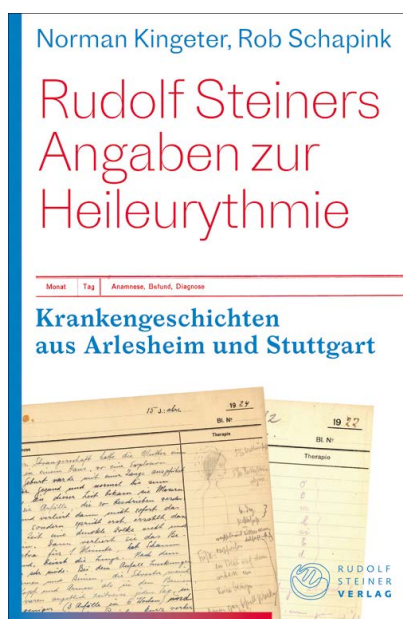
Im Gedenken an Else Klink

Michael Leber, Hg.

(In Memory of Else Klink)

With many photos and pictures in colour

The out-of-print book has now been republished still in German, in an extended edition. If you are interested, please contact: info@eurythmeumstuttgart.de



Rudolf Steiners Angaben zur Heileurythmie

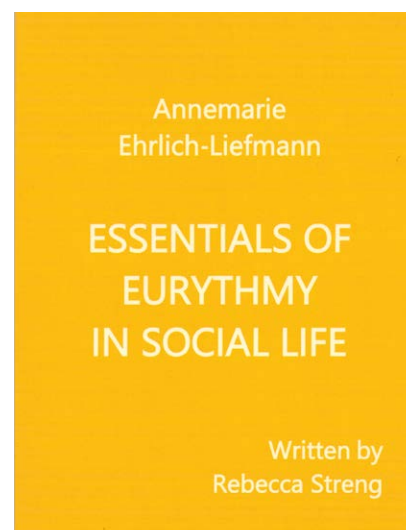
(Rudolf Steiner's Indications for Eurythmy Therapy, Case Histories from Arlesheim and Stuttgart)

Norman Kingeter, Rob Schapink
Rudolf Steiner Verlag, October 2021
ISBN: 978-3-7274-5339-7

Up-dated Literature List:

Wilfried Hammacher: Dichtung in Prosa und rhythmisierten Versen
(Poetry in Prose and rhythmized Verses)

The complete list of all publications by Wilfried Hammacher can be requested from Hanna Koskinen at the Section: srmk@goetheanum.ch



Essentials of Eurythmy in Social Life

Annemarie Ehrlich-Liefmann
Written by Rebecca Streng
Stichting Eurythmie in Werkgebieden. Order from:
eurythmie-im-arbeitsleben@gmx.de



System und Methode der Heil-Eurythmie

(System and Method of Rudolf Steiner's Eurythmy Therapy Course)

Wilburg Keller Roth
 Explanations of Rudolf Steiner's Eurythmy Therapy Course on the basis of Goethe's scientific method and in accord with The writings on the heart by Thomas Aquinas.
 Verlag am Goetheanum 2021
 ISBN: 978-3-7235-1667-6

First Book of 8 Preludes for Soprano Lyre

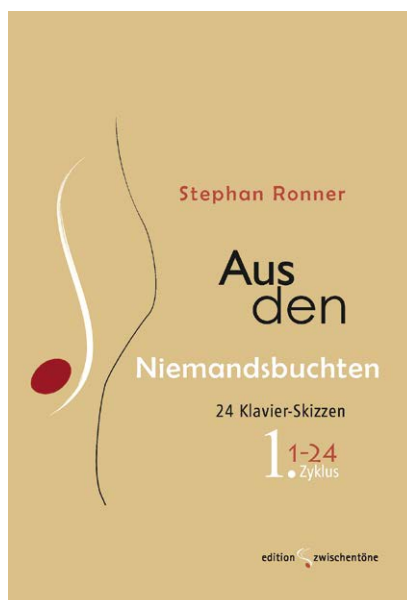
John Billing
 edition zwischentöne 2020
 EZ 4101

Quintenstimmung und Kinderlied

Aspekte zum Singen mit Kindern, Lebenselement Musik, Bd 4
(Mood of the 5th and Children's Songs, Aspects of Singing with Children, Life Element Music, Vol 4)
 Gerhard Beilharz
 edition zwischentöne 2021
 ISBN: 978-3-937518-42-8

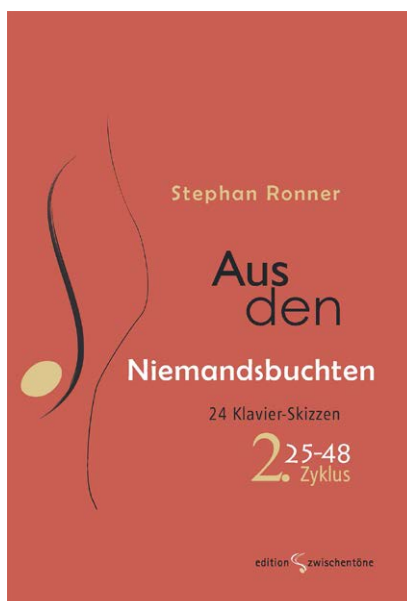
Early Flowers

Pieces for Lyre solo
 Stücke für Leier solo
 Thomas Pedroli
 edition zwischentöne
 gebundenes Buch:
 ISBN: 978-3-795701642



Aus den Niemandsbuchten 1 (From the No-Man's-Bays 1)

24 Skizzen für Klavier (24 sketches for piano)
 Stephan Ronner
 edition zwischentöne 2020
 EZ 1025



Aus den Niemandsbuchten 2

24 weitere Skizzen für Klavier
 Stephan Ronner
(From the No-Man's-Bays 2)
 edition zwischentöne 2021
 EZ 1026

Brief Information from the Section

Every place, every country has its own experiences and stories with the current world situation. In Switzerland many things were possible all along. But the **Goetheanum** was still closed for several months. Many staff members were in home office or put on short-term contracts. The eurythmy ensemble was also partly at home, partly rehearsing. The sense of the Goetheanum as a meeting place, as a conference venue was suddenly taken away. The corridors were empty, and many a till was empty too. Since Easter, successive events have been possible again, and both audience and organisers are practising to learn normality anew

At the summer graduation meeting, a total of 71 diploma students were able to show each other their **graduation performances**. Eurythmy training courses from Witten/Annen, Alfter, Nuremberg, Stuttgart, Copenhagen, Madrid, Leiden (Netherlands), Eurythmeum CH and Budapest, the speech formation training courses *amWort* and *Slovowort*, *training for Russians in German and Russian* from Dornach, as well as one diploma student from Slovenia and one from Madrid were present. Diploma students from South Africa, England, Israel, Hanover, Argentina and China were not able to attend. For the first time, graduates from the *Flow&U Training* under the direction of Morten Klinkvort and Vera Koppehel from Denmark were also present. Five graduating classes had independently chosen the same piece: first movement from Beethoven's *Sturm Sonata*. If that

is not an image of cooperation. And what an image for the contemporary challenges.

– The final theses of all diploma students are presented in an abridged form on the Section's website. srmk.goetheanum.org/projekte/diplom-2021

For the **online conference** at Easter, over 400 colleagues attended the week itself. Many more colleagues watched videos and lectures online afterwards. Certain lectures are still available on the website, as are the videos of the Goetheanum Eurythmy Ensemble.

The **Spring Conference** of our Section is now postponed to 18–22 April 2022. Please see the editorial of the Newsletter for more details. Contributions are most welcome! (www.eurythmie-sprache-2022.net)

Faust was performed at the Goetheanum four times over weekends in July 2021. Further performances will take place in summer 2022.

The latest information on the many **mystery drama initiatives** worldwide can always be found on the Section website.

At Christmas 2021 all four Mystery Dramas will be performed at the Goetheanum.

In Portugal an **intensive eurythmy course** has developed into the first training course in the country. Pamela Lippke coordinates and teaches locally. Maren Stott and other colleagues from Stourbridge are also responsible for the training.

Intensive eurythmy courses take place in several places in France.

The Responsible Circle of the Eurythmy Trainings took up the **eurythmy training** in Oslo with Gudrun Sanden, Angela Nicolaisen

and Dag Blakkisrud as an initiative in the summer.

In China/Taiwan, a eurythmy training in education is underway for the first graduates in the country under the leadership of Ya Cheh Chan.

In addition to the AmWort training course, the Speech Formation Training Leadership Circle has added a new initiative to their group in Dornach: a training course in **Speech Formation and Drama**, under the direction of Sighilt von Heynitz, Christian Peter and Esther Bohren.

Eurythmy Therapy Training in the UK

We are happy to announce that the next course will start on March 21st, 2022. The training is offered through Alanus University and on completion provides an internationally recognised Master's degree from Oslo University, in addition to a diploma from the Medical Section at the Goetheanum. It is necessary to have a eurythmy diploma recognised by the Goetheanum to take part in this course, but a Bachelor's degree is not a requirement.

The training will take place at Emerson College in Forest Row and comprises five four-week blocks over a two-year period, which take place in the spring and summer. In addition, there will be two one week blocks online in the autumn. The thesis will be completed in the third year.

For more information, please refer to the website or email us. <https://www.eurythmytherapytraining.org.uk/enquiries@eurythmytherapytraining.org.uk>

eurythmytherapytraining.org.uk
Shaina Stoeher, Brenda Newton and

Katherine Beaven

Farewell to Annemarie Ehrlich: My warmest thanks to all colleagues, who invited me to work with them over the last 30 years. And many thanks to all participants in my courses who helped develop *Eurythmy in the Workplace* through their active and questioning attitude.

I will no longer travel, but each and every colleague may visit me at Dedelsraat 11, Den Haag 2596 RA, Netherlands.

Tel. 0031-70-346 36 24.

Annemarie Ehrlich

The **Eurythmy World Day** took place on 24th September.

From 19th–21st November 2021 a **Eurythmy Festival** will take place at the Goetheanum with ten different eurythmy stage groups. More details on the Goetheanum website.

The **music colloquium** in March 2022 will be dedicated, as in 2021, to the suggestions on music given by Rudolf Steiner in the last lecture of the cycle *The Initiate Consciousness* (GA 243). The focus of the conference will be on shared conversation. To this end, the flyer announcing the colloquium, which was sent to all addresses in the Section in December, asked everyone to send in the questions they had on this text. These questions will be sent in advance as an organised compilation to all those who have registered, so that they can then prepare for the conference. In this way we hope to do better justice to the complexity of the topic and to provide a basis for an intensive and at the same time free-flowing mutual exchange, as was already evident in a positive fashion last year. In addition, workshop-style concerts, a eurythmy performance and three lectures are planned.

A workshop on the **Schlesinger scales** was held in May 2021.

A workshop on **string instrument making** is planned for 26th–28th November 2021.

In 2020 there was no event able to be held in honour of **Joseph Gunzinger** (100th birthday), an event is planned for 8th May, 2022.

Scanning Picht: After we have scanned many eurythmy music pieces and all of the Funeral Music by Jan Stuten and made them available free of charge on the Section's website, the next step is to index the work of Hermann Picht.

Hermann Picht (10 March 1905 - 13 November 1933) took Rudolf Steiner's statements in the tone eurythmy course so seriously that he apprenticed with Josef Matthias Hauer in Vienna and sought to promote his concept of twelve-tone music at the Goetheanum

He wrote many smaller works - mainly preludes and postludes for eurythmy. Seven small pieces were thankfully published many years ago by Christian Ginat in the Philosophical-Anthroposophical Publishing House at the Goetheanum. The rest of his work has lain dormant in the Goetheanum archives. His works are very original and it is well worth rediscovering them.

Through our scanning project, we are delighted to now make accessible again the works of this so forgotten yet dedicated artist, who passed away tragically at a young age.

Search for documents: I am looking for documents on Hermann Picht and in particular for the missing parts of his correspondence with Josef Matthias Hauer.

A folder containing correspondence between Hermann Picht, Robert Picht, Carlo Septimus Picht and the twelve-tone composer Josef Matthias Hauer was found in the music collection of the Performing Arts Section. In the folder,

however, Josef Matthias Hauer's reply letters are largely missing. Nor are they in the Hauer archives in question. Does anyone know anything about these lost letters of Hauer? And are there perhaps other documents that could refer to Hauer or one of the Picht's?

I would be very pleased to receive your responses. Many thanks and best regards, Johannes Greiner
johannes.greiner@goetheanum.ch

The Christoph Peter Music Seminar, Dornach, has started its activities. It was founded by Gotthard Killian, Felicia Birkenmeier, Malgorzata Spaan-Liesegang, Christian Ginat, Adolf Zinsstag, Joachim Pfeffinger, Raouf Mamedov and Giuseppe Acconcia on 24 May 2021. Courses and teaching modules are offered for study preparation, study supplementation and part-time further education. At the same time, the Christoph Peter Zweig Dornach has also come into being as a cooperative for the Musical Human Science. For further information please contact: musikseminar@protonmail.com

The **puppeteers'** weekend workshop could not take place at the Goetheanum this year. The next meeting will take place from 18th–20th February 2022. Through scenes of play, contributions of content, conversations and workshops, work will be done on the theme of strengthening the etheric through puppetry.

We offer both **further training courses for puppetry** for all people interested in puppetry. Dates can be found at the end of this issue.

The clown working group continues to be built up. The next step will be a video conference so that clowns from different countries can get in touch with each other. Anyone who is active as a clown and has not yet registered is welcome to add their name to

the Section's contact list. Contact:
sebastian.juengel@goetheanum.ch

The **initiative Eurythmie.Umkreis** wants to make groups and courses in eurythmy accessible for all generations in Switzerland. It is a peace, art and healing impulse to support the health of every human being. www.eurythmieumkreis.ch
Responsible for the initiative:
Susanne Böttcher, eurythmy therapist
Casa Andrea Cristoforo
Via Collinetta 25
CH-6612 Ascona
+41 (0)76 748 47 75
eurythmie.umkreis@gmail.com

website:
Olivier Gygi
+41 (0)79 468 57 74
olivier.gygi@gmail.com

Working Group Eurythmy in Curative Education and Social Therapy

On the impulse of Sonja Zausch, member of the leadership team of the Anthroposophic Council for Inclusive Social Development at the Goetheanum, a working group has been formed since Easter 2021.

From perceptions in different curative education settings around the globe, it became clear that the professional field of eurythmy teachers in inclusive and curative education schools needs fundamental and contemporary support. This pedagogical focus does not appear in any basic eurythmy training, although it is a wonderful and very diverse field of work.

The working group, which has been meeting online with interested colleagues worldwide at regular intervals since Easter 2021, is currently working on a practice manual, to which all colleagues from this professional field are invited to reflect on and write down their valuable experiences for other colleagues.

We have made a preliminary outline of the contents for the practice manual, which is as follows.

I Basics

- 1.1 What is anthroposophical curative education?
- 1.2 Constitutions, Diagnostics
- 1.3 What is my mindset as a teacher and development facilitator?
- 1.4 What are my skills?
- 1.5 The self-training and the sources of energy of the eurythmy teacher
- 1.6 The eurythmy room in the school
- 1.7 Cooperation with the teachers and teachers' aides
- 1.8 Communication with the community (parents, social agencies)
- 1.9 Performances (also at open days etc.)
- 1.10 Demonstrations by teachers

II Content

- 2.1 Eurythmy as sensory stimulation, the effect of eurythmy
- 2.2 The effect of language and music
- 2.3 The importance of repetition
- 2.4. Working with objects
- 2.5 Body, Space and Time
- 2.6 The importance of concomitant eurythmy therapy

III Methodology and didactics

- 3.1 Inclusive classes
- 3.2 Small classes
- 3.3 Entire classes with children with special needs
- 3.4 Groups with children in wheelchairs
- 3.5 Social therapy
- 3.6 Individuals with severe multiple disabilities

IV Collection of best practice examples

Here we would like to put together a collection of exercises by means of a form, which can be used as

an emergency kit if you have no idea what to do! All colleagues are invited to participate in this collection.

We welcome any person who would like to share their experiences within the framework of this working group and/or write further text contributions to contribute to these sections or to take up further topics.

Our experience is that systematically writing down and reflecting on one's own actions always improves the quality! Therefore, an offer to professionalise your own teaching!

Contact:

Sonja Zausch
s.zausch@inclusivesocial.org
Moritz Jehle m.jehle@posteo.de
<https://inclusivesocial.org/en/project/eurythmy-in-curative-education-and-social-therapy/>
As of July 2021

Sonja Zausch, baker, dancer, eurythmist (MA), member of the leadership team of the Anthroposophic Council at the Goetheanum/Dornach, collaborator with Anthropoi National Association.

From the workgroup on eurythmy in the social sphere

In the wake of the corona pandemic, we are in many respects faced with a new fundamental situation as far as eurythmy teaching with adults is concerned, and so we have met and exchanged ideas in a small circle.

After the online workshop, where many things on the subject were tried out and new contacts could be made, we invited some colleagues who have had online experiences this year, both on a self-employed basis in the private sector as well as in an institutional context, to participate further. As different as the settings and colleagues are, as different are the approaches to working eurythmically in an online

context.

There was an appreciative sharing on topics such as: salutogenetic strengthening and biographical self-management through eurythmy, cognitive and philosophical approaches, accompanying clients and participants in their personal development, changing conditions in the preparation and follow-up of online units, the production of eurythmy videos, etc.

In many cases it became clear that under these circumstances eurythmy takes place in the personal private space or in home office, or in the participants' own office, and not in a group and in a space set up for it, which is in great contrast to how eurythmy is otherwise lived and moved. Further meetings are planned in which the focus will be on mutual perception, collegial strengthening and general questions. If you are interested in such an exchange, please contact Rebecca or Stefan.

Rebecca Ristow rebecca.ristow@eurythmie.net
Stefan Hasler stefan.hasler@goetheanum.ch

EVENTS

All events are currently scheduled. Please check the website/registration address on the website for the most up-to-date information. All courses are in German. Please enquire whether English could be accommodated

Mystery dramas worldwide

We kindly ask the initiatives that are spiritually and artistically engaged with the Mystery Dramas in the different countries to send us news about their work and planned performances, so that they can appear on the Section's website and in the Newsletter. We want to carry each other in our hearts and hopefully, at all times, be aware of each other's performances.

Silke Kollewijn: silke.kollewijn@goetheanum.ch

srmk.goetheanum.org/projekte/mysteriendramen-weltweit

Mystery Drama Ensemble Basel

The Soul's Probation

March 19th and 20th, 2022, each at 2 p.m.

Scala Basel, Freie Strasse 89, 4051 Basel

27th March, 2022 at 2 p.m.

Freie Waldorfschule Rieselfeld, Ingeborg-Drewitz-Allee 1, 79111 Freiburg

Sweden drama group

The Soul's Probation

November 5th and 6th

in Järna on Solberga

Directed by Paul Klarskov

Information: Ulrike von Schoultz

ulrike@guldfallen.se

Conference Program of the Section

19th–21st November, 2021

Eurythmy Festival Solo/Duo

18th–22nd April, 2022

International Eurythmy/Speech Conference

In-person event plus two days on-line

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

www.eurythmie-sprache-2022.net

27th–30th June 2022

International Eurythmy & Speech Formation Graduates' Meeting

11th–13th November 2022

Eurythmy Festival

Courses, workshops, further education

EURYTHMY

9th–10th October 2021

Eurythmy on Class Lesson Motifs (For members of the School)

Ursula Zimmermann

30th–31st October 2021

The Eurythmy Meditation

Eurythmy course with Carina Schmid and Benedikt Zweifel

13th–14th November 2021

Planetary Movements and Zodiac Gestures

Working with the indications from 1924.

Stefan Hasler. For all interested

2nd–3rd January 2022

Tone Eurythmy Course

with Dorothea Mier

Further courses in 2022

Registration and information about the Section courses:

srmk@goetheanum.ch

Tel. +41 61 706 43 59

SPEECH FORMATION

10th October 2021

"You visible-invisible one!"

Guide me!"

Poems by Hedwig Diestel (in German)

Recitation, Emanuel Mario Pusterer

Music by Paul Hindemith and improvisation, Christian Ginat, viola

Workshops for all interested

25th September 2021

Essential Communication

Workshop with Jens Bodo Meier

Further topics at a later date

Puppetry and language approaches

Workshop with Isabelle

Fortagne-Dimitrova

Healing poetry

Workshop with Jens Bodo Meier

The poem, the verse, the prayer, the mantra

Workshop with Catherine Ann Schmid

Presence in presentation and speaking

Workshop with Isabelle

Fortagne-Dimitrova

Dialogue with the Beings of Nature

Course with Karsten Massei

Leading and following

Workshop with Isabelle

Fortagne-Dimitrova

MUSIC

4th November 2021

Archive Concert

Bridge over the River

Works by Botho Sigwart zu Eulenburg

Johannes Greiner, piano

28th October

Archive Concert with works by Christoph Peter

Felicia Birkenmeier, violin; Gotthard Killian, violoncello; et al.

11th November Archive Concert

String quartets by Ralph Kux, Heiner Ruland and Christoph Peter

Wim Viersen and Vincent Providoli, violin; Christian Ginat, viola; Chris-

tian Hickel, cello

2nd December Archive Concert

Music in Extended Tonality for Viola

Heiner Ruland, Johann Sonnleitner, Rudi Spring, Alois Hába, Christian Ginat

Christian Ginat, viola

Data TBA Archive concert

Easter Mood in the Turning of the Year

The Music Setting of the Soul Calendar by Rudolf Steiner

by Raphael Simčič

Quintet *Seelenklang*

26th–28th November 2021

The Impulse of Franz Thomastik

Conference on the Making of Stringed Instruments

11th March 2022

Fukushima Commemoration

11th–13th March 2022

The impulses for music in *The Initiates Consciousness*

by Rudolf Steiner (GA 243)

Music Colloquium

1st–3rd April 2022

Schlesinger Scales Colloquium

8th May 2022

Josef Gunzinger's Work and Activities

Festive celebration and performance

Angelika Feind-Laurents and Christian Ginat; Johannes Greiner; Choraliter Ensemble; Astrid Dvir and Daniel Thiel, vocals; Matthias Kühn, choral conducting; Christian Ginat, orchestral conducting; Ensemble E chore, eurythmy

Regular monthly event at the Goetheanum

Working group on *Wilhelm Dörfler:*

The Living Fabric of Music

Otfried Doerfler: [odoerfler@](mailto:odoerfler@bluewin.ch)

bluewin.ch

PUPPETRY

29th–3^{1st} October 2021

Course on puppet making

Christoph and Silvia Bosshard

At a later date

Puppetmaking and Playing

Hildegard Schneider Brenner

18th–20th February 2022

Strengthening the Etheric through Puppetry

Puppeteer Seminar; for all those interested

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

Further Events

All events are planned for the moment. Please check the website/ registration address for the most up-to-date information. Please check whether English can be accommodated

03.–06.01.2022, Moscow (RU)

IX Eurythmy Festival in Russia The Art of Being Free

Theme: *Color in eurythmy: movement, space, costume.*

Total ticket: 100€

Contact: Olga Gerasimova tse-spb@yandex.ru

Ekaterina Piradova piradovak@mail.ru

September Friday 24 –
Sunday 26, 2021

Peter Stevens

Seminar: The effect of musical intentionality on sound.

With phenomenological observations, instrumental music-making, singing and eurythmy.
Herbert-Witzenmann Zentrum, Rüt-tiweg 8, 4143 Dornach, Switzerland

Public Talk: Friday 7:30 noise-sound-tone-music: a developmental path to music

Workshop on the theme

Saturday 9:00 am – 12:30pm and
15:00–18 with coffee break in between

Sunday 9:00 am – 12:30 pm with a
coffee break in between

Further seminar dates will be arranged at the end of this first seminar

Registration and info:

Music Seminar Christoph Peter,
e-mail: musikseminar@protonmail.com

Telephone: +41 (0)78 960 20 54 (G.

Killian)

Eurythmy Teacher Bachelor

Due to the Corona pandemic, the middle and high school course of the Eurythmy Teacher Bachelor www.studielink.nl School Practical Qualification 2020/21 will take place at the **Institute for Waldorf Education in 58454 Witten-Annen** – Annener Berg 15.

Both modules can be taken as a guest, an internal certificate will be issued.

Middle School: 23.08.–31.08.2021

Lecturers: Jutta Rohde-Röh/Matthias Jeuken

Upper School: 1.09.–10.09.2021

Instructors: Bettina Kröner Spruck/
Jürgen Frank

Cost of individual modules 360,- €

Information: R. Barth reba@gmx.ch

North German Eurythmy Teacher Training 2021–22:

Registration: R. Barth reba@gmx.ch

Stuttgart College (Freie Hochschule Stuttgart) / Eurythmeum Stuttgart: Master program in eurythmy education

https://www.freie-hochschule-stuttgart.de/fileadmin/user_upload/download/studium/eurythmie/Flyer.Master.Eurythmie.2021.pdf

Jan Ranck

Van der Pals / Kirchner-Bockholt Tone Eurythmy Therapy with Jan Ranck

16th–25th September, 2021

Chicago, USA

26th November – 5th December, 2021
Israel

29th July – 7th August, 2022

Denmark

East Grinstead, GB 2022 Dates TBA

Information and registration: tone.eurythmy.therapy@gmail.com

Annemarie Bäschlin

Eurythmy further education courses 2022

in the Bernese Oberland, Switzerland

July 4th–11th, 2022

Annemarie Bäschlin, colour eurythmy

Dorothea Mier, tone eurythmy
Alois Winter, speech eurythmy

July 25th–29th, 2022

Tone eurythmy course

For eurythmy therapists, eurythmy therapy students, medical students, doctors, music therapists

Annemarie Bäschlin, eurythmy

Dr. med. Eva Streit, medical contributions

Exercises developed and worked on by Lea van der Pals in collaboration with Dr. med. Margarethe Kirchner-Bockholt.

Information and registration:

Annemarie Bäschlin, Wösch 420 D,
CH-3762 Erlenbach. Tel. +41 (0)33
681 16 18

Searching for evidence – finding ways...!

Artistic training year for eurythmists with Barbara Mraz 2021/2022 in Berlin-Kreuzberg

Registration and further information from Barbara Mraz Tel. 0049
30 45081192,
e-mail: barbara.mraz@web.de

Vitaleurythmy

8th college certificate course 2021/2022

Christiane Hagemann – eurythmist
and eurythmy therapist

// Michael Werner – eurythmy
teacher and consultant www.vital-eurythmie.de

Registration and further information

eurythmie@alanus.edu, Tel. +49
2222 9321-1274

Alanus University, Alfter

New Master's program for eurythmists at Alanus University!

Master of Education Practice Research in Educational, Therapeutic and Social Fields of Work

Part-time courses in eurythmy therapy and eurythmy in education

In September 2020, an international master's degree program for eurythmists with a completed basic eurythmy training recognized by the SRMK Section began.

The Master of Arts Eurythmy with both focuses will continue to take place.

To apply for the program or for more detailed information on dates and costs, please contact:

eurythmie@alanus.edu;

+49(0)2222.9321-1275

<https://www.alanus.edu/index.php?filter=f-206>

Therapeutic Eurythmy for Animals

Seminar with Christine van Draanen
Saturday, 9th October 2021

9.30–17.00

Place: Lüttau (near Schwarzenbek)
DE

Registration: christinevan-draanen@gmail.com

Eurythmy posters from the Art Collection at the Goetheanum

Louise van Blommestein

Programme 17. and 18. July 1920

**Watercolour, chalk and pencil on
paper 63.3 × 49.8 cm**

Comment: Dino Wendtland

The design of the poster created by Louise van Blommestein for the eurythmy performances on 17 and 18 July 1920, which at first glance seems arbitrary and chaotic, turns out on closer inspection to be a composition that takes up characteristic elements of the humoresques ‚Die Korfsche Uhr‘ [the Korfian Clock] and ‚Palmströms Uhr‘ [Palmstroems Clock] by Christian Morgenstern presented in the second part of the programme in a playful yet precise manner. For the eurythmy performance, the figure of Korf wears a black dress with parallel red stripes, that of Palmstroem a yellow one with brown stripes arranged in a grid. In the present programme, however, the arrangements of the stripes in relation to the colours have been reversed – possibly in order to better visualise the mood content of the poem. This speaks of Korf's Janus-like clock with its two pairs of hands moving in opposite directions, which, strictly logically speaking, always cancel out time (additional light red lines), and of Palmstroem's compassionate clock, which moves backwards and forwards depending on what one has asked it to do (additional blue lines).



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

Each author is responsible for his/her own contribution.

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

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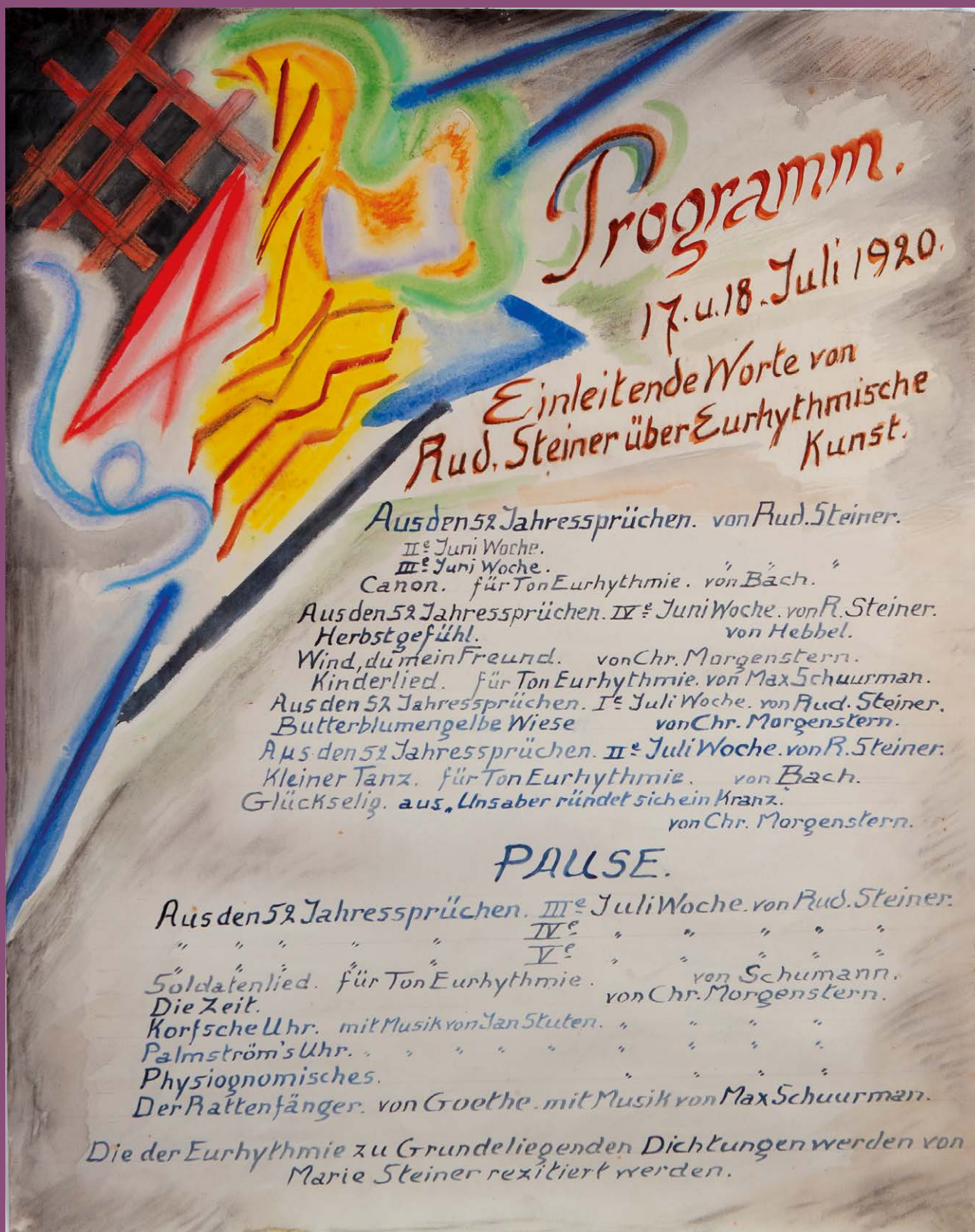
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Nr 75 • Michaelmas 2021

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Leader: Stefan Hasler

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Eurythmy posters from the Art Collection at the Goetheanum
Louise van Blommestein

Programme 17. and 18. July 1920

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