Eurythmy as Speech Made Visible

Speech Eurythmy Course

THE COLLECTED WORKS OF RUDOLF STEINER

EURYTHMY AS SPEECH MADE VISIBLE

SPEECH EURYTHMY COURSE

Fifteen lectures given in Dornach from 24 June to 12 July 1924, with complementary materials (notebooks, programmes, board drawings, essays, reports and drawings by course participants)

TRANSLATED BY MATTHEW BARTON

INTRODUCTION BY CORALEE FREDERICKSON

RUDOLF STEINER

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INTRODUCTION

RUDOLF Steiner laid the groundwork for the professional development of a surprising number of anthroposophical initiatives in 1924, including medicine, biodynamic farming, the Christian Community, curative education, speech and drama, and eurythmy. The ideas that helped establish these professions in the world flowed out of him as if he had achieved an overarching view that allowed him to see and communicate the essence of each profession, right into the practical details.

The two lecture series he gave on eurythmy in the first half of 1924, Eurythmy as Visible Singing (19 to 27 February) and Eurythmy as Speech Made Visible (24 June to 12 July) had this impact on the art of eurythmy. The eight lectures on music eurythmy added substantially to what was already developing. They were delivered to an intimate circle of eurythmists and close friends of the work, in a private room. By comparison, speech eurythmy had achieved a certain artistic niveau through earlier productions of the Mystery Dramas and Faust and international performances of poetry in English, Russian, and French as well as German. The second series of fifteen lectures on speech eurythmy, Eurythmy as Speech Made Visible, collected the body of indications that had been given to different people and, because of the great interest in this subject, was presented in the Carpenters' Studio to a large audience of eurythmy students and eurythmists, Vorstand [Executive Council] members, and visitors attending other lectures that were being held simultaneously. According to a participant, they filled the room to the last chair.

Eurythmy was Rudolf Steiner's creation, 'a most beloved spiritual offspring' according to Marie Steiner,[1] and he lavished loving attention on it from the time of his first indications given to Lory Maier-Smits, the first

eurythmist,[2] until his death. His personal interest in the progress of eurythmy shows itself in small gestures. For example, despite his hectic schedule, he would sit down to draw a new form for a poem or piece of music during his lunch pause at the request of a eurythmist or Marie Steiner, or drop by a rehearsal in the evening and give a few essential indications to a single eurythmist or a group of them. Over the years, the art had developed organically, with indications given to other eurythmists besides Lory, notably to Tatjana Kisseleff,[3] that expanded, and in some cases contradicted, earlier indications.

This led to the need for the definitive series of lectures in 1924 called 'The Speech Course', or when it came out as a publication, Eurythmy as Speech Made Visible. At the beginning of the first day, Steiner stated that this course would reiterate all the indications he had given over the preceding twelve years and 'lay the foundations of an exact eurythmical tradition'.[4] We can understand the word 'tradition' here to mean an articulation of the principles of this creative art as a basis for building and developing eurythmy further. That is, Rudolf Steiner's intention was to gather all the indications he had given in a single bouquet as eurythmy approached twelve-and-a-half years of existence. By this time, eurythmy was truly blossoming and the tender shoot was beginning to form seeds of its own out of its own forces.

Indeed, Steiner did much more than simply bring together everything that had been given before. Rather, while re-combining and re-presenting these elements, he was also adding new material and, in a sense, re-creating everything, offering the audience an immediate, living experience of what the art had become and what it was capable of in the future. Annemarie Dubach-Donath, one of the young eurythmists present, captured this mood when she wrote in her autobiography:

While touching repeatedly on what had already been given, Rudolf Steiner led us in mighty steps far, far beyond these initial realms. His spiritual gaze surveyed the whole field of eurythmy: many seeds germinated, many blossoms opened, and lovingly he took one or the other in hand, freeing them from much that had, over time, come to constrict and hinder them; and then he grasped hold of a breathtaking wealth of new possibilities.[5]

According to Steiner's opening comments in the course, it was Marie Steiner who had encouraged him to bring all the different threads together in one authoritative series of talks. In so saying, Steiner indirectly acknowledges her years of selflessly supporting the day-to-day development of eurythmy as a stage art, managing the daily rehearsing, programmeand tour-planning, speaking for practices and performances, and directing performances. One can easily imagine that, out of working hands-on with the art, she recognized a need for such an overview. If it is so that without her urging we would not have this course, we indeed owe a great deal to her because without these lectures we can question whether we would have the vital eurythmic tradition that we have today. Speech eurythmy could have gone the way of other dance movements from the early years of the twentieth century, whose initiators did not establish a 'tradition' on which future generations of dancers could build, and so their impulse remained stunted at a certain level or passed away with the originators.

The Speech Course had a quality unlike Steiner's other lectures, which the transcription of the words cannot really convey. Imagine for a moment the bustle and excitement of these sessions, Steiner at the lectern with a blackboard behind him for illustrations, eurythmists and students in the audience with notebooks and pencils poised, and the eurythmists on stage ready to demonstrate whatever he asked for. Ralph Kux draws attention to the special animation that characterized Steiner's demeanour during these lectures:

Especially fresh in my memory is the extraordinary vitality which he displayed . . . When, for instance, he was arranging the zodiac in movement forms, he himself would lightly leap up onto the stage and show each eurythmist the characteristic movement she needed to make for each constellation. Fervent enthusiasm lay in his eyes and gestures at such moments, as he moved amongst the performers with youthful vigour. One had the sense of a great educator who wished to kindle verve and energy in his students.[6]

Blackboard drawings and demonstrations enlivened the whole experience, so, as well as the words which the stenographer noted as he spoke, the spectators had visual experiences which can only be faintly reconstructed.

As Marie Steiner describes it:

. . . the whole bore the character of fresh and immediate improvisation; drawings were rapidly sketched on the board, exercises were performed by the young ladies to illustrate aspects of the work; everything was conversation and collaboration rather than lecturing.[7]

How can we possibly capture the mood of spontaneity and interchange that must have passed between Rudolf Steiner and the others simply from stenographers' notes? This present edition includes a quantity of material to stimulate our imaginations, like the colour plates of his illustrations and the blackboard drawings in the appendix, as well as verbal accounts from participants, which give us the best chance of reproducing the event imaginatively.

The new German edition of Eurythmy as Speech Made Visible was justified on the grounds that it contains the results of in-depth research that resulted in many changes to the earlier editions. Stefan Hasler and Martina Maria Sam, the editors of the German text, researched every aspect of the original transcripts of the course. For example, the stenographic notes have been re-examined and corrections made. They rummaged the archived notes of the participants for unincorporated material and filled in omissions by earlier editors.

Today, eurythmists must, of necessity, be 'researchers', in the best sense of the word, because the eurythmists from Steiner's time are no longer with us to pass on their first-hand experiences, as was the case earlier. Moreover, though previous generations may have been content with wisdom passed down from generations of teachers, today's student can rightfully feel a sense of liberation from this mode of learning and wish to engage directly with original sources in a new spirit of enquiry. To this end, this modern edition offers extensive invaluable 'data'. Moreover, we also discover that our teachers could be fallible or that the sources were not always in agreement. For example, primitive drawings made by audience members show that in some cases, the spectators 'saw' different things, although they were seeing the same thing at the same moment! In previous versions of this course, such contradictory information did not appear. Though initially one might feel somewhat destabilized, wondering which is the 'correct' version, one is also invited to discover for oneself. Ultimately, this attitude may more closely reflect Steiner's own – if we view his indications as stimulants to our creativity rather than 'rules' for how to do eurythmy.

Ultimately, we can be deeply grateful to the effort and dedication to eurythmy of Hasler and Sam, who had the foresight to grip the moment, investigate all the extant sources, and create the most accurate version possible, thus aiding Steiner in his intention to lay down a tradition for future eurythmists.

Steiner states this intention to create an authoritative body of basic principles at the beginning of the course. But the essence of this course lies not only in the content that he brought. You soon perceive that what he said works upon you even in the transcribed text. Something over and above the content is conveyed in how he brings it. On the one hand, we observe what Ralph Kux refers to as the 'great educator' who has a knack for activating engagement in his students. On the other, we find a more subtle quality that arouses a feeling for aspects of the art that is the thing, at the same time as it describes it. In a report in the Newsletter for the members of the Anthroposophical Society a few weeks after the Speech Course, Steiner's focus had changed from the pragmatic reasons for giving the course to the inner intention that pervades it.

The eurythmist must be able to place the immediate reality and Being of Art before people, and this requires an especially inward and intimate relationship to art. It was an understanding of this that the course sought to give participants. It sought to show how feeling is kindled in the soul as it witnesses gestures and how this feeling leads to an experience of the word made visible.[8]

Here we catch a glimpse of what is weaving in Steiner's deeper intentions for this course. As he says here, his impulse is to awaken artistic feeling (Kunstsinn) in the gesture, so the artist can 'place the immediate reality and being of Art before people'. For Steiner, in our 'prosaic' age – when we tend to the abstract, to distancing ourselves from experience – everything depends on 'kindling feeling [or 'sensing'] in the soul' so that we participate in what we do. From this delicate source, our true humanity flows. The eurythmist must cultivate the intensity of artistic experience through 'an especially inward and intimate relationship to art' that has the power to reach across and move the audience. Through training the feeling or sensing, the eurythmist can make the surrounding air tangible and the soul-spiritual word visible.

Instilling a feeling for the artistic in each eurythmist may be Steiner's main intention but it is also the most elusive: how does Steiner kindle feeling in the soul so that those witnessing the gestures perceive the soul element directly in the technique? This weaving of the soul into the teaching technique appears in an impressive variety of ways: by modelling it and inciting it, through imaginations, anecdotes, and characterization, through juxtaposition and contrast, playfulness and deep seriousness, and through shaping each chapter artistically so participants not only learn about an element but experience it in a lively, immediate way. Of course, it was even more present for those witnessing Rudolf Steiner's voice and vitality; in the way he interacted with the eurythmists and audience; in the mood changes, the very atmosphere; in the invisible that was made visible.

The English translation of this work does eminent justice to the original. Matthew Barton, poet and wordsmith, beautifully balances the potentially conflicting criteria of accuracy to the original with faithfulness to English idiom, to re-create the text in language that is as clear a medium through which to perceive the living voice of Rudolf Steiner as I believe it is possible to have. He has overcome the difficulties of earlier translations and polished the prose until it is consistently clear and at the same time fresh and natural as English.

Translation always offers challenges, especially when the subject is language itself and when, as in this text, Steiner was addressing an audience whose main language was German. As a result, many examples that he uses, particularly for the sounds of speech, are from the point-of-view of German experience, which can be foreign to English speakers. To offset this aspect, Steiner usually gives more than one picture; for example, one may be humorous or folkloric in nature and out of Middle European experience, and the other a cosmic picture. Whereas the local, homespun examples may mean little or nothing to non-German speakers, more archetypal imagery may be more accessible to them.

Giving more than one example like this is one indication that Steiner is not speaking only to the audience sitting in the auditorium. Awakening the artistic sensibility also means awakening an international, unprejudiced view regarding language. One theme in the first lecture is the primeval Word, the origin of all languages, and the etheric human being as the Word which contains within it the entire alphabet.[9] That is to say, the sounds of speech are archetypal and appear in all languages, as do his further indications for grammar, rhythm, and so on.

On the fourth day of the course, Steiner addresses particularly the international nature of eurythmy when he speaks of the language 'genius'. That is, each language is characterized by different qualities which modify the original sounds and grammatical elements of the one language from which all emerged. So, for example, German has an overall sculptural quality. English, on the other hand, relates to the waves of the sea. The Hungarian language is 'a hunter', and Russian simply suggests the inner nature of the word. Through eurythmy, spoken language can be metamorphosed into 'visible speech' in every language of the world, because eurythmy is the expression of 'the divine, the universal Word'.

To that end, the translation of this invaluable eurythmy text into English is significant also because English is the lingua franca of the modern world. Considering how eurythmy in our time has expanded far beyond European centres to Africa, the Far East and the Americas, the potential value of these lectures in English to students and trainers has spread far beyond the English-speaking nations. It is to be hoped that the publication of this English translation of the speech course, as we celebrate its centenary, will also be an inspiration to the international community of eurythmy students, eurythmists, and anyone with an interest in understanding Steiner's intentions for eurythmy to renew their connection to the immense potential of this art for healing, educating, and uplifting through artistic expression.

Coralee Frederickson,

Sussex, Easter 2024

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[1] Steiner, R. (2024), Eurythmy as Speech Made Visible, Translated by M. Barton. Sussex: Rudolf Steiner Press, Marie Steiner, Foreword to 1927 edition, p. 373.

[2] Siegloch, M. (1997), How the New Art of Eurythmy Began: Lory Maier-Smits, the First Eurythmist, London: Temple Lodge Publishing.

[3] Kisseleff, T. (2021), Eurythmy and Rudolf Steiner, Edinburgh: Floris Books.

[4] Steiner, R. (2024), Eurythmy as Speech Made Visible, op. cit., Lecture 1, p. 1.

[5] Dubach-Donath, A., op. cit., p. 344.

[6] Kux, R., op. cit., p. 344-5.

[7] Steiner, M., op. cit., p. 371.

[8] Steiner, R., What is Happening in the Anthroposophical Society, 20 July 1924 (No. 8/1924, p. 341-2).

[9] Steiner, R. (2024), Eurythmy as Speech Made Visible, op. cit., Lecture 1, p. 4.

LECTURE ONE

DORNACH, 24 JUNE 1924

MY dear friends

The initial stimulus for the lectures I am going to give here—a review and discussion of eurythmy—has arisen from Mrs Steiner's view that what we might call a careful shaping and structuring of eurythmy tradition first requires us to reiterate and gather together everything relating to speech eurythmy, everything which has been given to people involved in this field over the years.[1] At the same time, these reiterations will also be supplemented by various additions to the theme which invariably follow from and enlarge on specific details themselves, rather than being presented in isolation.

Here I will try to consider eurythmy in its diverse aspects, the artistic aspect of course, which is our prime consideration, but also pedagogy and therapy.[2]

Today I want to offer a kind of introduction which will be followed, tomorrow, by discussion of the primary elements of speech eurythmy. For eurythmists in all fields, the thing of prime importance is to live as individuals and whole human beings in the art and practice of eurythmy in such a way that it becomes living expression. This cannot be done unless we penetrate the spirit of eurythmy as speech made visible.[3] If we merely watch eurythmy, and regard it as something to be enjoyed aesthetically, we need know nothing about its intrinsic nature—which is also of course true

of aesthetic enjoyment of any kind, in the same way that we do not have to learn the laws of harmony or counterpoint and suchlike in order to enjoy listening to music. It is simply an intrinsic and natural human endowment that aesthetic appreciation, aesthetic understanding as we may call it, is inherent in our sound and healthy development.

Art must exert an intrinsic, aesthetic effect upon us, must appear self-evident and natural. But someone who practises eurythmy and who is called on to place it into the world in one way or another, will need to delve into its very essence in the same way that, say, a musician or sculptor has to penetrate their art. But in the case of eurythmy this means at the same time penetrating human nature. You see, there is no other art that employs something inherent in human nature in such an eminent sense as eurythmy. The means and tools and instruments required by the [other] arts are not ones so closely involved with our being as those of eurythmy.

Certainly, the arts of mime and dance[4] involve and employ our human instrument as artistic medium and in doing so come close to what is intrinsically human. But in the art of mime and physical expression the skills developed are, fundamentally, only secondary and subordinate to the overall effect or portrayal, and are not subsumed in the artistic self-configuration of the artists themselves; rather, they make use of the human figure in each instance to mimic pre-existing matters of earthly life.

Besides this, in the performing arts something we employ in ordinary life is merely made clearer, speech itself is merely rendered with more clarity. To make speech more expressive, the performer adds gesture to it. And so, as I say, what we have there is at most a minor enlargement of the human nature already present on the physical plane.

In the case of dance—as long as we can speak of the art of dance, wherever it raises itself to an artistic level—we have an outflow of emotion, of will, in human movement, and so again a human predisposition already present on the physical plane as movement potential is simply further elaborated.

In eurythmy, on the other hand, we have something that does not in any way pertain to human beings in ordinary, physical life but must be entirely and creatively drawn forth from the spirit; we have something that makes use of the human being alone, of the human form in which we stand here in the physical world; makes use only of the human being as an expressive means, of human movement as an expressive means.

But what, you may ask, is actually shown or presented? Now you will only understand what is presented in eurythmy if you consider that it seeks to be speech made visible. If we configure speech and language in [theatrical] performance, our model for this is ordinary speech, which we imitate; but if we shape and configure speech itself there is no model on which this is based. Rather it arises and proceeds distinctly and independently from us, from our human nature. What manifests in speech, what appears in speech, is not present anywhere as such in the natural world.

Thus eurythmy must certainly be a primary, original creation. Speech—let us start with it—is produced by the human larynx and by what is more or less connected with it. What is this larynx really? The question has to be asked for I have often suggested that in eurythmy the whole human being becomes a kind of larynx.[5] And so let us ask ourselves this: What meaning does the larynx have altogether? You see, if we consider speech only, initially, as something produced by the larynx, we will not be attentive to what actually emerges from it, what takes shape there. But we may perhaps recall a remarkable tradition little understood today, one you can find hinted at in the beginning of the Gospel of John: ‘In the beginning was the Word and the Word was with God and the Word was a God.’[6]

What people understand by the ‘Word’ nowadays is something which has no meaning whatsoever in the context of the prelude to the John Gospel. This prelude to the John Gospel is continually uttered and people believe that they can form a sense of what it means. But they can’t, for really, if we consider what people today can picture by the concept ‘word’—which they regard at the same time as ‘the name [that] is noise and smoke, befogging heaven’s blaze’[7] and so on, considering it in a sense to be the poor cousin of thought and regarding themselves as lofty for holding such a view—if we recognize what people today can understand by the word ‘word’, then the prelude to the John Gospel makes no sense at all, not the least sense. Which word is meant, they wonder; we have so many. It must be surely a particular, tangible word. What then is the nature and essence of this Word? This has to be asked.

Underlying this tradition, hinted at in the prelude to the John Gospel, is the fact that people once knew instinctively what the Word is. Nowadays they no longer do. You see, the term ‘Word’, as people originally beheld it, once encompassed the whole human being as etheric creation.

Since you are anthroposophists you all know what the etheric human being is. We have the physical human being, and then the etheric human being. As described by ordinary physiology and anatomy, the physical human being possesses certain outward and inner forms that are drawn and depicted—although people do not of course consider that such drawings represent only the very least part of the physical human being as such since the physical organism is at the same time fluid, gaseous, warmth-bearing, and these aspects are of course not drawn in human physiology or anatomy. Nevertheless, we can have here an initial idea of the nature of the physical human body.

But then we also have the second aspect of human nature: the human etheric body. If we were to draw this human etheric body it would appear hugely complex, for basically you can as little depict it as something static as you can depict lightning.[8] Lightning is in constant motion and flux and so to portray it you would have to depict flux and movement. The etheric body can only be depicted in the same way as trying to paint lightning—if one sought to do this—for it is in continual flux and living, responsive motion.

Now these motions, these forms in continual movement which do not constitute the human etheric body but which continually arise and fade—are they to be found anywhere in the human world in a form we can approach? Yes, we possess them. And an original, intuitive knowledge was aware of this. We possess them in what the human being altogether—please, dear friends, I speak very precisely and things must be taken precisely as I speak them—in everything we form as the sounds flowing into the content of speech.

Now survey in your minds everything that you form through your larynx as sounds arising in the whole scope of human speech, thus everything that in any way forms part of what belongs to speech as it emerges from and is served by the larynx. Try to become aware that all these elements emerging from the larynx, which constitute everything emerging when we speak, consist of particular movements, and that these movements depend upon the underlying predisposition of the forms of the larynx itself and of its neighbouring organs, from which speech proceeds.

Now of course all these potential sounds do not emerge together. We do not utter at one and the same time everything underlying speech. When would this be the case? When would we utter everything underlying speech? However paradoxical this sounds, it is true to say that we would utter [everything underlying speech] if we sounded forth every possible speech

sound from a, b, c to z, one after another. Imagine this for a moment. Imagine someone starting with a, b and so on in succession—not stopping of course except to draw breath where needed—through to [w,] z, sounding forth every speech sound one after the other.

Board drawing 1

Everything uttered inscribes a particular form in the air, one we do not perceive but which we must assume to exist, which we could even imagine might be recorded by scientific means without needing to be drawn.

Whenever we say a word, ‘tree’, ‘sun’, we execute a very particular form in the air. If we were to utter all the sounds from a to z, we would create a very complex form in the air, a very complex air form. What would arise if someone actually did this? It would have to be done within a limited time—and in our lectures we will hear why this is so. It would have to happen within a certain, limited time so that, having arrived at z, the first sound would not yet have vanished completely; the form of the first sound would still be present as form pattern—the a when we get to z. If we succeeded in doing this, passing rapidly from a to z in a succession of uttered sounds, the a remaining present until we reached z and the whole inscribing itself in the air, what kind of form would we behold?

Well, this would be the form of the human etheric body. In this way, the human etheric body would arise. The human etheric body would stand

before you if you were to sound out the whole alphabet—though it would have to be corrected first since, as it exists today, and is normally recited, it is not quite correct,[9] but now I am concerned with the underlying principle. If you were to sound and configure before you the alphabet from a to z, then the human being would stand before you.

So what has actually happened here? The human being as etheric body is always present of course. What are you doing therefore as you speak, as you utter the alphabet? In a sense you are immersing yourself in the forms of your etheric body and imparting them to the air. In the air you form an image of your etheric body.[10] What happens when we speak a single word (which naturally does not have the whole range of sounds in it)? Let us imagine someone is standing before us, standing there as physical body, etheric body, astral body, I. He speaks some word or other. You will see that he immerses his consciousness in his etheric body. He reproduces a part of this etheric body in the air—as if you were to place yourself before the physical body and, if you like, depict a hand so that it could be seen in the air.

Board drawing 1

Now the etheric body does not possess these forms which the physical body has, but the forms of the etheric body are reproduced in the air. If we rightly understand this, my dear friends, we here behold the most wonderful metamorphosis of the human form and its development. For what is this etheric body actually? It is what contains all the forces of growth, the forces involved in accomplishing nutrition and also the forces involved in bringing about memory.[11] All this we impart to the configuration of the air when we speak.

When we speak, we imprint our inward nature on the air in so far as this interiority manifests in the etheric body. When we put sounds together, words arise. If we put [all the sounds] together from the beginning of the alphabet to the end, a very complex word is created, but this word contains all possible words, and at the same time it contains our human etheric being. But before a physical person existed on the earth, the etheric person existed, for the etheric human being underlies the physical one. But what is the etheric human being? The etheric human being is the word that encompasses the whole alphabet.

And so, in speaking of the shaping and configuring of this primordial Word that existed in the beginning, this original Word, in speaking of the configuring of the primordial Word and paying heed to it, we can call what arises when we speak a birth: when the alphabet sounds forth we can call it a birth of the whole etheric human being. Otherwise it is the birth of fragments, of parts of the human being in separate words—but always there is something of the human being that sounds forth in a single word.

What does it mean if we say the word ‘tree’? When we say the word ‘tree’ this means that we are characterizing the tree by saying that what stands there before and outside us, tree, is a part of us, of our etheric being. Whenever we speak we are describing how every separate thing in the world is a part of us. Each thing in the world is a part of us. There is nothing that cannot be expressed through us. Just as we express the human being—and with us the whole world—by uttering all the sounds of the alphabet, so in separate words we utter fragments of the whole Word, of the alphabet, we utter something that is a part of the world. The whole universe would be uttered with [the whole sequence] a, b, c and so forth, and parts of the universe are uttered with single, separate words.

But here, to think this through, we must be clear what inherently underlies the sounds of speech. Underlying the sounds of speech, initially, is all our human interiority. And then what manifests through the etheric body is everything in human inwardness that can be experienced as feelings in the soul. And now we must therefore investigate what it is that can be experienced as feelings in the human soul.

Let us start with a [ah]*. As a young child we learn to say this sound in an unconscious, dreamy state. Later this is buried when we are maltreated in school with the subsequent teaching of phonemes, of phonics. When we learn to speak as a child there is already present something of the great mystery of speech, albeit as yet in a dreamy, subconscious state.

When we say ah we must, if our feelings are somewhat healthy, feel this ah as emerging from within us whenever we are in some kind of condition of wonder or astonishment.

Wonder, astonishment, yes, this is present, this wonder, and is in turn only one part of us. We are after all not something abstract. We are something or other at every moment. In every waking moment we are something or other. We can of course doze through it and then are nothing precisely; but we are still something even when we doze. At every moment we are really something or other. One minute we are one who is amazed, the next minute one who is frightened, and a moment later, let us say, one who is flailing about. At every moment, every second we are something or other. We are not just an abstract human being but something or other specific every second. And thus we are also at times the one who wonders, the one who is astonished. And this comes to expression when we sculpt into the air what occurs in the etheric body in a state of amazement, with the help of the larynx: ah. In doing so we are uttering, placing outside ourselves, a part of our human nature, that is, the person in amazement. We are placing him into the air.

You see, when a physical person comes about on the earth, it must be as a whole human being if this person is to emerge in accordance with universal evolutionary potential. This whole human being emerges from the organ of the mother's organism which we call the uterus: a physical person with a physical form emerges here. If we spoke the alphabet from a to z what would arise there would be an etheric human being, elaborated in the air, coming forth from and configured by the human larynx and its neighbouring organs. In the same way, when a child emerges into the world, when a child, as we can say, sees the light of the world, then the physical human being arises, proceeds, from the uterus and its neighbouring organs.

Now the larynx does not act in the same way as this other mothering organ, but, in its continual creative activity it gives rise in words to fragments of what is human. If we were to encompass all the words of speech within the creating larynx—which is not even the case in poets as rich in vocabulary as Shakespeare,[12] though almost so—we would form the whole etheric human being in a figure of air, but in a sequence, in development, a birth

that is continually accomplished during speech. Speaking is always part of this birth, this birth of the etheric human being.

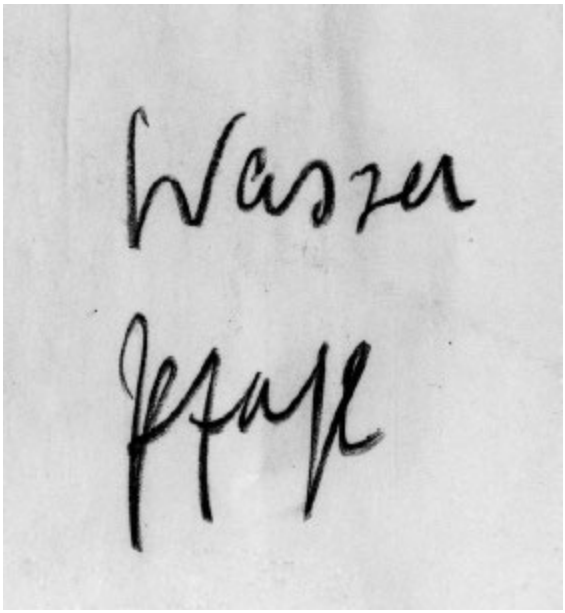
And in turn the physical larynx is only the outer shell of that most wonderful of organs present in the etheric body, which is in a sense the womb of the word. And here we have before us that wondrous metamorphosis I referred to when speaking of metamorphosis. Everything in us is the metamorphosis of certain basic forms. The etheric larynx and its shell, the physical larynx, is a metamorphosis of the mother's uterus. And when we speak we are involved in human creation, etheric human creation.

Connected with this secret of speech, and pointing to it, is the fact apparent if we consider matters pertaining to both genders, in the link between speech and sexual functions, for instance in the male gender in the change of voice [the voice breaking in adolescence].[13]

Thus we are concerned here with a creative activity which in speech rises from the deepest source of cosmic nature. Here we see manifestly unfolding before us in flux something that otherwise withdraws into the secret depths of the human organism when a physical human being is developing in the womb. And this gives us what we need for the practice of a creative art—we gain respect, esteem for the creative activity in which we are immersed as an artist. In the artistic realm we can get nowhere with a merely theoretical consideration, which renders us abstract. In the field of art we need something that places our whole human nature into the reality of the cosmos. And how could we place our whole being into the cosmos better than by becoming aware how the development of the human embryo is connected with speech? Whenever a person speaks, they configure outside them something that in primordial times was once human creation in which the human being as such was formed out of cosmic depths, out of the etheric, as a configuration of air, before becoming a fluid form, or later a solid form.[14] Whenever we speak we place ourselves back into the cosmic

emergence and development of the human being as this occurred in primordial times.

Let us take just one example. Let us return to this ah which allows the person in amazement to arise before us. We should recognize that wherever ah appears in speech, there is some kind of wonder or amazement underlying it. Take the word ‘vast’ or the word ‘barn’*—it doesn’t matter which, just a word that has ah in it.



Board drawing 1.

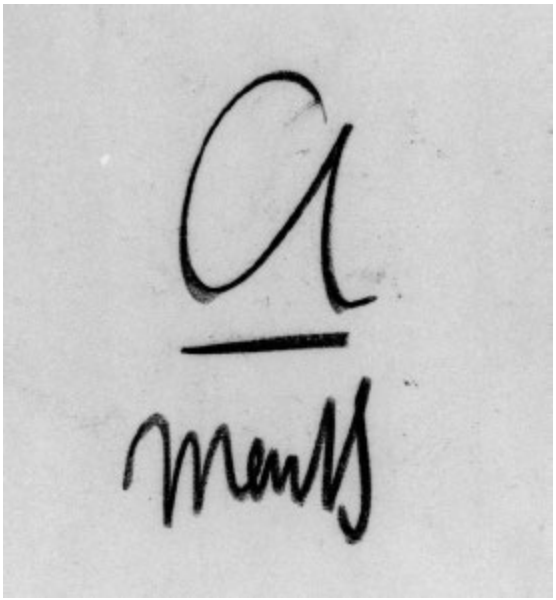
wasser (water) pfahl (post)

Where you get to the sound ah in a word, there is some kind of wonder or astonishment underlying it, where the person amazed is expressed in language. This was something people once knew. Those versed in Hebrew knew it. What was present in Hebrew? The ah, the Aleph. What was this? It was the person astonished.[15]

Now I'd like to remind you of something which you could add to what is really intended and intimated with this ah. In ancient Greece it was said that philosophy begins with wonder, with astonishment.[16] Philosophy, love of wisdom, love of knowledge, begins with astonishment, with wonder. If things had been expressed in a fully organic way, in accord with primordial knowledge, with ancient, instinctive clairvoyance, people could also have said that philosophy begins with ah—this would have signified exactly the same thing for a person in primordial times: philosophy, the love of wisdom, begins with ah.

But what are we really doing when we pursue philosophy? Ultimately we are fathoming the human being. All philosophy strives for self-knowledge. Ultimately the aim is to discern the nature of the human being. Thus knowledge of the human being, beholding of the nature of the human being, begins with ah. But at the same time this knowledge is most hidden and great efforts are required, a great deal must be done, to acquire this knowledge of the human being. Only when we approach the human being as one formed entirely out of spirit-soul-corporeal nature, only when we discern the human being's whole wealth and fullness, do we really stand before this being in the greatest wonder, as something before which we can say ah. And therefore the human being in wonder, in amazement at himself, at his true being, is really the human being who has unfolded and emerged to the highest and most ideal degree: ah.

If we have gained the sense that the physical human being is only a part of the whole human being and that we really only have the whole human being before us when we behold the wealth of what is divine in him, this is something that an original humanity saw as the human being in wonder before himself, as ah. The ah is the human being, the human being in his highest perfection. Thus ah would be the expression of a feeling experience of wonder in the human being.



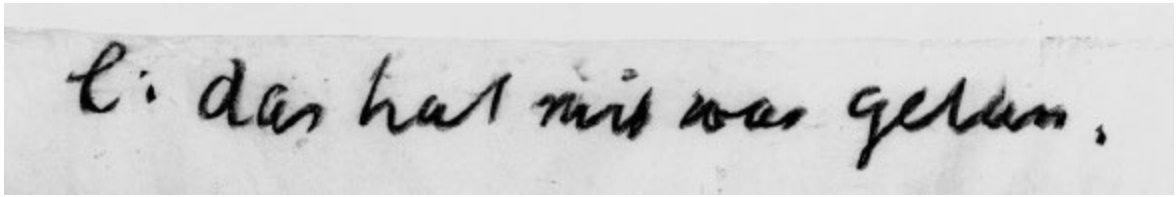
Board drawing 1.

ah: human being

Now let us pass on from ah to b, so as to give indications at least that can help us understand this archetypal word formed [of all the sounds] from a to z. Let us consider b. The b is what is called a consonant whereas a [ah] is a vowel. When you utter a vowel you can sense that first and foremost you are expressing your deepest interiority. With every vowel, as with ah, you have a feeling experience. Wherever ah arises, wonder or astonishment is present. Wherever an e [eh] appears, we have what I would describe as, 'This did something to me which I feel.' Wherever an eh figures and we dwell with this, it signifies roughly, 'This has done something to me which I feel and sense.'

Just think how abstract we have become, abstract, terribly shrivelled people —like a shrivelled plum or apple—in our relationship to speech and language. Just think of how we chatter away but have no inkling that when

we come to an ah and move on from it to an eh, as we do continually, that we are passing from wonder to, ‘This has done something to me, I feel it, it has affected or impinged on me.’



Board drawing 1.

eh: it has done something to me

Let us now also get a sense, a feeling, for the nature of i [ee], this sense of having been inquisitive and then having discovered something. Feel the quality of the vowel; everywhere a wonderful, very complex underlying experience is present. Here we gain the impression of a fresh, natural, original person when we simply allow the five vowels to act upon and affect each other. We give birth to our full dignity again, really, when we allow these five vowels to emerge in full awareness, that is, to come forth from within us in full awareness. That is why I say that we are so shrivelled, and we perceive only the [intellectual] meaning of sounds and nothing any more of the experience of what they really signify, really mean. Words are just ‘signifiers’ for us and so on. We have become very shrivelled up.

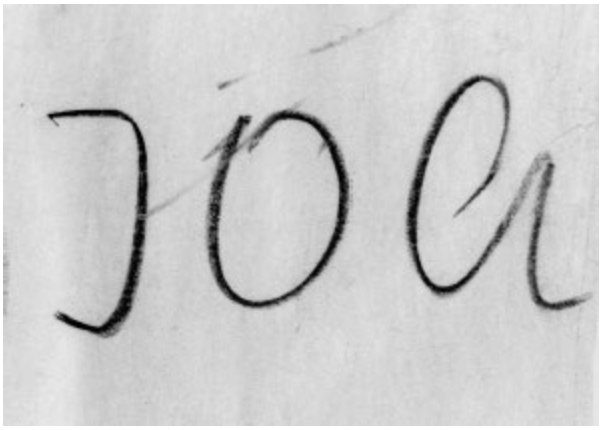
Now when we come to the consonants it is different. We cannot sense that we [draw] them forth feelingly from within us but now instead we are replicating what is outside us.

Let us say that I am astonished—ah; this is not something I can replicate or mirror but can only utter it from within. But if I want to express something that is round—this table here—what do I do if I do not wish to speak? I replicate its shape, I imitate its form [gesture to demonstrate]. If I wish to mime a nose without speaking the word, but wish to make myself understood [without words], I can present it like this [gesture to demonstrate]. It is the same thing when I form consonants. They are replicas of something external to me. They always replicate something outward, except that in speech we express these shapes in a configuration of air proceeding from organs surrounding the larynx, the palate and so on. With the help of these organs we configure a form that recreates, reproduces, imitates what is outside us. This speech goes so far as to be fixed in letters, and that too is something we will speak of later on.

So when we utter b—and because it has a form, a shape, we cannot sound it alone, we have to add the e to it—it is always the imitation of something. And if we were able to hold in stasis what is formed in the air in the b, and is present within it as we utter this sound, it always has an enveloping quality. An enveloping, encompassing form emerges. What emerges is something we can call a hut, a house. The b always reproduces a hut, a house, a shelter. So when we start with the sequence ah, b, then what we have is this: ‘The human being in his perfection’ [ah] and ‘The human being in his house’, b.

In this way we could take every sound in the alphabet and, in the sequence of speech sounds, we would have uttered the mystery of the human being—what the human being is in the cosmos, the human being in his house, in his corporeal sheath. If we passed on to c, d and so forth, each of them would express something about the human being. And once we arrived at z, we would have before us, really, a wisdom concerning the human being, for the etheric body is this wisdom.

You can see therefore that something extraordinarily significant happens in speech. The human being shapes and creates himself. And we can for instance configure a certain completeness of soul if we now attend to the following feelings:



Board drawing 1. ee oh ah

i [ee]—o [oh]—a [ah]—this embodies a great deal of soul nature, almost the whole of it in terms of our life of feeling.[17]

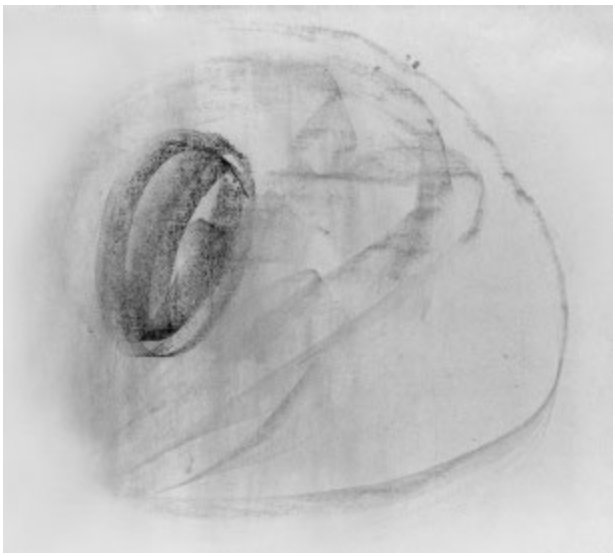
And now you see we can say this: let us take a look at what emerges from us as speech. Let us assume someone before us utters this a, b, c so that the whole human etheric body is present there, arises, emerges from the larynx, from the uterus. There it is.

The physical human being emerges within the earthly realm from a mother's organism, from a metamorphosis of the larynx, emerges from the actual uterus. But now let us picture this whole human being who is placed into the world with everything pertaining to him, for what emerges in this way from the mother's organism cannot remain as it is. If it remained as it

was throughout life it would never become a whole human being; first everything must be added to it. The whole person at, let us say, the age of 35, has now acquired more from the whole nature of the cosmos than the infant possesses. This whole human being, if we picture him schematically now, then—in the same way as speech emerges from the larynx, and the physical human being emerges as infant from the womb [board drawing 2, white]—

Board drawing 2

we must picture the whole human being at roughly the age of 35 as emerging from the whole cosmos (red);



Board drawing 2

we must conceive of the human being having been uttered forth from the cosmos in the same way that words are uttered by us, and then we have the human being in his form, in his whole shape and configuration as a spoken word.

Now it stands there before us—the human form is indeed the most wondrous thing upon the earth; there it stands configured and we can ask the primordial divine powers, ‘How, then, did you create the human being?’ In the same or a similar way as words are created when we speak? How did you create the human being? What actually occurred when you created the human being? If we received an answer from the cosmos to this question, it would be this: motions approach us everywhere, movements, forms of the most diverse kind—a form such as ah, a form such as eh, a form such as ee. All possible forms come forth in motion from the cosmos, all possible movements that we can conceive of as we are at present in relation to our human organism.

Yes, but my dear friends, these possibilities of movement are the same which, when rigidified, produce the physical human form as it is roughly at the midpoint of a human life on earth. What would the godhead do if it wished actually to form the human being from a lump of earth, from the dust of the earth?[18] It would perform movements and from what emerged from such movements—the way in which the dust of the earth would be configured in accordance with them—the human form would ultimately arise.

Now let us for a moment [picture ah]. All of you are familiar with ah in its form in eurythmy, the b in eurythmy, the c in eurythmy form and so forth. Imagine the godhead came and produced from its primordial activity, its divine, primordial activity successive movements you are familiar with in eurythmy for a [ah], b, c—but did so now in eurythmy, then, if this could take shape in physical substance, it would produce the human being before you. And this is what underlies eurythmy: that we say to ourselves, the human being is a finished form standing before us but this finished, fixed form emerged from movement. This finished form arose from developing and dissolving primordial forms. Movement does not follow from what is at rest but rather the resting state arises originally from what has been in motion. And in developing eurythmy we return to primordial, archetypal movements. What does my Creator do in me as a human being out of the primordial nature of the world? If you wish to answer this question, you must shape the forms of eurythmy. God does eurythmy, and as he does so the human form arises in consequence.[19]

Actually, one can speak of every art in the same way that I am speaking here of eurythmy. Every art can be derived from the divine in one way or another. But in eurythmy specifically we can see most deeply into the connection of the human being with the being of the cosmos because eurythmy makes use of us as a part, an instrument [of this cosmic being]. For this reason you must take pleasure in eurythmy. Just think that if one cannot initially truly tell the nature of human beauty from outward, human forms, but then sees performed before one the way God originally shaped

and configured the beautiful human form out of movement, in forms of eurythmy that reiterate the divine movements of creation, this gives us the answer as to how human beauty arises.

If we have a young child before us, a small human being who is not yet fixed and finished, who is still to become fully human—and we should help the divine in this so that the form the godhead implanted as predisposition in the child can be developed in the right way—we must ask what forms should be used in school, in education and upbringing. Eurythmy forms. They are the continuation of divine movement, of the divine forming and configuring of the human being. We must use eurythmy forms. And when a person falls ill in some way, the forms corresponding to their divine archetype become faulty: here in the physical world they become different. And then what should we do? We return to the divine forms, give remedial help, have the person perform these divine configurations once more, and this must work back upon them so that the faulty forms can be improved again.

Eurythmy is an art of healing, in the same way that in ancient times of clairvoyance it was known that certain sounds a person spoke, intoned in the right way, work back upon health.[20] But at that time it was necessary to engender health circuitously, via the air that worked back upon the etheric body. If we proceed in a direct way, if we have a person perform movements corresponding to the development of their organs—and for this we must know the nature of these movements, for instance certain movements of feet and legs correspond to certain configurations even up as far as the head—then, by having the person recreate all of this, this third aspect of eurythmy arises: eurythmy therapy.

I wanted to say these things today by way of introduction so that everyone working in the field of eurythmy can have a primary feeling, a primary sense of what they are in fact doing, rather than seeing it as something that

can merely be conventionally learned. We should regard it instead as something which enables us to come closer to the godhead than we can without it—as is true in the case of every art form. We must imbue ourselves with this feeling, asking ourselves what needs to form part of eurythmy teaching. It must have atmosphere, aura, a sense and feeling of the human being's connection with the divine. Then real eurythmy exists. This is indispensable.

It will be very good if we timetable this session—thus tomorrow too—for the same time, from five-thirty to six-thirty.

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* Translator's note: The first letter of the alphabet in German sounds as ah.

* Translator's note: Steiner used the two words 'Wasser' (water) and 'Pfahl' (post).

LECTURE TWO

DORNACH, 25 JUNE 1924

MY dear friends

Yesterday I tried to describe the general character of speech and language as such, and the character of this particular and special language, the visible speech of eurythmy. Today I would like to continue firstly by examining the character of the various speech sounds.[21] Only when the character, the inner nature and being of each sound stands clearly before us will we also be able to fully understand the elements of eurythmy. As I said yesterday, there has always, certainly, been a more or less clear awareness of this in the life and evolution of humanity, and only in our own era have we become so shrivelled up in the way we relate to speech. There has always been some kind of awareness that in passing through the sounds of speech as we do in uttering words, every consonant is a reflection of outward forms or outward occurrences, whereas the vowels express inward experience.

This awareness has more or less passed over into the forms of the letters, especially in Hebrew,[22] where for instance we can see a kind of imitation of what occurs, what actually occurs with the consonants in Hebrew in the form and patterns of air. In more modern languages, in which of course I include those, say, that begin with Latin (whereas ancient Greek still has something of what I'm referring to) this quality has been more or less lost from the various scripts.[23] Nevertheless there are still [some] signs, certainly, that in the forms of the letters people sought to reflect what can actually be found in the form, the configuring of a word when it is developed from the consonantal element—the imitation of something

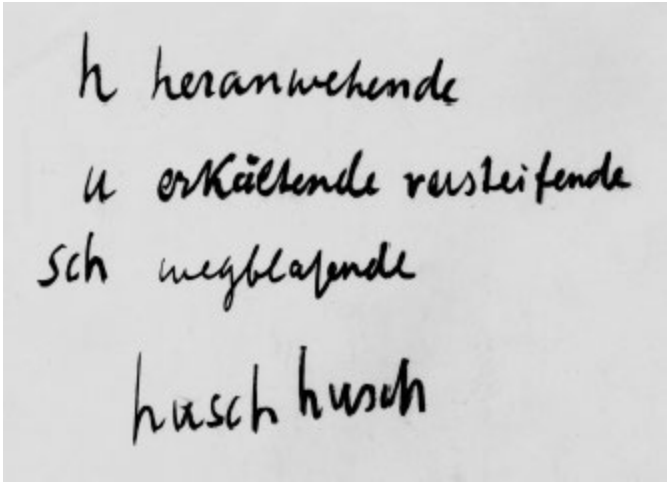
outward—and from what one feels, what one experiences, as coming from within, originating in the soul. We can say that nowadays such a feeling, in the real sense, is only present still in certain words related to feelings, in certain sounds or words expressive of feeling.[24] Let us study an example of this, one that can perhaps lead us deep into the essential nature of eurythmy.

The sound h when it is spoken and not merely aspirated, not merely exhaled on the breath, actually stands midway between a consonant and a vowel. This is true of everything in any way connected with breathing. Breathing has always been felt as something in which we have an inward experience, partly, but partly also emerges into the external world.

Now this h, this simple, aspirated speech sound, can be felt—and was always felt by ancient peoples—as the imitation, the shaping in the air, thus the imitative configuring in the air of something that wafts towards us, just as our breath, the air we breathe in, wafts towards us: something wafting towards and blowing gently upon us. Let's say that we can experience the h as something blowing and wafting towards us, this wafting of air that approaches us. Everything experienced in this way will be expressed by some word or other that contains this sound h, since the h itself is felt to possess this quality.

The sound u [oo]—thus a vowel—can be felt as something that makes us inwardly cold, stiff, rigid. This is the inward experience of the oo: oo—something that makes us cold, stiff, that freezes us, something that makes us shiver with cold. Thus oo: a quality of freezing and stiffening.

And sh is what blows things away, everything that blows anything away; whatever we feel as a wind blowing past us and blowing things away.



h blowing towards

oo making cold and stiff

sh blowing away

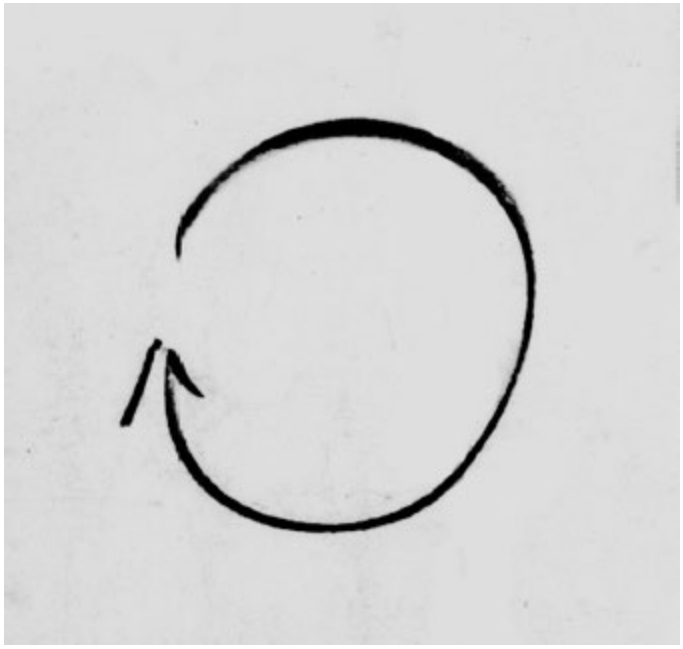
hoosh hoosh

Board drawing 3.

Do this word ‘hoosh’[25] in eurythmy [Baravalle[26]]: do it twice, ‘hoosh-hoosh’. We will be considering the eurythmy form of the different speech sounds. I just wanted to have this performed now so you can see how it appears when done by a first-class eurythmist; and here you see a shaping in eurythmy of the sound-pattern ‘hoosh-hoosh’, done twice in succession: ‘hoosh-hoosh, hooshhoosh’.

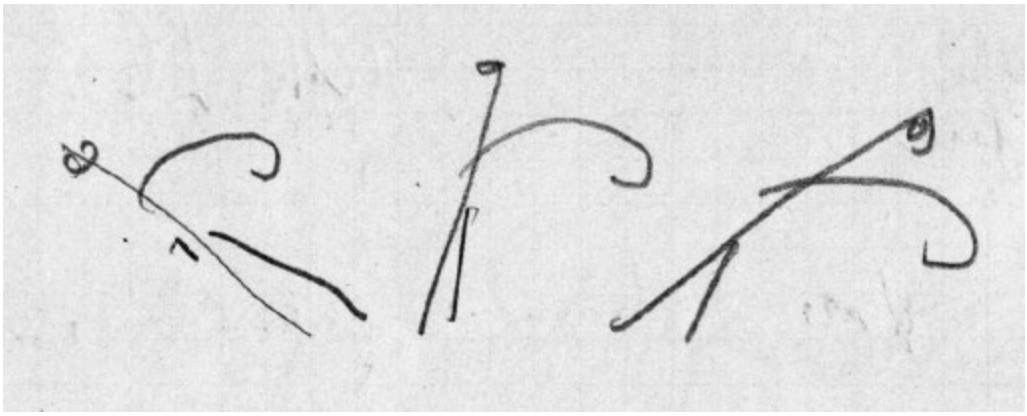
Now in certain [German] regions, when a cold wind blows, comes blowing, and makes you feel frozen and stiff, comes blowing and blows past, people say ‘hoosh-hoosh, hoosh-hoosh’. You know this from the Christmas plays.[27] In this expression of feeling, this exclamation, you have the full effect of the feeling implicit in h oo sh: hoosh-hoosh. In primordial languages all words were exclamations, expressions of feeling—albeit sometimes also complex ones; exclamations, interjections, feeling utterances.[28]

Now we’ll perform another combination of sounds. You all know the sound r. Please perform r-r-r [Baravalle]. The r is fully experienced like this in its circling, gyrating quality.



Board drawing 3

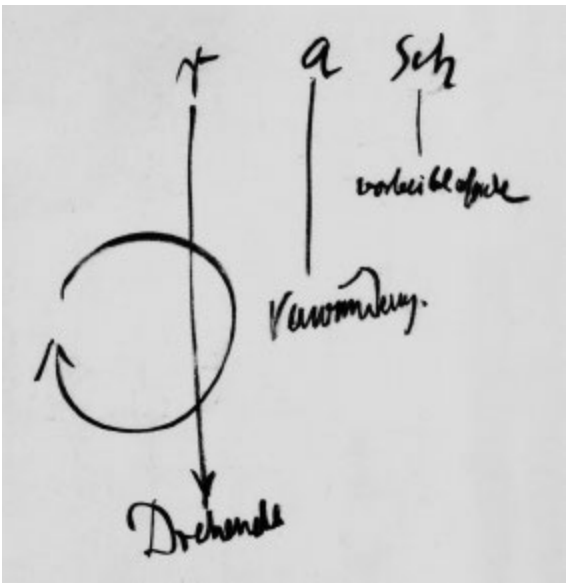
Now see how she [Ilse Baravalle] spins round almost completely. This is how our whole [being] experiences this sound r as a rotating, a turning wheel: r.



Notebook II

I spoke about ah yesterday. And now r is a spinning, rotating, a spinning motion. Everything that gives you the sense of rrr-ing—everything that spins, revolves, rolls round. That is how we have to think of it, how we can view it.

I spoke about a [ah] yesterday, and as I said then, ah is wonder, astonishment. And we have already considered sh—something that blows past, blows things away = sh. And now let's get a sense of the word 'rush'.*[29] When something comes rushing, it rolls, rushes past us, causes some astonishment and then disappears, as if blown away: 'rush'. Please do it for us [Baravalle]. We will speak in a while about the different speech sounds.



r ah sh

blowing past

wonder

revolving

Board drawing 3.

As you can see, everywhere in the consonants we can find an imitation of something or other. In the r we have a rolling, revolving, rotating; in the ah vowel an inner amazement; in the sh something that goes away, passes by.

And now you can get a sense that there is some justification in speaking of an archetypal language;[30] you will sense that if people were to feel sounds in the right way they would all speak in one tongue[31]—they would quite naturally characterize everything in the same way through the nature of their organization.

Well indeed, something like this—as spiritual science shows us—once existed on the earth, and it is not merely myth and legend—though that is how you all know it, as myth and legend. It is not just legend and myth but something that does underlie all languages: an archetypal language elaborated in the way I have described.

You see, if we consider certain realities of life as these manifest with enormous wisdom in parallel nomenclatures, we can be astonished at the wisdom holding sway in all evolution, and also human evolution; holding away in all development and evolution in the world. Just think of the following, my dear friends—and what I am saying is not a mere game but derives from real, original human feeling. Those who truly weigh up problems of knowledge come across certain things that, as I would put it, inhere in life, certain problems and enigmas to which they pay heed—things which someone else simply passes by unheeded. It can seem enigmatic to us that a parallel exists between the phrases ‘mother’s milk’ and ‘mother tongue’. It is easy to understand that no one speaks of ‘father’s milk’ but why not ‘father tongue’? What parallel exists between ‘mother’s milk’ and ‘mother tongue’?

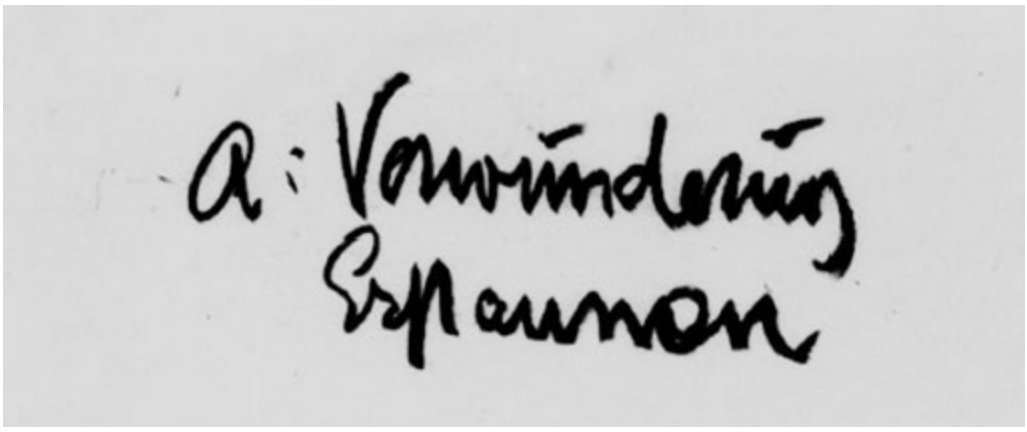
There are always inward reasons for such things. While very clearcut outward evidence can sometimes be given, there are always inner reasons for these intimate realities of human evolution. When a child is born, the mother’s milk ensures the child’s physical body develops in the best

possible way.[32] If we had the time—but this doesn't belong in our lectures on eurythmy—we could analyse mother's milk and show (not by the evidence of a dead but of a living chemistry) why mother's milk is the best, and, as it were, a structuring nourishment for the human physical body in earliest infancy. To put it correctly in medical, scientific terms, we must speak of mother's milk as a shaping, configuring and structuring nourishment. That is the first thing that shapes the physical body, mother's milk. And the mother tongue—and as we saw yesterday, speech is the etheric body—in turn further shapes the etheric body.[33] That is why this parallel exists: first the physical body is nourished by mother's milk, then comes the turn of the etheric body with the mother tongue.

There is a deep wisdom in such things. Deep wisdom lies both in coinages that hark back to early times and in many proverbial sayings. We should not regard all proverbs as based on mere superstition, for they sometimes point us to significant traditions, and can even possess a certain grandeur.

But now, having said this, and given you a tangible sense of what I mean, I want to move on to characterize the nature of the sounds of speech. Once we understand what is specifically embodied in these sounds—how vowels reveal inner experience while consonants reflect and recreate outward things—then on the one hand we are led to the way in which each sound can be invoked and employed in artistic eurythmy firstly, secondly in pedagogical eurythmy and thirdly in curative education, therapeutic pedagogy.[34] I will draw on everything possible in order to depict to you the essential nature of each speech sound so that tomorrow you will be able to take in with full understanding the eurythmy forms we seek for these sounds.

With a [ah] as we said we have wonder and astonishment.



Board drawing 4.

a [ah]: wonder, astonishment

b—I spoke about this yesterday already—is invariably an imitation of something that encompasses and gives protection against the outer world; b envelops and wraps. You can still see this in [the form of] the letter B. In the modern [capital] form[35] this enfolding is present twice: first enfolding, then an enfolding again of what has been enfolded. b is always an enfolding, an assurance of protection.

Board drawing 3 and 4.

b: enfolding

Putting it very generally we can say: the house in which we live. The b is this house. I want to consider and use the modern [German] script—we could equally well take an older form of script but after all we wish to have speech eurythmy that relates to the German letters, the German sounds. And so we will characterize the nature of these sounds in accordance with the way in which the German letters, the German speech sounds manifest.

Then we come to c [‘soft’ c in English]. Of course I do not want to look at the shape of the letter for each of the sounds for many of them are corrupted, and the written script, the letters as such, are not necessarily of interest to us when it comes to eurythmy. The c: in this sound you will feel, c-c, that something is imitated here that is in movement. You won’t have the sense of an attempt to imitate something that is at rest: c is a thrust or push, c. If you try to gain an inward feeling of what lies in c you will realize that it is impossible for you to think, when you say c, that there is anything heavy in this. c, z [ts], will not seem to you to be a sound that imitates anything that makes you perspire with effort. Such a thing will not occur to you. Only lightness, not heaviness, can be imitated with this speech sound. c imitates a quality of lightness. And so I can say, simply, that c imitates lightness, levity.[36]

Board drawing 4.

c: state of lightness

When you enter into such intimate realities in speech sounds you will be able to sense what would happen if you had the following experience: in the circus you sometimes see balls, apparently iron balls, with the words ‘1000 kilos’ written on them. But then the clown lifts them with no effort! Imagine you found an iron ball which you thought weighed a thousand kilos, or let’s say, ten kilos; imagine you came and lifted it up [and found it was light as anything]: you would utter something very similar to the phoneme c-c. Nature does this too: sneezing closely resembles c, and is an easing, a relief.

And the ancient occultists saw c, in the ancient tongue, as the prince of health. In Austria today, whenever people sneeze, someone will still say ‘Zur G’sundheit’.*

Now let us look at d—when will you naturally utter this sound of d? d, d, d —I think you can have some sense of this [in a very young child learning to speak, whose first words usually include a d or da sound for ‘father’ as the first significant other: a pointing to this other, with the ah of astonishment and wonder].† With d you detect, define and delineate in all kinds of ways, and you can say, therefore that d is a pointing out, a directing to something, an indicating of and radiating towards it.

Notebook I

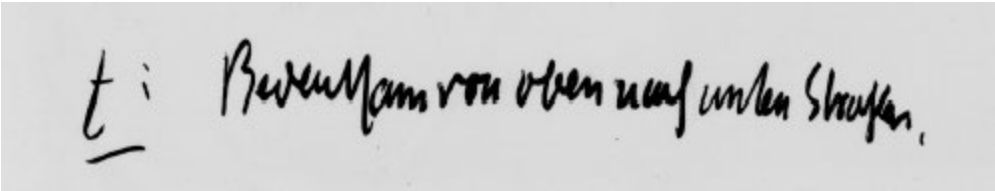
Board drawing 4.

d: directing, radiating towards something

Imitation of this indicating, directing, radiating towards, of this drawing attention to something, is contained in the sound d.

The e [eh] is a speech sound that has actually always enormously interested people. Yesterday I said that eh is the sound that points out, really, that someone has done something to you but that you opposed it and maintained yourself in the face of it: eh. You do not allow yourself to be antagonized by what happens to you. Later on we will study this eh further; actually we can

do this right now, we can add in here what the sound t signifies: Tao, t—not with the d now, but with the t—Tao. We bring a deep reverence towards t if we understand what lives in it. This Tao, t is something we must conceive of as embodying great importance and substance, or even the creative principle:[37] it also directs, indicates and radiates, streams out, but especially it streams from heaven to earth. It is a significant downstreaming of radiance. So this t[38]—and we do not have to go through the alphabet [in strict sequence]—signifies a mighty shining and streaming from above downwards.



Board drawing 4.

t: Mighty shining and streaming from above downwards

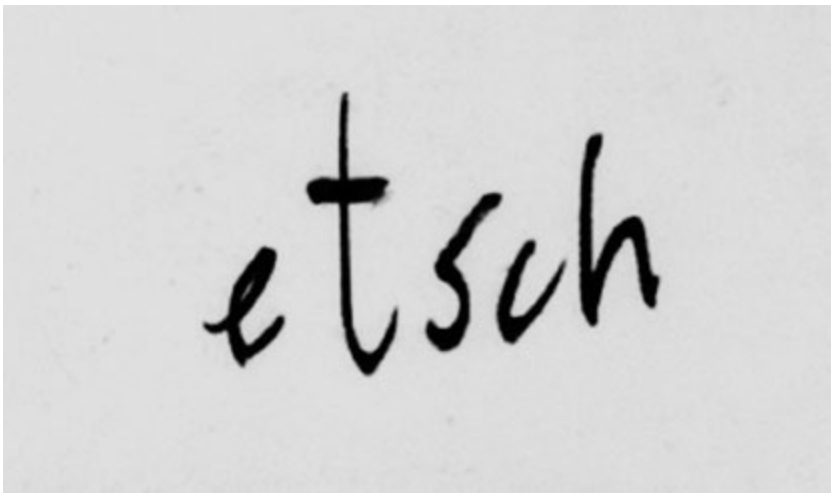
But now of course something that is felt to possess grandeur and majesty in a certain context can also arise in ordinary life. Let us take these three phonemes: eh, as we have seen, would embody the fact that something has been done to me but I assert myself against it. That is the experience. Then the t, Tao: something has transpired, an influx or impingement. Thus, to express and convey the experience: something impinged on me, I assert myself against it: eh. It is an experience that transpired, struck home but it passes again. It passes away, the blowing away of sh. This gives us the combination of phonemes etsh* [present for example in to ‘get shot’ of something, e.g. ‘I’d like to get shot of it’]. When would you say this? Well, for example, if something seems misguided or a nuisance, and you want to blow it away as fast as you can since it threatens to impinge on you, since it’s at risk of striking home like lightning; you shiver it to pieces, you blow it away from you: ‘etsh’. That’s when you have this combination of sounds.

You can feel the eh there, the sense of being impinged upon, affected. You can't conceive of a different vowel there, of saying, 'itsh' or 'atsh' in such an instance. It has to be 'etsh' if the experience is one that affects you but that you want to blow away again, get rid of.

Now the way we form eh in eurythmy will give you a full sense of the gesture people in some regions add to it. The eurythmy eh is formed from this gesture: etsh, etsh.

The eurythmy eh is actually this—she [Baravalle] knows it from Vienna. There, instead of 'etsh', people use their fingers in this gesture [chafing of crossed fingers]:

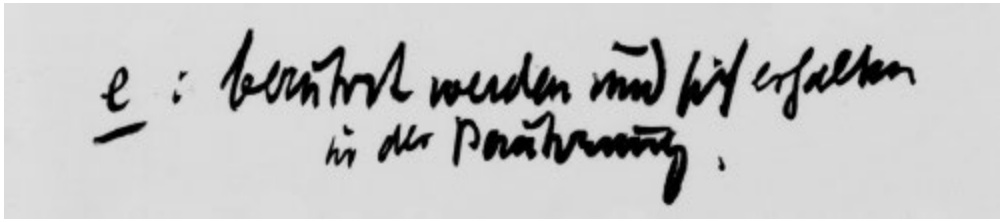
Notebook I



Board drawing 3

People are doing the eurythmy eh already with these natural forms of expression, of feeling.

So in eh we have the feeling of being impinged upon and preserving oneself against what impinges on us. Of course, describing these things always sounds a bit clumsy, but you have to feel them.

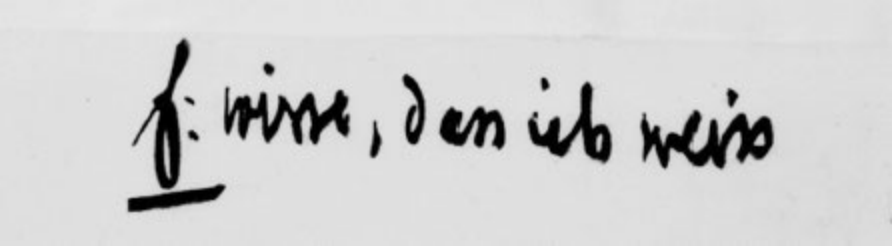


Board drawing 4.

eh: being impinged upon and preserving ourselves in what impinges on us

f:[39] this may be hard to feel in the shrivelled up language of today, but there's a proverb that can help here, my dear friends, one you all know and is common currency. When someone knows something inside out, it is said that they know it to their 'fingertips', know it to the full.*[40] This is extraordinarily interesting: this vernacular phrase, 'knowing something to your fingertips'—and I said that I would draw on every possible source to give a real sense of the speech sounds, would draw on every scholarly source though such sources are mostly pre-literate and not scholarly ones at all—can be compared to what was said in the ancient mysteries about the f. And then we discover something very remarkable. In the ancient mysteries, 'In the beginning was the Word. And the Word was with God' still lived as a reality, thus what I described to you yesterday was still alive, and people truly felt the creative power of the Word.[41] (For Logos cannot be translated as 'wisdom', and this rendering simply demonstrates the lack of understanding of many modern people for ancient truths; Logos must be translated as Verb, Word,[42] although then we must understand this word, Word, as we described it yesterday.) In the ancient mysteries, especially in the mysteries of the Near East, Africa, southern Asia,[43] people said roughly the following when they spoke of the f: When someone utters f, they said, he pushes out his whole breath. But it is through the breath that the gods created the human being,[44] and therefore the breath, in wind, air and every breeze, contains all human wisdom so that everything the ancient Indians learned in yoga as mastery of the breath enabled them to be filled with inner wisdom.[45] They felt this when they uttered the f, and in the practice of ancient Indian yoga this was how people experienced it. They practised their yoga exercises, whose technique involved an inward feeling of the human organization, the fullness of wisdom. And in uttering the f, they felt how wisdom became conscious for them in the Word. Therefore f can only be fully and rightly felt [if one holds it in a certain awe], if one also experiences in it an echo of a certain formula, a saying that gained little currency in the world but that existed in the Egyptian mysteries: 'If you wish to point to what Isis is, who knows the past, the present and the future, who can never be entirely unveiled,[46] then you must do so in the sound f.'

In the f we have the filling of oneself with Isis in breathing practice, the experience of Isis in the exhaled breathing process so that f can really be felt—not absolutely precisely but approximately—as ‘I know.’ Yet there is more to it than ‘I know’, which is still meagre compared to the feeling arising in f. That is why the f-feeling was the first to be lost. It can be felt in fact as ‘Know this’—addressing the other to whom we speak: I say f to him to draw his attention to the fact that I can instruct him—‘Know this, that I know.’

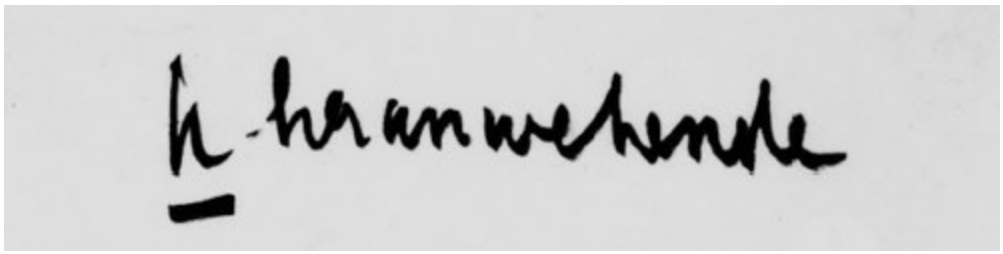


Board drawing 4.

f: Know this, that I know

I will therefore find it a natural thing, it will feel a very natural thing, if someone wishes to instruct another person and, going up to them, utters f in some form on the breath, f. We could study some interesting words here—but I can leave you to do this yourselves—in which f appears in some context or other. Such words will remind you of what I have now described as an intimate feeling about the f.

I spoke about the h before: it is something wafting, breezing towards us.



Board drawing 4.

h: wafting hither

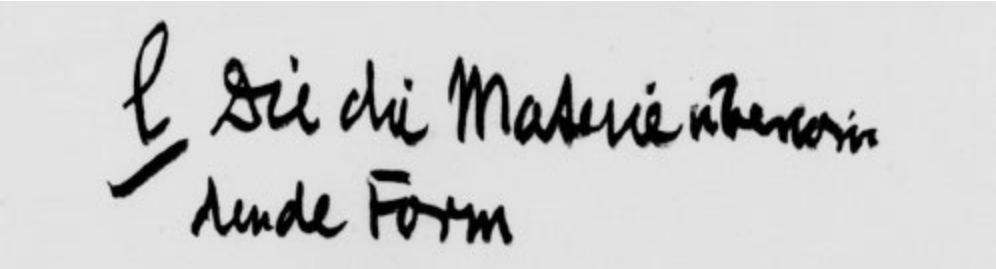
And now i [ee]; ee can easily be felt as self-assertion, as assured self-assertion. In German we have a very fortunate word, the word of affirmation, ‘Ja’ [‘yes’*], in which the ee is present although converted into consonantal form, followed by [the sound of] astonishment, wonder. Affirmation cannot be better expressed than through this self-assertion of wonder. Yesterday we said that wonder, amazement is in fact the human being. If we add self-assertion to it—‘ja’—then we have a clarity of affirmation. So i [ee] is self-assertion. We will see what it means for eurythmy rendering that this ee always embodies a self-defending self-assertion.

Board drawing 4.

i [ee]: self-assertion

l is a remarkable sound—it has the eh in it [when you say its name]—just the sound l on its own. Just think of all you do when you sound an l. Think of your tongue when you say an l, how you use your tongue in a very skilful way: l-l-l. You feel the creative, shaping activity when you say l. If you speak an l very clearly and hold it on a long time—and if you are not especially hungry—it could almost make you feel full. You can feel l as something real, as if you ate an especially tasty dumpling which, not being hard but soft, melts easily on the tongue and creates a sense of inner well-being. This is the experience you can have when you utter this sound clearly, l-l-l. There is a creative activity in it, something that gives shape and form. And it will easily happen that a sculptor tries out the forms he is fashioning with a movement of the tongue, without actually saying l, since it is especially sensitive—with a movement of the tongue that resembles the movements the tongue makes when uttering l. If a sculptor can feel with his tongue [the shape of] a nose, in which the forming of l is very much implicit, then he is certainly a good sculptor for fashioning a nose.

In the ancient mysteries people said that the l is the creative, shaping principle in all things and beings, the formative power that overcomes matter.

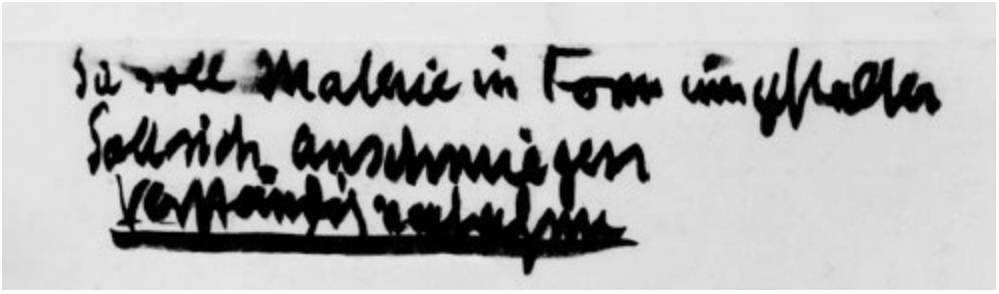


Board drawing 4.

l: the form that overcomes matter

You will easily see that ei [ai], this double vowel or diphthong, signifies something like a loving nestling. In caring for children one needs this sound ai-ai—a loving snuggling or nestling.

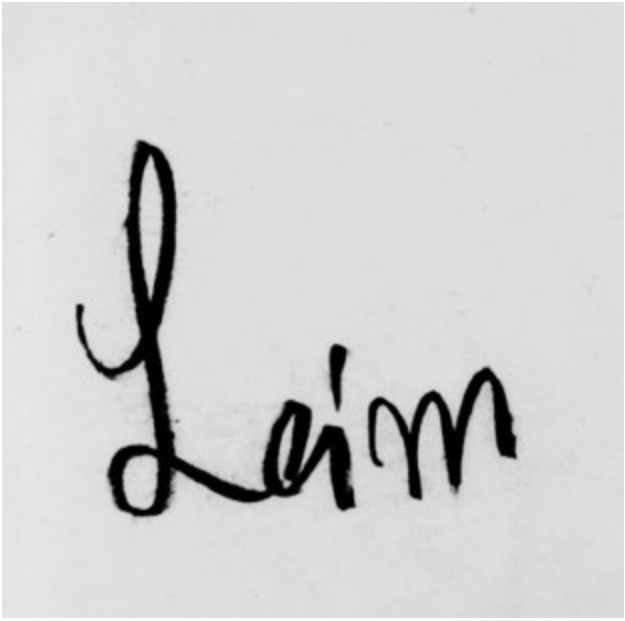
In a moment we will look at the m, and will see that m has something that opens to everything, absorbs the form of and conforms to everything. Let us assume, my dear friends—and again this is not fantasy but draws on a long, long history—that we had a substance intended to shape matter into form. We expect this substance primarily to refashion matter into form. This is to be its intrinsic nature, that it fashions form from matter [l], but it is to do so by lovingly snuggling up to something else, like stroking a child: ai-ai, as if nestling up to something. It is to snuggle up to something else in this way, and continuing to do so, it will seek to absorb the other, different form into itself so that it then appears like the other form, that is, it judiciously imitates it. And now let us assume we are to utter this, speak it. We are to refashion matter into form—we will say l; then the snuggling up: ai; then absorbing the other form: m.



Board drawing 3.

Refashioning matter into form, snuggling up, judiciously imitating

And this gives us a word especially characteristic in German, irrespective of all words derived or related to it.



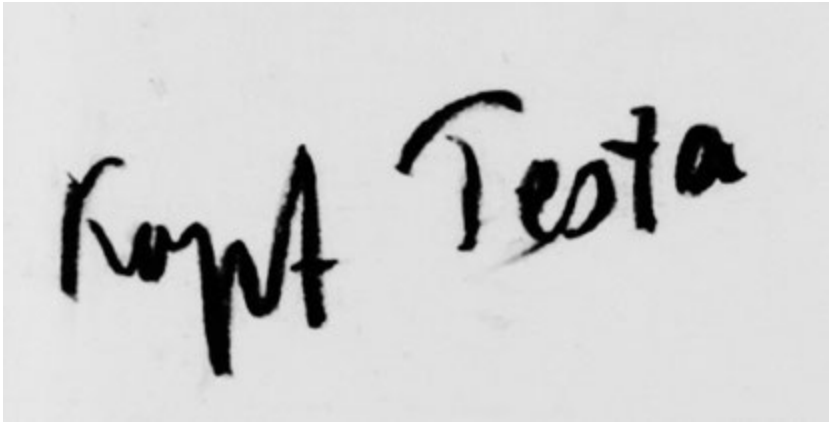
Board drawing 3.

*Lime **

The secret of the active, developing spirit of language is that it can contain this potential for such words to form, can sustain this activity and development of the spirit of language. It sometimes also happens that when some word or other is in some way present in a particular language, it can be refashioned in [another] language that later develops, but is refashioned in a form still resembling the original feelings concerning it, as long as the receiving nation or people have this same original sense of things. Understanding of language is certainly far more complex than people usually think. Nowadays people do something ghastly, terrible, with languages. Well, it is adequate for outward life which nowadays is founded on convention and superficiality; but it has a devastating effect on the human soul, to a degree hard to convey. People take something or other—let's say a book or poem in a particular language—and try to express it in a different language. Yes, the person doing this looks up a word in a dictionary or consults their memory to find what the word means in the

original language.[47] And then they ‘carry it over’ into the target language and say they have translated it. What they have actually done, you might say instead, is to ‘run it over’. This way of simply ‘transferring’ something from one language to another is about the worst possible thing that can be done.

Consider this angle on it, my dear friends. When we say an original, primordial language is a possibility, which must then be the same for all, and also once existed… well, let us ask where all the different languages originate.[48] Why has it become necessary to translate at all? If we take a German word, ‘Kopf’ [‘head’], how would we translate it in Italian? ‘Testa’. So we have the German word ‘Kopf’ and the Italian ‘testa’.



Board drawing 3.

Kopf Testa

Now for a full sense of these things we must ask how it is that the Italian has such a different set of phonemes for what the German feels with the word ‘Kopf’. In terms of mere translation these things should mean the same. If what ‘Kopf’ conveys is truly felt, then an Italian and even a

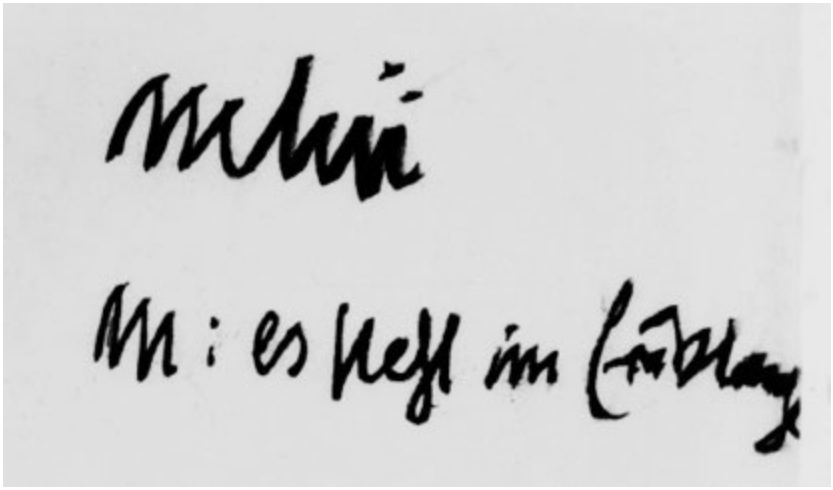
Chinese person ought to say ‘Kopf’ as well. How is it that we have all these different languages?

Now I will say something which might make you double up with laughter, and yet it is true. If Italians were to refer to the same thing Germans denote with ‘Kopf’, then, if they were to do so at all, they too would say ‘Kopf’. But they never do for it lies beyond their ken, their whole outlook. What we Germans designate or name ‘Kopf’ does not figure in the vocabulary of the Italians. If it did, they too would say ‘Kopf’. What do Germans mean when they say ‘Kopf’? My dear friends, when we say ‘Kopf’ we are referring to the form of the head, its round shape. The word ‘Kopf’ has a fully felt sense of a round form. Once we have looked at k and have all the sounds for this word, we’ll be able to see this. It refers to the round shape of the head. Try to see when the word ‘Kopf’ is done in eurythmy how the roundness is in the middle [Baravalle]. Here, as you see, you have the rounding in the middle. Germans thus refer to the roundness sitting on top of the body as ‘Kopf’.

If Italians felt the round shape perched on top of the body they would also say ‘Kopf’ rather than ‘testa’. But what do they feel instead? They have no sense of the roundness but they feel instead what is uttered, expressed, testified to, which is found also in the word ‘testament’. In referring to the head, Italians feel a quality of testifying, uttering, expressing, and therefore they say ‘testa’, and mean by it something quite different from what we mean by the ‘equivalent’ word. It only seems an equivalent—‘testa’ and ‘Kopf’. In fact they are fundamentally different. The latter, in German, expresses what perches up above, the shape of it; and to make this even clearer, with a sometimes disparaging meaning, we can emphasize the roundness still further by saying ‘Kohlkopf’ (cabbage head) [or even ‘Hohlkopf’ (hollow head)],* which makes it perfectly, clear, doesn’t it, that the roundness is referred to.

Now what we see as a roundness perched upon the body is something Italians feel, instead, as the part of us which asserts things, expresses them, ascertains them. And for this they say ‘testa’. This is the sense and feeling contained in this word.

Let us add the m as well, that sound which so magnificently concludes the sacred word of India, Aum: the element of universal understanding passing into the breath in a way that enables it to adapt to everything and understand everything.[49] m, there is still a deep sense of this here. When my village school-teacher wished to show that something I had said was correct, he would say ‘Mhn’ to express that he had understood, and it was right; the hn is merely pleasure at this fact. So m is an expression of something in harmony and accord. It adapts itself, nestles in, snuggles up to it, like the m at the end of the word ‘Lime’.



Board drawing 4.

mhn

m: harmonious accord

In these examples we will have seen, as a preamble, how a whole life lies in every speech sound. And we can already sense here that if we were to speak such sounds instead of our words, such utterances would be more primitive, simpler, but they would at the same time reveal a far closer communion with things and with themselves.

You see, this is how you must feel speech sounds if you wish to find your way into eurythmy expression, for eurythmy is in a sense a creating of gesture—not transient, arbitrary gestures but cosmic, meaningful gestures, ones that cannot be other than they are and in no way derive from whims of the human soul.

Tomorrow I will characterize the other speech sounds, those we have not yet considered; and then we will try gradually to make the transition to a characterization of forms we use in eurythmy, the essential nature of which truly express exactly the same thing in gesture as the phonemes themselves do when they are sounded on the air, configured into the air.

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* Translator's note: The word 'rasch' in German means 'fast'. The vowel in 'rush' is close to the sound 'ah'.

* Translator's note: Literally, 'For health', like our 'Bless you'. The modern German response to a sneeze, 'Gesundheit' ('health') has lost the original 'Zur…' in which the 'z' is close to a soft 'c' sound.

† Translator's note: In the German text, Steiner simply uses the word 'Da' (meaning 'there'), as expression of pointing something out to someone who is looking for it, accompanied by the sense that the other should be amazed that 'you so quickly pointed out the thing in question'.

* Translator's note: The exclamation 'aetsch' which Steiner uses here, means, very roughly, 'so there' or 'serves you right' or perhaps 'get away with you'. The closest we can get to the sound of it in a single word in English might be 'ouch' or the vernacular 'sketchy' (meaning 'iffy' or 'questionable').

* Translator's note: The German expression cited by Steiner can be literally translated as 'knowing something out of the ff.'

* Translator's note: 'Yes' in English has the same initial ee sound, but, instead of the ah of wonder, this is followed by a defensive or self-preserving eh.

* Translator's note: The German word here, Leim, meaning 'glue' is equivalent in both sound and meaning to the English word 'lime', now little used but once common in words such as 'bird-lime'.

* Translator's note: I am not aware of 'Kohlkopf' being a term of disparagement in German, though 'Hohlkopf' certainly is.

LECTURE THREE

DORNACH, 26 JUNE 1924

MY dear friends, today I'd like to follow up what we said yesterday with two speech sounds we may not yet have considered, the s and the %, which after all are somewhat distinctive in nature. In our ongoing consideration of pure speech sounds, we can always return when needed to things that may have been left out.

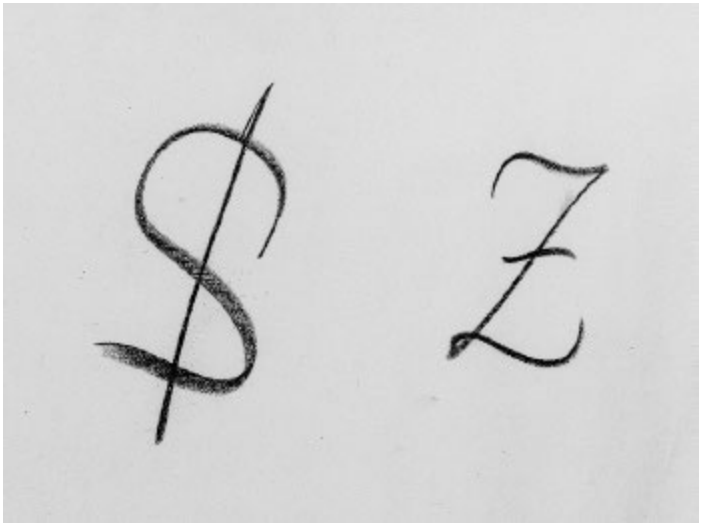
The sound s, s: This has always been felt—or was in the days when a feeling for these things still existed—as something incisive in speech, that informs in it in a very deep way. We can say that the experience of the sound s is connected with feelings people had in primordial times of human evolution for the symbol of the serpent or also, in a sense, for the symbol of the staff of Mercury[50]—not the Mercury symbol itself but the staff of Mercury, the caduceus. The actual Mercury symbol must be sought more in the eh sound.[51] By contrast the symbol of the caduceus, which plays such an important role in Oriental texts, can be found in the shape of the letter s we still have nowadays, which is of course very reminiscent of the snake or serpent symbol.[52] This feeling for the s, for its sibilance and sinuous coil, is actually extremely complex. And if we gain a primary feeling for this, it will engender in us, really, the sense of a great reassurance, a calming and soothing of what is restless, and at the same time a certainty of being able to enter into, engage with, the hidden nature of something or other.

You see, in the mysteries the s symbol was always something to which people pointed—as they did to the other, similar z—with solemnity. Whereas they referred to things such as those we considered yesterday, say the t, Tao, with a certain festive reverence, allusion to the s was always connected with something—to put it somewhat trivially—that elicited fear in those instructed to ponder on it, a fear of something they should defend themselves against but which is nevertheless indispensable in life. For this reason I cannot easily relate how people spoke of the s symbol in the mysteries, but I may be able to clothe it in a different form.

It might astonish you to behold, if you could, how unsentimental true pupils of the ancient mysteries were. True pupils of the ancient mysteries were, you see, not people who—as one of our non-German friends once said of certain anthroposophists—always make faces so long they stretch to the ground.[53] This was not the mood amongst true mystery pupils. They possessed a sense of humour and sometimes clothed things which, nevertheless, they knew how to keep sacred, in humoristic forms. And so if someone who did not belong to the mysteries ever asked a true mystery pupil about the right way to regard s—and naturally such questions were asked, for curiosity was a common quality even in those days—then the mystery pupil will have replied, no doubt with some humour, 'Yes, if you know the secret of s, then you can perceive the hidden character of the hearts of men. By fathoming a woman's heart you can soothe everything hidden in men's hearts and delve into their hidden depths.' This was, as I said, a very exoteric explanation and yet it still pointed to what lies in the sound s: a calming of what is in flux and stir, with an assurance that the remedy used will bring about soothing, calming. If what you define in this way is reconfigured in gesture, then you get the s-sound in eurythmy.

Now we also have the z [ts] sound, the sound engendering the feeling of z-z in us. The z is a gesture which of course resembles the s-gesture [c-gesture*], but with an initial 'ts', and can be felt—and you will indeed find that it embodies this feeling if you seriously ponder it—as something that creates a sense of gaiety: it gives a sense of lightness as opposed to

seriousness; it actually seeks to engender a buoyant mood. Of course this can also apply to something inanimate.



Board drawing 5

With this we have now more or less concluded our consideration of the meaning inherent in speech sounds so that we can inwardly conjure the quality of each one. As I said, we have started with a recapitulation to make sure the [underlying eurythmy] tradition is now one that can stand firm and continue.

And so now let us call up the different speech sounds before our souls again. It is a matter, above all, of seeing that what I have presented as the essential nature of the sounds of speech is felt artistically as gesture.

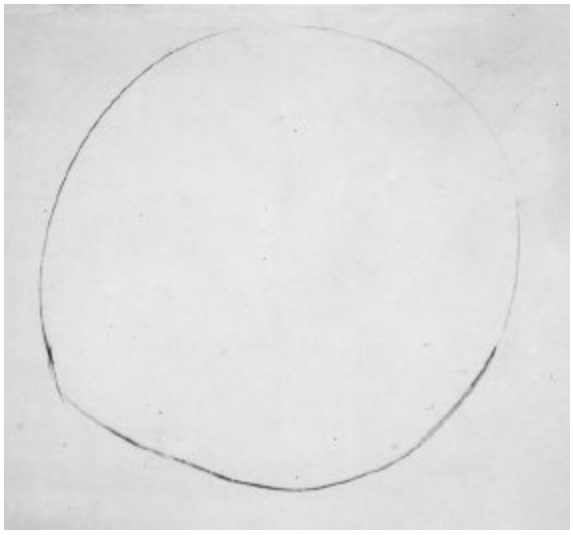
But we must also be very clear that the human being is formed, configured, from elements of the cosmos which I have referred to in relation to the sounds of speech. Taking all that we have spoken of in relation to speech

sounds, you gain, roughly—I'd like to say as natural law—the instigating powers that lead human beings down from their pre-earthly existence into earthly life, and which continue to govern and guide them until they have reached maturity at around the age of thirty-five.

This whole journey with the powers that urge human beings on, that push them, bring them to be what they become as fully adult people—these powers lie in the gestures of the speech sounds. And this is why the word, why speech sound, was felt to be something so very special and remarkable.

Let us start with what may be said to belong most intimately to the human being, which the ancient Greeks said could be experienced when a person stands before the riddles of life in a way that allows philosophy, the love of wisdom, to proceed solely from wonder, from astonishment.[54] Let us remember, my dear friends, that this capacity for wonder is a purely human attribute and is part of what raises us above the animals. And if we ask, again, what it is that raises us above the animals,[55] we have to say that it is our human capacity to maintain in fluidity and motion certain measures, certain directional powers and orientations that constrain the animal within a strict form, and so we can regard the human being as a confluence of forces [from diverse directions] that meet within us.

If our own source and origins—which should astonish us, which should elicit wonder in us—had to be sought in a single point of the heavens, as we must seek this source in the case of plants and animals, we would be struck by a sense of uniformity. What elicits wonder and amazement within us is something which we can only experience as coming from diverse directions in the heavens. And if we seek to grasp our true human nature and dignity, this comes to expression in the sense that we should think of ourselves as the confluence of forces which the gods have allowed to meet in us from the whole circumference of the cosmos.



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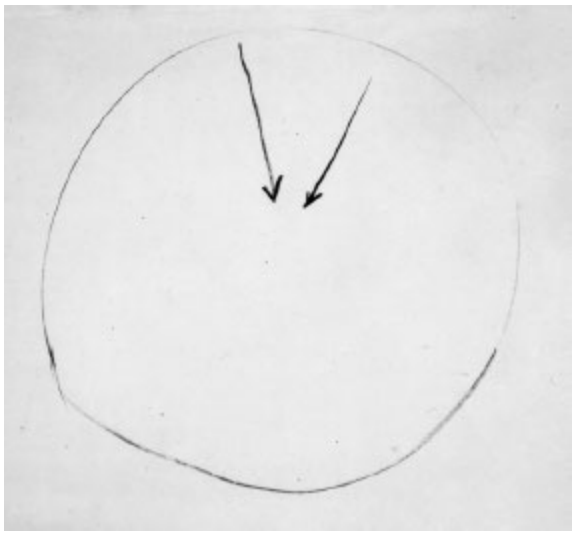
If we picture the whole compass of the cosmos schematically, then powers from its periphery radiate, let us say, towards the centre, towards the earth.



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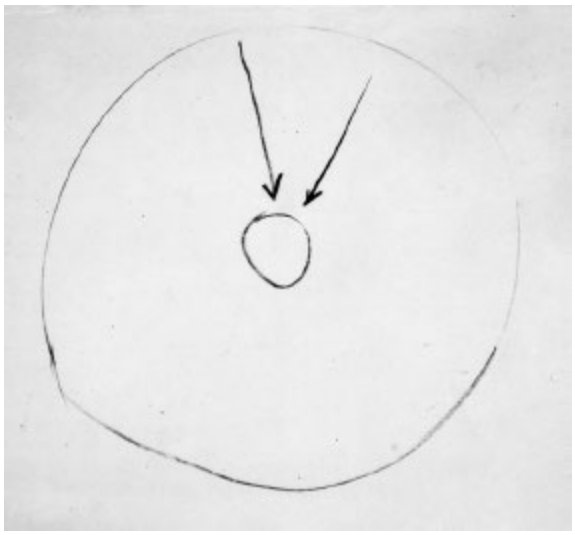
As human beings on earth, we must feel our dignity to arise from the fact that we encompass it from the different points and directions of the cosmos.



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Now, Miss Puetz,[56] would you mind coming here and performing an a [ah]? The ah essentially involves you encompassing these two directions with your hands and, through your hands, with your arms. So the ah does not involve you making any swing or bounce [beforehand]; but rather picture that you, as a human being, are, let us say, created, destined, determined from two different directions in the cosmos and you reach towards these two directions. The ah lies intrinsically in this reaching toward these two directions. Only this belongs to the ah. It doesn't matter how you hold your arms, it can be like this or like that, but the ah involves you reaching into these two directions; and now stiffen your muscular sense as if you would travel on in these two directions. The ah consists in this. You have to feel this in the muscles. But do not make any initial movement that diverts from this. Imagine that you step forward onto the stage and the curtain opens; you may, let us say, have uttered an initial, preceding speech sound and,

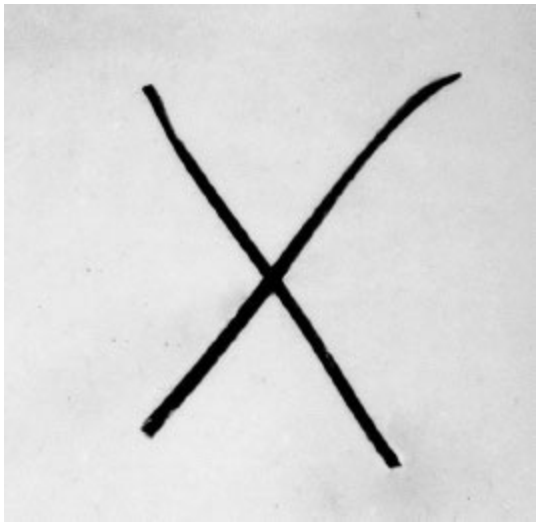
from this movement, [you pass] immediately if possible into the stretching movement of the arms. That is ah intrinsically.

Thus the ah essentially involves us saying this to ourselves: as human beings we are created from two different directions of the cosmos. You reach out your arms to encompass these [two] directions; and in doing so you encompass your origins. You feel how these powers stream through your arms, how they flow together within your breast: then you have the ah, that is the ah in eurythmy. This by itself gives rise to your sense that this gesture contains the sound ah in human form. If on the other hand you make all kinds of meandering movements to begin with, this involves all sorts of other things besides. That is why I so strongly emphasize the need to fully understand the gesture.

When we spoke of e [eh] we said that it means, roughly, 'Someone did something to me, but I remain upright in the face of it.' What does this experience involve? Really it consists of the opposite of the ah experience. The ah experience is one in which we experience ourselves, our human nature, [coming] from the cosmos. The eh experience already has a past: something has happened and we experience the after-effect of what occurred in the gesture we make. We can only experience it once something has happened, once we have sensed or felt something. We sense something in the gesture when one part of the human organism is brought into connection with the other.

Now we cannot do this in many different ways since we are not, for example, elephants, and so we cannot make our nose flexible enough to touch our own cheek with it, with the tip of the nose. If we could, this would be an excellent initial way to render the eh gesture. But we can't. And so the eh gesture can only be done as we do it in eurythmy; and then, at the same time—when one of our limbs touches the other, expresses this

contact—this signifies our self-preservation in the face of what has happened.



Board drawing 6

This contact imitates the fact that something has happened or been done to us; the cross-form stance is then our self-preservation, Miss Puetz. Thus one arm lies upon the other, or one finger lies on the other, that's also possible. And, if anyone can do this, one direction of vision or sightline can cross the other. Please show us, Mrs Schuurman.[57] This gesture, which does in a very real sense convey this feeling of one part of the organism coming into contact with the other, is expressed in this eh feeling—and the full experience is made apparent when the gesture is held, this gesture of holding ourselves together in the face of what has been done to us. Just consider the great difference between the gesture of the ah experience and that of the eh experience.

The gesture of the ah experience requires you to consciously inhabit a stretching of the muscles. In other words, you must inhabit your stretched

muscles. The eh experience requires you to inhabit the resting of one arm upon the other so that you have the primary experience here [crossing point].

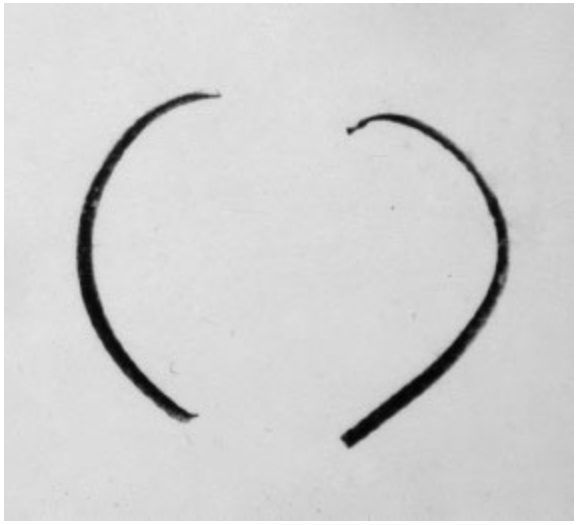
In the eh experience the primary thing is not the stretching of the muscles but rather the resting of one arm upon the other or the pressure of their firm contact. We can also do the eh by placing the right leg over the left and pressing it against it: then you feel the eh movement, the eh experience.

You can have a sense nowadays in modern civilization that the world is always inflicting something on people since they usually sit with crossed legs, thus continually making the eh gesture! This can be said to express the fact that the great majority of people think the world has done something to them against which they have to defend themselves. That is a gestural, artistic way of seeing things.

And if we now pass on to the o [oh] movement, the oh gesture, try to feel the world of experience contained in this speech sound. The ah is pure wonder, pure astonishment. The oh is a knowing or appreciative engagement with something that first invoked astonishment in us—for astonishment calls forth everything we apprehend as long as we are proper human beings. But the oh brings us into a more intimate relationship with what we apprehend. And so we can say that the oh becomes essentially gestural when we not only feel ourselves but, starting from ourselves, feel something or someone else that we wish to embrace or encompass.

You can picture this most clearly and purely if you feel love for another living being and embrace this being in your arms: this gives rise quite naturally to the gesture of the oh movement—the arms curved in two semi-

circles which encompass, embrace the other, and represent the oh movement, the oh gesture.



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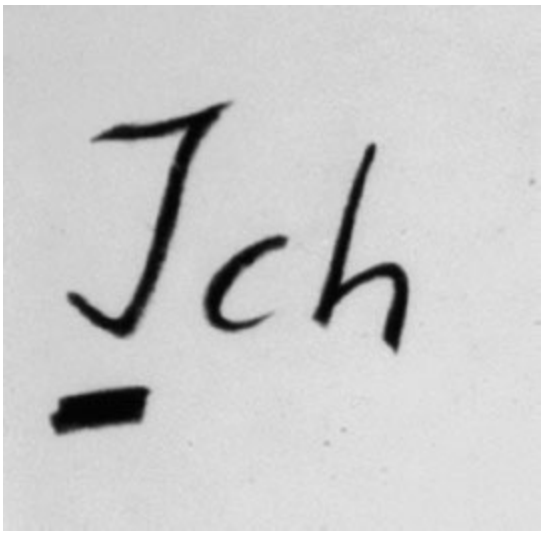
Thus in rendering the ah we have a receiving quality: we reach out into what [comes towards us] from the cosmos. In the eh we have an indication of experience itself. We experience something through the world. In the oh we have the gesture for the world experiencing something through us as we encompass or embrace something other than ourselves in the world. Try to make the gesture real from the moment you begin it. Let us assume you have your arms like this, then from the very beginning you must put yourself into the gesture of roundness, follow it through to the end, very smoothly and lithely, rounding your arms from the beginning, Miss Dziubanjuk.[58] That is the oh gesture in reality, going into the curving and rounding of the arms from the very beginning.

Then we have the phoneme that comes still closer to us than the eh which, we can say, entirely renders and conveys our self-assertion as human

beings. This is the i [ee], which is purest self-assertion. And as I have often said, in ordinary parlance in German we have the word ‘Ich’ [= first person singular ‘I’]:[59]



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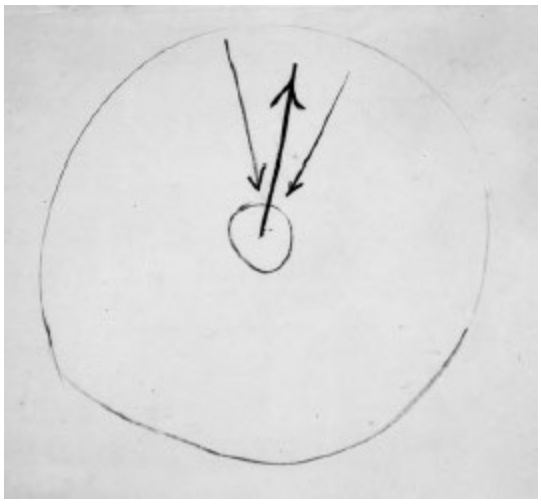
I

In the initial ee [as in ‘me’ in English] we have self-assertion while the ch adds a breath to it—ich—indicating that ‘We are something consisting of breath.’ But in certain regions of Germany people lag behind in this respect, stopping short with pure self-assertion. Where I come from people don’t say ‘ich’ but only ‘i’ [ee]. It would never occur to anyone in those parts to say Ich haue dich durch [‘I’ll pummel you to pieces’]. This phrase occurs to me because such things are so much a part of the whole brash concept of ‘I’ where I come from—simply part of daily life; and there people do not say Ich haue dich durch but instead i hau di durch: bare self-assertion, with no hint of breath in it.* This bald self-assertion is something we experience by [passing from the centre outwards, centrifugally].



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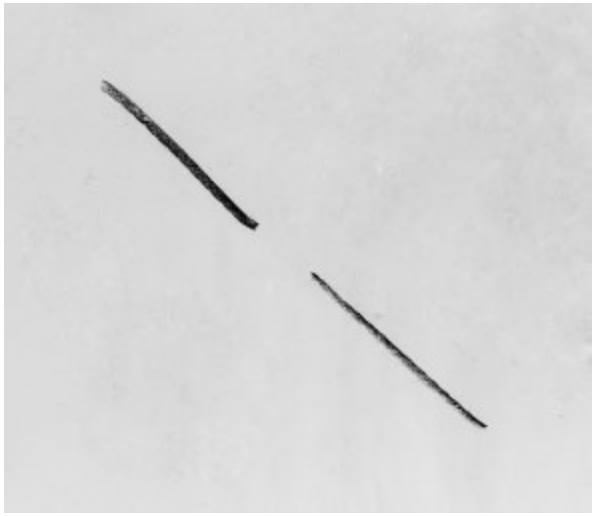
You see, with ah we enter centripetally from two different directions whereas with ee we go outwards from the centre but now do not feel as if we were taking hold of and embracing something, but we feel the stretching, the impetus issuing from us, from the heart outward through the arm, or both arms, or through the legs, or also through the direction of our vision, our sightline—looking intentionally with one eye while leaving the other passive. This gives rise clearly to the ee. Mrs Schuurman will show us the ee perhaps. So that is a fully formed ee. There must certainly be nothing ah-like about it but the two arms must extend each other, must become each other's lengthening. But one arm is sufficient. Basically it should be remembered that we feel the stretching, extending in ee, whereas with ah we must feel the receiving, encompassing quality; thus we can ensure that the right inner accentuation lies in the particular sound we are making.

You see, if such things imbue the speech sounds in the same way that musical tones are imbued with what I recently said in the course on music eurythmy,[60] then the whole thing becomes truly artistic. It is not therefore a question so much of simply imitating a form, a gesture, but of inwardly experiencing it—so that you feel in ah the receiving of something that

comes towards you through your two arms, and in ee the reaching and stretching out from within.



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And now we have the u [oo], which we spoke about before. This is not self-assertion but, on the contrary, feeling small, cold and stiff, a withdrawal; it is keeping oneself to oneself, [feeling wooden]. So whereas with the eh you feel how one limb makes a point of contact with the other, with oo you should feel a cohering quality, a clinging together.

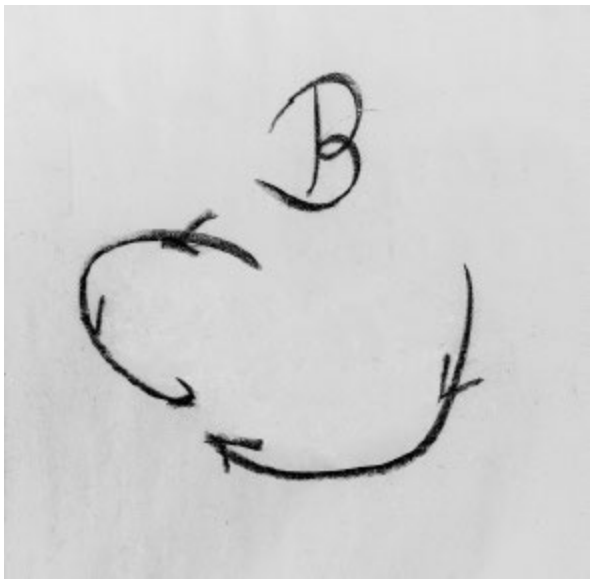
The best way to do oo is to place the arms as closely as possible together, but this can also be simply indicated by gesturing toward this joining. You also have an oo if you press the two legs together in standing.

Miss Wilke:[61] [do it like this:] oo. What you are doing is two ahs. You can of course also start from this [ah] gesture, but to move on from it you need a point of departure from a gesture that already contains a strong oo. Starting

from that, you would remain within the oo. In this way you come right out of the oo gesture, like this: oo. And now we have seen, haven't we, that we can do these things in the backward space too: so now do oo in the backward space for us.

Now what I said yesterday about the ei [ai] sound will be very clear and apparent to you. ai——the ai sound is something we can best feel in the sense of caressing a young child: ai-ai, so by doing ai-ai in a stroking, caressing way. The feeling is very much that of a kind of growing intimacy with something. Who can make an especially beautiful ai? Mrs de Jaager:[62] now keep your body very still, don't move as you do this. Now you immediately feel, don't you that this gesture contains a growing intimacy with something, but at the same time you will sense that the ai sound is naturally not present in the way we actually compose it in our script, from eh and ee [e and i, written as ei]. No, the ai sound must be felt as something very unified and united. We come close to the ai when we put eh and ee next to each other, join them, but really the ai lies midway between the eh and the ee, and this isn't, really, an organic connection. We'll speak later of the subtler nuances.

But now let's move on to the consonants. Let's try to feel the consonantal quality in gestures too. As I said to you, the b is an enveloping, protective gesture, surrounding something. Of course this isn't expressed intrinsically by the gesture, it must be experienced imi-tatively. Now show us a very beautiful b, perhaps Mrs Kisseleff[63] herself, so that the b really appears as something distinctive. Now we stand with this in the actual gesture of b. Let's hold it firmly.



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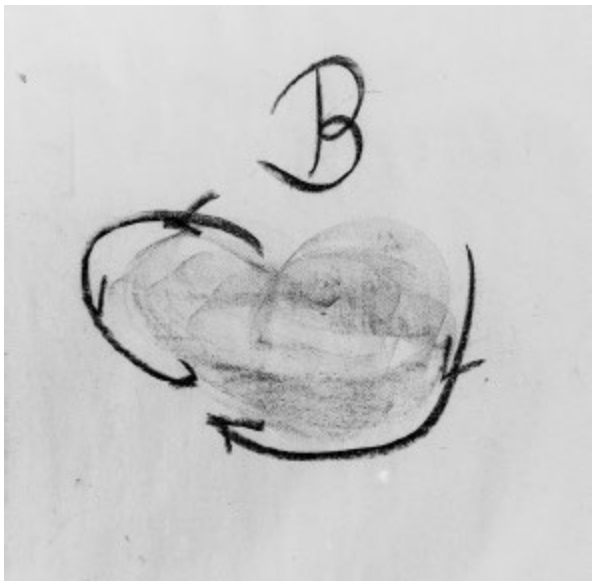
This is how we stand in the true gesture of b, feeling precisely what lies in this stance of the one arm and the other. To experience the nature of this gesture you will picture something you wish to encompass, let's say a young child before you—the child is sitting there and you wish to embrace her, and will best do so like this (b gesture), taking her protectively into this gesture. So, to have this experience in the right way, what will you need to feel here? You will have to feel that you are really holding something here (yellow).



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And if I could add a point of pedagogy here, it would be best, if one wishes to teach the b to young children in infant eurythmy, to do so by shaping, fashioning something or other and having them encompass whatever it is, so that the young child understands that they should feel their arms as protective embrace of this being or thing, and in other words picture the ending of the b gesture as being filled [with it].

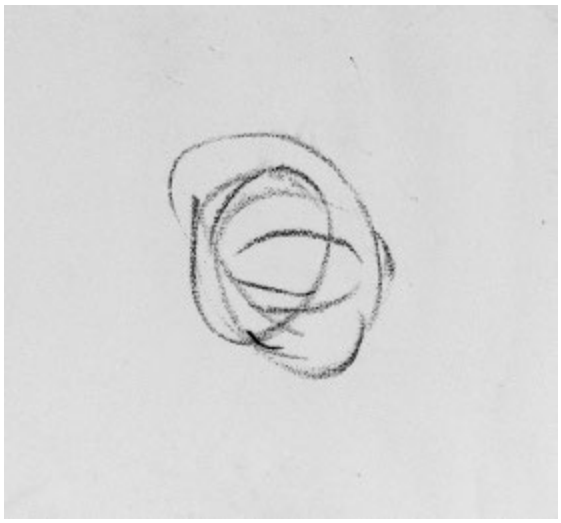
This is all part of it—not simply copying these forms in an abstract way but having the appropriate feelings; this is part of it.

Now yesterday I said that the c [soft c] sound is an interesting one. In a sense it brings what is spiritual into the material, integrates it, its lightness pointing—as I said yesterday—to the fact that something material can be overcome by the spirit, can be raised up. Basically, the c is experienced primarily when a crawling infant learns to stand upright, assumes the

upright stance. This wonderful experience—for it is indeed wonderful—is one you would really always want to trace with the sound c-c-c. In this way we can get close to this moment when the child stands up from a crawling to an upright position,[64] c-c-a this developing lightness, the raising of the material by the spirit, is so beautifully expressed there. Now I would like to ask Miss Senft[65] to show us a lovely c. Feel how this contains something light, something whereby matter is raised by the spirit. You can best feel c if you picture this: that inexplicably something lies on the corresponding surface of your arms and, as you do the c gesture, you lift it into flight. If you can sense how something on [the inner surface of] your arms flies upward when you make this c movement, then you roughly have the experience granted by it.

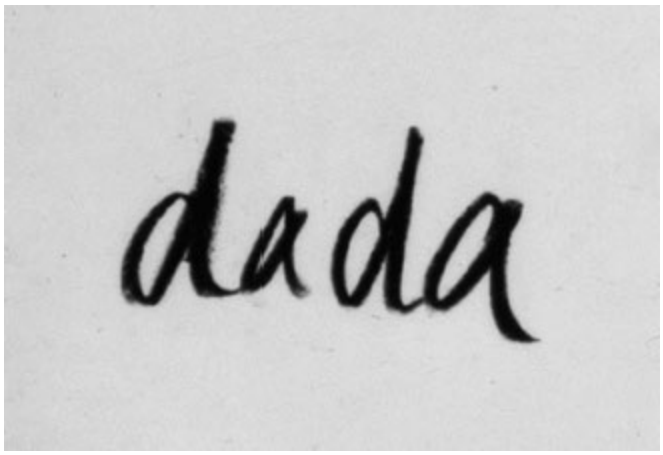
I am proceeding slowly with these things to begin with so that you can really enter into this manner of experiencing them. You see, actual experiencing is the thing I have been missing in our practice of eurythmy.

I said to you that d is a pointing downward or a pointing anywhere at all. Now we add the ah to it—indicating that we can be astonished, amazed at what we are pointing to, and then you have ‘da’. Now imagine that we wished to express the true nature of an Oriental teacher. An Oriental teacher, I mean particularly of the ancient kind, is something quite different from a European teacher. A European teacher, one always feels, is bent on dragging things out of you or, if you like, lambasting you with a rolling pin, or some such thing, is intent on belabouring you. It is said nowadays, though it is usually nonsense, that people need ‘developing’ or ‘unfolding’. All the things which modern educationalists say about education gives one the feeling of being a ball of thread they want to unroll.



Board drawing 5

Whenever anyone talks about education nowadays you can feel shredded to pieces: you are pummelled, kneaded, filled up, unfolded, things are dragged out of you—in brief, everything possible is done to you when you are ‘educated’. The European educator feels that people need to be made into something quite different from what they actually are. If this were possible, if what educationalists recommend were to be done, the person emerging from this process would be a strange creature indeed! Oriental people do not have this feeling about their teachers; rather they feel that a teacher is someone who points them to things, who directs their attention, saying, ‘Attend and discern.’ An Oriental teacher of this kind leaves you unscathed, relies on you unfolding yourself, developing yourself. He simply points things out. [In the Upanishads,* divine Father Pragapati gives his descendants and students the syllable ‘da’ three times, then asks them if they understand what this means. In each instance it means something different, requiring the students to discern the meaning themselves.] And for this reason such a teacher is one who always says ‘da’, in whatever he does,† and is therefore called the ‘Dada’.[66] That is the name given to an Oriental teacher.



Board drawing 6

He is the one who shows you all things, uttering the syllable ‘da, da’ to direct you towards what it is you need to understand: the Oriental teacher or dada.

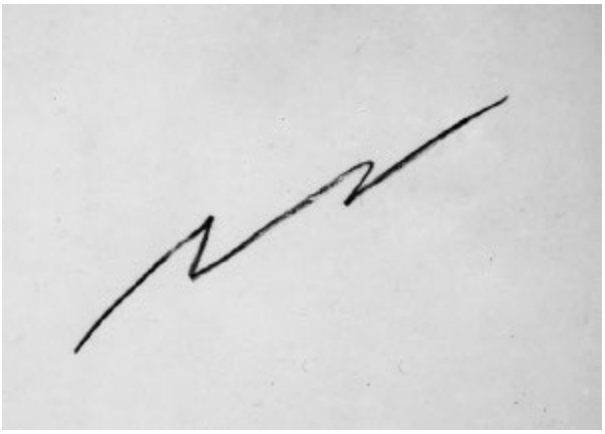
And now of course, since modern civilization is something like an inverted Darwinism,[67] since humanity, having happily arrived here from apehood, wants to return to that condition, to return to apehood, we now have Dadaism.[68] Years ago I received a letter in Berlin signed by someone calling themselves ‘The Chief Dada’![69] This is a regression, a principle of imitation discovered by inverted Darwinism, a return to the ape, an embrace of the imitative principle. Thus people are once again primitively imitating orientalism by founding the Dada movement in Europe.

But the word ‘Dada’ does actually express this gesture of pointing, drawing attention to something, indicating it. Miss Wilke, please do a d for us. But end with the full, essential quality of the d. What is this essential quality? It is the motion of indicating. So you have to have the feeling of being directed in definite detail to something that you arrive at. This is why you

should do the d movement as an accord between one arm that lands a moment sooner and the other that lands a moment later at the same level, but swiftly in succession, the later one only slightly delayed. This can be on the left or the right. Miss Senft, please show us a d.

We do need to accentuate each thing separately, don't we? And the feeling you should have here is certainly that of pointing, indicating; but first of all, to get the d gesture clean and clear, accustom yourselves to filling it with this motion of pointing—thus holding your hands like this [pointing with a finger].

Now I said yesterday that the f is actually Isis. The f an awareness of being pervaded by wisdom. If we first feel our own being within ourselves and then experience it in exhalation, in outbreathing—f—then we have the f. In exhalation we experience the wisdom inherent in us, in a sense our own etheric body—f. Now this must also be implicit in the gesture embodying the f. Mrs Kisseleff, please show us the f. This is exactly the gesture that also lies in the exhaled breath when we say f.

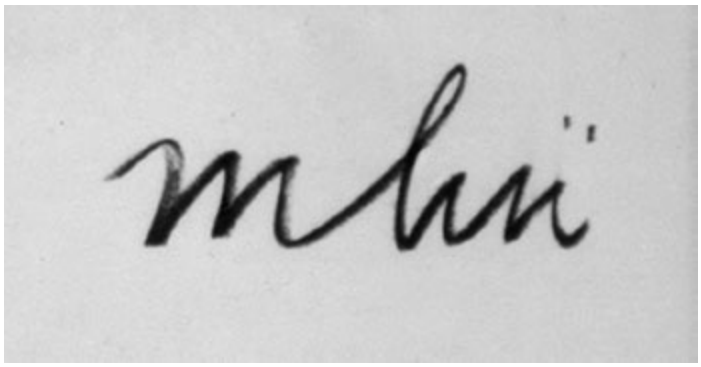


Board drawing 66

Do the f only in stages and then you will feel what is implicit in it. Miss Schilbach, do an f for us. But you need to indicate that there are what we can call two stages to it, though not so rapidly, softer. You are stepping back, you shouldn't—you should keep moving forwards really. Now that is better. So that is an f. In the f, therefore, we have a very exact imitation of this very telling, conscious exhalation.

Now I said to you that we have in the l something that gives form, really, and in which we feel this shaping, forming on the tongue: l-l-l. To illustrate this I cited the word 'lime' [in the sense of glue]: the way glue or lime adheres to something, the formative quality of the lime, its imitative forming or forming imitation, l's embodying intent: this sound which was seen in the mysteries as a special, magical speech sound, for if you shape and form something you bring it within your power. It was precisely this aspect of bringing something under your control that people in the mysteries regarded as the diabolic power of the l. And now one has to imbue the l with this. Miss Schilbach,[70] do an l gesture for us. Now you see, if you also connect this with feeling your arms to be lithe and sinuous, as if your arms became inwardly pliable—if you feel that what is happening with your arms does something similar to what the tongue does when you do l, l-l—then you have the right feeling for l and you will find that the l in this gesture certainly exerts a kind of fascination.

Then we have the m. I said yesterday that m is understanding, a comprehending engagement with something. I told you that where I came from, when listening to someone and wishing to convey that you have understood them, people said 'mhn'.



Board drawing 6

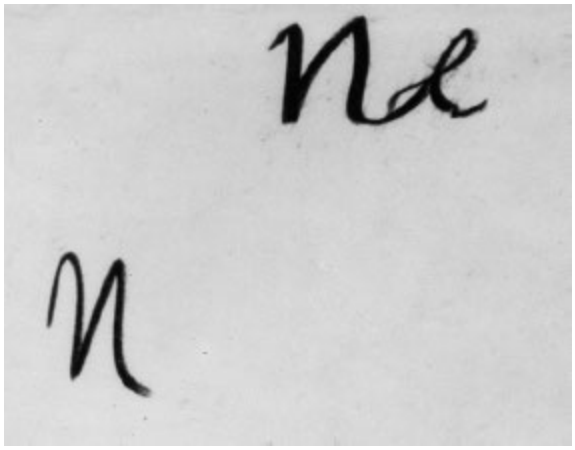
n—we will come to this—is pleasure or satisfaction that I have understood. It is true to say that we absolutely feel that the other, in saying ‘mhn’, has completely swallowed us up in understanding: an understanding of the world that is present with such grandeur in the sacred syllable Aum in India.[71] You grasp, take hold first, you enter into the other. And then you understand, you pause there and express your self-evident grasp and understanding; at the end of the gesture you express your understanding. The arms a little forward, [the hands a little downward and forward].

It would be a very fine thing if we were to teach this to elephants—they would do this so beautifully: extending the trunk then twisting its tip, that would be the most splendid m. If we could do it like this we would have the loveliest m. I say such things to make the experience real.

Another way to experience this is in the unpleasant feeling we can have whenever someone with a sharp nose approaches us. You will observe that when someone scrutinises you with a sharp nose, they unconsciously employ m gestures—their nose makes an m. One always feels a bit embarrassed if someone scrutinises you like this because one has the sense that they have seen through you and understood you completely—and it is

unpleasant to feel that people see through you; such a nose is in fact a frozen and fixed m gesture. But someone who approaches us with the m gesture of scrutiny and insight, even if this figures only in them having an aquiline nose and so already bringing a eurythmy m towards us in their very nose, does not nevertheless make us feel immediately dismayed but only somewhat embarrassed.

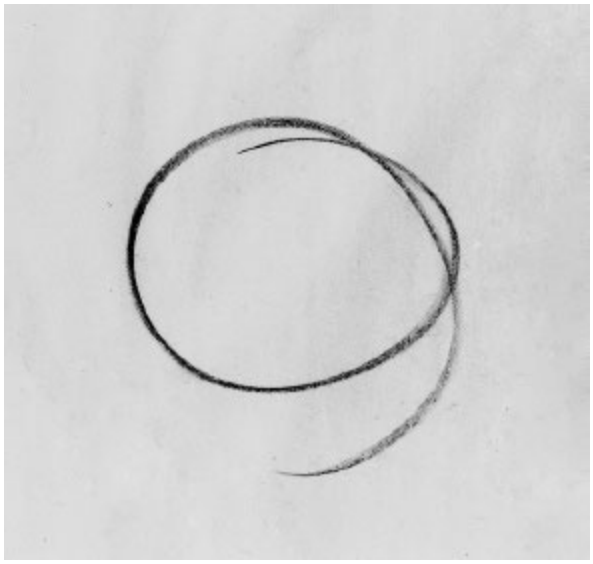
There is however a different form of understanding, a disparaging kind in which the person concerned has an ironic air, sizing up the other but seeming to say at the same time, ‘What’s all the fuss? It’s self-evident!’ n! If you come to Berlin you’ll encounter this everywhere. People there give you the sense that you aren’t going to hoodwink them, they know what’s going on, and they dismiss it immediately: ‘Ne!’ [neh] (meaning ‘no’).* Well, that after all is what Berliners say all the time if they know you well, ‘Ne!’ And that’s about all they do say! Miss Wilke, be so good as to show us a ‘neh’. This universal despising by someone of something they feel to be so palpably obvious.



Board drawing 6

So you see that with this gesture one immediately feels, ‘There’s little worth in that, there’s nothing to it, I know what’s what.’ But you have to feel this too. To get a proper n gesture, you can always imagine you have someone slow-witted in front of you who is telling you things with great emphasis, and you want to make clear to them that they really are a bit thick, that you have understood what they’re saying without more ado, and you have already moved on. That’s the experience. Miss Schilbach, show us a neh.

Now I said to you that the r is something revolving, rolling, but it expresses something that is not round as such but is coming into roundness; and it is hard to imitate, one always feels, since really the naturalistic gesture for r would be a cartwheeling movement.



Board drawing 5

And yet it can’t be done like that. Now, Miss Schilbach, show us this. Well, that is a very laborious r but it is one. Miss Senft will be able to do this a little more graciously. The first was one way to do it, here is the other which you have now done. Very fine. So these are the different ways of doing it

beautifully: the revolving, rolling motion that is also inherent in the breath, which actually does roll whenever we speak an r.

So these are things I believe have now given you a preliminary demonstration of how our experience of gesture can pass on into the actual gestural forms we create in eurythmy. Tomorrow, again, we will hold this session between five-thirty and six-thirty.

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* Translator's note: the 'c' is included in brackets here since the German editor is referring to the fact that 'c' and 'z' are very close to each other in German pronunciation, closer than 's' and 'z'.

* Translator's note: The first-person pronoun 'I' in English is a diphthong consisting of ah and ee, thus it can be said to express the wonder of origin preceding upright self-assertion. It might be said that the initial ah in this pronoun equates to some degree to the spiritualizing attenuation of self-assertion performed, in Steiner's view by the sound ch, though in English this awareness of spirit precedes the pronoun from the past, and in German follows it into the future. The word 'me' in English, by contrast, stands firmly within the self-assertive and appropriative mode.

* Translator's note: See Max Muller's translation and annotation of The Upa-nishads at digireads.com

† Translator's note: In Steiner's example, the Oriental teacher is called 'Dada' because he points things out, in other words, saying 'da' ('there') to his pupils and thus directing their attention to the object of contemplation.

* Translator's note: We have the old word 'nay', as a negative expression, whose sound is almost the same.

LECTURE FOUR

DORNACH, 27 JUNE 1924

YESTERDAY, dear friends, we got as far as doing the r, didn't we. And I have already elaborated on the inner quality and nature of the remaining speech sounds that we need to demonstrate.

First and foremost we must grasp the s sound. The s sound—as we saw yesterday—was always extremely important in the mysteries. An actually magical quality was attributed to it, for it can be felt to possess the sure and persuasive character of assuaging, calming something, doing so with an impetus that allows us to penetrate the inmost nature of a living being.

That is why I said that if, in ancient times, an outsider asked someone from the mysteries what he had learned from the s sound, he replied in customary, humorous vein, that whoever masters s can see into the souls of men and the hearts of women. As we know, in both cases we have to quieten something in ourselves if we wish to have this insight. And the practice of inner quietening led quite naturally to the use of such a saying.

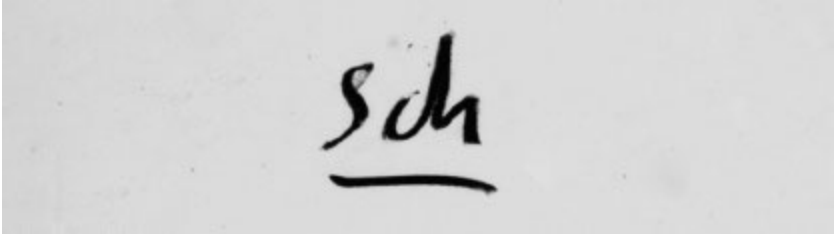
Now whereas, in the f sound, we feel: wisdom within me, my being created from wisdom, wisdom living in me, I breathe it out, it is there; in the s sound a mild, underlying fear is felt, something which we might need to protect ourselves against. And therefore in texts in which, as I said, the sinuous s underlies various letters, script itself is felt to be something

uncanny, something which can be used to shine a light into hidden depths. And today, at least when we take ‘today’ as our historical era, it is still uncanny for those not accustomed to writing—a few such indigenous tribes exist still—to see written script. When Europeans, these ‘more elevated and civilized’ peoples arrived in North America and met the Native Americans there, the latter were unsettled by various things the Europeans brought with them, including letters and writing. They thought that these ‘palefaces’ as they called them, these uncanny palefaces, were conjuring little demons on paper.[72] This remained true amongst certain native tribes even into the nineteenth century.

But let us turn our attention to these two letters, these two speech sounds, the f and the s, and take a look at how they need to be formed in eurythmy. Let’s do it like this—if Miss Baravalle and Miss Schilbach can come here and stand one behind the other, either way round. Miss Baravalle will make an f, Miss Schilbach an s. So you see the enormous difference between these two. You can see, when the f is made, the calm mastery of something conjured forth into the world. Take the f and you see something peacefully conjured forth. Except that when shaping it you need to bend your hands a little towards [each] arm, but bend them actively, not leave them hanging there—as if you were protectively covering something.

Now s: look at how in the s sound something is masterfully deflected; feel this: deflected with mastery. This quality lies especially in the relationship arising in movement, in the relationship of the two arms.

Now let us pass on to sh.



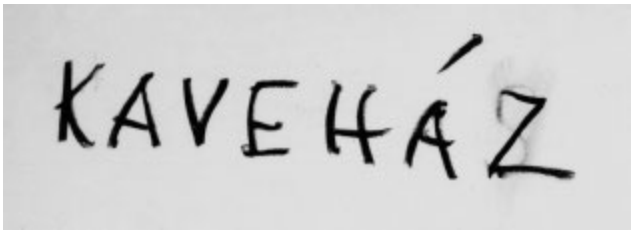
Board drawing 7. sh

You will scarcely mistake this quality of sh, this blowing something off and away. I demonstrated it to you with the feeling implicit in ‘hoosh-hoosh’. A breath of air, a breeze passes by and vanishes, ‘hoosh-hoosh’. But wherever you have words with the quality of interjection or exclamation,[73] you will see that sh has this character of blowing something away. There are some highly typical words of this kind.*

Now please do note the great significance of what I said in recent days—that the diversity of words for things in different languages is due to each language designating a different aspect. When we say ‘Kopf’ [‘head’] in English, this points to the shape of the head, its plastic form, whereas the Italian ‘testa’ points to what is done with the head, its verifying, ascertaining activity. So something different is characterized in each language. What is called ‘Kopf’ in German would also be called ‘Kopf’ in Italian if the Italians wished to refer to the same thing.

Languages are very different from each other in this respect.[74] If we consider German, it is a sculptural language really, its presiding spirit is that of a sculptor. We shouldn’t overlook this extremely characteristic quality: the spirit of the German language[75] is a sculptor whereas the presiding spirit of the Romance languages has something of the character of a lawyer, someone who claims, asserts, certifies, testifies.

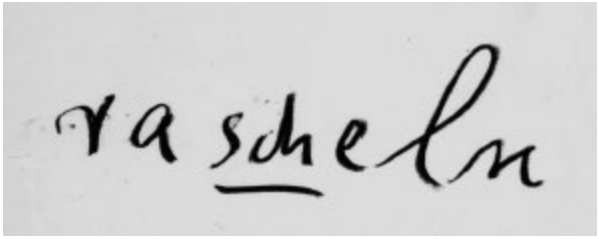
This isn't any kind of criticism, merely a characterization. Every language has the temperament and character of its presiding spirit.[76] We can go so far as to say that in listening, say, to Hungarian or Finnish,[77] we can have the definite sense that something is missing, that something is left out after every third word. After every third word, really, a deer should be shot and killed when Hungarian, or Magyar, is spoken, since the spirit of Hungarian is a hunter. All words not in some way relating to hunting in the Hungarian language of the Magyars are borrowed from other languages.[78] The language has absorbed an enormous amount from elsewhere, and if you go to Budapest you'll see curious signs in the street such as 'Kaveház' ('coffee house').



Board drawing 7

Of course, such words are not like those I described since Magyar, Hungarian, has a huge number of borrowed words. But if you listen to Hungarian it has something of the quality of hunters and hunting. There's nothing wrong with that, for as you know, agriculture, hunting and shepherding [things that have existed since time immemorial], are the origins that all humanity emerged from. A primal strength still lives to some degree in something like the Magyar language. And the spirit of Magyar, Hungarian, is certainly a hunter, or a huntress if you like. You might say that Diana[79] embodies the spirit of the Hungarian language—although the gods, it should be remembered, do not have such a [clearly] defined gender.

So we can say that German has a very pronounced sculptural, shaping character. And this is why we still find many interjections and onomatopoeic words, something likewise very characteristic. Think of a mouse scurrying around under the leaves—no need for it to be a snake—and you can imagine the rolling movement the leaves will make: you might be taken aback, and you'll wonder what's doing it—ru*; but away it scurries, unseen—sh. [It rushes everywhere; this word also conveying the sounds the leaves make. It not only rushes but rustles (with an unwritten 'e' sound before the 'l': eh—we're anxious at what this might be but we stand firm; and now the l sound, showing how the mouse, as it goes hither and thither under the leaves conforms to them, slips in wherever there's a space, slips through hollows—l: 'rustle'. So here you have the whole sculptural quality of 'rush' and 'rustle'.]†



Board drawing 7.

rascheln

rush, rustle

And so you can find in German—and this is curious—a great deal that really reveals the sculpting, shaping power of language, that equates to a sculptural language. It is therefore not insignificant that eurythmy has arisen most naturally within the German language, eurythmy being after all a kind of moving sculpture,[80] something that can most easily emerge from German. Originally all languages had this quality of moving, living sculpture. Certainly, many languages, such as Hungarian, have a strongly musical quality, whereas German is less musical, but all the more

sculptural. And in a word like ‘rascheln’ [rush and rustle], and equally in ‘hoosh-hoosh’, you have this scattering, blowing, wafting away of the sh.

The ancient Hebrews felt the blowing of the wind of Yahve in the word ‘shin’:[81] sh. This is of course also present in the sculptural shaping of the sh sound. Miss Senft, [please do ‘rascheln’ for us]. Now of course it must be done a little quicker. It must have a very swift tempo then it will be a proper sh and you will be able to feel what lives in the word: you can really hear its rushing and rustling quality.

Now I was also talking to you yesterday about the quality of the phoneme z [ts]. I said that it conveys an experience of something light approaching. In this indication of lightness, this sense of buoyancy, ts, lies the plastic quality of ts. In considering ts, therefore, we can imagine that we have a child before us who has just lost a new toy he has been bought, is very sad about this and is crying; and rather than berating him, we want to soothe and comfort him.

And let’s say it is not the child’s mother or father coping with the situation but an aunt or a grandmother, and trying to mollify the child in aunt-like or grandmotherly fashion, trying to soothe the child who is beside himself. Miss Vorbeck,[82] please do a ts, especially the gesture with the right hand: ‘Never mind, sweetheart.’ It is a very good idea to picture these little stories. [Miss] Baravalle: see how she does it, like a real ‘aunty’! But you have to feel it more in the arm, not the wrist, more in the descent. [Feel it in the inner arm streaming from above downwards.]

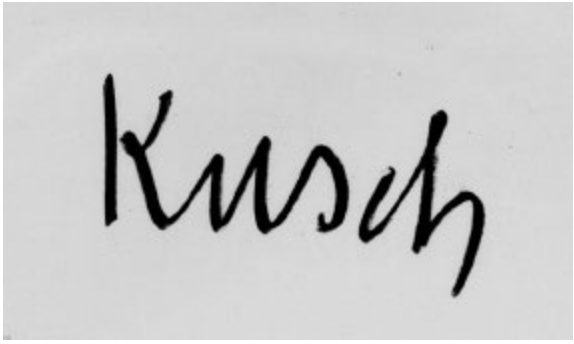
This brings largely to an end our consideration of the separate speech sounds; and now we need to find our way into a presentation of whole contexts. And here, so that we can also gradually work our way into the

other areas and aspects, I always like to look where appropriate beyond artistic eurythmy to the fields of eurythmy pedagogy and therapy. If I now pass on to pedagogical eurythmy, then the essential nature of the speech sounds we have been considering can lead us into the pedagogical aspect: it is very clear that words resonant with feeling must initially be employed, that we should, firstly, really awaken a feeling approach in teaching. You can summon the necessary feelings here by seeing that eurythmy is a language that can be understood, that we can certainly understand, as long as we open ourselves unreservedly to the feeling realm.

Perhaps we can try this. Mrs Kisseleff can perhaps try this—the word ‘rustle’. Do this in a slower tempo now, so that we can see the actual effect of the word ‘rustle’: so do it with as much clarity and definition as possible. You have it all there, but you must always also remember that it is not only an objective process; there is also feeling in it. If, at the point where each sound occurs as you do eurythmy, you recall the things I have said, you will feel everything present in this word: the rushing, rustling sound [which can be felt in the sh of ‘rushes’]; and then the nose as it turns towards this sound, in eh [sounding after the sh in ‘rushes’ and before the l in ‘rustles’].

So you see that if we include the subjective element of feelings, everything is there in eurythmy.

Let’s take another word that can strike us as characteristic. You remember me saying that we have a particular quality in the c [soft c]. This is still stronger in the k: in k we have the spirit mastering matter, spirit holding sway over matter. Mrs Stein,[83] imagine you have a very agitated person in front of you who is shouting loudly—someone who seems to you very much like a lump of matter and is making you rather anxious. You’re not making much headway with him but you want to resist him and his conduct; you’d like to blow him away, and now you say to him, but in eurythmy, ‘Keep away, shoo!’*



Board drawing 8.

Kusch

Keep away, shoo

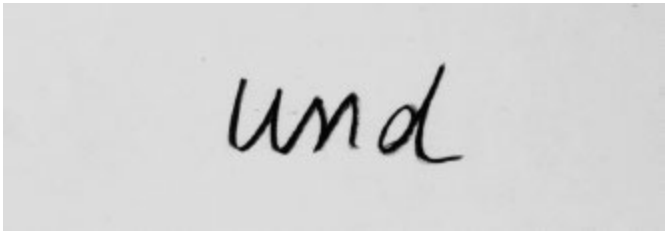
It is always possible to gain a feeling of these things: the fighting off of something [hard c = k], the inward stiffening of resistance but also the mastery we gain over the one to whom we say this, our blowing him away [sh]. Miss Roehrle,[84] please do it like that but also so we see the sh clearly at the end, emphasize sh more clearly at the end. You can see the relief in the ‘shoo’, in the fact that we want to blow this irritant away.

Now if you want to work educatively you will have to try to choose words in which you can feel both a plastic shaping and configuring on the one hand, and on the other hand also the inner, subjective life unfolding.

These speech sounds, phonemes, are of course the separate constituents of eurythmy from which whole words are composed. But no [whole] word will emerge if you simply place these primary constituents, these phonemes —of ‘rustle’ say, or any other word—one after another in an intellectual way. It is true to say that a word is, rather, a whole, much more than we

realize. If a word was not a whole entity, we would never have become such shrivelled-up speech-beings as we have. Whenever we read, we do not read each sound separately but we skate over the separate words, only silently sounding the phonemes—and even in actual speech one sound always merges with another. And therefore we must not only turn our particular attention to presentation of single sounds but above all to the way we realize the transition from one phoneme to the next. Only by doing so can we embody and represent a word in a way that is beautiful: when we bring about a natural passage and transition from one speech sound to the next.

We will need to attend to the way in which each speech sound really emerges from the last. We should experiment to get a sense for this. For instance, we should take characteristic words that often figure, which we need to feel in their entirety, really, not analyse into their constituents. Let's take a word such as 'and'—simply 'and'. Miss Senft, please try to perform this with a forward, onward impetus.



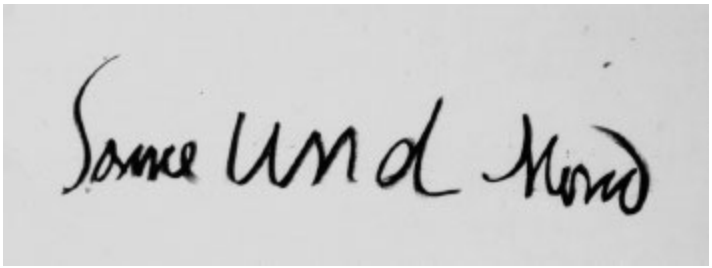
Board drawing 7.

und

and

Now when this is presented like this, where is the n? How do you lead a into n? Well, before you've finished the a, try already to begin the n. Actually this is something than can be done extremely well in eurythmy.

Before you're finished with the a, you let it move on into n: a n; and then immediately follow on into the d: a n d. So we pass straight from the a to the d. Through eurythmy, you see, you can study what kind of inner intention lives in the spirit of a language. I said to you that d is the gesture, the movement of pointing. This becomes apparent in eurythmy. So how does 'and' end? It ends in d, the movement of pointing, indicating. Standing where it does, what does 'and' actually intend? [The 'and' points from one thing to another.] Well, let's say for instance, 'sun and moon'.



Board drawing 7.

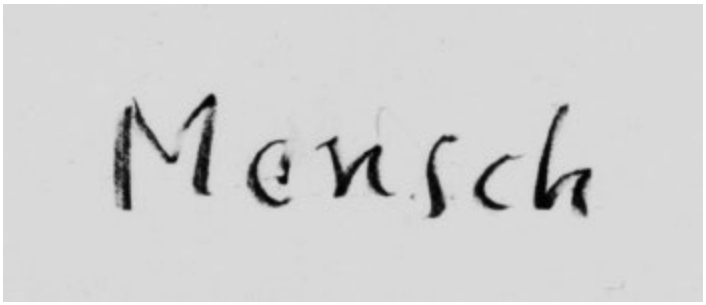
Sonne UND Mond

Sun AND moon

We have the sun, firstly, and from the sun we point to the moon, so that eurythmy retrieves and re-enlivens these original gestures that are implicit in language. This has to become felt experience.

From this perspective consider a word that has long lost its plasticity even in German, but which once possessed this to the fullest degree. When I say 'once' this doesn't mean centuries ago but in the fairly recent past. It possessed plasticity, pliancy. As it exists today it is of course relatively new, but in the form in which it emerged from regional dialect it did have this quality, and has it today still in regional idiom. As I have said, we need not

let ourselves be hampered in our feeling for such things by academic philology, though this is of course a wholly justified approach too. Let us take the German word ‘Mensch’ [human being, man][85]. Now let’s see it in eurythmy. Miss Roehrle, please show us this and slightly shorten the sch [sh] at the end, so that it figures only briefly: m e n sch.



Board drawing 7.

Mensch

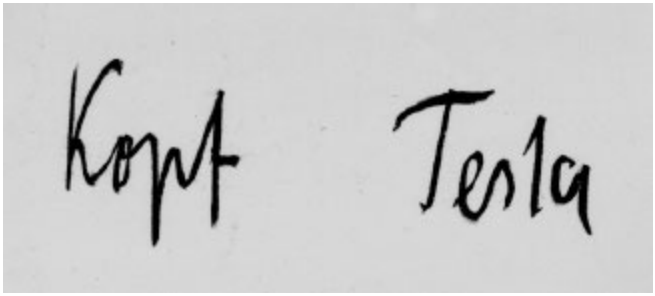
We have the clear blowing away sound at the end, you see. Now how does this embodying of the human being in sound affect us? It is affecting because it contains the transient nature of human life, of its passing and fading. Our life is ephemeral. These eurythmy gestures for the whole word Mensch tell us that our brief human life possesses no great significance from a wider perspective.

[In English this word ‘Mensch’ exists too as a borrowed word in Jewish circles, derived from Yiddish, and meaning a ‘person of strength and honour’ (related to the word ‘menske’ in Middle English meaning honour and reputation. Reputation of course can also be fickle and transient). But in English too there is an old word whose sound is reminiscent of ‘Mensch’—a common, old word meant a serving woman or prostitute, or also simply a young woman: ‘wench’, somewhat derogatory since it is derived from a

word meaning unsteady and fickle. ‘Wench’ with the same sh sound at the end, emphasizes the small importance of a woman of ill repute or else of no repute at all.]*[86] Thus a beautiful phrase from the Classics—’He was a man, take him for all in all, I shall not look upon his like again’[87]—is terribly misused, as a joke, when spoken of a woman.

So you can see that in the plastic, gestural depictions of eurythmy we can gain a deep sense of the meanings hidden in words, their intrinsic essence.

We just have to realize the way in which eurythmy requires us to pass on from the sounds of words to the intrinsic essence of what they conjure or refer to. When two terms apparently the same are performed side by side, you can perceive how different they are in character. Miss Baravalle and Miss Wilke, would you mind showing us this, two words one after the other. First ‘Kopf’ and then ‘testa’.[88] With ‘Kopf’, as you can see, we can have the feeling that she wants to make something round, she wants to model something. With ‘testa’ on the other hand, she absolutely wants to be right!



Board drawing 8.

Kopf Testa

You can perceive here, therefore, in its profoundest character, what a particular ‘word-being’ is essentially expressing.

We have to keep these things in mind, then, in a subtle and wonderful way, we can see how eurythmy conjures the character of different languages vividly and tangibly before us.

To illustrate this, let us take one or two lines of, firstly, a German poem, a couplet:

Es stand in alten Zeiten ein Schloss, so hoch und hehr,

Weit glänzt’ es über die Lande bis an das blaue Meer.[89]

And now, Miss Senft, you stand in the middle please and Miss Baravalle on the other side. And now Miss Roehrle will perform this German verse in eurythmy. Please do it as slowly as possible, with every sound, so that we can feel its character.

And now Miss Senft, please do a French poem,[90] just as slowly:

Dans Venise la rouge,

Pas un bateau qui bouge,

Pas un pêcheur dan’s l’eau

Pas un falot.

Seul, assis à la Grève,

Le grand lion soulève,

Sur l'horizon serein,

Son pied d'airain.[91]

No need to do anything other than bring out the general character.

And now Miss Baravalle:

Over hill, over dale

Thorough bush, thorough briar,

Over park, over pale,

Thorough flood, thorough fire,

I do wander everywhere,

Swifter than the Moone's sphere;

And I serve the Fairy Queen

To dew her orbs upon the green.

The cowslips tall her pensioners be:

In their gold coats spots you see;

Those be rubies, fairy favours,

In those freckles live their savours:

I must go and seek some dewdrops here

And hang a pearl in every cowslip's ear.[92]

Those of you who were in Ilkley[93] will remember me saying that the character of the sea and the waves is apparent in English.[94] Eurythmy reveals with vivid clarity this mastering of the waves, which is such a strong aspect of the character of the English language.

There are two people here who know Hungarian. Mrs von Molnar[95] and Mrs Stein—would you please demonstrate the unique, intrinsic character of Magyar, of Hungarian.[96] Take a poem that actually exists [gap in the transcript].[97] The whole feeling of the Magyar language comes to expression in the sense of being deeply rooted in the world.[98] The poem they performed, as you will have seen, vividly conveys the sense of wandering through woods and forests.

Miss Savitch[99]—please show us how Russian is a language that really only hints at [its meanings], which really only conveys an intimation of the nature of the word. Russian is a language that has not yet arrived at intrinsic being,[100] is still following the tracks of this essence it is seeking, and points everywhere toward the future.

Esli želan'ja begut, slovno teni,

Esli obety – pustye slova, –

Stoit li žit’ v ėtoj t’me zabluždenij,

Stoit li žit’, esli pravda mertva?

Večnost’ nužna li dlja prazdnych stremlenij,

Večnost’ nužna l’ dlja obmančivych slov?

Čto žit’ dostojno, živët bez somnenij,

Vysšaja sila ne znaet okov.

Vysšuju silu v sebe soznavaja,

Čto ž tolkovat’ o rebjačeskich snach?

Žizn’ tol’ko podvig, – i pravda živaja

Svetit bessmert’em v istlevšich grobach.[101]

And now I’d like you to compare two things, a comparison that will show you how strongly eurythmy brings out the character of language. You have to feel this, and you won’t be able to find your way into eurythmy properly otherwise. We cannot be led into eurythmy in a merely theoretical, intellectual way; we must be led into feeling these things. So please [Miss Savitch], if you will stand here, and Miss Senft, come over here—and then we have East and West—and now, Miss Savitch, perform a Russian poem, and afterwards Miss Senft will do a French poem. And try to feel how different they are.

Try to feel how the French poem prances in front of the word-being[102]—quel hasard. It weaves before the being of the word, whereas the Russian poem is pursuing or seeking it, following its tracks. As you see, the two are as different as day and night, like two opposite poles. And that is precisely what gave rise to the Franco-Russian alliance.[103]

If you consider everything that here becomes so visibly apparent, my dear friends, you will have to agree that eurythmy, by its very nature, can give clear expression to the essential being incarnated in language, to its whole character. It can therefore, especially, express what underlies language.

To start from something very specific, we distinguish between abstract words, words that indicate something abstract, and other words that refer to tangible things.[104] If one has a lively, fresh and open sense of these things, a quite different feeling arises in relation to words that refer to something abstract. As long as we are not frogs or fish when we listen to speech, then hearing an abstract concept will give us the feeling of being emptied or hollowed out. Hearing abstractions, one grows inwardly glacier-like—but we have to cultivate the feelings to discern this. For instance, we ought to try to develop feelings for things which sound paradoxical when they are uttered. To live our way artistically into language, and thus also eurythmy, we have to be able to develop such feelings.

You are all educated folk, and even if you haven't read Kant[105] yourselves, you have a good idea what might happen to you if you did [laughter]. Yes, this strikes you as funny, but why? You may think that Kant is beyond you, but I would like to insist that Kant can in fact be read, though certainly it is disagreeable to do so in the city or in a library or auditorium. He isn't really at home there. I suggest you try reading him somewhere very cold, in a rarefied atmosphere, instead—on Mont Blanc perhaps. You will see that this suits him well. When you begin to read Kant he is abstract, and he remains abstract to the end. And if you read him in the freezing cold he will go

down extremely well there, if you can imagine such a thing—it is precisely in such an atmosphere that a sense of the abstract is at home.

Tangible, concrete things do not have to be read on Mont Blanc; not on Monte Rosa[106] either, or even in the highlands. No, they must be read beside a warm woodburner—such things do not empty you out but fill you full.

And now try to call to mind a situation in which something abstract needs to be comprehended, needs to be referred to in reality—and perhaps Mrs Kisseleff can demonstrate this for us. Let us take an abstract word, though this is all relative of course since something that seems abstract to one person may seem very tangible to another. But let's take a very abstract concept now: please show us the gesture, that is, the movement implicit in the abstraction. Let us take the word 'triangle' in some context or other—how would you point to its abstract nature? How will you perform the movement belonging to the abstraction? So look, what is she doing now? What is the essential thing here? What is the essence of this abstraction? Only do the movement for the abstract concept as such, You see that the movement she makes involves—if this is in front and this is behind, the movement is done like this:

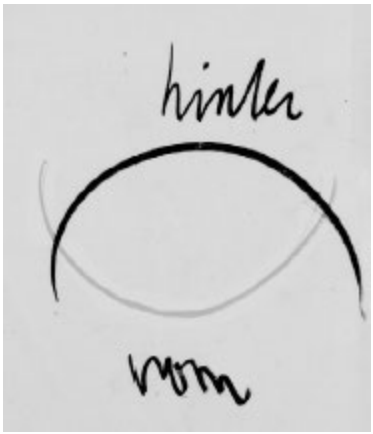
Board drawing 8.

behind

in front

You yourself undertake the unpleasant task of emptying, hollowing out. In a sense, to put it drastically, you yourself form the front of a barrel, and have the wine behind you rather than in front of you, shutting it in. The front of a barrel makes the abstraction.

Now show us something tangible, say ‘frog’ or ‘fish’: something or other, everything visible is tangible of course. Now the essential quality of the tangible is this movement here:



Board drawing 8.

behind

in front

When you do this movement you can also imagine yourself to be a barrel but now you have the wine in front of you, you take it into your protection —you feel yourself to embody the replenishing, filling quality. In this way you can give expression to the abstract and the concrete.

Let us say, for instance, that you wish to express an affirmation and a negation. We already had this, didn't we. Let us say you wish to give expression in eurythmy to a strong affirmation.

A son leaves his parents' house. As he leaves, they declare that he is sure to return: 'You will come back to me again,' says his father. Miss Schilbach, please perform this for us:

You will come back to me again.

Express the affirmative quality clearly. How is this expressed? By stepping forward. So stepping forward like this expresses affirmation, in a way by including the movement of an i [ee] assertion in it. So we have affirmation: stepping forwards, coming forward from behind.

Board drawing 8.

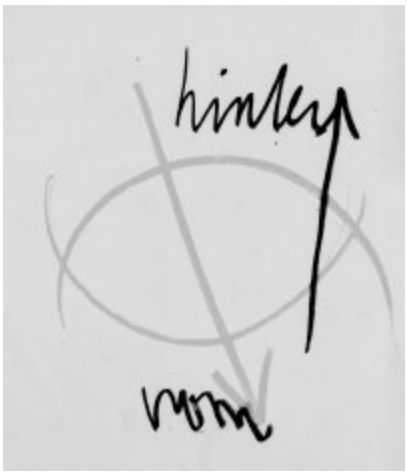
behind

in front

Now negation. Let's assume someone wants to forbid a child from doing something they have done:

Never do this again.

Miss Baravalle, please express this strong negation. [Illegible sentence in the transcript.] So here this finds expression in stepping backwards.



Board drawing 8.

behind

in front

These are the simplest things. And in this way we can pass from how an essential quality within a single word is revealed, to what I will call an inner logic implicit in language. And then in fact the character [of a people] emerges more clearly. When a poem in a particular language is done in eurythmy and we attend to the separate speech sounds, then the character of the language tends to emerge; but if we move on to things we will be considering in what follows, to the logic inherent in a language, then the character of the people or nation comes to expression.

If we make this transition to the logic within language, let us say to the sense of amazement—Mrs Kisseleff, please show us the way wonder or amazement is done in eurythmy, simply as a gesture. Whenever there is a context in which wonder is expressed, you do it with this movement. Here, you see, is this movement I described as a gesture of surprise [ah gesture]. So we have this, and now we need to merge it with the other speech sounds so that both elements are present. This requires deep study: how do we

bring together these two things, the sequence of sounds and this characterization of the feeling inherent in the logic and syntax of a language?

Ah, how beautiful!

So you bring these two things together [gap in the transcript]: the first gesture you made, and the whole sequence of sounds—'Ah, how beautiful'—so that both are contained there.

To do this, you must certainly have the gesture for wonder or amazement, [of opening yourself in ah] connected with the sequence of sounds in the sentence. Try this:

Ah, how beautiful!

And try to do this so that the gesture of wonder is also really included in the forming of the other sounds.

Now we will analyse a movement of this kind tomorrow, that is, in our next session. The way things are organized means that we can't avoid holding over the next eurythmy lecture until next Monday at five-thirty. Tomorrow and the day after we have a general assembly here about various matters.[107] There are various other things that need to be done in these next two days; the timetable is terribly full. And we also have to have a dress rehearsal for the performance on Sunday.

* Translator's note: In English a fine, though now antiquated, example of this is the word 'tush', which in the time of Dickens, say, meant something like 'come off it!'

* Translator's note: The vowel 'u' in both the words 'rush' and 'rustle' is very close to the sound of the vowel 'a' in the German word "rascheln' (rustle).

† Translator's note: The word "rascheln' used by Steiner means 'rustle' but also contains the word for 'swift' (rasch), so I have used two English words here that convey both meanings and have very similar sounds.

* Translator's note: The word 'kusch' used by Steiner literally means 'shoo'. The English word places the u [oo] vowel at the end of the word instead.

* Translator's note: Steiner here refers to the dialect word 'das Mensch' (rather than 'der Mensch'), meaning a woman of no importance or status.

LECTURE FIVE

DORNACH, 30 JUNE 1924

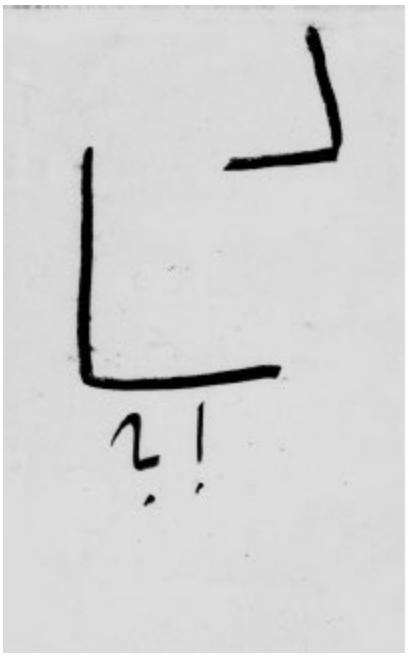
MY dear friends, firstly let us continue the observations we embarked on. From an initial consideration of the mood contained in each sound we went on to look at the more general character of spoken language, thus passing from simple sound qualities to what is contained in the logic and feeling aspects of speech.

Today, above and beyond speech-sound qualities, we will consider some aspects of the mood of soul conveyed in a poem. Here—and we will couch this in general, summarizing terms initially—we find something that can give nuance and shades of meaning to what arises through the word, thus through the speech-sound organization. In other words, we can express something and, through the tone and accentuation conveyed in such utterance, can convey our state of soul, our feelings in relation to what we say. Tone and accent are very important in speech, are they not? In written script we indicate such nuances by things like question marks, exclamation marks and so forth.

You can see how important tone and accentuation are in the following simple example. There was once a troupe of actors, I think it was in Szeged in Hungary, and they were performing Schiller's play The Robbers[108] in a barn adjoining a cattle stall. One of the actors didn't know his part very well and could not hear the prompter—or maybe the prompt book was wrong, at all events the performance was fairly rough and ready, and got more rough

and ready still when an actual dispute broke out in front of the audience. The whole altercation arose because, at a certain moment, an ox put his head through the dividing wall, poking his horns and muzzle out and surveying the action on-stage. The actor, very taken back [and no longer sure what to do, gazing in bewilderment] said: 'Are you really my father?' [At which the prompt whispered the words he ought to have said] and the actor corrected himself by saying, 'I mean, are you really well, my father'? [Angry by now, the director shouted out how he ought to have spoken the line, 'Are you really well, my father?'*]

So you see the difference a stress or accent makes. And since, in eurythmy, we need to express everything that underlies speech, we also need to be able to convey all that lives in intonation and is indicated in written script by such things as a question mark or exclamation mark.[109] To do so we use a gesture which, as we can feel, has something of what an exclamation mark or question mark indicates, and is apparent [to the ear] in the sound-sequence of spoken language. This would need to be represented in the following way: the eurythmist places their right arm in this position, the left in this position, at the same time shaping their hand like this (turned a little inwards, fingers held loosely).

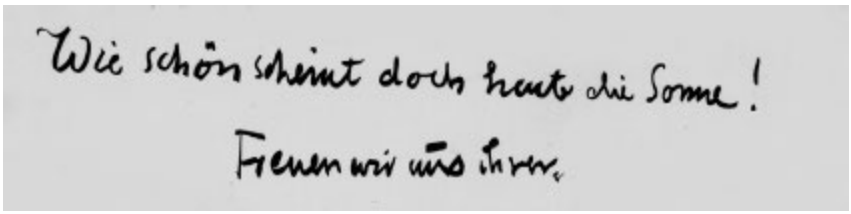


Board drawing 9

This gesture would need to come at the appropriate place. [Gap in the transcript.] I will come on to speak about the colours later. Now of course the eurythmist will need to see where to introduce such a gesture within the whole context. It would need to be rehearsed, in other words it requires careful coordination of where the speaker is to pause momentarily in the recitation. And at the same time it must be apparent that a eurythmist passes from the movement otherwise present in the sentence to relative and then complete stillness; that he creates a break where he makes this gesture. So for example, if I say,

How beautifully shines the sun today!

Let us rejoice in him!



Board drawing 10.

How beautifully shines the sun today!

Let us rejoice in him!

then this exclamation must be rendered in the right way in eurythmy gesture. We will do this by pausing the movement that is otherwise in process, performing this gesture in all tranquillity, and then moving on again with what we are depicting. Miss Baravalle, can you do this for us:

How beautifully shines the sun today!

Let us rejoice in him!

So you see this enables us to give a clear emphasis and articulation within a text.

And it would be very fine if you could introduce this gesture into 'The Sorcerer's Apprentice'[110] at the point where such exclamations occur, since it would convey there a truly artistic kind of humour. For instance, this passage:

Hurry to the corner, broom,

To the corner of the room!

So you perform the exclamation gesture after ‘room’. Then again in the next line, ‘As a spirit…!’ This would not be apt for the sorcerer himself, since he’s a dignified character; but you [Miss Schilbach as apprentice] could accompany his words, please, with the appropriate gesture [of exclamation] after ‘What a good blow, truly’,[111] and ‘I breathe freely!’ [And the gesture comes again in the passage, ‘Crash, the sharp axe has undone you’.]

Now we can do another movement expressive of feeling when we wish to convey gaiety. This movement for the sense of gaiety, which you will have come across before, I think, involves a tip-toe stance. As the moment of gaiety approaches you must rise onto the tips of the toes; and if this is your head here, try to place your arms in this position and splay your fingers as far as you can. By ‘splaying’ I mean this:

Board drawing 9.

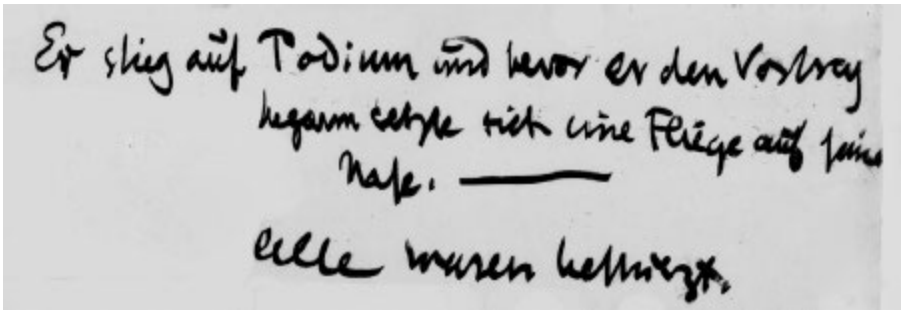
Gaiety

So this would be the movement for gaiety. If, additionally, the splaying is done by [moving your fingers as you splay them] this will be especially effective for expressing gaiety [Miss Senft]. Laughter is gaiety of course. If it fits in the context this will be especially expressive and pleasing, precisely this gesture of gaiety and laughter. Let's take the following sentence:

He ascended the rostrum and before he began the lecture a fly settled upon his nose!

[ha-ha-ha gesture]

Everyone was dismayed.



Board drawing 10.

He ascended the rostrum and before he began the lecture

a fly settled upon his nose! ---

Everyone was dismayed

So you see that even you, who are already conversant with these things, and not outsiders, feel a natural gaiety at such a moment. And, it seems to me, this gaiety can be well expressed by the relevant gesture.

At a great many places when someone is speaking, at a great many places where people are speaking, especially in dramatic situations, whenever you perform something dramatic in eurythmy, you will come to a gesture that can be extremely expressive. Think of your upper arm stretching downwards, and pointing upward here (with the index finger), and your left arm akimbo, then you can picture this gesture:

Board drawing 9.

Damned clever

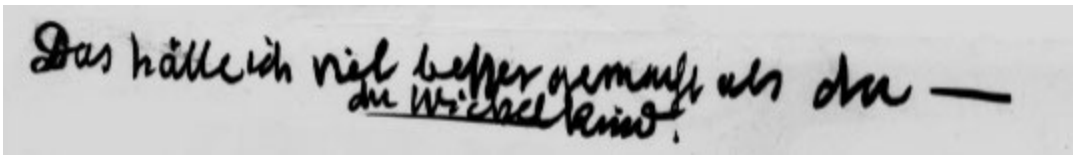
And now imagine someone saying, ‘I would have done that much better than you did.’ In eurythmy you will express it with this gesture: making a strong hook shape here, and here (left side) [the arm firmly propped on the hip and the other (right) hand close to the torso, the index finger pointing upward].

That is the gesture for ‘damned clever’. So an exclamation mark, gaiety and the gesture of ‘damned clever’—showing that one does actually consider oneself very clever:

I would have done that much better than you did—

Now let’s do the gesture [Mrs Schuurman],

you babe-in-arms.



Board drawing 10.

I would have done that much better than you—you babe-in-arms.

So you see, here we have the gesture for self-regarding cleverness—at the same time a gesture you need to study in a very nuanced and attentive way: it involves bringing your upper hand into this position, and moving the index finger upwards; you see, the intrinsic nature of this gesture is that of pointing, really, to insight. Wherever it appears in some way it points to insight when, instead of pointing, one holds one's extended finger in such a way that the gesture of 'damned clever' can also pass on into the earnest gesture of real knowledge.[112]

If you do this as I describe and then enlarge on it it by separating the rhythmic realm and the head, which must primarily be enlisted in perception and knowledge, from the lower aspect of the human being so that your hand lies below and supports the elbow, and do this other, upward gesture, then you have the gesture for knowledge.

Board drawing 9.

Knowledge

This gesture for knowledge can basically be employed a great deal. In life, every phrase that indicates our perception of something, our absorption of it, can after all be seen as knowledge. And the mood of a poem can be greatly enhanced if—at the end of a line, say—we include this to show that we have absorbed or integrated the matter in question. Many a poem will be enhanced by adding something like this. But it can also help a poem to begin with it. Take a poem like 'The Singer's Curse' by Uhland:[113]

In olden days a castle stood grand and lofty there.

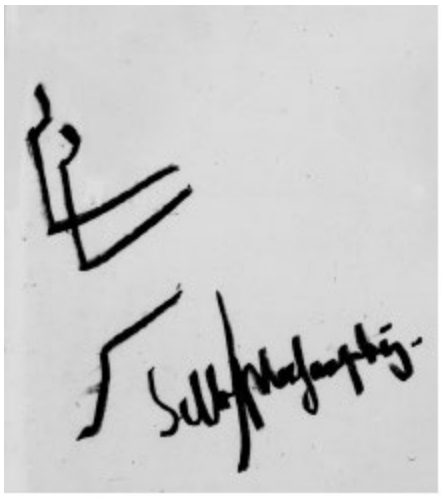
Before the poem begins you can preface or prefigure it with the gesture for knowledge. And then you will find how this enhances the poem subsequently as something that one has noted and absorbed. Again now in your whole body, Miss Senft: the gesture of knowledge. Pass from any gesture, it doesn't matter which, into the gesture of knowledge. And then

you unfold the whole poem from something showing that it should be seen as significant in its whole mood. You give the poem immediately a particular, underlying tone.[114]

Another soul mood possesses general validity, the mood of the ee (i) gesture, that of self-assertion. ee is always self-assertion. Yet if self-assertion is not contained in the sound, if this self-assertion, over and above the speech sounds, becomes a definite soul expression, then it can be expressed by passing into a gesture in which the right knee is lifted [somewhat]; so the right knee is lifted: you stand here on the left knee, the right knee is lifted, and the two arms are brought forward, but in such a way that you hold them slightly back; the hands are held slightly back. Now you have the gesture of strong self-assertion.

Miss Vorbeck, please come onto the stage and, at the end of the sentence I am going to speak, demonstrate the delusion of grandeur by running the words on into this concluding gesture.

Am I not the emperor of China?—[gesture]



Board drawing 9.[115]

self-assertion

In this way, what one is trying to depict comes alive—and bringing life into these things is the essential and important thing.

And then above all there is a gesture which involves you standing as broadly and four-square as possible and then doing this movement (arms upward)—the movement of insatiability, when someone wants more and more and is never satisfied: that is, being driven by desire for something, this gesture of urgent desire. You stand squarely there, your whole foot upon the earth, and your arms like this.

Board drawing 9

The hand is like this. So take the following sentence, for instance. Let's take a very serious sentence now. At the end of the sentence I will speak, pass straight over into this gesture of wanting ever more:

You gave me, gave me all

For which I asked.[116]

Don't [direct your hands] outwards, that is to refuse or dispel. You want more: the gesture of desiring more has to go inwards. You have to stand there broad and squarely, with both feet upon the ground.

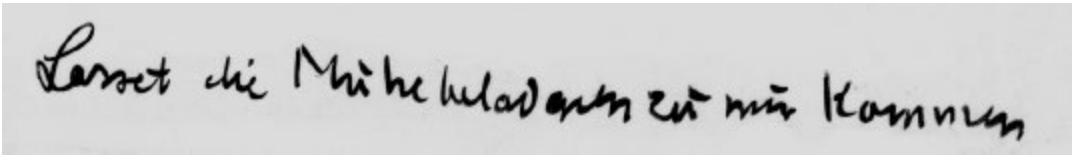
Must the whole house be flooded?[117]

It has to go on and on! That is the insatiable element.

Now we come to things which lead still more into our inner human nature. And here we have a gesture that is intended to express inwardness of feeling, that is, the state of soul that expresses an inward quality of feeling. This inwardness of feeling is expressed by standing on the forefoot, the heel slightly raised, but not very high—because if it is too high, it is no longer inward; so the heel is slightly lifted, but otherwise the foot is on the ground, and then the gesture is made with the two arms forward in this way, so that the thumb touches the index finger. This gesture expresses the feeling of inwardness. You can imagine that a baby is lying here and you want to develop a kind of intimacy, an inward mood, with the baby's angel, then you could hold the baby like this and you would then have the gesture of inwardness.

Mademoiselle Rihouët, try making the gesture of inwardness. And now do it at the end of any line of poetry. For example, let's take a particularly solemnly festive or celebratory line:

Come to me all you who are heavy-laden.



Board drawing 10.

Come to me all you who are heavy-laden.[118]

Try to do this in eurythmy. Now the gesture. Yes, well that is lyrical to start with. Try to raise it beyond lyricism and make it more, let's say, monumental; then, after you have done this gesture of inwardness, you can have the exclamation mark at the end, this sign. Do the gesture for that.

Thus:

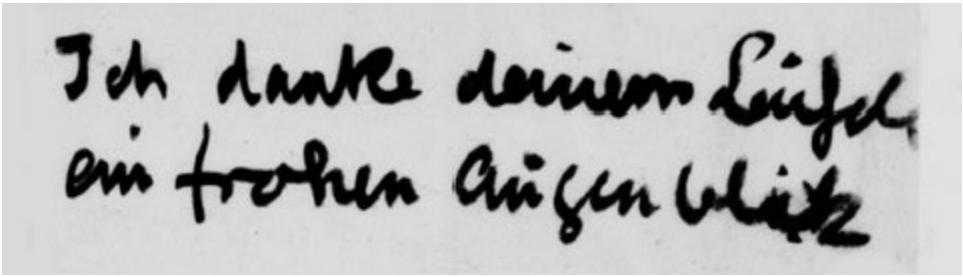
Come to me all you who are heavy-laden.

First inwardly, then exclamation mark. At whatever tempo one wants to do it, this can present the thing in a very monumental way. So this would signify the inwardness. Perhaps a very advanced eurythmist can do this for us [Senft]. I hope you won't get too big for your boots. Please do this too:

Come to me all you who are heavy-laden. [Inward, exclamation]

And as you see here, the state of soul that has an affinity with inwardness but is in turn very different, is that of being kind to someone, amiability and kindness, the soul mood of kindness and attentiveness. This is also expressed by slightly lifting your heel, but then raising one [the left] arm so that, in a sense, you make the gesture you had before up here instead, and the other gesture over here [right arm at the lower side] so that you then have this gesture. That is the gesture for amiability. But of course you have to feel this to be the gesture of amiability. The amiability lies in this light stance of the arm and in the pointing beyond oneself. Think how amiable children are if they're used to you asking them to show you how tall they are. The gesture they make in response is entirely natural and amiable. Miss Roehrle perhaps? Show us amiability. Let's say we wished to do this sentence in eurythmy—

For a moment of happiness I thank your smile



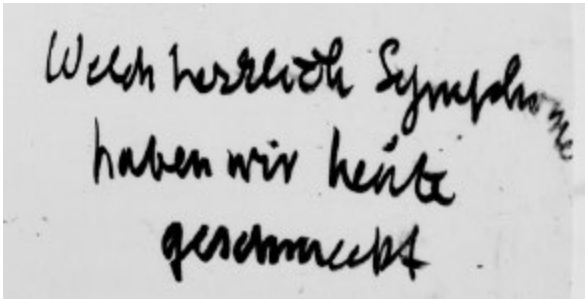
For a moment of happiness I thank your smile

—let this phrase culminate in the gesture of amiability.

Look, Miss Senft is doing something like it.

I knew a Viennese composer who became famous. He greatly enjoyed being invited to people's houses, and his lady hosts made efforts to prepare meals for him with great artistry and finesse. He had a keen sense for such things and when he took his leave he would usually say,

What a glorious symphony we dined on this evening.



Board drawing 9.

What a glorious symphony we dined on this evening.

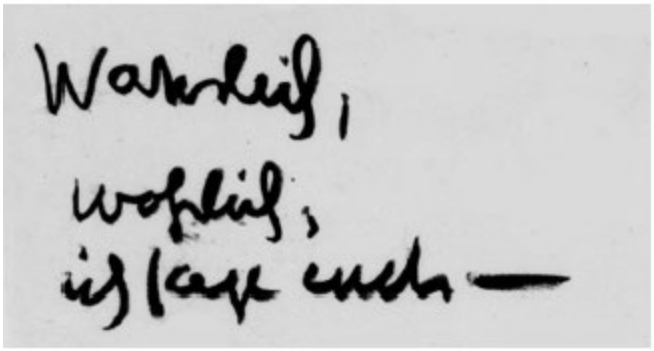
That was the compliment he always offered the housewife. It was predictable and mannered and yet—he was a great man. Do this phrase and then let it end in the gesture of amiability. See how she immediately finds her way into it—from which you can tell that it can be felt, really. But the man who said it could not have made this gesture as easily as you did [Senft] for it was Brahms[119] [hand movement indicating the stomach].

And then, look, another gesture of relating to the outer world, to other people, is this: that of saying, communicating something, informing someone. Telling someone something is done like this. [The left hand forward as if holding water, as if ladling something. The right arm pointing towards something with two fingers, the other fingers bunched together.] With one foot you have to stand steadily of course, but lift the other heel a little. The right foot; then you make this gesture, and this gesture.

Here you are giving something, not a gift now but a communication in speech. Simultaneously, therefore, you are indicating the giving of something and you have here the gesture of informing:[120] 'I tell something.'

Those would be the words relating to what is happening here. Let us say for instance that we had these words:

Verily, verily, I say unto you.[121]



Verily, verily, I say unto you.

The desire or will to communicate something is contained in this, and it is a phrase that can end in exemplary fashion precisely in this gesture. Let's try it, Mrs von Molnar, let us give this a go:

Verily, [gesture], verily, I say unto you.

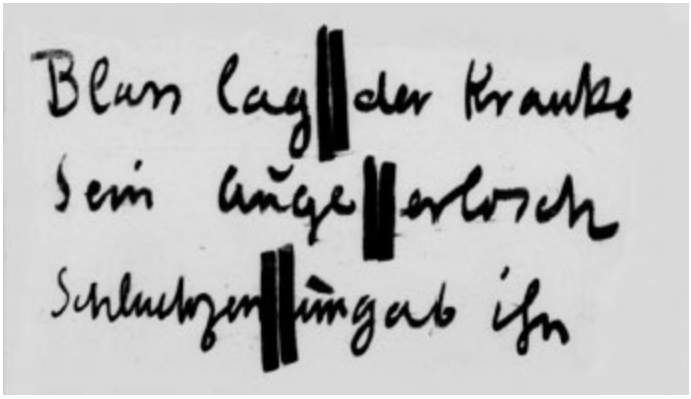
And now comes a gesture that acquires its character, really, if one stands firmly on the ground and holds one's hands clenched and presses them against the body with arms extended fully downwards. And then the eurythmist must have the feeling in his eyes that he is not looking or seeing with them really, but they have frozen. Then the gesture emerges very well, as one that you can do several times in the course of a text:

Pale lay the patient,

The light in his eyes went out,

Sobbing surrounded him.

Such a sentence will be especially vivid if, at these places in the text I indicate, you do the gesture I have described.



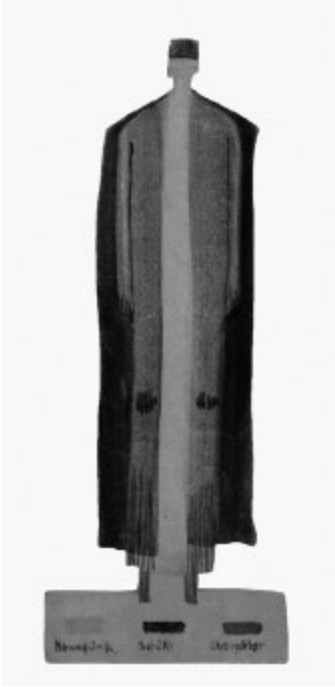
Board drawing 10.

Pale lay // the patient,

The light in his eyes // went out,

Sobbing // surrounded him.

That is the gesture. Just think how individualized this can make it. So that is the gesture for sadness.



Now we have a gesture with the feet placed firmly on the ground, the arms [extended] backwards, but with the hands like this [curved upwards in contorted fashion, fingers splayed]. That's the gesture.

You'll be able to sense the distinctive feeling that comes to expression here especially in the muscles of the inner arm, a feeling of despair, desperation. Mrs Zoeppritz,[122] first do this gesture of despair for us. Yes, and now we'll do the first lines of Faust's soliloquy,[123] and after you say 'studied', do the gesture of despair:

Philosophy I've learned, O woe,

Jurisprudence, medicine too

And sadly also theology!

All this exhaustively I've studied

—and now do the gesture for despair.

You see, if such a gesture is actually to express a character's state of soul, it will indeed follow dramatically from and relate to what has preceded it.

Now for today—and tomorrow I will pass on more to other gestures, those of reverence and so forth—I will only say, to fill out and enhance these studies somewhat, that studying them will [enable you] to employ such gestures to express states of soul through the plastic forms of eurythmy. You will be able to study the inner drama, or lyric or epic progress of a poem.[124] If you feel your way into these gestures, you will be able to raise your practice of eurythmy to the level of true drama.

* Translator's note: In all three lines in German the words remain the same and only the intonation and accentuation changes: 'Seid Ihr auch wohl mein Vater?'

LECTURE SIX

DORNACH, 1 JULY 1924

MY dear friends, yesterday we considered some moods of soul and the way in which they can be expressed through gestures in eurythmy, and today I'd like to add some further things in this vein.

Moving on from what we had yesterday, let us first take the mood of prayerful devotion. The mood of prayer—with an inner stance such as this, particularly, we must recognize how eurythmy is not concerned to convey what it seeks to convey through ordinary mimic gestures. Just as with the expressing of vowels or the shaping of consonants, the important thing is to draw forth from the whole human being a gesture that fittingly reproduces the soul movement underlying such a mood, doing so in conformity with the whole human organization.

As we saw with the speech sounds, it is a matter, after all, of shaping a gesture so that we imitate and render outwardly visible what actually exists as a kind of gesture of air when we speak. A gesture of air—in a sense we sculpt the air as we speak. If we were able somehow to fix and hold fast what takes form as we speak, we would have the model for the gesture which represents or embodies a speech sound.

But when we seek to convey a mood of soul or suchlike, naturally this is much closer to the more arbitrary gesture that comes about quite naturally

in ordinary life when we are in the corresponding state of mind or soul. It is true that a great many people nowadays refrain from making such gestures, most likely thinking that gesturing is not a refined thing to do.[125] But on the other hand, the need to form a gesture increases the more a mood of soul carries us beyond ourselves, when the moods of soul we develop—and one such is the mood of prayer and devotion—transcend ordinary, everyday moods.

In prayer and devotion an intrinsic need arises to make a gesture. Such a gesture of reverent piety is very close to the stance that naturally arises when we feel this mood of soul. And for this reason, in this mood of prayer in particular, we can see how the gesture becomes what I will call naturalistic whereas most of the [eurythmy] gestures cannot be naturalistic in this sense. In the mood of prayer and devotion, therefore, the arms are held downwards close to the body, and then bent upward from the elbows, the hands and fingers corresponding to a particular vowel mood, oo or ah. You can hold the hands or fingers in one of these forms, depending on how you want to colour the devotional mood.

Board drawing 11

It is important that this mood of devotion, in particular, be clearly distinguished from what otherwise figures in a sequence of gestures. Stylistically we can best achieve this, when we wish to express devotion, by starting and ending with this gesture. If the text in question is a longer devotional one, a prayer say, we can make this gesture at the beginning and end of every verse. Miss Senft, please show us this gesture. So you see, this would be the gesture of devotion. Now you would use this gesture if for instance I said this:

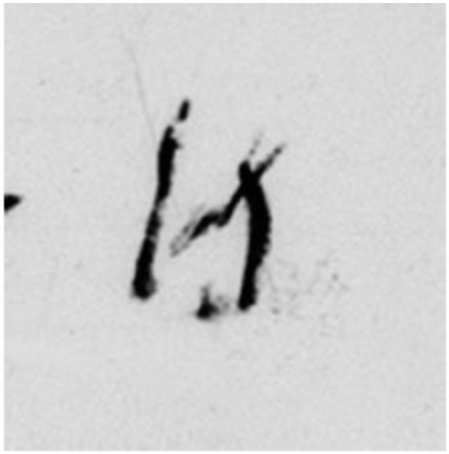
O divine spirit hearken

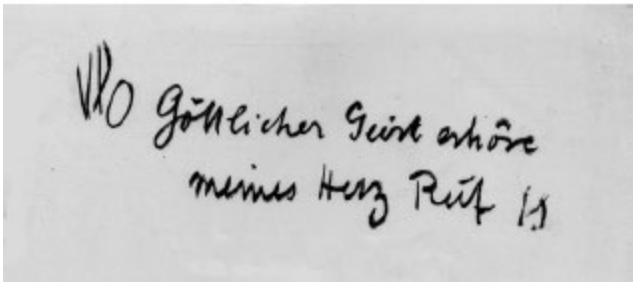
—first you would make this gesture

Board drawing 11

to the cry of my heart—

and afterwards this gesture:





Board drawing 11.

Divine spirit hearken to the cry of my heart

It would therefore be especially good for an audience to see the movement expressed in crying or invocation in the downward motion of the arms—though they should not be flung about too much, just pressed to the sides. That's right.

A mood we can see as an intensification of devotion would be that of festive solemnity. This mood will in some respects resemble the mood of knowledge except that in the latter gesture we have its mirror image. Thus for the gesture of knowledge we make the same gesture to the right that we make to the left for festive solemnity.[126] The reason for this can only be experienced if we intrinsically recognize and feel how knowledge relates to festive solemnity.

You see, knowledge involves taking into ourselves something outside us that we seek to unite with our own existence. So it is important in our gesture for it not to deprive knowledge of its profoundly significant nature. Without [the capacity for] knowledge, we would not be human. This capacity is what makes us truly human, and so it should always be regarded as something that engenders a festive mood in us, and at the same time encompasses activity in the soul. And activity is always expressed by turning to the right.

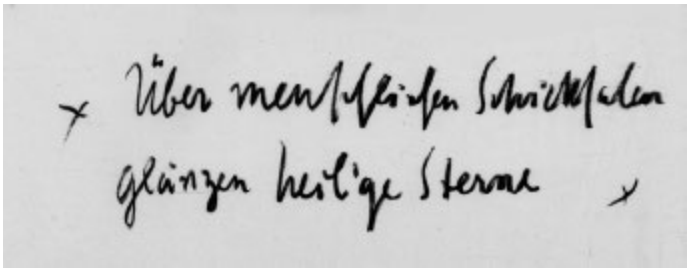
When transformed into passivity, into pious devotion, the same mood we develop for knowledge gives rise to ceremonial solemnity.

And in everything in which we express devotion, thus are passively given up to something rather than engaged in activity, we turn towards the left. And so we will express ceremonial solemnity by, as it were, directing the gesture of knowledge towards the left. Miss Baravalle, please do it for us.

Now let us take something we can work with, which contains this gesture of festive solemnity. This for instance:

Sacred stars shine over human destinies

Now do the gesture of festive solemnity both here and here [before the beginning and after the end].



Board drawing 11.

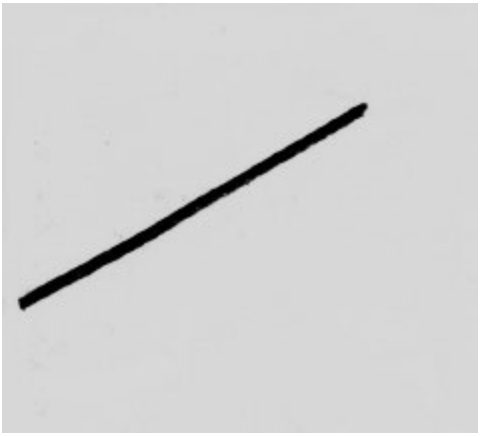
x Sacred stars shine over human destinies x

Start with just an indication of the gesture of knowledge [passing on to that of festive solemnity], and now continue it. [This passage from one to the other could not be shown on the figure], it was hard to depict, and this transition is needed.

Now it is true to say that really all contents of the soul—and in eurythmy we will usually be involved in expressing or revealing states of soul—can be encompassed in three categories: thinking, feeling and will. Now, in trying to interpret a poem in eurythmy, it is important for us really to give expression to the fundamental tenor or character of the poem; and if this fundamental character changes—when thinking changes to feeling, or feeling to will—we should seek to express this in the whole stance and gestural quality of the eurythmy.

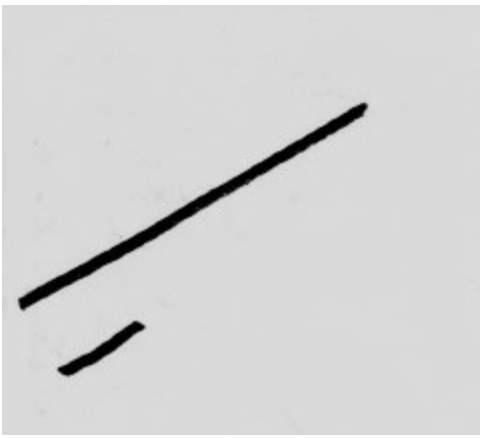
Let's start with the contrast between thinking and will, these of course being two polar activities of the human being. Whenever we think—and I mean

this here in the broadest sense—whenever we think, this is a process founded upon and within the resting head. You can't see thinking in outwardly visible, sensory form, for it proceeds within the head that is kept tranquil, quiet. Will activity is the opposite of this. If will does not manifest in the outer world in some way or other, then it remains mere intention. Real will activity can be seen, emerges into the outer world. But on the other hand it remains completely opaque to our inner experience, as shrouded in darkness as what occurs within us during the night. We are unaware of what occurs within us at night, and we know equally little about what occurs between our psyche, muscles and bones when movement arises as an expression of will. If you have a straight line, then this implicitly contains its entirety.



Board drawing 12

You need only have a small part of this line, the entire line can be determined and deduced from it.



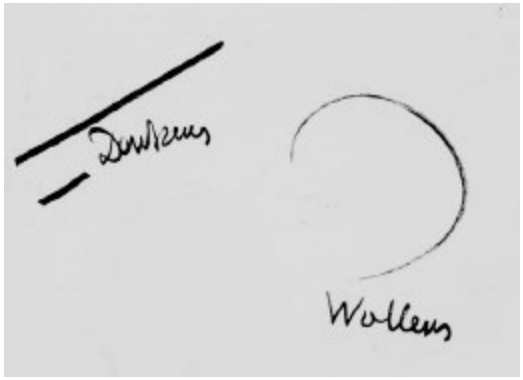
Board drawing 12

The straight line is an element whose character we can know [, knowing where it leads us].

Board drawing 12

The curved line is the element that takes us with it, never really knowing what is involved, where it will lead us. Of course there are regular curves,

but our experience of them does not have the same regularity that we experience with the straight line. These underlying realities are what give the straight line in eurythmy the character of thinking and the curved line the character of will. And so, wherever possible, you will need to try to introduce in eurythmy a linear element into what is thought, and a curving element into intentionality of will.



Board drawing 12.

Thinking Will

But my dear friends, it is very much a matter of view, perspective. In any particular poem you can say you wish to express the will element, while another might say they want to convey the thinking, the element of pure communication. One person sees it one way, another sees it another way. Unless a poem's character is very decidedly only one or the other, it is very much a matter of personal choice. So when preparing a poem for performance, you can ask yourself which of these, in your view, is most salient. Does it seem to be more of a 'thought poem', that is, a poem describing and communicating information? This for instance:

At Aix-la-Chapelle, in imperial array,

In its halls renowned in old story,

At the coronation banquet so gay

King Rudolf was sitting in glory.

The meats were served up by the Palsgrave of Rhine,

The Bohemian poured out the bright sparkling wine,

And all the Electors, the seven,

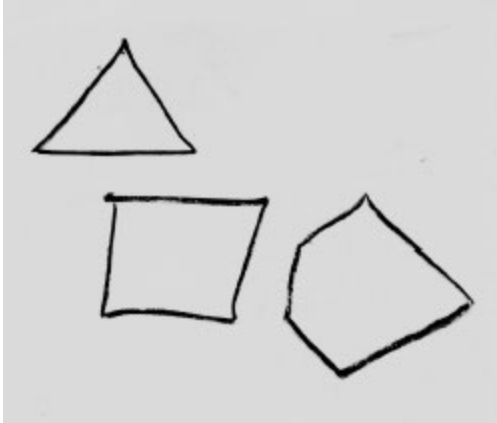
Stood waiting around the world-governing one,

like the chorus of stars encircle the sun,

That honour might duly be given.

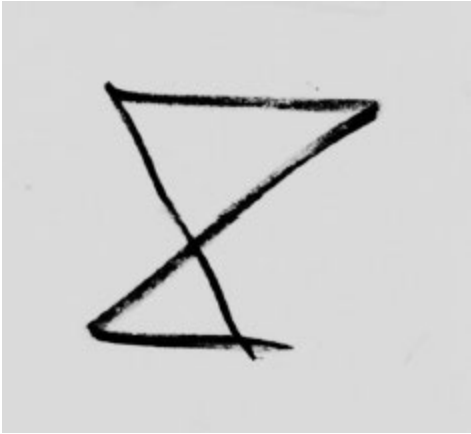
There is nothing but a sequence of thoughts here, as will always be true, really, of purely epic poetry. But the moment thought changes into will we would have to give expression to this in our eurythmy stance. The verse I have just quoted will best be rendered by moving in straight lines, as far as possible.

Now straight lines also arise when we make linear forms, and so, as well as orienting yourself to various other aspects or characteristics of a poem, you can express the nature of thinking in a triangle, rectangle or pentagon.



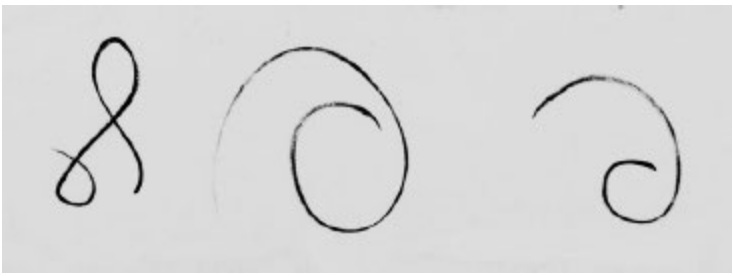
Board drawing 12

Or no doubt also in a line like this if the thinking is more complex:



Board drawing 12

By contrast, all possible kinds of curved lines to express what relates to the will:



Board drawing 12

But feeling is something we will try to convey by combining straight and curved lines.

Boards drawing 12.

Thinking Will

So you have fairly broad scope. Now it will be a matter of us first developing such forms. You can certainly always develop them yourselves. In fact it is precisely by trying to develop them that you will find an inner affinity between eurythmy and poems. Then of course the question will

arise as to how such forms relate to the standard forms given,[127] forms that have been elaborated to fully express in some way the individual quality of a poem. Here you will find that what lies in such forms contains the broadest possible foundation. You will invariably find this to be so.

By contrast you will also find, in elaborating such given forms, that at relevant places heed has been paid to the more intimate quality of a poem. What does this mean, what is this more intimate quality? Well, really the great majority of what are called ‘poetic works’ do not deserve the name at all. You see, the essential thing about a poem is the way language is handled —so that what is being said does not rely on pedestrian, prosaic expression but rather that meaning is revealed through the very nature and quality of language itself. There is nothing artistic about a poem which seeks to express amazement by saying, ‘Oh, how amazed I am.’ True artistry will express surprise or wonder by having ah sounds where wonder is to be expressed. Likewise, a poet will use oo sounds in looking backward to the past, and eh sounds when the speaker, after being touched or moved by an occurrence or emotion, then seeks to come to grips with it inwardly and come to himself again.

And so it can certainly be said that a true poet—and now of course I am speaking in the most ideal terms, for it will not always be possible to meet the demands of true artistry, which would mean (dare I say thank God) very few poems ever being written, since a poet would need a very long time to gain the right intuition—a true poet seeking to express a content of thought will resort to a great many eh sounds, also some ee sounds; and then you can conclude that he is a poet of thought, and tends more toward the epic style. A poet who employs ah sounds, oh sounds and oo sounds is one, as you will invariably find, who tends more toward the feeling aspect of things. And then a poet who uses fewer vowels but has conglomerations of consonants, is one whose work tends to embrace the aspect of will.

In creating a form you will need to attend carefully to the poet. If you observe that the poem proceeds more from the intellect—and this can certainly still be artistic—then you will look to a form with straight lines. If poems are more tinged with feeling, you will [use] straight lines and curves; but if there is a great preponderance of will quality in a poem, even if expressed very feelingly, then you will look to curved forms.

With this in mind, it is only when you examine the forms that have been given over time that you will discover the more intimate structure and nature of this or that poem, finding that the form created for it expresses and pays heed to this.

Now it is interesting to leave aside the content of a poem altogether sometimes and simply examine how it expresses thought quality, feeling or soul quality, or will quality. There are certainly examples of each, of all three of these, which each have their own beauty. Let's consider this famous poem by Goethe, for example:[128]

J.W. Goethe, 'Discovery', 1813

One day in the woodland

As I wandered at will

With nothing in mind,

no aim to fulfil

I saw in the gloom

A little flower there

Bright as star-gleam,

Like a shining eye fair.

Let’s first do the poem by accentuating its thought content alone, its narrative element. Miss Senft, try to do the poem with any straight lines that occur to you. If possible also avoid rounding off the movements too much but especially perform the movements as you step:

One day in the woodland

As I wandered at will

With nothing in mind,

no aim to fulfil

I saw in the gloom

A little flower there

Bright as star-gleam,

Like a shining eye fair.

I wanted to pluck it

But gently it said,

Shall I be plucked simply

To wither and fade?

When we express it like that we have the clear sense of a narrative, a tale being told us.

But now try to do the same thing in curved forms:

One day in the woodland

As I wandered at will

With nothing in mind,

no aim to fulfil

I saw in the gloom

A little flower there

Bright as star-gleam,

Like a shining eye fair.

I wanted to pluck it

But gently it said,

Shall I be plucked simply

To wither and fade?

Here you see a movement of feeling supersedes mere narrative. For example, there is a strong feeling motion when the flower says,

Shall I be plucked simply

To wither and fade?

And there is strong feeling in the poet's description of the flower:

Bright as star-gleam,

Like a shining eye fair.

By this means we can express feeling, or also will in the poem.

So now try to alternate straight and curved lines as you do the poem:

One day in the woodland

As I wandered at will

With nothing in mind,

no aim to fulfil

I saw in the gloom

A little flower there

Bright as star-gleam,

Like a shining eye fair.

I wanted to pluck it

But gently it said,

Shall I be plucked simply

To wither and fade?

In its immediate character the poem conveys something that is inwardly experienced. With both curved and straight lines, the person who does this poem in eurythmy is really repeatedly withdrawing into herself, becoming in a sense more invisible and abstract in the straight lines, so that the whole thing remains more inward. When you pass over into curved lines, a great deal more emerges outwardly.

And now I'd like to speak also of what comes to expression through colours, since this can certainly deepen the mood conveyed in eurythmy.

Look, here you have ah indicated in the garment colours.

Of course it's not possible to express colours in eurythmy as shown here since the eurythmist would have to change from this costume (purple with blue) into this (red with yellow) whenever ah and oh appear in a line.

As yet we can't do this. It's already difficult enough, as we find, to change garments between two poems. If we had to change costumes twenty-two or twenty-eight times during the performance of one poem, this would be

problematic to say the least. Yet what has been described here is nevertheless completely right. It is certainly true to say that we only properly immerse ourselves in the speech-sound quality if we also feel it as colour. We only enter into the speech sound when we also feel its colour.

Consider this: the ah sound expresses wonder, amazement. A colour, basically, is simply something outside us that conveys the content of our feeling soul. There is so much disagreement about the nature of colours only because people do not pay heed to the fact that colour is, really, a content of feeling embedded in the outer world.

Now think of astonishment, wonder. You will feel this in the ah gesture. But now you need to ask what quality in the realm of pure colour can instigate this gesture in you. And simply through feeling you will arrive at this combination of colours (purple garment with blue veil), elaborated from blue and violet, thus from the ‘dark colours’ as they are known.

But taking the mood of oh (red garment with yellow veil) you find that the oh mood is that of embracing and encompassing, of absorbing something into oneself, of uniting with it. For this you need bright colours, which you have here.

For the reason I have given, you cannot use these colours as described; but it will be very important for you, as you practise, to have a sense of how an ah or an oh or an ee—or also an oo (anxiety, blue with green)—is present in a colour. By this means you merge more strongly and intimately with the nature of the gesture. As you practise, therefore, it is good really to clothe yourself, albeit only in imagination, as indicated here. It is especially good to clothe yourself imaginatively in this way.

Now think of the whole mood of eh (bright green with yellow) embodied in this pale yellow with a little green from the middle of the [colour] range—pale yellow with a little green.

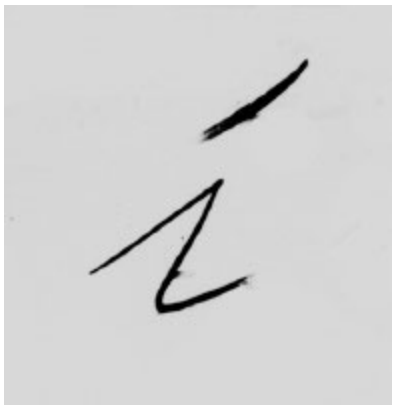
One feels how the red and blue [touch into] each other in green whereas in the blue and violet they have the quality of self-yielding, of growing weak, ah and oo. In everything that is self-assertion or taking something into one's being, you have lighter colour, while in the eh sound you have being touched, impinged upon, and then asserting oneself again after being impinged upon, and this is embodied in green. You get green when you mix blue and yellow, thus a lighter and darker colour. So here the eh is directly expressed through the colour quality, and, by choosing this colour, you merge with and grow into the feeling of the gesture.

Now let us consider what it means to have understood such things, not with the intellect only but with one's sensibility and soul; to have recognized that any particular mood, say the eh mood, is as I have shown. Then indeed we

come to recognize in turn, quite self-evidently, that there are whole poems that live and breathe the eh mood. Such poems have all kinds of vowels in them and yet their predominant mood is that of eh. For instance, take a poem or something you are going to do in eurythmy in which, let us say, something continually unpleasantly impinges upon us. In a sense this unpleasant impingement amounts in fact to hindering something from departure or release. That is the eh mood. If a poem has this mood, it will be good to choose these garment colours for the whole poem. What we have to do is discover the colour nuances that really belong to the speech sounds, and then we can come to find the right dresses and veils for whole poems.

I'm saying all this quite especially to impress upon you, my dear friends, that it is not enough for someone to learn ah, oo, eh, ee, oh (eurythmy) and then think that's it, that they can do it. Certainly, they can, but then they should keep it to themselves since this is no proof that others can watch what they are doing. You should not forget that the moment it comes to gesture, huge, significant, subconscious forces join in with the impression being conveyed. There is a marked difference whether someone thinks they have made an ee gesture like this, or whether they do it like this. I'm thinking especially of those who want to learn eurythmy in a hurry, who will think they have made an ee gesture like this, but have not done so at all; I have only done an ee when I really perform this gesture, so that you see in it a stretching and extending.

Miss Senft, show us the difference: between a pedestrian stretching of the arms and an artistically free ee. Now you see, that would usually be thought an ee but it isn't. And now do it again but this time in a free, artistic way. So there we have an ee, like this:



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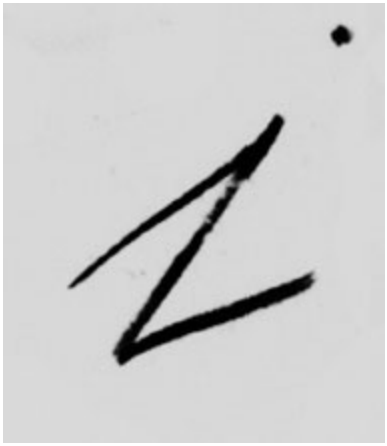
i [ee]

And now we'll do an ee that is not so cheerful, is more reflective:



Board drawing 12.

i [ee]

So it is a matter of continually feeling throughout the quality of feeling in each letter. Yes, my dear friends, this will only happen if one also really [practises] the separate letter sounds, schooling oneself in them by thinking oneself into the garment colour. For this reason the teaching of eurythmy, both artistic and pedagogical eurythmy, should keep the element of colour alive in the way we speak of these things, and people should develop the ability to feel these colour qualities.

Feeling the nature of colours was in fact something once possessed by people in ancient times of clairvoyant perception, and has been lost. It resurfaced again in distorted form in some over-sensitive people towards the end of Kali Yuga,[129] people who said, for instance, that Vienna is a dark lilac, Czernowitz yellow, Prague a yellowy-orange, Berlin a greyish yellow, while Paris has a bluey-rose-ate shimmer[130]—and so on and so forth. There were people who started saying such things. If one had any sense at all of a city having a colour, an atmosphere, one could understand what these people meant.

In the same way every person has their own colour,[131] though this is at the same time largely the colour of their astral body which fluctuates depending on the emotions and so forth. But every person has a fundamental colour, and you could, when questioned, say you'd seen a 'blue' person, or a 'red' one. This is fully justified, and it can be felt and apprehended, for in reality it is the same impression as you also get from a mundane, everyday, physical, material colour.

And so it is also good to give any particular movement the character of the relevant colour, and certainly also to practise as follows: get people to do ah, oo, eh, oh, ee; and then [allow the colours to emerge and stream through the movements]: blue-violet, blueish-green, yellow-green, reddish-yellow, reddish-yellowish orange.[132]

And these movements are done at the same time, so that you work equally out of speech sounds and colours. This will make the eurythmy movements especially flowing and supple. You will be able to discern, when you do this, that eurythmy movements become really elegant.

We will finish there. Tomorrow we will have the session at the same time, and will continue to characterize various inner states of soul.

LECTURE SEVEN

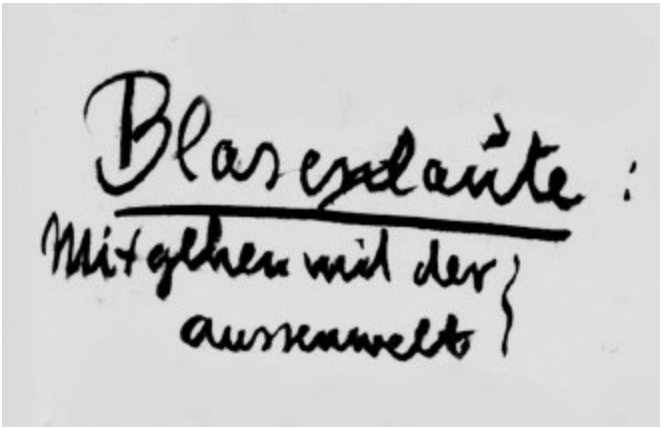
DORNACH, 2 JULY 1924

DEAR friends, eurythmy will only acquire its intrinsically artistic form if a eurythmist is really able to work creatively out of the essential nature of language. An inner understanding of speech sounds, of the language element, is almost as necessary for eurythmy as knowledge of the movements that need to be performed. Today therefore I want to show you how the plastic shaping and configuring of speech can exert a certain influence on eurythmy movement. The sculptural, plastic element will always be important since it is our task in eurythmy to bring to visible form what is otherwise configured in speech but does not manifest visibly since it passes instead into sound.

If we attend to the speech sounds in terms of this plastic shaping, then of course we take the consonants, which intrinsically lend themselves to a sculptural interpretation since they imitate outward processes and outward things. Thinking in terms of plasticity, we have four kinds of phoneme:[133] first those that are very clearly modelled on, say, the f or the s. Then we have sounds possessing a clear affinity with b, p, d or t. If we compare these two groups of phonemes with each other, we find how very different they are. The s and f sounds involve blowing the stream of air outwards from within. The other sounds, d, t, b, p, involve inner control of the air stream which, rather than being simply blown out, is expelled in a far more conscious way. So here we must distinguish clearly between blown sounds and plosives.

Now this fact means that there is a marked difference between the nature of these two groups of sounds. Blown sounds in a sense convey our inner life passively to the outer world, more or less passively. We can say that they use the stream of exhalation to release the breath from the body, and with it the body's whole form; thus a blown sound depends upon the breath streaming out.

Now [prior to exhalation] the stream of breath has always assumed the form of the body. This configuration does not survive in the outer world but disperses, and so the blown sounds always have something of the character of surrender, of yielding to the outer world.



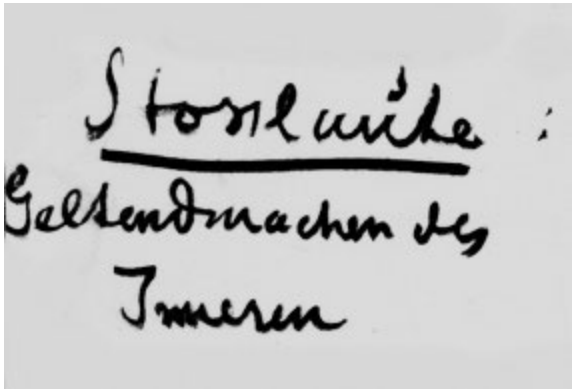
Board drawing 13.

Blown sounds:

Yielding to the outer world

So in the case of the blown sounds we have to see that they possess this character of yielding to the outer world. As a speaking human being we let this outer world do with us what it will, not of course with our physical body but with the bodily form that we transpose to the exhaled breath.

It is very different in the case of the plosives. Here we take ownership of the breath form. In a sense we place our I into this breath form and command the sound not to scatter and disperse immediately on arrival in the outer world but to preserve our form there for a little while. And thus in the plosives we remain master in relation to the outer world in the sense that we cannot speak of ‘yielding’ to it but of ‘asserting our interiority’.



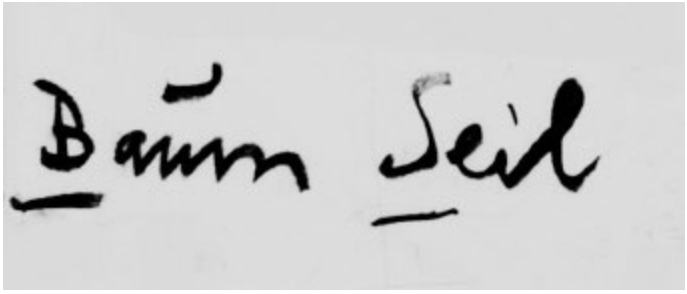
Board drawing 13.

Asserting our interiority

And thus we have now characterized the main, that is, the majority, of consonantal phonemes. It really is true to say that the blown sounds express a sympathy with the outer world whereas the plosives express sympathy with oneself. The blown sounds are unegoistic, the plosives egoistic. We will always also find that in using plosives we seek to inscribe sharp contours in what we designate.

So let us take for instance—and you know already that German has a strongly sculpting quality—a word, any word, that begins with a plosive. Let’s take ‘bridge’ for instance.* You will notice that wherever a plosive

figures, a clearly defined contour is being inscribed in the air whereas no such contour is forthcoming in a blown sound; instead, in the latter, something is emerging that avoids any clear outline. Think of the word ‘sigh’† starting with a blown sound.

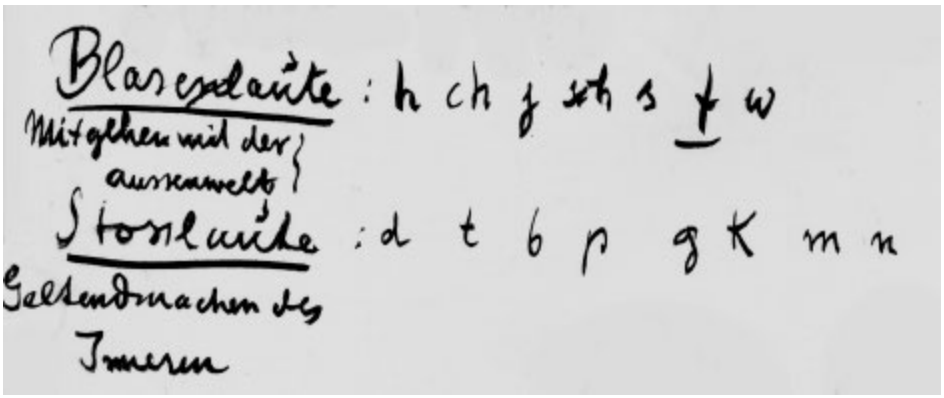


Board drawing 13.

Bridge Sigh

To grasp these things of course we have to look at the essentials. Naturally you can find any number of words of which you can say that they seek to form clearly defined contours, yet contain blown sounds. But in this case you will always be able to discover how, despite such clear contours, the designation seeks to summon something rather vague.

Now, the blown sounds are these: h, ch (as in the Scottish ‘loch’) sh, s, f, V, th.* The plosives are d, t, b, p, g, k, m, n.† All these are plosives, sounds for the soul condition of egoism, for the assertion of one’s own human nature that one seeks to preserve and maintain in the outer world.



Board drawing 13.

Blown sounds

Yielding to the outer world: h, ch (as in the Scottish 'loch') sh, s, f, v, th
Plosives Asserting one's interiority: d, t, b, p, g, k, m, n

Then we also have a sound that is excellent for manifesting or expressing a revolving motion, the r. This is a phoneme in which the stream of exhalation inwardly trembles, the 'trill' sound r.

Board drawing 13.

Trill sound: r

And then we have a phoneme which requires us to become, with the tongue especially, inwardly like the sea whipped up by a storm, if we are to articulate it properly: l. We have to set the tongue in wave-like motion. This is the ‘wave-sound’ or undulating sound l.*

Board drawing 13.

Undulating sound: l

Why do we need these two sounds?[134] We need them whenever we wish not only to express surrender or self-assertion but to summon the quality of something inwardly in motion. While blown sounds and plosives certainly express movement and form respectively, they do not really express this inwardly dynamic quality.

[To express this quality of inward motion, we take r and l.] Now, in grasping the full scope of r’s nature, we find in it something that lies midway between surrender, yielding, and self-assertion. r is something that calls forth in our human spirit-soul a reserve, an aloof or reserved stance. That is why we summon r to express a sense of taking hold of ourselves, reflecting, ruminating. ‘Ruminate’ and ‘reflect’ are words that use this sound r in a characteristic way. ‘Ruminate’: we turn things over in our mind. If we immerse ourselves in this r quality we find this sense of turning over, revolving in the mind, this weighing up and reflecting—and for this reason we use words containing the sound r for many outward things that

reflect this inward motion of circling a subject and revolving it in our thoughts. So we have here an egoistic quality but one that does not wish to pass on to the outer world what it engenders, instead preserving it or retaining it within itself.

And the l, in turn, is the sound of reflection too, but now with surrender and devotion; one would rather hear what someone else says than make a decision oneself. One lets someone else decide, awaiting this: that is the inward experience of the l.

And now it is a matter of also really bringing out in eurythmy what lives in these sounds as their plastic dynamic. We express in eurythmy what lies in the blown sounds if we move the body in such a way that these sounds are carried along with it—that is, when we try to run after the sounds with the body, follow their direction. So let's say we begin an s: then you instigate a bodily movement as if seeking to follow this sound, which you form with your arms, with the rest of your body. Miss Senft, form an s for us; firstly very quietly, calmly; but now do it very clearly: stand a little sideways on so that the others can see how you wish, as it were, to follow the sound with your body. In a movement following the sound forwards, your upper body tends forwards too; in a movement backwards, your upper body also moves backwards. But you haven't yet mastered this entirely; you're stumbling still. You still feel a sense of gravity. So you have to have control over your whole body and bring momentum into the sound with your body, schwung. Do this for instance with the sound f: thus follow the sound with your body, that's right, isn't it, Miss Baravalle.

Now let's turn to the plosives. Again, we need to bring the essential nature of a plosive into bodily movement. With a plosive, the body should not act through movement but through stance, showing that really it wants to halt and fix the movement present in the sound. So first of all for instance, do a b, just however you like, and now stiffen, that is, by stopping, but stiffen so

that we can clearly see you are stopping the sound, your body is bracing itself so that you feel this stiffening in your muscles. Yes, so now we feel that you are bracing yourself. And this inward stiffening gives the plosive its inherent character.

It is very interesting to reflect on these things, for it is true to say that a blown sound expresses my disinclination to have anything to do with Lucifer, with anything luciferic; a desire for this to disappear. With a plosive on the other hand, we say that we want to hold fast to Ahriman; he must be held fast for if he evades me, Ahriman, he will poison everything. He must be held together and held fast. We really do have luciferic and ahrimanic qualities in these sounds.[135]

r: r will only be fully expressed if we try, as we do the r, to move the body gently up and down, but with spirited swing and grace, (bending at the knee, the head rising and sinking). Miss Schilbach, try to do an r, but move the body gently up and down as you do so. So with the r movement you have to show a clear upward and downward motion.

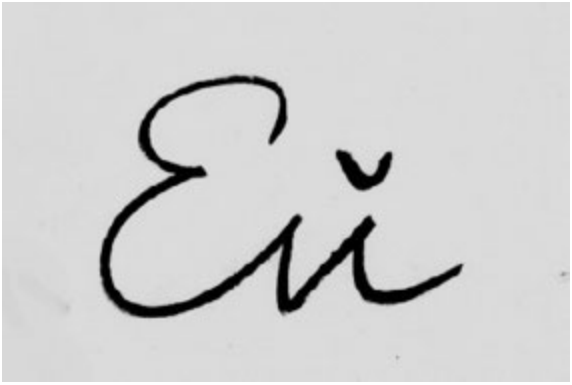
You only succeed with the l movement if you move the body forwards and backwards in a spirited fashion. Not by following after the movement but by showing that there are two [different movements] here. With the blown sound you follow after or run after the movement, the [whole] body, as it were, performing the sound too. With the undulating sound the body moves within itself, independently, in spirited, rhythmic fashion: forwards—backwards, forwards—back-wards, so that you get it right into your feet (standing on heels and toes). You can bring this out very well if you imagine there's a round rod lying there, between toes and heels, and this rod can roll a little as you move, as you rock back and forth, alternating your weight from heels to toes in the l sound. It will be very good to practise this, if you can, by rocking forwards almost to tipping point but not quite, then again nearly falling backwards but still just retaining your balance. If you

should actually fall over it doesn't matter; it will just help bring home the full scope of this movement.

And if you do it like this, these movements will gradually become customary for you; you'll be able to do them with such strength that you master this incipient, momentary falling so that someone watching has the sense of the skill you show in not actually falling. It would be good to achieve this with the l sound—so that someone watching has the sense of the great skill you show in managing not to fall.

In this way you will really enter into the whole inner character of language, of the sounds of speech.

Now we can also continue to inwardly encompass this realm of speech by trying to enter into the nature of the diphthongs. Diphthongs of course must arise by combining their separate elements. Well-versed eurythmists know this. Miss Senft, please show us an eu.*



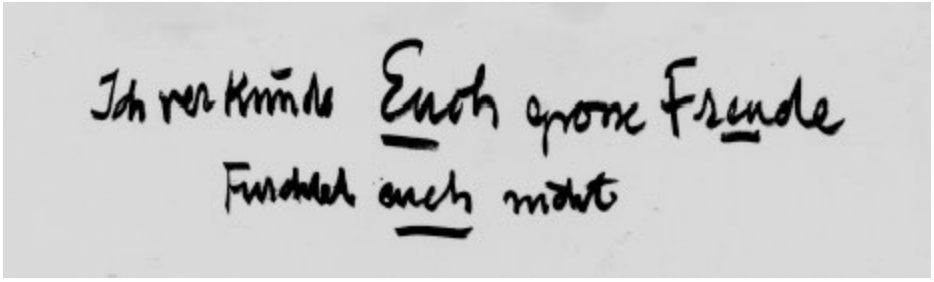
Board drawing 13. eu (equivalent to oi)

What does this phoneme contain? It is composed of eh and oo, though neither come to full expression. So you need to hint at both an eh and an oo. Try therefore to keep the eh in its emergent state. How would it appear if it emerged fully? Let's first say that you are going to form it fully but now halfway through, before it has fully emerged, we have to carry on into the oo. If we were to do the oo in its entirety, what would we do? The arms come so close that they touch. But for the eu (oi) gesture the arms should not simply cross [as for the eh] but you lay them close together, and suggest contact between them [by raising the arm toward the head]. Now you have the eu (oi). So let's see an example of this straight away:

I proclaim to you great joy!

Or:

Do not toil in vain.*



Board drawing 14.

I proclaim to you great joy

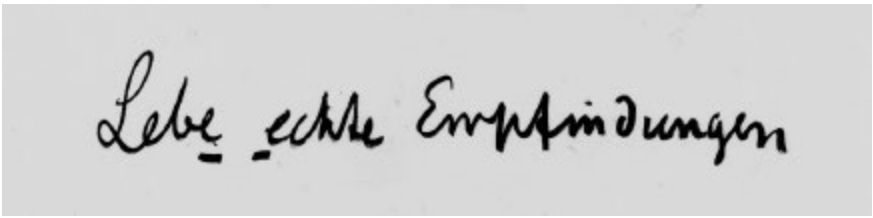
Do not toil in vain

So here you can see that we have got to the essential nature of the diphthong. We connect its two parts together but let neither come fully into its own. [Reining the first sound in as it arises and leading it into the other.]

And at the same time we have grasped something here that leads us more generally into the very nature of speech sounds and language. The diphthongs most clearly show us the transition from one sound to another. Now as far as these transitions are concerned you see—when can a text best be done in eurythmy? There is an Austrian philosopher who, late in life, wrote his most difficult philosophical works in a way that would easily allow them to be done in eurythmy. I'm thinking of Bartholomew Carneri.[136] It nearly drove him mad when anyone wrote down a sentence like this:

Be easy in your feelings.

This struck him as appalling. What did he find so terrible? You don't yet know, do you, what he thought so dreadful about this. What he couldn't bear was for a word to end with a vowel and the next word to begin with one too.[137]



Board drawing 14.

*Be easy in your feelings**

He thought this should never be allowed—a word ending in a vowel and the next starting with a vowel. He even wrote whole newspaper articles in which he made strenuous efforts never to let vowels merge in this way but only to have adjoining words meet consonantally.

If you are performing a text in eurythmy in which vowels merge like this, or even if vowels collide with consonants from one word to the next, you will always need, really, to make gentle, soft movements for this transition. But your movements will be precise and concise when a word ends with a consonant and the next one starts with a consonant. It is important in eurythmy practice to really observe what it signifies for speech sounds of different character to come up against each other. And we can best study this with the diph-thongs,[138] which can only be done by taking the first half of the first sound and the second half of the second.

With this in mind, let's do an ei [English ai]. First we'll do the two sounds separately, thus ah and ee. But now, instead of allowing the ah to emerge fully, curtail it as it forms, and having done so move directly into the finishing stance for the ee.

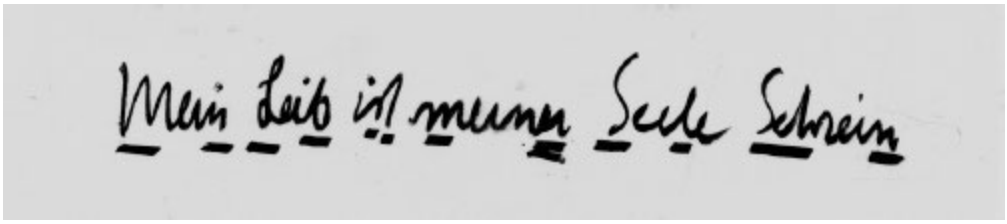
Board drawing 13.

ai

Now you have an ai. Take for example:

In my body's shrine there dwells my mind.*

Now Miss Senft, I'd like you—but not yet, it will be difficult—to really show the consonants: plosive (n), plosive (m), plosive (b), plosive (d), blown sound (s), blown sound (sh), trill (r), sound, plosive (n), blown sound (th), plosive (d), undulating sound (l), blown sound (s), plosive (m), plosive (m), plosive (n), plosive (d), placing the ai, clearly within these.



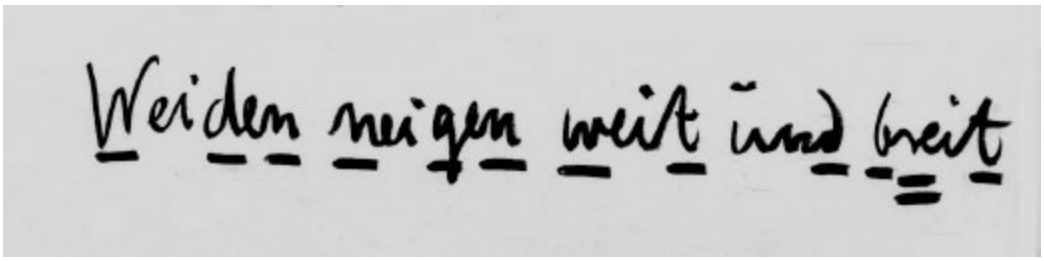
Board drawing 14.

In my body's, shrine there dwells my mind

So my dear friends, you saw here how she brought this into living movement! But these things first have to be studied very carefully.

Now let's focus on the ah-ee, the ai diphthong, when strongly emphasized, when really brought to full effect. Miss Baravalle, try this phrase:

Time and tide arise and subside.*



Board drawing 14.

Time and tide arise and subside.

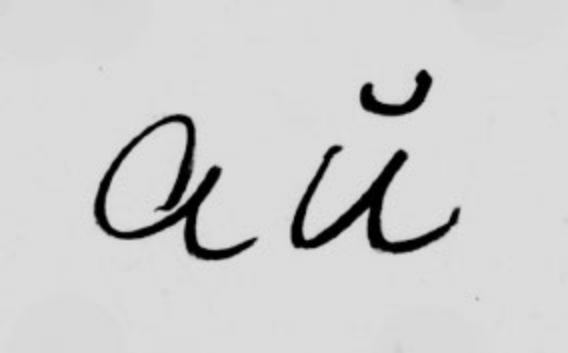
You can imagine that we are trying to express here the intrinsic quality of time and tide rising and falling.† So you see: plosive (t), plosive (m), plosive (n), plosive (d), trill sound (r), blown sound (s), plosive (n), plosive (d), blown sound (s), plosive (b), blown sound (s), plosive (d).

Now try to bring all this into the phrase, and we who are watching will try to observe how this characteristic ai sound keeps reappearing:

Time and tide arise and subside.

It sometimes seems as if things could be enlivened still more, even by the most well-known eurythmists, by taking even more account of the whole character of speech and language.

Now let us look at another diphthong, the au [English ou or ow as in ‘cloud’ or ‘cow’, sound of ah-oo].



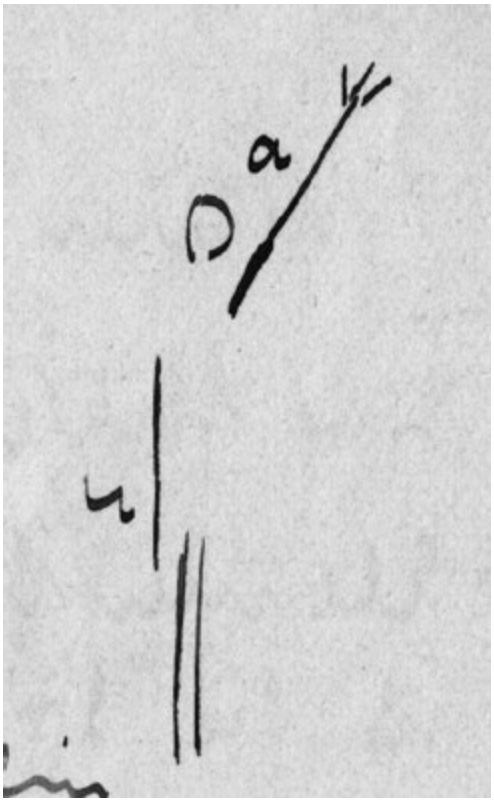
Board drawing 13.

ou or ow (ah-oo)

This again is a diphthong where we simply allow the first element to move into the second. Miss Wilke, try to hold the ah as it arises, thus its first half, as it were, and lead it into the oo. First do an ah on its own, in a forward direction—but now, really, you have to turn it aside before you’ve finished it and turn it into an oo. Please do the oo. Now go directly from the ah into the oo—and then you get an ow (au).

But if we simply pass from one to the other like this, the ow, despite being correct, will lack character, will not emerge strongly. If, on the other hand, you can manage to begin the ah [with one arm] and, as you do so, bring the [other] arm into contact with your body, forming an oo in this way with your body, [this will be more distinctive]. Doing this [arms touching] is not the only way to do oo. If I simply stand there, touch my body with my left

arm and let it slowly descend, and if I do this [ah with the other arm], then I have a characteristic ow.



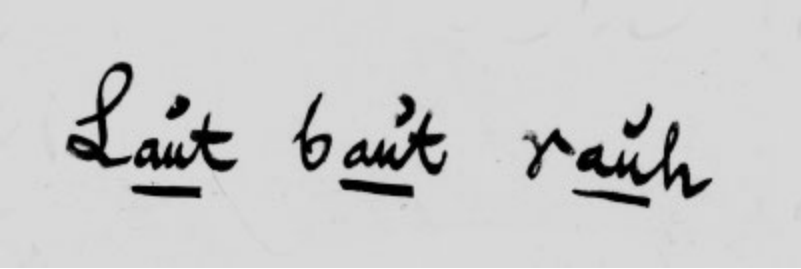
From Maria Schuster's notebook

For instance, try doing this in eurythmy:

Cloud loud shower*

We are not concerned with meaning here; we just want to do these three words one after the other in eurythmy.

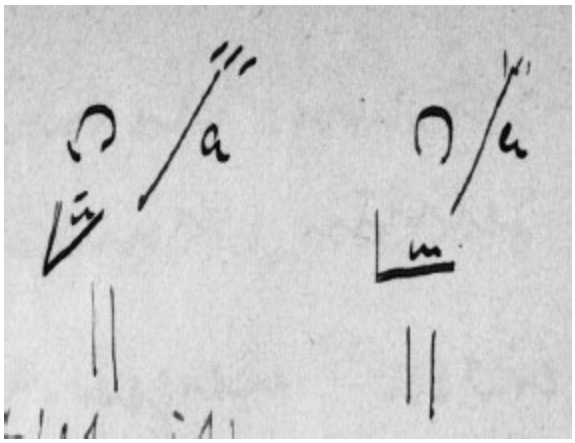
Without worrying too much about the consonants, do the three ows in succession so that the audience can see the characteristic quality of this sound [Miss Schilbach].



Board drawing 13.

Cloud loud shower

Well, you'll have to study the ow. Of course you can do it in various ways. You can also do it by just touching the body (right arm does ah, left placed over and touching the chest).



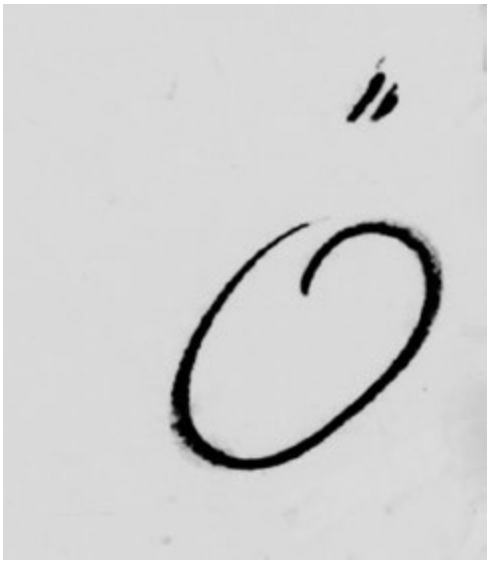
From Maria Schuster's notebook

You have to try to delve into the spirit of these things.

Now, so that we can find our way into this inner broadening of our experience of sound shape within language, let's do an ö [oe, oh-umlaut[139] sound, rare in English*]. Who can do an oe? Well of course the eurythmists can. Miss Vorbeck, please do an oe for us. So making a kind of oh movement gesture with a leap, or as if you burst it asunder. Now you have pulled the oh movement asunder.

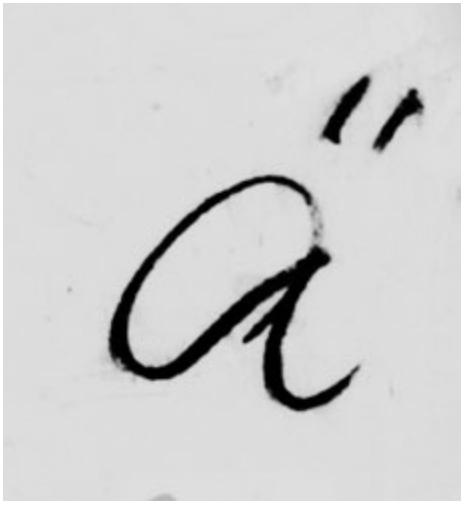
Notepad III

So do this very graciously, this pulling of the oh movement asunder, and now add the leap to it. As you pull the oh gesture asunder, you also jump: then you have a very sharp, beautiful oe.



Board drawing 13

And now let's do an ä [English e sound, roughly as in 'met']. Miss Senft, can you do an ä (e) for us?

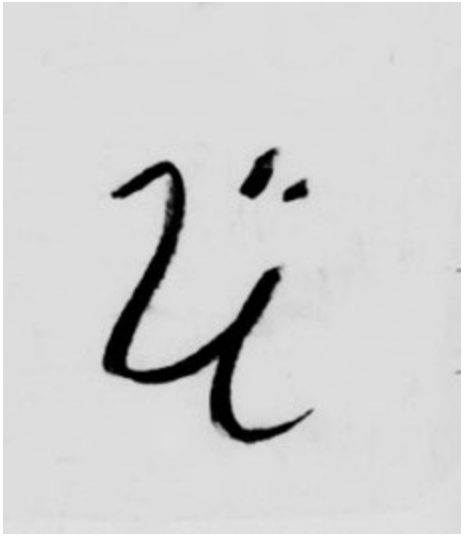


Board drawing 13.

ä (e)

So for this you do an ah and an eh. You do it with the legs. There's the ah. She's doing the ah with her legs, in such a way that she takes it backwards, and the eh she does in this way with her arms. So now she's done the e (ä).

Now we need the ü (ue, as in 'few'). Miss Schilbach, please do the ü (ue).



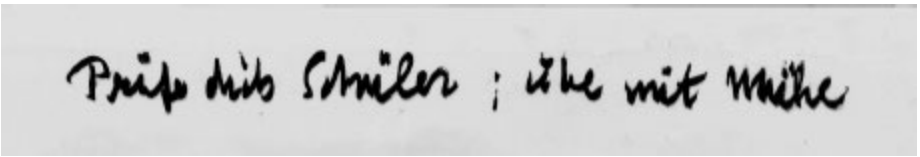
Board drawing 13.

ue

It's an oo, but it gains its distinctive character by having the hands laid against each other with the palms facing outwards—the oo as ue. We have to have both oo and ee there at the same time. You do the oo with the feet, and the ee has to be done by giving this movement [of the arms] itself something of an ee quality. So instead of doing an ee like this—stretching—

allow the ee to arise at the same time [with backs of hands together] and then you have an ue. Miss Baravalle, as an example, so that we see how lovely an ue can be when we get its distinctive character, do this:

Few pupils are suitable; do not assume you are.*

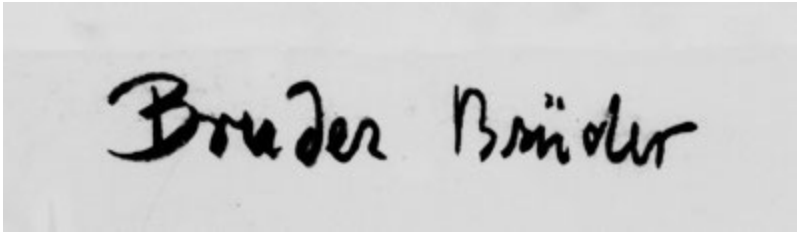


Board drawing 14.

Few pupils are suitable; do not assume you are

‘Pupil, test yourself; make arduous endeavours’—that could be your motto! Always do very lovely ues. You see, in this way we engage with the intrinsic nature of the speech sounds, and feel them to be composed of combined elements.

These diphthongs in general, what do they signify in language? Where do we have a diphthong, and where an umlaut or modified vowel? What do both diphthongs and umlauts signify in speech?† In fact, wherever there are diphthongs or umlauts, modified vowels, you find the quality of things growing misty and nebulous, unclear. Things simply become more unclear in the plural. If one brother stands before you, for instance, he is perfectly clear. But in the plural, brothers, it’s harder to have an overview: brothers (or brethren‡).



Board drawing 13.

Brother Brothers

Whenever there is an unclarity of perception—which is important for perception, however—then an umlaut figures, a vowel is modified. But the diphthong too always conveys something that is not perceptible in a sharp, clearly defined way: cloud, south, town*—everywhere you will find that much has to be held or brought together when the diphthong is present as a determining element in a word.

You see, in studying the diphthongs you will invariably find that [they convey] something that somehow needs not only to be seen, looked at, but also composed from more than one perception: connected with, or detached and distinguished from, others. That quality can always be found in them.

That is why it is so wonderful that in eurythmy the directly visible movements in, say, an ah or an ee become really fluid movement in the diphthongs—movements containing nuance and fluidity. Eurythmy is able to give expression everywhere to the deeper character of speech and language. Eurythmy brings out the character of the sounds of speech.

Now I'd like to do the following: Mrs Schuurman, please stand here, and Miss Senft there and now [Senft] do ee eh oo one after the other, which leaves you [Schuurman] with ah and oh. Now let's do it in this way so that these things come to very clear expression: Miss Senft, you do an ee, Mrs Schuurman an ah, Miss Senft an eh, Mrs Schuurman an oh and Miss Senft an oo. Let's do it in such a way that the character of the speech sounds comes to very clear expression.

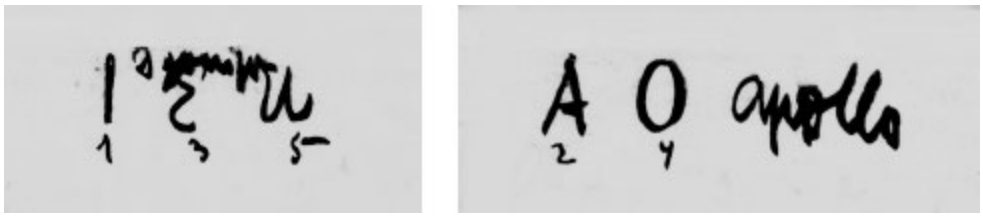
Now see what we have before us. You [Senft] do an ee, Mrs Schuurman an ah. You see, as she does an ee, she enters into form, while the one doing an ah gives shape to the form, configures it. Miss Senft sprays sparks of fire as she makes an ee; she sparks fire—you can do this with one hand—she emits sparks of fire, sends fire outwards.

Board drawing 13

When Mrs Schuurman does an ah she draws clouds or wind towards her from without.

Board drawing 13

Do an ee, Schuurman ah, Senft eh, Schuurman oh. Now you see how warmth, fire is contained in this, eh, how form, shape is always contained in this (oh). Here you always have a radiating quality and here a pliable shaping and configuring. Thus with Miss Senft you have pure Dionysus, the Dionysian vowels; and in Mrs Schuurman you have pure Apollo, the Apollonian vowels.[140]



Board drawing 13

This will definitely become apparent when things are done rightly. And so, indeed, if you have a poem where oh and ah predominate, this is a shaping, forming poem, a tranquil poem, an Apollonian poem. If you have ee and oo and eh, on the other hand, you have fire in it—it is a Dionysian poem.

So you see, a great deal can be expressed between the lines, as it were. You need simply say to Miss Senft, ‘Do an ee or an eh for me’, and to say to Mrs Schuurman, ‘Do an ah or an oh for me’—and then really one has said this:

You are favoured by Dionysus

You are favoured by Apollo

—a priest of Dionysus, a priest of Apollo.

By delving into these things, living into them, it is wonderful how we can draw out through eurythmy the very character of language and fully affirm intrinsically human qualities.

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* Translator’s note: Steiner gave the example ‘Baum’—’tree’.

† Translator’s note: Steiner gave the example ‘Seil—’rope’.

* Translator’s note: The English sound ‘th’ (as in ‘the’) does not figure in German. The term Steiner uses for these sounds, ‘Blaselaute’ or blown sounds, does not figure as such in English phonetics, but is there covered by the term ‘fricative’.

† Translator’s note: Steiner’s classification does not entirely accord with current English terms for the different kinds of consonant, the latter seeing ‘m’ and ‘n’ not as plosives but as ‘nasals’ in which the airstream through the mouth is stopped but continues through the nose. See also note 133.

* Translator's note: In English phonetics, l is called a 'lateral'.

* Translator's note: This sound in German is nearly identical with the sound 'oi' in English (e.g. in 'soil'). But Steiner stays closer in what follows to the constituents sounds of 'eh' and 'oo' and their combination, rather than, as we would in English, to 'oh' and 'ee'. The diphthong 'eu' in English tends to be sounded more as 'ee' and 'oo' (as in the word 'eurythmy'). The eurythmy movement for the German sound 'Eu' [oi], is formed by simultaneously creating the movement for the 'E' [eh] sound with the left arm, and the movement for the 'U' [oo] sound with the right arm. The English interpretation for the movement is based, more phonetically, on the transition from the 'O' [oh] sound to the 'I' [ee] sound as in the word 'joy'. The left hand therefore forms an 'oh' gesture, while the right hand forms the 'ee' gesture. The essential difference here is that the German gesture creates a strong contrast between what is held within and what issues outwards and upwards, while the experience of the English gesture is that of creating a space around the heart realm with the left arm [oh], which at the same time engenders a state of greater balance with the gesture of the right side [ee].

* Translator's note: Steiner's examples are: Ich verkündige Euch grosse Freude ('I proclaim to you great joy') and: Fürchtet euch nicht ('Be not afraid').

* Translator's note: The original example means: 'Live in true feelings'.

* Translator's note: Steiner's example in German is, "Mein Leib ist meiner Seele Schrein (My body is the shrine of my soul).

* Translator's note: Steiner's example in German is: 'Weiden neigen weit und breit (Willows sway from side to side).

† In Steiner's example, of willows swaying back and forth.

* Translator's note: Steiner's example in German is 'laut baut rauh' (= loud build rough) which has no meaning and is given simply to illustrate the repeated diphthong.

* Translator's note: See footnote on umlauts on page 127.

* Translator's note: Steiner's example in German is: 'Prüfe dich, Schüler; übe mit Mühe' (Pupil, test yourself, make arduous endeavours).

† Translator's note: Umlauts do not figure as such in English, although in sound some do resemble some of the English vowels. The example Steiner uses below is the singular 'Bruder' (brother) and the plural 'Brüder' (pronounced Brueder, meaning brothers), the vowel in the second being an umlaut or mutation of the vowel in the first. The mutation in English between 'brother' and 'brethren' is of a similar nature, though this form of plural is very rare in English.

‡ Translator's note: See the footnote above.

* Translator's note: Steiner's examples in German are: Baum (tree), Raum (room or space), Zaun (fence).

LECTURE EIGHT

DORNACH, 3 JULY 1924

MY dear friends, in the same way that we distinguished in music eurythmy between what descends further into the physical world, and what carries the word or the tone upward more into the world of spirit,[141] so we must make a similar distinction in speech eurythmy. So far really we have paid little heed to this distinction. Only at the end yesterday[142] was I able to show how, when a vowel mutates, narrows, as in the German umlauts, we come into a sphere that no longer appears in such firm, sensory contours but leads more into a diffuse element. And this at the same time marks an entry into the spiritual realm. One sees a single brother before one, as I said.* The sensory impression we have of this single, defined figure is the important thing. When we come to 'brethren'—which does not describe the nature of each individual brother but rather refers to them as a group or generality, this is an ideal or conceptual grouping.

[The diphthongs similarly reveal substantially more spiritual feeling or apprehension than the basic phonemes] from which they are composed. In the same way that, in music eurythmy, we saw how the really spiritual element in music does not lie in the actual tone itself but in what lies between the tones[143]—the tone of course containing the tonal element but music itself always found between the tones—so everything in language and speech that tends shimmeringly towards the spirit does not lie where a speech sound is clearly manifest and distinctly voiced, where a sound is sharply accentuated, where we rest or dwell upon the sound, but rather where one speech sound passes over into another, where, in other words, we are in a realm 'between sounds'. For this reason you will never be able to

be creatively inventive in eurythmy if you restrict yourself to forming single sounds. Inventiveness and creativity will grow gradually from leading one tone into another. In other words, the actually spiritual aspect of eurythmy movement involves allowing one speech sound to emerge from another.

But then there is something else. Basically words already intrinsically possess a dual character. On the one hand they try to outwardly imitate what they refer to; but on the other they seek to place what they express into the whole world order in its entirety. If people today would try to study the truly spiritual aspect of languages, the way each emerges from its presiding spirit, then they would come to value the interesting fact that a word or configuration of words does not refer only to a single meaning but also expresses the relationship between a thing or occurrence conveyed in these words to the world's totality, or at least to a greater whole and context. This is something to which we must certainly attend.

When someone is speaking, you see, speaking a poem or even just a sentence and trying to place a word into its context in the right way, they have to have an instinctive feeling for speech sounds, the feeling that what is said stands within a whole context. We will need to study the particulars of this, but for now I want to show, or rather speak about how there is, on the one hand, some kind of designation in a word, but on the other also how the potential exists there to go beyond the word into contexts implicit in it. It's best to illustrate this with examples. Let us take some very characteristic designations, the personal pronouns.[144] Intrinsically they place what they refer to into a specific context, or also distinguish it from a context, which basically amounts to the same thing. So let us say someone expresses 'I' in standing. Miss Wilke, please come and express the word 'I' in standing: 'I'. So here, in this gesture, you have the word 'I'.

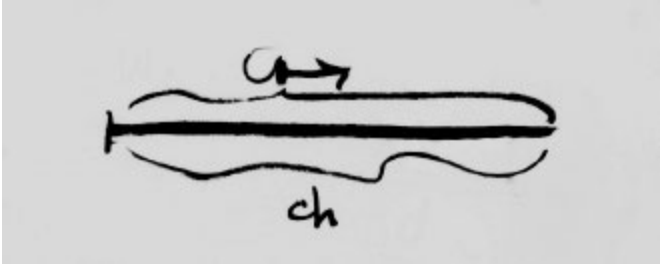
Now to an unprejudiced view, something will be missing, really, from this type of gesture. The gesture is quite correct—it is 'I' expressed in visible

speech, but nevertheless something will be lacking. One can have the sense that, done in this way, the ‘I’ is as if depicted in a schematic image—as if you were to present someone to others only by presenting their portrait. The ‘I’ is not really alive enough here since the human spirit underlying the manifestation of ‘I’ does not yet come to full expression in it. What is spiritually inherent in the ‘I’? The reference to oneself, the presenting of oneself but then the referring of this self-presentation back to oneself again. And if you wish to express this reference back to oneself, you can do so very well if, instead, of standing still, you pass over into movement. So let’s say you take two steps forward, two steps backwards again, forwards, backwards, forwards, backwards—drawn schematically here:

Board drawing 15

Here you run backward again over the whole line you have just run along, returning to your starting point. So for ‘ich’,* do the ee on the two steps of the forward path, and on the two backward steps do the ch. Then you have the ‘I’ in dynamic motion, and in a motion which returns to itself, in the same way that the thought of ‘I’ presents itself then returns to itself again.

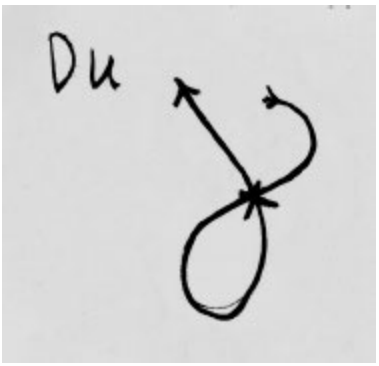
So now do it like this by taking two steps forward on the ee, and two steps backwards on the ch: ‘ich’ (‘I’). Then the form arises by itself; the form that arises emerges from the inner meaning of this combination of sounds.



Board drawing 15

Moving on now from the ‘I’ to the ‘you’, we have a quite different meaning here, a quite different connection with others. Miss Senft, please do the ‘you’ (‘Du’) for us simply in standing: y and oo. Now, if you perform the ‘you’ when simply standing still you can once again feel dissatisfied, for again it is simply the image of ‘you’, not the real ‘you’ itself. It does not come alive. What is lacking is the spiritual element that arises in the combination of the sounds. Now let us again seek the transition in discovering the intrinsic meaning of this spiritual element.

With ‘I’ it is perfectly clear, one returns to oneself again. But with ‘you’, if we go fully into it, if we are really referring to the other, we go out of ourselves. Here we cannot return on the same line to the same point of departure from which we stepped forward, for then we would simply be returning to ourselves again. This would be wrong. But on the other hand, we cannot go fully out of ourselves either, for if we left ourselves behind completely we would not have a ‘you’ before us but a ‘he’. Try to feel this: if you slip out of and beyond yourself fully, you do not have a ‘you’ but a ‘he’ or a ‘she’ before you. So [for ‘you’] you must in a sense always quietly refer back to yourself. And you can only do this if you perform the ‘you’ movement by returning to one single point that you had before in the movement you made.



Board drawing 15.

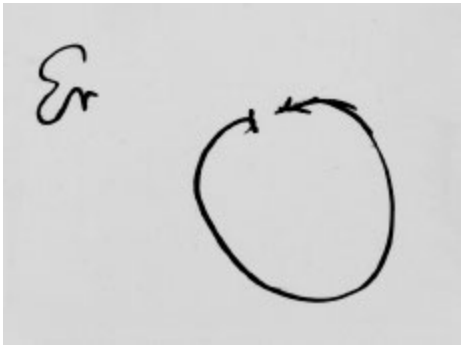
You

This expresses the point you pass through again. So if, instead of moving forwards and backwards, you come back to just one point on the path you took, you then have the movement of ‘you’. Thus do the y on the outward path and the oo as you return, but only touching one point of the path of your outward motion. Now, you see, you have brought the ‘you’ into movement, a movement [that has not become that of complete departure from yourself so that it is] a ‘he’ or a ‘she’. You have stayed in connection with yourself albeit only quietly. And we could even imagine an enhancement or intensification of this. If, say, someone wished gradually to emphasize themselves more strongly, so that this gentle emergence and departure from themselves grew ever weaker, they could if they wanted even do the oo movement in this way:

Board drawing 15

This would not be such a loving ‘you’; do it like this and then you will observe that this makes for a much more strained and less encompassing ‘you’. These things have to be felt of course. But they can be felt perfectly well.

Now we have already suggested how we approach ‘he’. We do so by having no point of reconnection on the return path. This can be done by making a circular path on ‘he’ so that, until we have got back again, we do not touch on any point that has, as it were, been determined by the outward path: the circle, a line that in no way retraces its trajectory.



Board drawing 15.

He

Or you can also do it like this:

Board drawing 15

You do not return to the same point, and the movement has exhausted itself on your return. So here we have the form that does not touch again on any point of your path, and this expresses the ‘he’. Now please come here again, Miss Senft, and do the ‘he’ in standing. But in standing, it isn’t ‘he’ at all really. Here we cannot even feel it to be a reflection or image of ‘he’ but basically only an egoistic [hinting at] the other. There is no departure from oneself in this. Do it now with this form by simply describing a circle in which you stop a little short of your first point of departure. And do the ‘er’ (he) with a gliding eh sound to one side and a gliding r to the other. And then you will see how beautifully the true ‘he’ emerges here: e r (he).

Now on one occasion I got someone to do this ‘he’ exercise with certain combinations of sounds, beginning with a word that is similar to ‘he’—‘the’* (Er—Der); and doing the ‘he’ then with this character of not coming back to any point of the line already described. ‘The Cloud-Illuminer’.[145] Please do this [Miss Schilbach] so that we really continually see what Miss Senft just did; so that we also have this present in it:

The cloud-illuminer

May he illumine,

May he shine through,

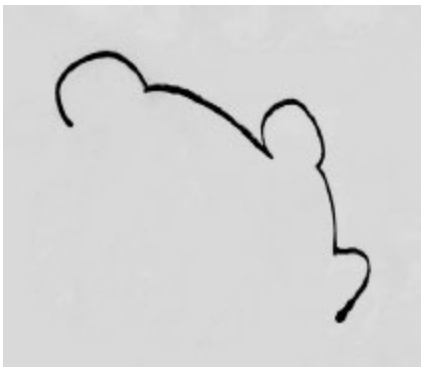
May he glow through,

May he warm through and through

Me too.*

Now as you see, she did this by giving the whole verse the character of ‘he’ from beginning to end, because ‘he’ predominates throughout. She succeeded in carrying the ‘he’ movement through the whole poem.

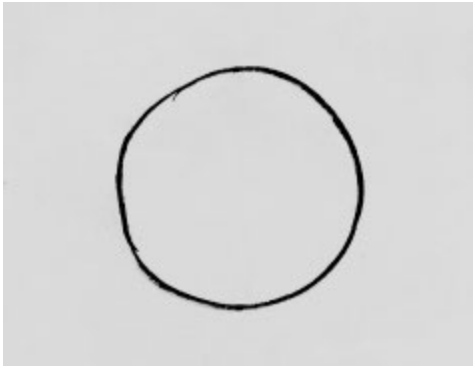
It could be done differently too: each time that ‘he’ comes, you could do the circle and keep carrying the circle through the whole poem. In other words, whenever ‘he’ figures, you make a circle, then you go on and make another, and another, whenever ‘he’ appears. This gives the whole thing a quite different character, a quite different movement.



Board drawing 16

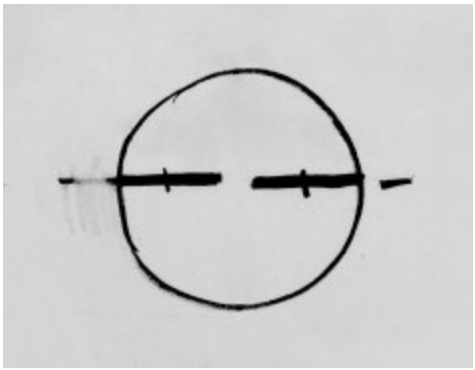
In the first case we have the sense of orienting ourselves to the whole verse, whereas in the second we can take our lead from each distinct phase within it, the shining, streaming, glowing, warming.

Now when we pass on from the ‘I’ to the ‘we’, since ‘we’ is always several of course—at least two—we move from a solo dance to a round or ring dance. If there are two people doing this, say, we will express the quality of togetherness, that is, the losing of ourselves in a ‘he’, by making a circle into which we place ourselves:



Board drawing 16

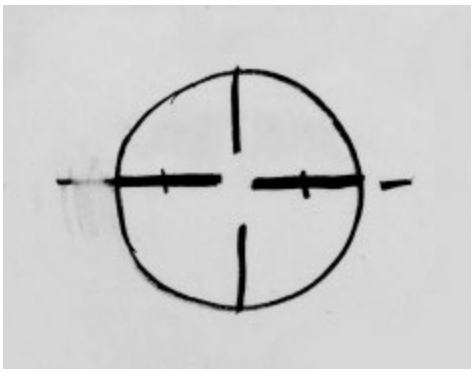
And we will express the ‘I’ of each person by having each take a number of steps forward as the ‘we’ is spoken or intoned—and then backwards again, back and forth:



Board drawing 16

Thus we have the mutuality in this. If you have two people doing it opposite one another, who approach each other then withdraw, approach and withdraw, you can express the inner meaning of ‘we’.

If there are four of you, the circle becomes fuller, and in this way, by advancing and withdrawing, you express the ‘we’ in this fashion. You can express the quality of togetherness, when there are several people—it’s more difficult with only two—by approaching each other with arms and hands.

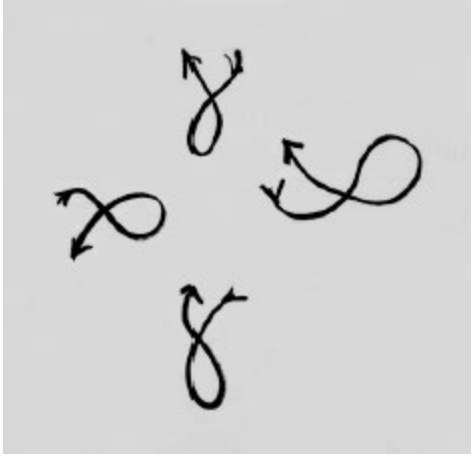


Board drawing 16

When there are four in the circle, and indicate the ‘we’ as they advance and withdraw, that will make for a particularly beautiful ‘we’ movement.

Mrs Stein, Miss Senft, Mrs Schuurman, Miss Schilbach, please place yourselves in a circle and say the ‘wir’ [pronounced ‘veer’, meaning we] aloud as I said. Start from the circle, joining hands, now move two steps forward: w (v); when you reach the middle you arrive with the ee. As you go backwards again you end with the r, and once more hold hands. But you have to have reached the middle with ee. Here we have the ‘wir’ in a form that allows you to give it lovely shades of meaning. It is a matter of feeling this ‘I’ and ‘we’ and so on throughout.

And now something comes about that can be very beautiful:



Board drawing 16

What will this express? If we place ourselves like this and, rather than joining hands, perform the sounds as we move backwards, with four people doing this at once: Ihr [pronounced roughly ‘ear’, plural you]. It can only be this: the plural form of you. And at the same time we have a pointing away, a turning away from ourselves: Ihr. Now let’s see this: the four people do not need to skew or turn themselves at all since they do not need any togetherness here. Miss Vorbeck, Miss von Savitch, Mrs Kisseleff, Mrs Pozzo,[146] let’s now say the plural ‘you’ aloud. You do this Ihr with the intrinsic tendency to move the arms backwards. In this way a great deal of meaning can be introduced into things. It is just a matter of also feeling them as you tackle a poem’s whole context. They have intrinsic character. The nature of individual words as characteristic as the personal pronouns must be experienced also when we meet them in a text. Such things should be discussed further, but now let’s assume there are three of you, and let’s do this: place yourselves like this, and do this movement:

Board drawing 15.

They

Here you have the plural they. Many hes make they, the plural. Mrs Stein, Miss Pütz, Miss Simons: we'll try to express the characteristic nature of this word [sie, pronounced 'zee'] by performing these movements that will be very easy for you: try to [express] the character of sie [they] by moving your arms to one side, but all to the same side. You start from there and you come back there again. So: sie, sie, sie. This directly conveys the character of sie [they].

Now of course you will be asking how to apply these things in practice. In general it won't be feasible to make such movements always for these separate words, although, on the other hand, something very beautiful emerges—you can be quite sure of it—when, through long practice, the eurythmist develops the dexterity and skill to bring out even single words—you, he, we, you (plural), they. Something beautiful emerges.

But with certain poems the 'I' character is directly conveyed, while in others, chiefly love poems, you have the 'you' character. And in a whole

number of poems—and in passing I'll just point out that nearly all of Martin Greif's poems have this quality[147]—you have a marked 'he' character. And so you can home in on the whole character of a poem if, in your practice, you tease out the I character, the you character or the he character, and then perform the poem in a form that derives from one of these pronouns, I, you, he, we, you (plural) or they. It can be particularly beautiful if one has the chance to lead the character of objectivity, the he character, into the character or quality of subjectivity. Miss Senft, please come here and show us this. Let us take this poem which has been of such service to us in so many ways, which one might almost think was written to help us learn eurythmy: the famous poem—famous amongst us, I mean:

Goethe: 'The Wayfarer's Night Song II'*[148]

Upon every summit

Is peace.

Let's analyse this poem completely objectively now:

Upon every summit

Is peace.

—give this the 'he' character.

In every treetop

You feel

Hardly a breath;

—move on here to the ‘you’.

The birds in the wood are now silent

—’he’—

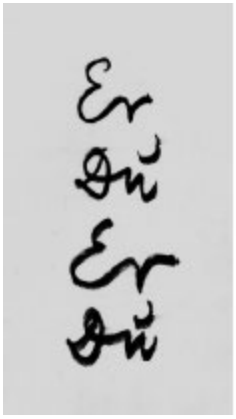
Soon enough you too

Will be at rest.

And here you have to ask whether you should give this the ‘I’ character or the ‘you’ character, for Goethe is speaking to himself. You can try both. Do it like this first:

Upon every summit
Is peace. —he
In every treetop
You feel
Hardly a breath; —you
The birds in the wood are now silent. —he
Soon enough, you too
Will be at rest. —you

So then we have the alternation through the poem of he, you, he, you.



Board drawing 15.

Upon every summit
Is peace. —he
In every treetop
You feel
Hardly a breath; —you
The birds in the wood are now silent. —he
Soon enough, you too
Will be at rest. —I

And you see that with the I quality the whole thing acquires a markedly different character. And if you try the two versions one after another and compare them, you will say that the latter is the right way to do it. One will certainly feel that the last one is the right one. And so by working with such poems you can learn to sense, most wonderfully, how the form arises from the poem itself if you learn to intuit an overarching context from the meaning of a combination of phonemes such as in a personal pronoun.

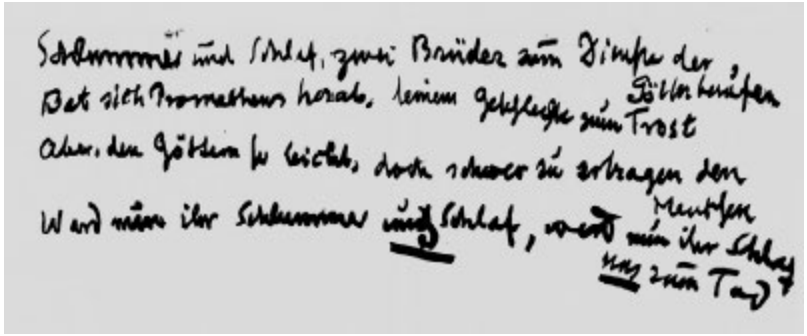
Consider how this approach can be employed to elaborate a little poem such as the following to bring out its meaning beautifully:

Goethe: 'The Brothers'[149]

Slumber and Sleep, those two brothers whom the gods had summoned to serve them

Came down from heaven at Prometheus' request to comfort his earthly race;

But what gods so easily bear is much harder for men to endure: Their slumber now turns into our sleep, and their sleep changes into our death.



Board drawing 15.

Slumber and Sleep, those two brothers whom the gods had summoned to serve them Came down from heaven at Prometheus' request to comfort his earthly race; But what gods so easily bear is much harder for men to endure: Their slumber now turns into our sleep, and their sleep changes into our death.

Here we have the word 'our' twice [in the last line]. Since it is related to the 'we', let's first give it the form character we had for 'we'. And then you can analyse the poem as follows:

Slumber and Sleep, those two brothers whom the gods had summoned to serve them

Quite evidently 'he'!

Came down from heaven at Prometheus' request to comfort his earthly race;

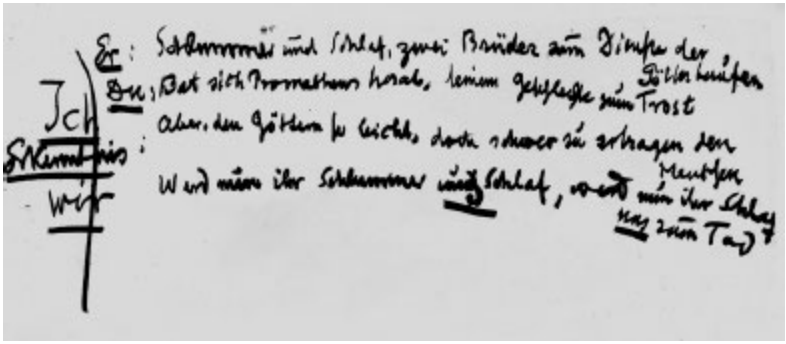
Now a request is always addressed to someone else, a 'you', so we can feel the quality of 'you' here.

But what gods so easily bear is much harder for men to endure:

Here we pass on to something very deeply felt—a knowledge or realization that can only be gained by really developing insight. And so here we will need to employ what I showed you as the stance for ‘knowledge’.

Their slumber now turns into our sleep,

The slumber of the gods becomes the sleep of human beings, and the sleep of the gods becomes our human death. Here we find a destiny that is common to all humankind, and there we have the ‘we’ quality.



Board drawing 15.

He: Slumber and Sleep, those two brothers whom the gods had summoned to serve them

You: Came down from heaven at Prometheus’ request to comfort his earthly race;

I-knowledge: But what gods so easily bear is much harder for men to endure:

We: Their slumber now turns into our sleep, and their sleep changes into our death.

In this way we will arrive at a form that brings the poem to life, by employing the forms we can derive firstly from the personal pronouns and then—where the poem really touches on the spiritual realm—by using the form for knowledge. And we will do well to regard such forms as these that we have recognized and developed, as basic forms and to employ them in the freest possible way, though ensuring that they always correspond to the context and meaning.

Miss Senft, please try the first line with the ‘he’ movement, extending this ‘he’ quality across the whole line—in the same way that you otherwise adapt a quality to the whole form and context: ‘he’. Bring a ‘you’ quality to bear on the second line. Do the third line by making the gesture for knowledge in the pause between the second and third line, and after the third line doing this same gesture again; and then do the last line with the ‘we’ movement. Naturally you cannot do this last on your own. From left and right two others must join you: Mrs Stein and Mrs Pozzo. They remain hidden to begin with and join you as the last line acquires the ‘we’ character and movement. So here you see how the whole thing can be organized. You [Miss Senft] do the first three lines up to ‘now’; and then you form a circle [together]:

Slumber and Sleep, those two brothers whom the gods had summoned to serve them

Came down from heaven at Prometheus’ request to comfort his earthly race;

But what gods so easily bear is much harder for men to endure: Their slumber now

—and here the ‘we’ form would come:

turns into our sleep, and their sleep changes into our death.

In this way we draw the forms from poems themselves.

These are just simple examples with which I’m trying to show how eurythmy should be developed and studied. It really isn’t enough just to know the poem’s words when you’re putting it into eurythmy; you have to have a sense for its whole content with all its nuances of feeling, configurations of feeling. No one should attempt to do a poem in eurythmy without first asking themselves what its fundamental tenor is, its underlying, artistic character.

For example, let’s take this poem:

Goethe: ‘Rural Bliss’[150]

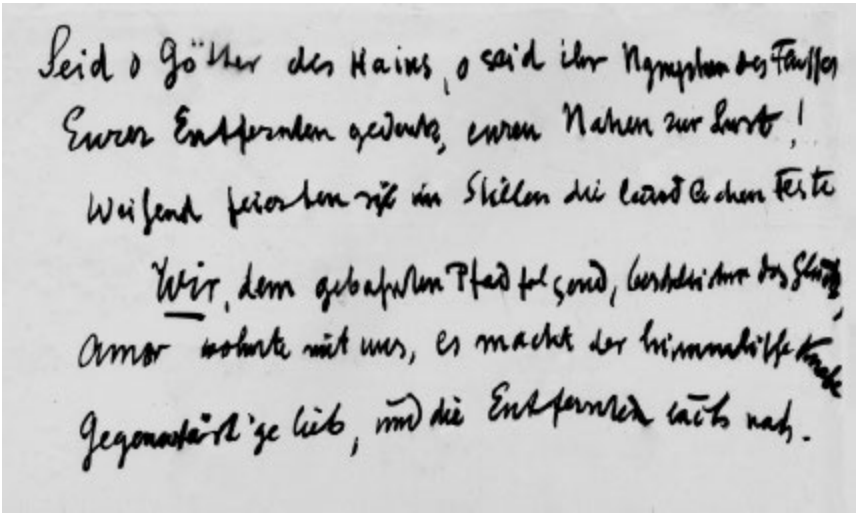
Be, O gods of the forests, be O nymphs of the rivers in the thoughts Of all those far removed from you; and be joy to all those who live close to you!

In hidden solemnities they consecrate land’s seasonal festivals;

We, following the path they have forged, tiptoe up on their bliss.

Amor, god of love, may he live with us—this heavenly boy

Fills you who attend him with fondness, brings closer all you dwelling afar.



Board drawing 16.

Be, O gods of the forests, be O nymphs of the rivers in the thoughts Of all those far removed from you; and be joy to all those who live close to you! In hidden solemnities they consecrate land's seasonal festivals;

We, following the path they have forged, tiptoe up on their bliss. Amor, god of love, may he live with us—this heavenly boy Fills you who attend him with fondness, brings closer all you dwelling afar.

It is worth taking such a poem sometimes and practising it in eurythmy. Things I have dealt with only cursorily must be undertaken very carefully and attentively when preparing such a poem for eurythmy. So:

Be, O gods of the forests, be O nymphs of the rivers in the thoughts…

Clearly this is a ‘you’ quality, an address to another or others. The ‘you’ can be plural if, as we will do, we perform the poem with several people.

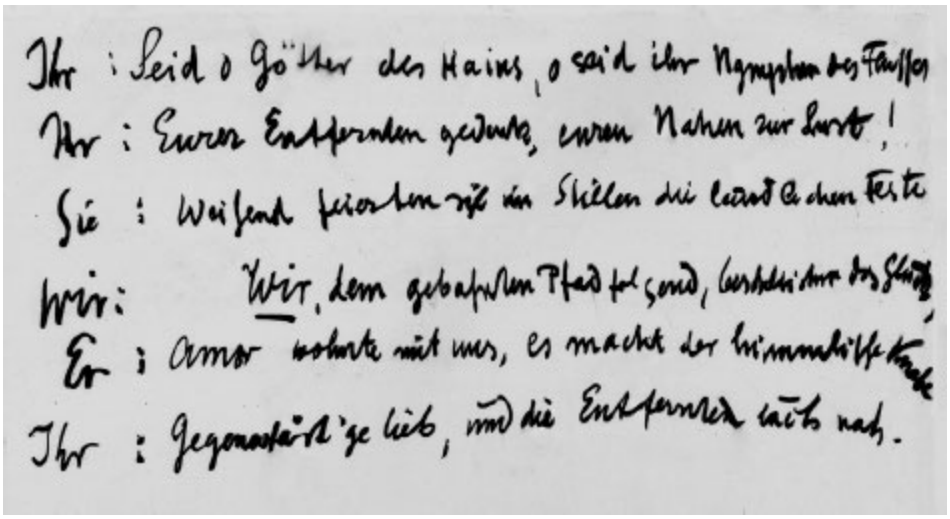
Of all those far removed from you; and be joy to all you who live close to you!

Once again a plural ‘you’.

In hidden solemnities they consecrate land’s seasonal festivals;—they We, following the path they have forged, tiptoe up on their bliss.—we Amor, god of love, may he live with us—this heavenly boy—he Fills you who attend him with fondness, brings closer all you dwelling afar.

‘You’ plural again [in the last line].

And now you have six consecutive lines:



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You pl.: Be, O gods of the forests, be O nymphs of the rivers in the thoughts

You pl.: Of all those far removed from you; and be joy to all those who live close to you!

They: In hidden solemnities they consecrate land's seasonal festivals;

We: We, following the path they have forged, tiptoe up on their bliss.

He: Amor, god of love, may he live with us—this heavenly boy

You pl.: Fills you who attend him with fondness, brings closer all you dwelling afar.

Let's have three people—Mrs Stein, Miss Schilbach, Miss Vorbeck—to do the whole poem with this character. So please be clear about doing it as we have described now: you plural, they, we, he, you plural.

For 'they', simply each do the 'he' movement. [The poem is performed.]

You can also do it another way: two people can stand still while the third does the ‘he’ movement on her own. That will bring it out well. So:

Amor, god of love, may he live with us—this heavenly boy

And now all three of you do the plural ‘you’ movement:

Fills you who attend him with fondness, brings closer all you dwelling afar.

So you see, in this way we can gain insight into how the eurythmy forms help us study a poem.

We’ll meet again tomorrow at half-past five.

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* Translator’s note: As we saw, the umlauts are scarcely relevant in English. However, in the view of a practising eurythmist, ‘the whole English language is more diffuse than German and basically always lives in the “in-between” space’ that Steiner points to in relation to the umlauts.

* Translator’s note: In this case, the sound of the word ich is important for the form given for the pronoun, and therefore the German word is used. However, the principle of an outward and returning trajectory, meeting itself in every point, as expressive of the ‘I’, remains the same in all languages, despite the sound differences. For forms for the other pronouns,

it is not always clear how much a part is played by the sound of the word in the form given, and at times I will revert to the German pronoun when this seems necessary.

* Translator's note: 'the' with the 'ee' sounded rather than the more normal, shorter 'e' sound.

* Original German:

Der Wolkendurchleuchter

Er durchleuchte,

Er durchsonne,

Er durchglühe,

Er durchwärm

Auch mich.

* Original German:

Über allen Gipfeln

Ist Ruh;

In allen Wipfeln

Spürest du

Kaum einen Hauch;

Die Vögelein schweigen im Walde.

Warte nur, balde

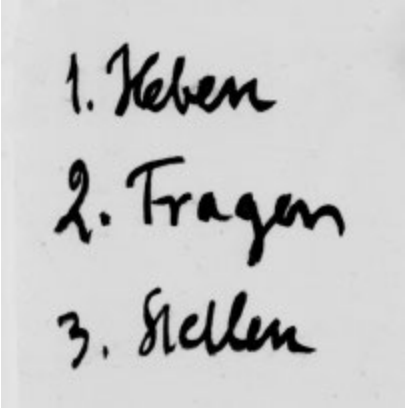
Ruhest du auch.

LECTURE NINE

DORNACH, 4 JULY 1924

MY dear friends, today we will discuss various things which, through the heightening of speech formation, will gradually lead ordinary language into the artistic realm. When we do eurythmy, let us be clear, we can either do so in standing, thus making our organism itself move, or we stride, take steps —and we have already seen the significance of such walking.[151]

Walking in this way, stepping, basically involves the outflow of will, a will impulse. In eurythmy it is important to learn the essential nature of things connected with language, thus also with speech made visible. In stepping or walking we can clearly distinguish three different phases: first lifting the foot, secondly carrying the foot, and thirdly placing the foot once more. We need to realize that these three phases can embody and depict a whole configuration. Firstly we have the lifting; then the foot stays unplaced momentarily, hovering—it is carried; and the third aspect is its placing again on the ground.



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1. Lifting

2. Carrying

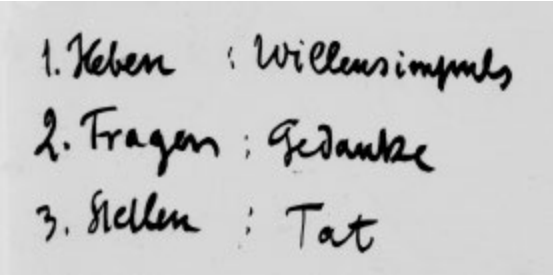
3. Placing

When you walk ordinarily, there is of course no need for you to attend to these things in detail; but in eurythmy everything has to become conscious. And so these three phases of walking can be done in very different ways.

If we consider the lifting of the foot, firstly, this points clearly to the will impulse implicit in the action of walking. So when we lift the foot we are involved in the will impulse required to undertake this act of walking. But if we attend to the phase of carrying the foot, we are concerned here rather with the thought or idea that underlies every enactment of the will.

So firstly we are concerned with the will impulse as such; secondly, in carrying the foot, with the nature of the thought or idea that comes to expression in this act of will. And when the foot is placed again, the act of

will has been completed, and so this placing marks the accomplished action, the deed.



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1. Lifting: will impulse

2. Carrying: thought

3. Placing: deed

But now this can all acquire a wide variety of nuance by making the middle phase, my dear friends, either of longer or shorter duration, and also longer or shorter in length. So what can be found in this middle phase will primarily need to serve the thought or idea that comes to expression through the act of will, reflecting it and giving it form.

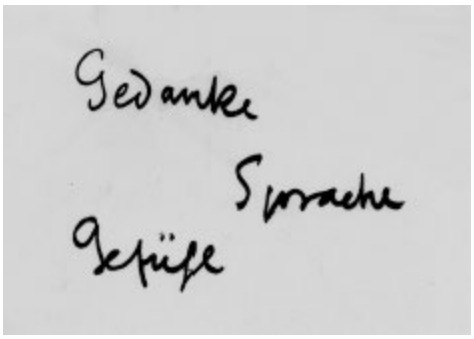
On the other hand, as you place the foot on the ground again, you can always show in the way you do so whether you believe the will impulse has achieved its aim or has failed to do so to some degree. If you place the foot uncertainly, as if treading on thin ice, you will lend your step the character of an uncertain goal. If you place the foot firmly on the ground, on the other hand, you express the certainty of your goal. When it comes to performing a poem, once again you will need to analyse it to see if one or the other

quality is to be found there. Now of course such things will only become fully clear to you as you practise them.

But turning now to further characteristic qualities of walking, we come to rhythmic walking,[152] and altogether to the poetic interpretation that must of course imbue eurythmy, its movements and forms.

Now above all, we must realize that speech is informed by rhythm, whether through emphasis or through long and short syllables. And this rhythm must also appear in what we do in eurythmy. Eurythmy, after all, could not be called an art as we understand it unless we really also pay heed to rhythm.

But here we come immediately to something we must speak of in relation to the character of speech eurythmy, which those who in any way work artistically with language must impress deeply upon themselves. We need to distinguish between two forms of language in culture, between prose and poetry. The further back we go in human evolution the more we discover poetry to be the sole means of expression;[153] the more we find that human beings have a longing, whenever they speak, to delve into the poetic nature of language, into its artistic nature. The very nature of language, you see, is that it lies midway between thought and feeling. On the one hand you have thought, and on the other, feeling. Both thought and feeling come to inward experience in us. In expressing ourselves, in giving utterance, revealing ourselves, we place language itself somewhere between thought and feeling.



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Thought

Speech

Feeling

In former eras of evolution, people did not yet possess that inner quality of feeling we have today. Instead, whenever they felt something, when they had a feeling experience within their soul, really they always longed to sense words within them—not words as clear-cut and precise as our words today,[154] but ones, certainly, that signified an inwardly articulated tonation, resounding. When they felt things, they heard them inwardly.

But nor, in more primitive times, did they think as we do today; instead they thought in words, except that such words were more specific than those in which they felt. Thus words possessed inner sonority for them, in contrast to the abstract thinking we have today. Words gave them an experience of inner sounding and sonority rather than the interiority of feeling that we possess today, which does not require words. We have to picture how closely connected primitive soul life was with the inner configuring of words and tones if we are to understand that, in the evolution of language and thought and so forth, this kind of inner recitation once lived in human thinking and feeling—an inner recitation which later differentiated into

language that remained artistic, and on the other into music, into the purely musical, wordless resounding of tones whose effect comes solely from their pitch and so forth. When we discussed music eurythmy we considered this aspect.[155]

But as a third element, then, thought separated out. And today we will be concerned only with this differentiation: into language, on the one hand, that is shaped artistically, and on the other into what has become entirely prosaic nowadays, where only the meaning and content of thought is expressed through language, and in which there is no longer any need to shape and form language itself.

In our recent, ever more materialistic era, the right feeling for shaping language artistically has altogether been lost, the prosaic nature of abstract thinking being something closely associated with materialism. There are countless people today who no longer have any feeling for speech that is artistically configured and formed—who see in it nothing more than the means to express thoughts, and seeing this medium of expression itself as a matter of indifference to them.

I would not discuss these things in such detail if they were not of the very greatest importance precisely for eurythmy. You see, even when we considered the phoneme, the sounds of speech, we had to start from something in eurythmy that embodies an artistic element. We had to give expression to the inner soul content of speech sounds, thus in a sense returning to a time when people experienced soul qualities in the sounds of words, when they still had a really oral language, a language of sounds. Nowadays this is no longer so, instead we have a language of meaning that conveys only the content and meaning of thoughts. And this has led to the confusion reigning in recitation and declamation where, instead of forming speech artistically, musically, instead of paying heed to the sculpting, plastic

nature of language, people attend only to emphasis, as is the case also in the language of prose.[156]

It is essential for the eurythmist to recognize and master this distinction between prose, and poetry or artistic speech. In the end, you see, it matters not at all for our understanding of something whether someone says it in a beautiful or ugly way, in an exalted or less exalted fashion. But precisely this feeling character is important for artistic speech formation. That is why we need to work our way into an understanding of the way in which speech and language can be artistically shaped.

And here, first of all, we have to develop a sense for iambic and trochaic meter.[157] We can leave to one side for now the question as to whether we should look for the iambic element in a less emphasized syllable followed by a strongly accentuated one, or a short syllable followed by a long one.

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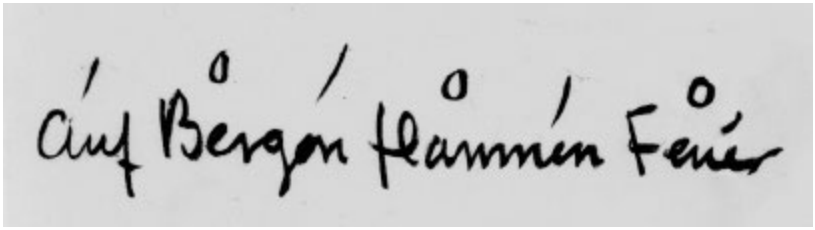
We will later return to these matters, which concern the difference between recitation and declamation. But now we must feel what it means if I have a preceding unstressed syllable followed by a stressed one, and am moving forwards in this rhythm:

On mountains fire flames up.



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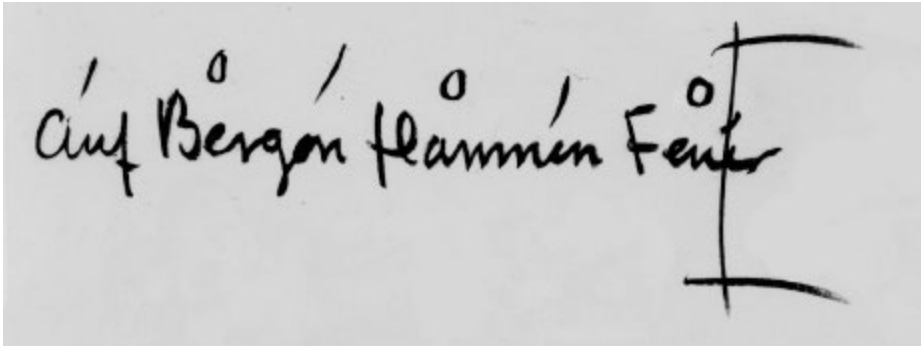
On mountains fire flames up.

Here an unstressed syllable is followed by a stressed syllable, and a stressed syllable by an unstressed one [and so on]:

On mountains fire flames up.



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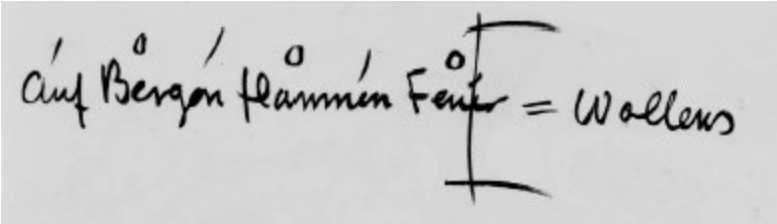
On mountains fire flames up.

And what this conveys is the passage from something quieter, less dynamic, to something stronger; we pass from a weaker to a stronger element. And this gives walking the distinctive character of approaching something, of seeking to reach or achieve something. And when we walk in this rhythm—and it takes shape already if we start only with the first and second syllable—we will feel involved in the inner element of will.



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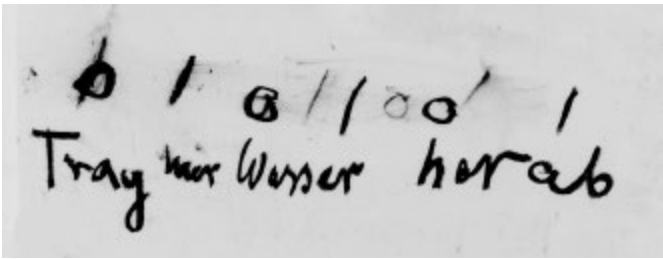
On mountains fire flames up = will

So the iambic quality of speech gives us a will character.

Now let's take the reverse, passing from a stressed to an unstressed syllable:

Bear this water down for me.



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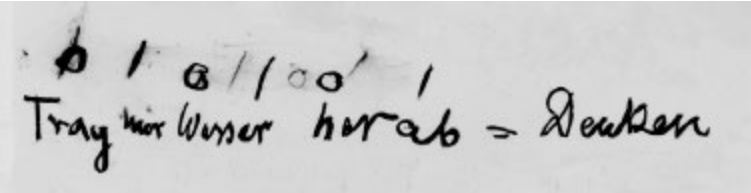
Bear this water down for me.

Here you have the reverse, starting from something stronger, something to be seen as more important and passing to what is weaker and less deserving of importance. In moving such a rhythm you will feel that you start from something very definite which you can only possess if you have a clear idea, a clear thought. You are not seeking, striving for something but more or less spelling out your clear thought in it. And so what we have here is thinking, which of course expresses itself in action; but thinking predominates here.



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Bear this water down for me = thinking

In the iambic meter will, striving, predominates whereas in trochaic meter thinking, its enactment and realization, is predominant.

But in all these things we should not overstress the point. Naturally we can also feel [in the trochaic] the energetic nature of thinking, this descending from a mountain, and it might occur to us to call this will, whereas the other [iambic] could be called a yearning meter. But in fact if you study these

things carefully you will find that my [first] interpretation is right [bound up with the initial stress].

But now we need to bring iambic and trochaic into actual walking. This too is something we have done previously. Miss Senft, please first show us an iambic meter.

And now, as contrast, so that the distinction is clear:

Bear this water down for me.

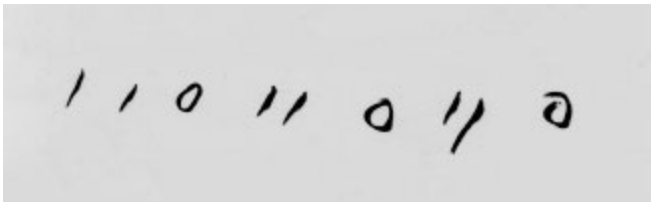
But what you have not done here is this initial emphatic stress. So what will be needed here is to place your step on the stressed syllable and carry the step on the unstressed one. And how will you place your step? First put your toes on the ground and then the rest of the foot. [Don't hop along on your toes but place the heel firmly.] This is something that eurythmists should pay proper heed to. Normal walking has to be modified so that you place your toes down first and then the rest of the foot—so not tripping onwards on the toes, but placing the toes down and following with the rest of the foot.

On mountains fire flames up.

Bear this water down for me.

If you introduce a stronger shaping element into the verse structure, my dear friends, you will find you can really bring these things to effect. We

can express the way a longing, a yearning, a desire, fails to achieve its immediate fulfilment by having two unaccented beats, an accented beat, two unaccented beats, an accented beat, two unaccented beats, an accented beat. Then we have walking in the anapaest meter.



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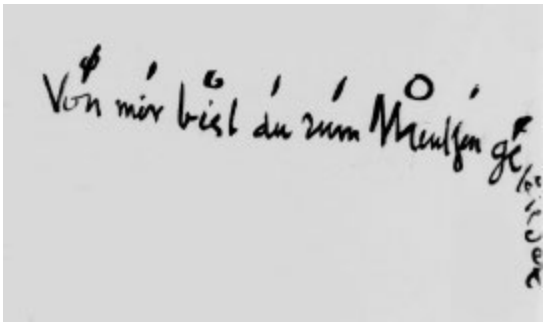
Now everyone who takes note of an anapaest phrase and compares this with an iambic one, will observe the difference, which is actually an enormous one. Let's assume we are trying to convey this anapaest line:

It is I who have made you a man.



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It is I who have made you a man

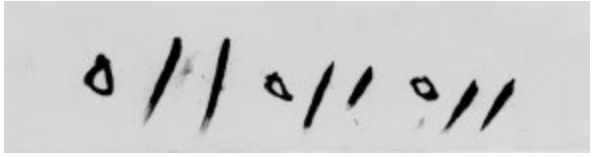
As you see, it is harder work here to get to the stressed syllable. This greater difficulty in arriving at the stress signifies a more intimate shaping of speech, something that spiritualizes it—so that in speaking anapaests we have a spiritualization of speech, an increased inwardness. Now, Miss Senft, please show us the anapaest:

It is I who have made you a man.

Yes, here we have a clear anapaest.

Now in eurythmy of course it is not a matter of us hearing the beat [Miss Senft had stamped loudly] but on seeing a visible language before us. And to do this it is necessary to accustom yourselves to showing the strong placing of the foot on the [stressed syllable] so that the weaker steps [of the unstressed syllables] become visible as a matter of course. Only if you show this through the rising and falling of the body does it really become eurythmic. So please do this again and show it clearly in the lifting and falling of the body. And so it becomes [properly] eurythmic.

And now the other [meter]. When we further configure the trochaic, we come to dactylic meter: stressed, unstressed, unstressed; stressed, unstressed, unstressed; stressed, unstressed, unstressed.



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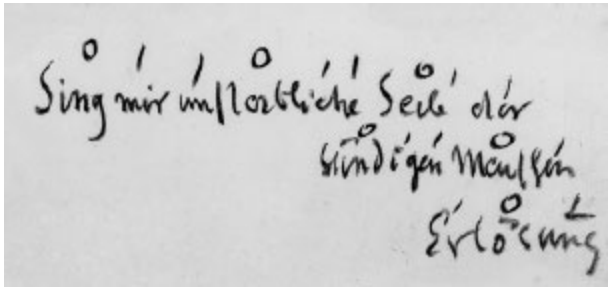
Let's take this example:

Sing me man's sin and redemption, O soul who lives ever immortal.[158]



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Sing me man's sin and redemption, O soul who lives ever immortal

Try to walk this in a dactyl rhythm, to show the quality it has of spelling things out with emphasis, as utterance, assertion. But to bring out the character clearly you will need to keep the body upright and somewhat back rather than inclining forwards. Tomorrow we'll open up the stage since we will be practising eurythmy.[159]

Now, you see, you have the means to express what eurythmy can convey as a sequential progression in time. This progression in time is something that is conveyed in eurythmy, after all. Eurythmy is so expressive, has such a scope of expressive possibilities, because it can simultaneously convey things in both time and space. A single eurythmist has less scope in this

respect. Groups of people, especially, can give this expression—though one person can do it too in a way. A person on their own can undertake varied symmetries, say, with their right arm and right leg in relation to their left arm and leg. Even one person alone doing movement forms on their own can configure space.

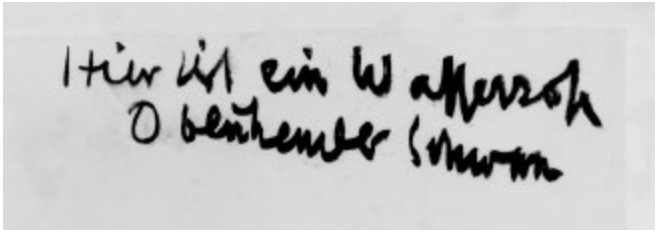
But if we have groups of people, the shaping and configuring potential is greatly enhanced. And here, my dear friends, in such forms in space, in the spatial realm, we will be able to inhabit the poetic nature of speech, will be able to enter into it more easily and with more suppleness than we can in recitation and declamation.

But to come into their own, recitation and declamation need to work to take hold of the intrinsically artistic quality that comes to expression in speech, [though here the difficulties are greater than in eurythmy]. You see, in prose it is important to capture with the greatest possible clarity what we seek to express in a word or a phrase or sentence. We must at least believe that we have captured it. To enhance such clarity, in the language of prose we even have what is called a ‘definition’. Of course to define things in this way is terrible, since it makes people think that what they say is clearly stated, whereas in fact it is just pedantic. The moment people are unclear about the meaning of words, no definition is going to help them. And anyway, an exhaustive definition, even for a relatively simple thing, would become endlessly complex. Otherwise, as illustrated by a tale I have often quoted, you might end up defining the human being as ‘a creature with two legs and no feathers’,[160] following which someone brought along a plucked goose and said it was a person—it had two legs and no feathers! Well of course a person is not always a goose, so really this definition was somewhat inaccurate.

You see, my dear friends, in prose, prosaic language, we should at least try to express ourselves in clear and defined ways. In this way of speaking we

cannot and do not need to cultivate artistic forming of speech, which draws upon the imaginative capacity; and here we must always seek to appeal to the imagination, that is, to give it something to do. And this is not achieved by simply denoting what we have in front of us in humdrum fashion but rather by developing a thought picture which enables this imaginative faculty to inwardly engage with and inform the thing we are speaking of.

When someone says, ‘That’s a water lily’ and points to it, he’s speaking in prose.



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Here is a water lily.

O blossoming swan

But if he says, ‘O blossoming swan’, he is speaking in poetic imagery, for certainly the white bloom of the water lily raising itself out of the water can be seen as a ‘blossoming swan’. And vice versa, we can equally picture the swan as a swimming water lily, as Geibel did in a poem, ‘Summer Evening by the Lake’, perhaps the loveliest lines he wrote:

O water lily, you blossoming swan,[161]

O swan, you swimming lily.

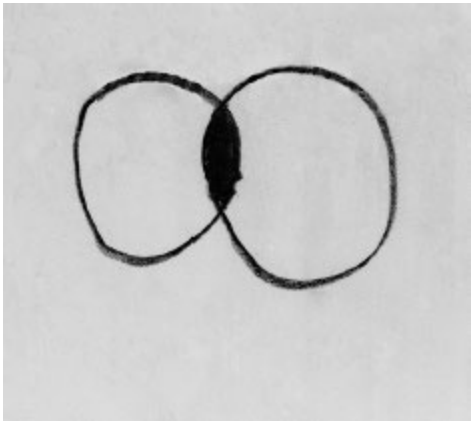
What this gives us is no longer simply an ‘apt’ definition but instead an approach and approximation guiding us surely toward something the poet seeks to express.

What is implicit in this image of the blossoming swan? As an image it possesses no direct reality, and this is what the image should be: we have to sense that it has no immediate reality but that, on the other hand, it summons us to go beyond the image. A swan does not actually blossom, and this is intrinsic to the poet’s image. But in sensing that this leads us beyond mundane conceptions, we are propelled onwards to what the poet really seeks to express.

Now inner, artistic forming of language and speech depends of course on the capacity to find images. And this image-creating capacity will simply arise naturally for you, my dear friends, if you work your way into the reality that a speech sound as such is always an image, one that has no closer relationship to what it refers to than the ‘blossoming swan’ does to the water lily. You see, the connection between a speech sound and what it denotes or refers to is not founded on abstraction but on life itself.

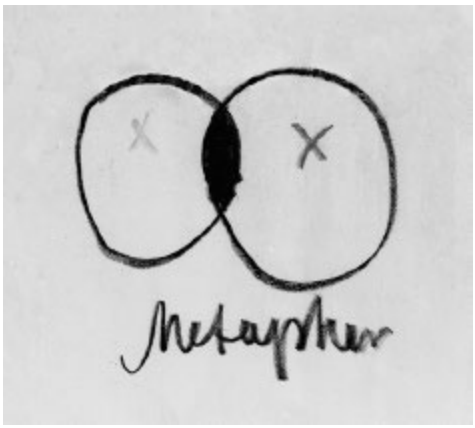
And thus all utterance is really founded on the fact that the speech sound, the phoneme, is a picture of what it seeks to refer to. If we accustom ourselves to seeing images in the different sounds,[162] then we will also gradually become used to developing a sense for imagery, will come to see that poetic language, artistically formed language, must have pictures, images.

You see, if I say, ‘O blossoming swan’ for the water lily, or if I address the swan and say, ‘O swimming lily’, I have a characteristic that connects the two different things: a brilliant white. Really that is all—otherwise they are very different. If I try to give spatial expression to this relationship between them, I can only do so by showing this one thing they have in common while everything else differs:



Board drawing 18

Such pictures can be created and are always metaphors.[163] And thus a metaphor is essentially a picture or image that draws upon one or several characteristics to show a felt affinity between two things being summoned, one of them being depicted in terms of the other and therefore acquiring some quality from the other.



Board drawing 18.

Metaphor

Thus we come to metaphor. I am very intentionally not characterizing it in the way it normally is, since that is inartistic. I am not describing it in logical terms but I'm seeking to draw it forth from its elements.

But let us continue. You see, we can also do the following. We can use a picture for something narrower in scope and by means of it refer to something of broader scope. Let us say we are referring to predatory animals but wish to convey this idea in more tangible form, then instead of saying 'predatory animals' we speak of 'lion' or 'lion nature'. And in doing so, in using the phrase 'lion nature' to refer to predatory animals, we are speaking in imagery. It just has to be clear from the context that we are using something more specific for something more general, the predatory animals. We mean something broader in scope but use something more particular to express it, something that aims to lead us to the wider concept.

In life, actually, we very often use this kind of picture language. If I say, for instance, that 'Stuten is an outstanding musical mind'*[164] I do not of course

mean that he is only a mind. I use a part of Stuten to express the whole of him. But putting it like this conveys in a more vivid and above all more imaginative way what could otherwise be said more prosaically by stating that ‘Stuten is an outstandingly musical person’. That would be the prosaic way of putting it. It is possible that a severely pedantic person might take you to task for speaking of Stuten as a ‘mind’.

And here we come to synecdoche,[165] where we use a part to represent the whole, something narrower for something broader.

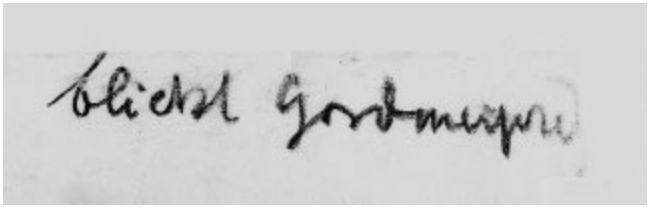
Board drawing 18.

Synecdoche

Or it can be the other way round: something broader can be used to denote something narrower in scope. If we wish to express something especially strongly we can use a more comprehensive thing for a more particular one. There’s an example in Byron, a lovely image,[166] where he expresses the look on the reproving face of a fierce and spirited lady:

…she look'd a lecture,

Each eye a sermon and her brow a homily…



Board drawing 18.

Here of course you have a look on a face—something smaller in scope—described in broader terms: one look becomes a lecture and sermon. This is a wonderful synecdoche: to express all that can reside in the gaze of the fiercest lady in terms of whole lectures and sermons—in other words when one faces a barrage of unspoken accusation focused in the look. So here something much wider and lengthier has been compressed into something more momentary.

And now let's see how we can also express this in eurythmy. [Gap in the transcript.] Let us first express and depict this in the simplest way. Wherever you need to express a metaphor you can do this with a sideways step, (either to left or right). This can be included in the form wherever something metaphorical occurs.

And where you want to convey synecdoche, when you employ something broader for something narrower, you will go backwards in eurythmy; whereas, when you use something narrower for something broader, you will go forwards. This will be included in the form. And so you will always

express ‘she look’d a lecture’ by stepping backwards; and when you use ‘lion-nature’ for beasts of prey, you will express this by going forwards.

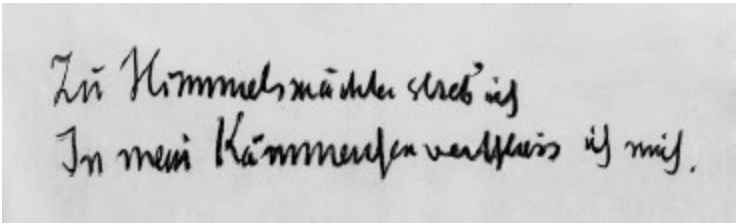
And at the same time you will come to see that every movement backwards in space as you do eurythmy is always an ascent to something more comprehensive in nature, whereas coming forwards in space means entering into something narrower, less comprehensive.

So let us see how this is. Mrs Husemann,[167] please convey the following by stepping backwards as I have described:

I strive towards the heavenly powers.

And now let us straight away contrast it with something else, so you can see the difference:

I shut myself within my little chamber.



Board drawing 18.

I strive towards the heavenly powers.

I shut myself within my little chamber.

So first express only this: that you strive for something greater in scope; express it only through your steps. This has to be contained in the form as you move backwards. And then forwards for this:

I shut myself within my little chamber.

You see, by moving forwards and backwards in this way it becomes possible to express the whole inner meaning that lies in what is intimated.

Such a thing is especially important for stage performance. Only by coming to know the significance of forward and backward movement can one learn to move on stage. Otherwise it could happen that, in showing a prayer or something prayer-like on stage, one moves forward, and this would be terrible. No, in conveying a prayer, moving backwards is the obvious thing. But if we want to express a desire to impart knowledge or to teach, thus to drive something into thoughts, we will not move backwards but forwards. In a conversation we will not step backwards, nor forwards, but sideways, for a properly conversational tone is informed by metaphorical quality.

So today I have embarked on a few matters whose further elaboration will gradually round out this speech eurythmy into a true art.

We began two days late, and will also need two days longer, so the sessions will continue until the 12th [July]. [Gap in the transcript.] The next session will be on Monday at half-past five.

* Translator's note: The image shows these two options: firstly a less followed by a more emphatic syllable; then a short followed by a long syllable.

* Translator's note: Steiner's literal example, only possible in German and not English, is 'Stuten is an outstanding musical head.'

LECTURE TEN

DORNACH, 7 JULY 1924

MY dear friends, our characterization of eurythmy gesture so far has, to some degree at any rate, been drawn from the sounds of spoken language. We need only be clear that everything which eurythmy gestures can express, which thus in a sense reveals human nature—just as words themselves that human beings speak reveal and manifest their being—is founded on capacities for movement and form inherent in the human organism. Therefore we can also now take a different point of departure, which involves taking the intrinsic nature of the human being and developing from it possibilities of form and movement. By seeing what kinds of form can arise from the human organism itself we can, from this starting point, eventually arrive at some understanding of how a specific form can now acquire the character of a speech sound made visible.

Today therefore, starting from the essential nature of the human being, let us try to discover the forms that can arise from this intrinsic nature, and then continue by asking this: Which speech sounds could conceivably correspond to such forms?

To do this I will need quite a number of eurythmists—even those who are hiding themselves away: Mrs Schuurman, Miss Baravalle, Miss Schilbach, Mrs Kisseleff, Mrs de Jaager, Miss Dziubanjuk, Mrs Pozzo, Miss Simons,[168] Resi Vorbeck, Miss Senft, Mrs Stein, Miss Savitch. Now I'll ask

you all to come up on the stage and to form a circle, everyone equally spaced. But a proper circle. Yes, now you're in a circle.

Now lift both arms upwards,[169] palms outwards, all fingers spread wide [Savitch].

Hold your arms close round your whole body [Stein].

Both arms reaching forwards, one laid over the other [Schilbach].

Your arms the length of your body, this arm at a little remove from it [Schuurman].

One foot forward, the left hand holds the elbow of the right [Vorbeck].

Make something of a fist with your left hand, place it against your forehead; make this gesture with this [right] hand, which is placed somewhat further forwards [Senft].

Both hands forward, the left underneath, the right uppermost [de Jaager].

Stand on the left foot only, the right is kept a little raised; the right hand is vertically raised, the left hand somewhat inclining downwards [Pozzo].

Head facing forwards and downwards, touching your chin with your right hand and allowing your left hand to hang downwards [Baravalle].

With your right arm encircle your head and with your left hand cover your larynx [Simons].

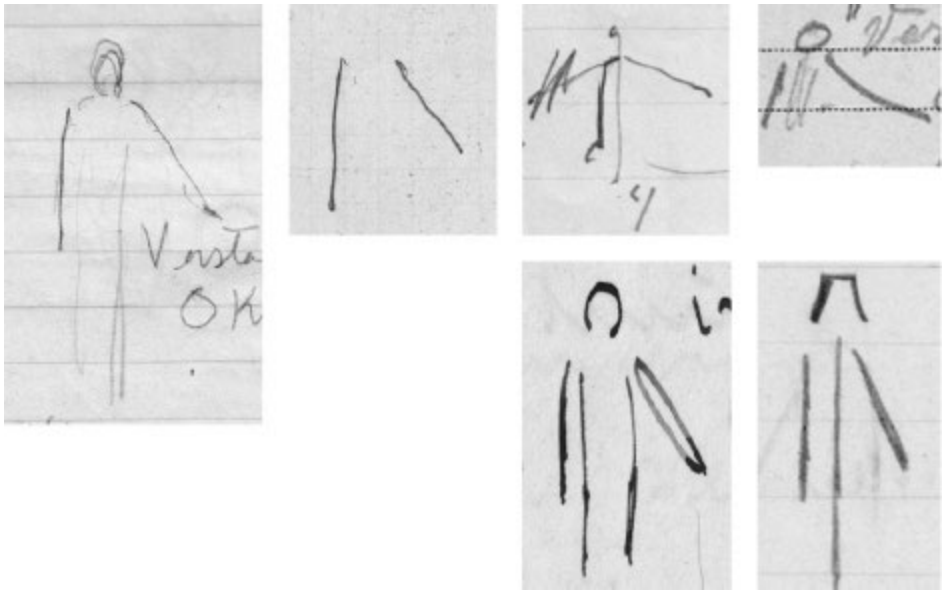
Point your feet inwards, and cross your arms [Dziubanjuk].

Left arm over your chest, right arm upon your back [Kisseleff].

Now rotate once in this gesture. You see here a number of gestures whose entirety in fact represent the whole human being. One might say: the whole human being split up into twelve separate elements, but nevertheless the whole human being.

You could also imagine someone doing these gestures one after the other. If one person did all these gestures you would see more clearly how this gives very vivid, powerful expression to the human being's essential nature.

Let's go through it, this human being.[170] We'll start here. Please imagine that we have standing here the element in the human being that is pre-eminently the intellect, the faculty of 'reason'. Let us inscribe this in our soul: here we have the gesture—Mrs Schuurman is roughly standing in for this—we have the gesture expressive of understanding and reason.

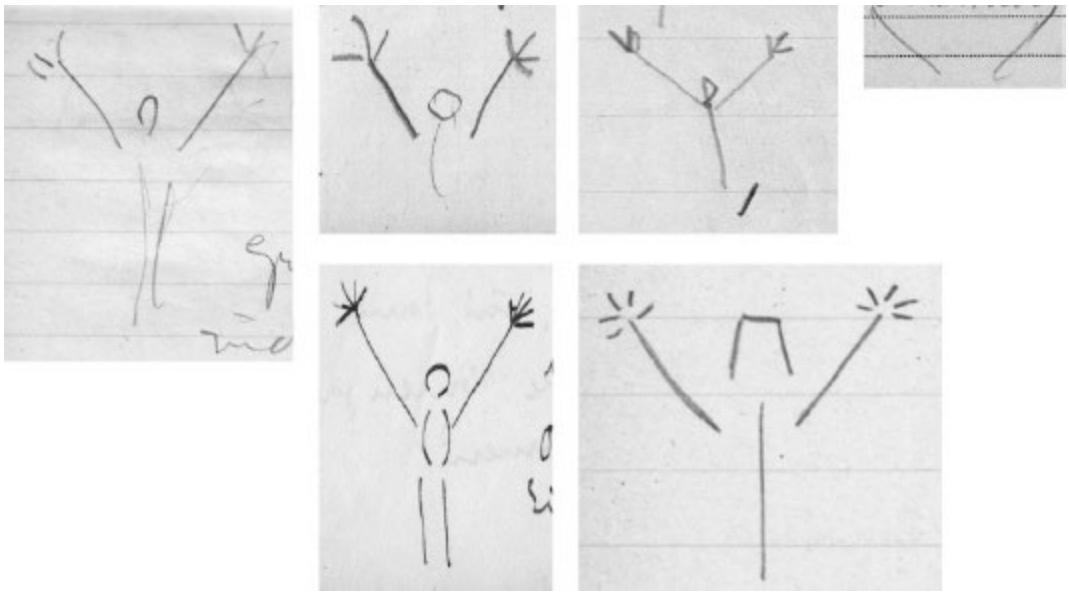


Top: Notebooks I, II, Notepad III, Marie Steiner's notebook

Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

We will continue down to the letters, but it will take a while.

Now let us look at this gesture. Take a look at it: from the human being streams out in sunlike radiance what we can call the element of 'enthusiasm', the element that especially has its source in the chest. And so we can say: Mrs Schuurman: head; Mrs Savitch: chest, enthusiasm.



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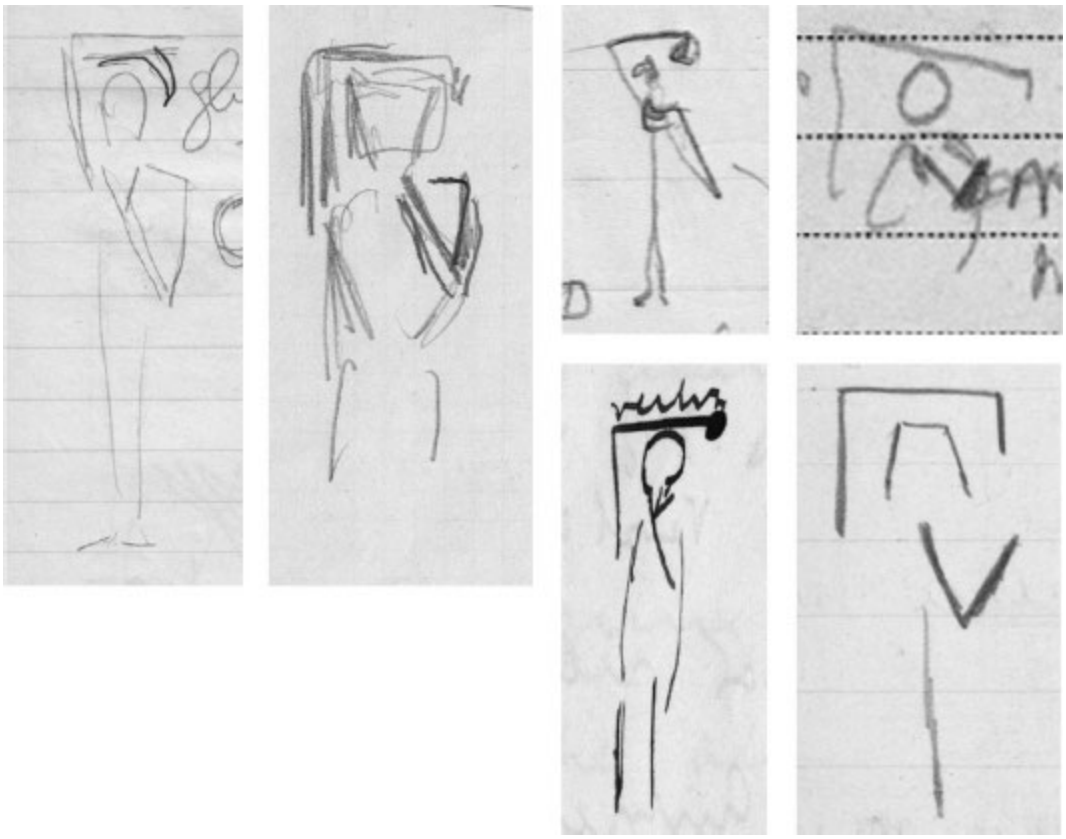
Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

Now we come to this [Simons]. She's just a little bee, but it doesn't matter[171]—this arose more or less accidentally. It does not entirely accord with Miss Simon's figure but it doesn't matter; let's study this gesture. Here we have: head encircled by the right arm, and the larynx covered by the left hand. Here we have everything that is will expression in the human being—the word falls mute; everything that is will expression in the human being when a person stands there and embodies or represents the will. We have all that is will expression, that can become 'deed'. So we can say: limbs, will deed.



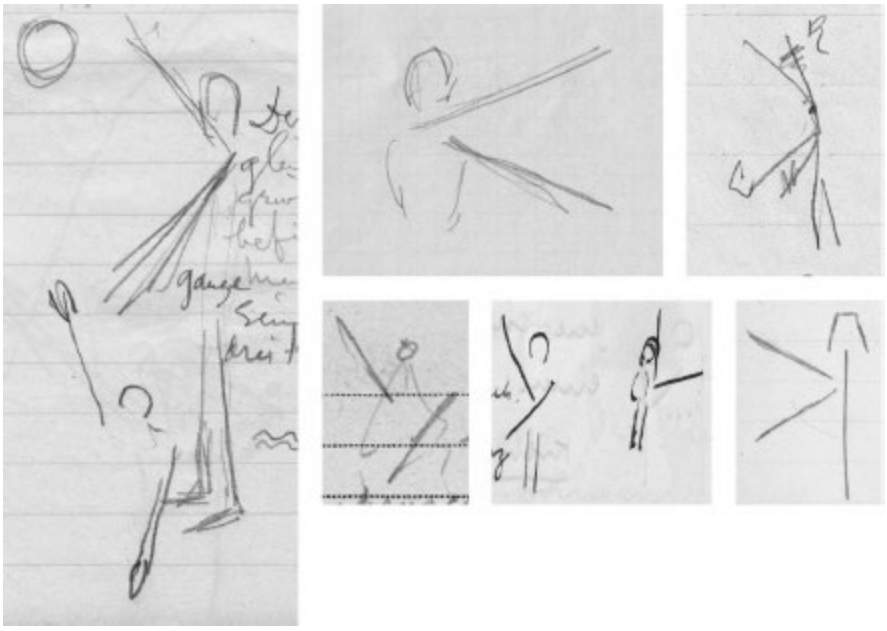
Top: Notebooks I, II, Notepad III, Marie Steiner's notebook

Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

So now we basically have the three parts of human nature: reason, feeling, will.

And now we also have the gesture which encompasses all this, all we have so far. Take a look at how she [de Jaager] seeks balance. She seeks balance between all the others. One can imagine that her arms are also moving in such a way as to seek balance. So here balance is sought; the whole human being seeks balance. We can say the intrinsic human being as such—or also the human being situated in the equilibrium of his three soul forces of

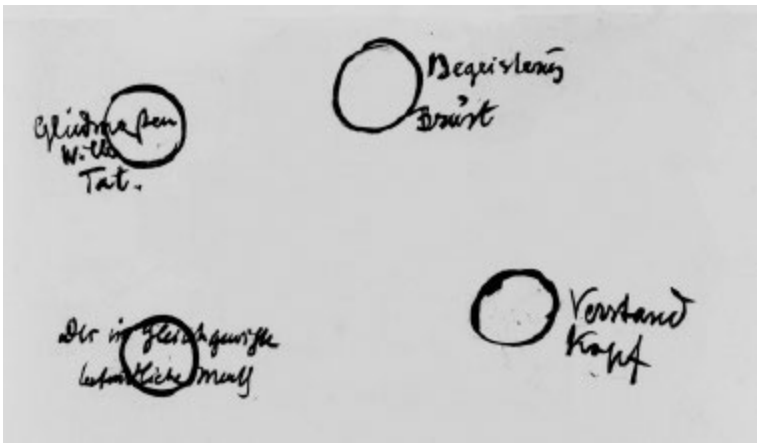
thinking, feeling and will. I am just going to write: ‘the human being in balance’.



Top: Notebooks I, II, Notepad III, Marie Steiner’s notebook

Bottom: Maria Schuster’s notebook, Ilse Kändler’s notebook

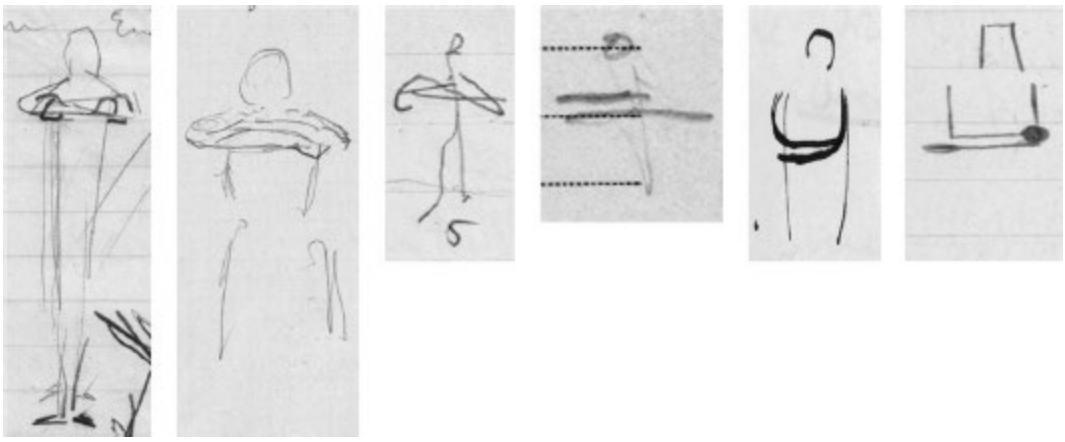
Take these designations I’m writing down here as key.



Board drawing 19.

Limbs	Enthusiasm
Will	Chest
Deed	
The human being	Reason
in balance	Head

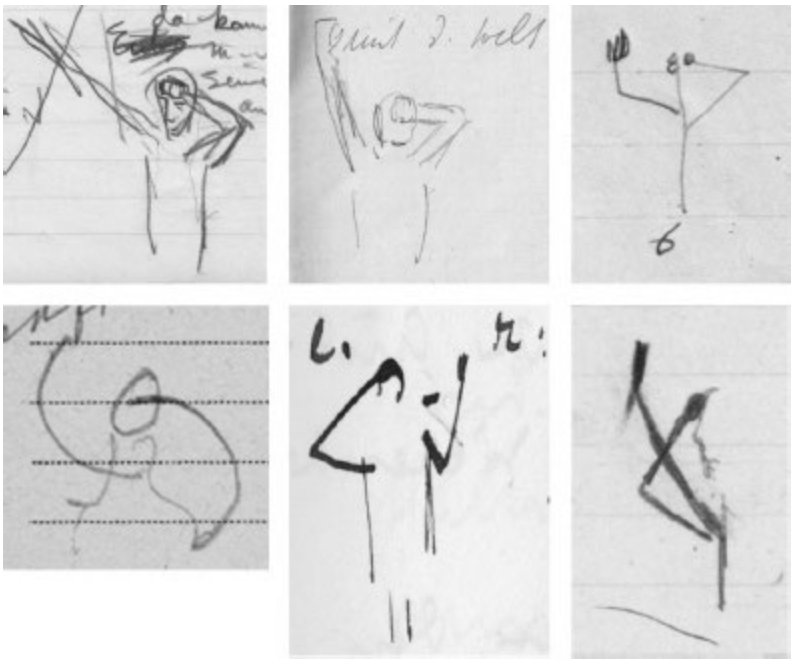
Now let's pass on to these others, who are already feeling passed over like stepchildren. So here, if you pass from the thinking human being to the human being seeking balance, between these two you have what you arrive at from thinking, after reflecting on something. Where do you arrive at from thinking? At a resolve, a decision. Here is decision. So Resi Vorbeck is 'decision', the thought that seeks to realize itself in reality, decision.



Notebooks I, II, Notepad III, Marie Steiner's notebook

Maria Schuster's notebook, Ilse Kändler's notebook

Now we come to this one. You can easily see that there is something significant in this gesture. First we have thought—which may be very clever but need not realize itself. It need not come to the point of becoming a decision. That's thought, but it can still fail when it meets outer circumstances. Here it battles with outer conditions and circumstances: thought's interaction and engagement with the world. Take a look at this gesture, which is 'thought coming to terms with the world' [Senft].

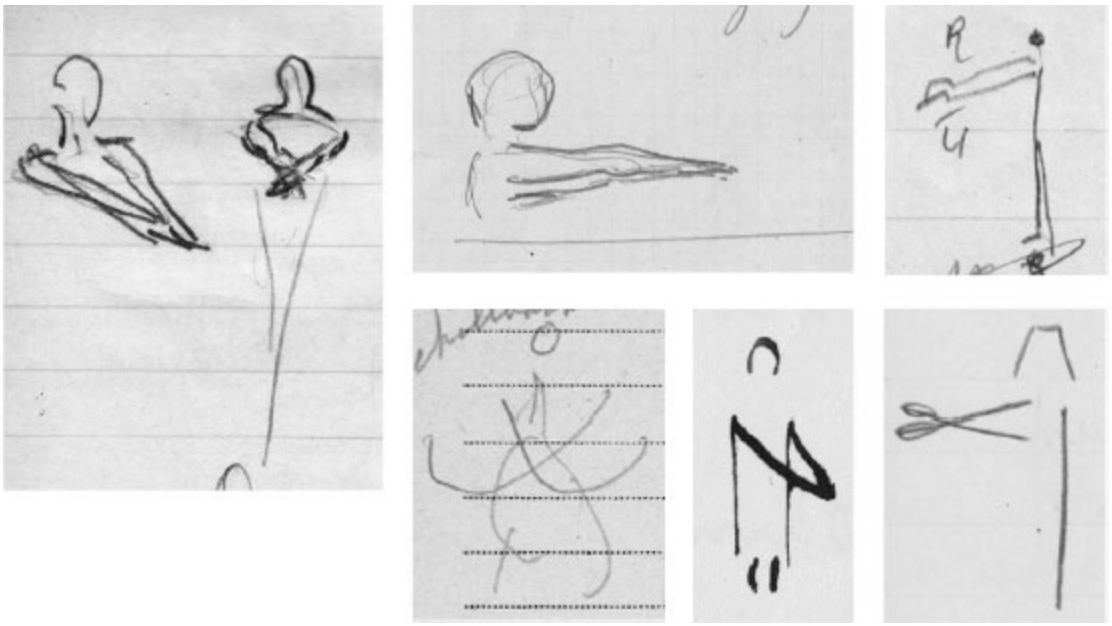


Notebooks I, II, Notepad III, Marie Steiner's notebook,

Maria Schuster's notebook, Ilse Kändler's notebook

This now has to be integrated within the whole human being, this contesting and coming to terms with the outer world. Only then will the human being in balance be able to enact his deeds in the world, once he has confronted it and come to terms with it.

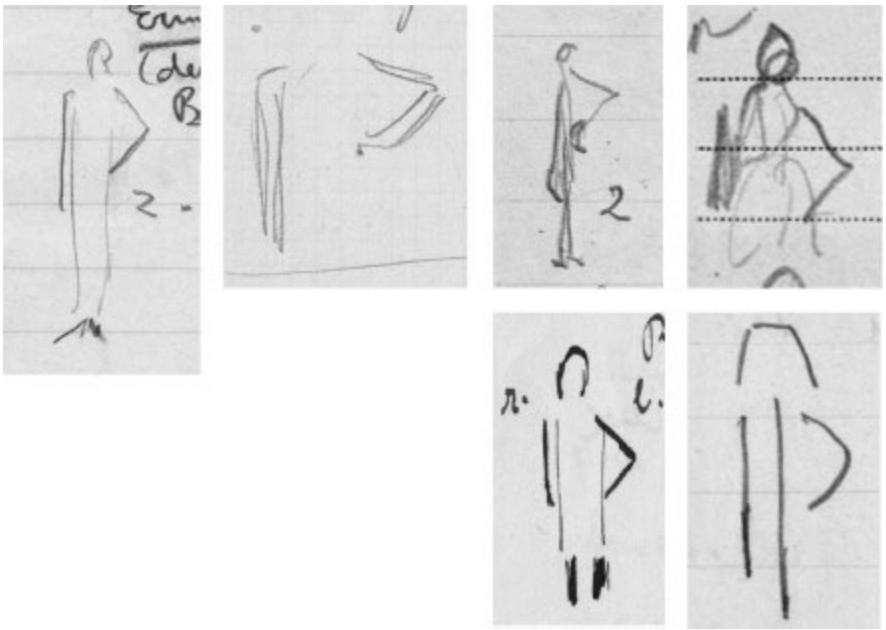
But now we'll pass from reason in the other direction. Here we have—well, how is it before we have formed a thought? We have to arrive at reason and understanding, don't we? Before we formulate a thought we must weigh up its precedents and preconditions. So in this gesture here [Schilbach] you can see 'weighing up the premises of a thought'. Schilbach is this pondering and weighing up of what precedes a thought.



Top: Notebooks I, II, Notepad III,

Bottom: Marie Steiner's notebook, Maria Schuster's notebook, Ilse Kändler's notebook

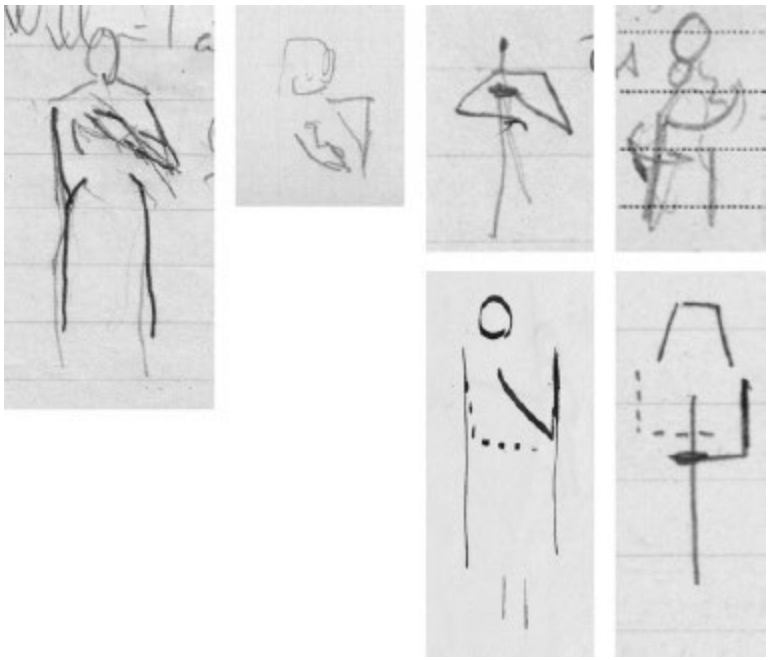
But then—how does such pondering of prior conditions come about? Here we have to look at Mrs Stein in the right way. How does it come about? Remember that we start from feeling, from enthusiasm—the 'fervent enthusiasm' which we find so lacking in the Anthroposophical Society, but here at least it is portrayed. Before we come to calm pondering, in our journey from Savitch to Schilbach, sober reason has to appear. 'Sober reason'. Now look again: you can see this quality in the gesture if you regard it without preconceptions.



Top: Notebooks I, II, Notepad III, Marie Steiner's notebook

Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

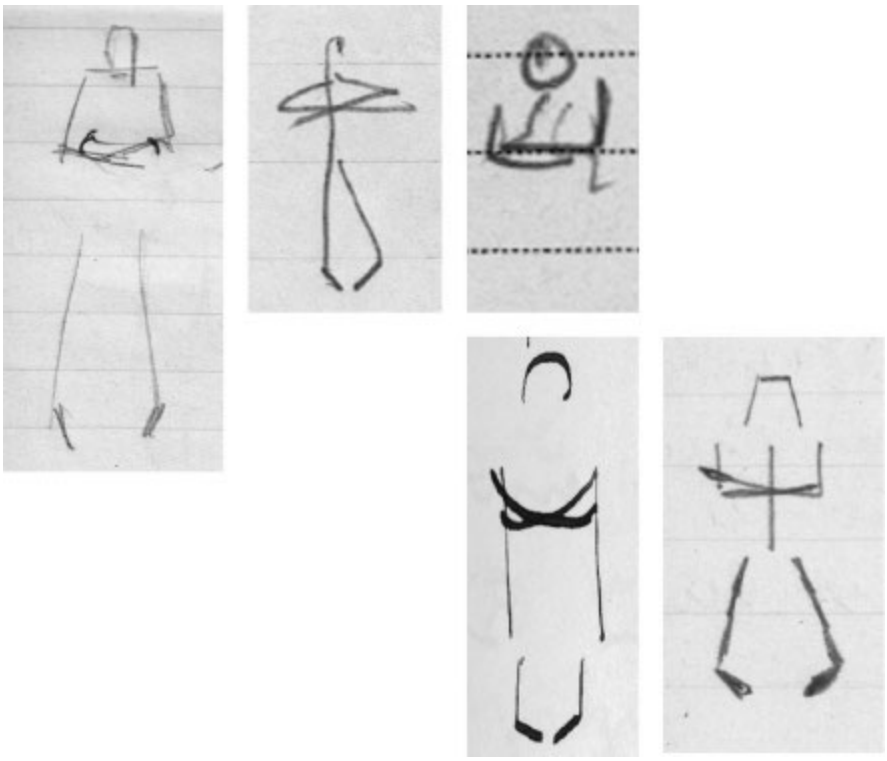
Then we have 'enthusiasm' situated in the chest. And now we come to this one: it is not yet enthusiasm, or more accurately, it no longer is. In this direction enthusiasm does not pass into careful pondering, not into judging, but into deed, into will expression. And between them, between enthusiasm and the will, lies initial impulse, where we go beyond ourselves—the impulse for action. In enthusiasm initially we are merely fervent. But to arrive at action, deed, an impulse for action must arise. So in Mrs Kisseleff we must see the 'impulse for action'.



Top: Notebooks I, II, Notepad III, Marie Steiner's notebook

Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

Now we continue. See what comes now. Look, here we have the whole human being at first convinced that he will carry out an action [Miss Dziubanjuk]. It is almost Napoleon standing there. In the legs he also already expresses dexterity, not standing as the others do but firmly, solidly. You will always see admirals standing on deck like this. I advise you always to walk like this if you go on board a ship: you won't be rocked about so much and will more easily avoid being seasick. This is not merely an impulse but the capacity and readiness for action. So here we have 'capacity for action'.

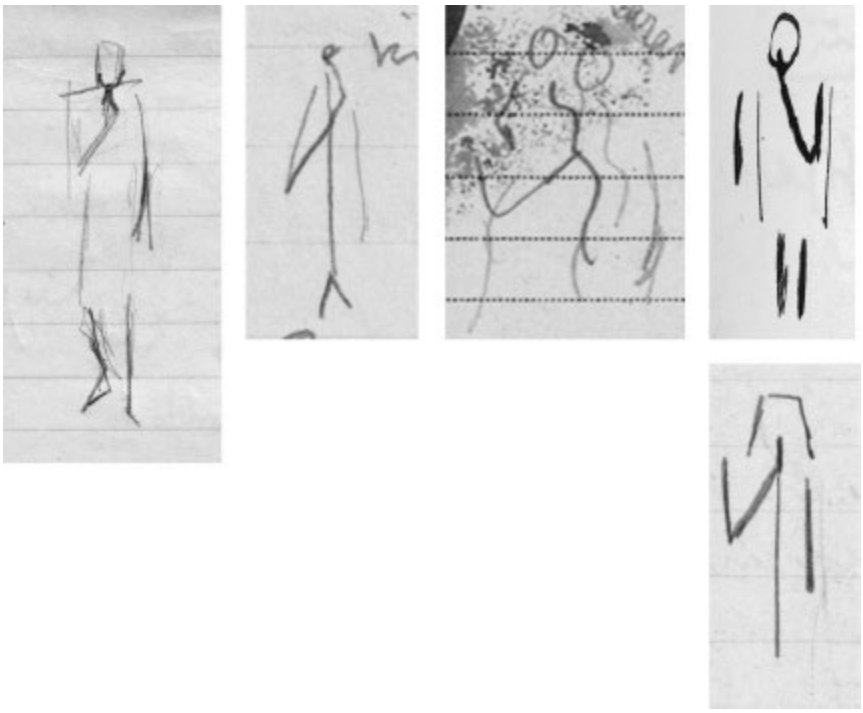


Top: Notebooks I, II, Notepad III, Marie Steiner's notebook

Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

And now we have in Miss Simons, the deed or action itself.

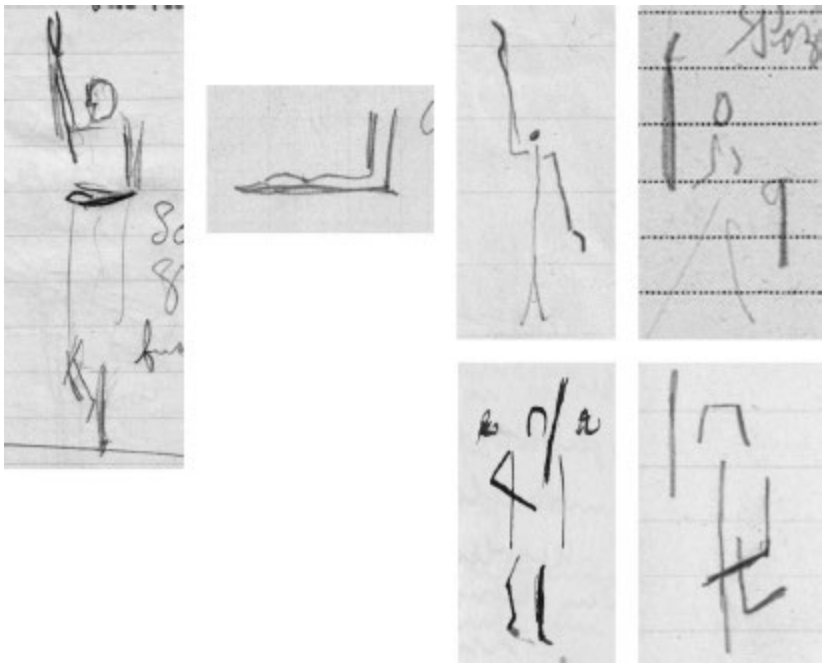
And on we go round. Once the deed has been performed, what lies outside us as a result of it? You see, the human being stands in the world and regards what has come about as the result of his action. It is no longer the deed alone. He has already left the deed behind him and can behold it: it has become occurrence, reality—the event that has occurred through him, through his deed. So here we have 'occurrence' [Baravalle].



Top: Notebooks I, II, Notepad III, Marie Steiner's notebook, Maria Schuster's notebook

Bottom: Ilse Kändler's notebook

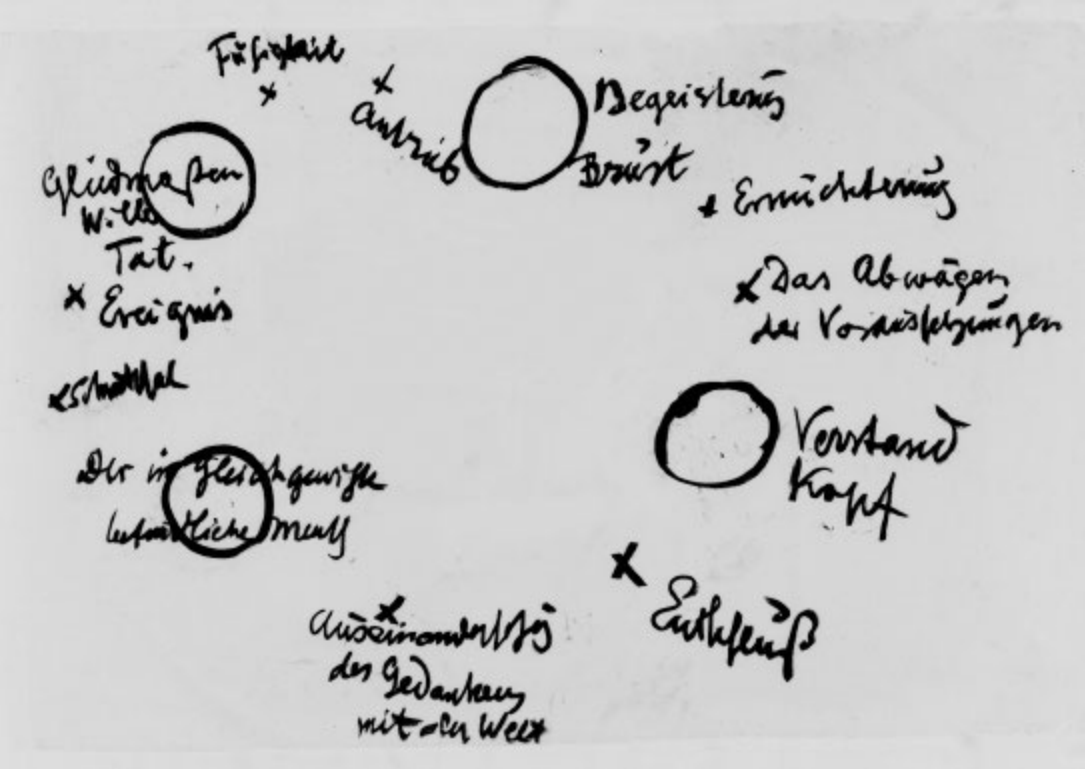
And now on we go. Mrs Pozzo, look, she stands there in a way that shows that the occurrence or event has made an impression on her, the one who caused it. She caused the occurrence and it makes an impression on her, has become destiny. So we can say, 'The occurrence has become destiny'.



Top: Notebooks I, II, Notepad III, Marie Steiner's notebook

Bottom: Maria Schuster's notebook, Ilse Kändler's notebook

Now we have come full circle in the elements that constitute the human being, arriving at destiny. As you see, therefore, one can depict the human being in twelve elements and can certainly find gestures that correspond to these twelve elements.



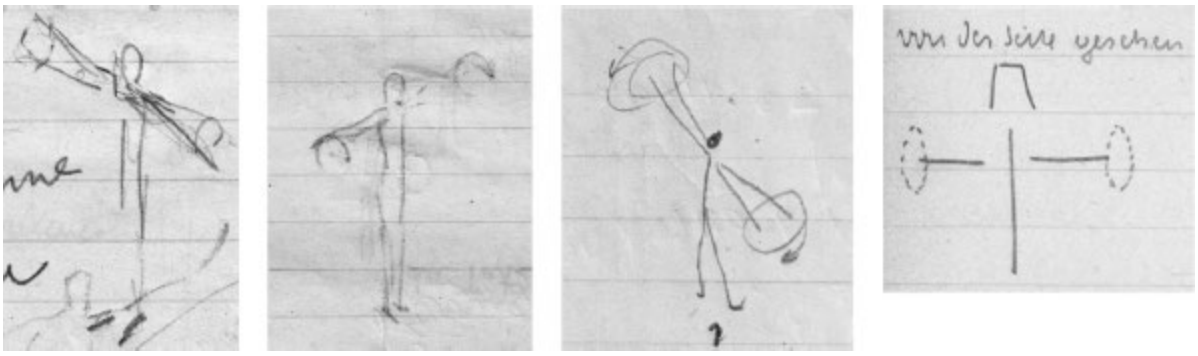
Board drawing 19.

[left to right, in a circle:]
Limbs
Will
Deed
x Occurrence
x Destiny
The human being in balance
x
Thought coming to terms with the world

Impulse
Enthusiasm
Chest
x Sober reason

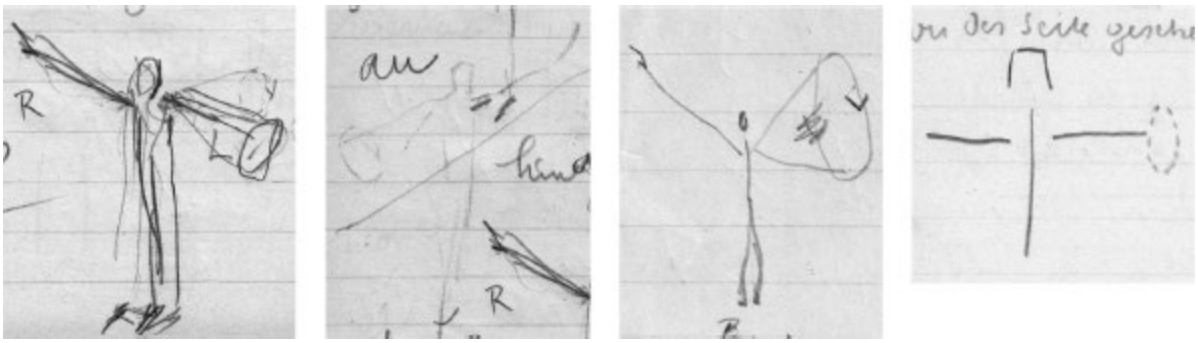
x Weighing up preconditions
Reason
Head
x Decision

But now I need seven more eurythmists.[172] Please come up: Miss Rihouët,[173] Mrs Bugaieff,[174] Miss Wilke, Miss Röhrle, Miss Pütz, Miss Hensel,[175] Miss Donath.[176] Let's start here [Rihouët]: stretch out your arms, the right arm forwards, the left arm backwards. Only actually do this once all have been given their instructions. Now you must perform this gesture—the forward arm does this, and at the same time the backward arm does this [circling movement in opposite directions]. And so I have presented you with the first, which is not merely a stance but a gestural movement. And this gestural movement can serve us as 'expression of the whole human being'. The whole human being asserts himself.



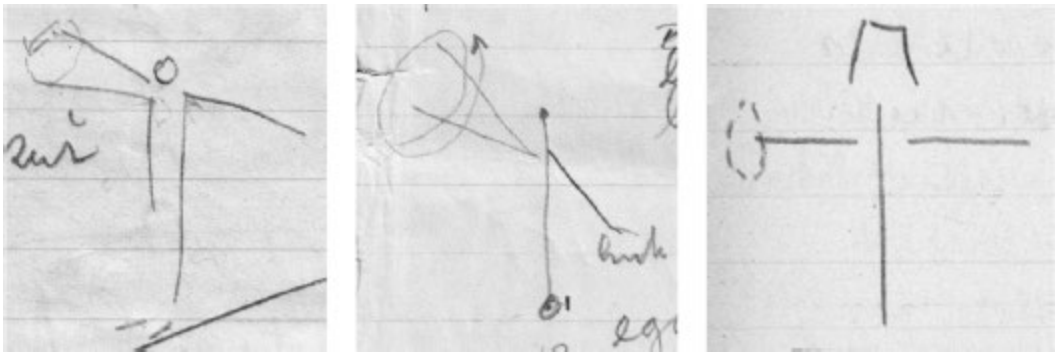
Notebook I, II, Notepad III, Ilse Kändler's notebook

Now: left arm backwards, right arm [stretching] forwards; you turn the left arm in a circle while the front arm stays still [Mrs Bugaieff]. Here you have the second—the expression of the human being's loving, devoted nature. So: 'loving, devoted being'.



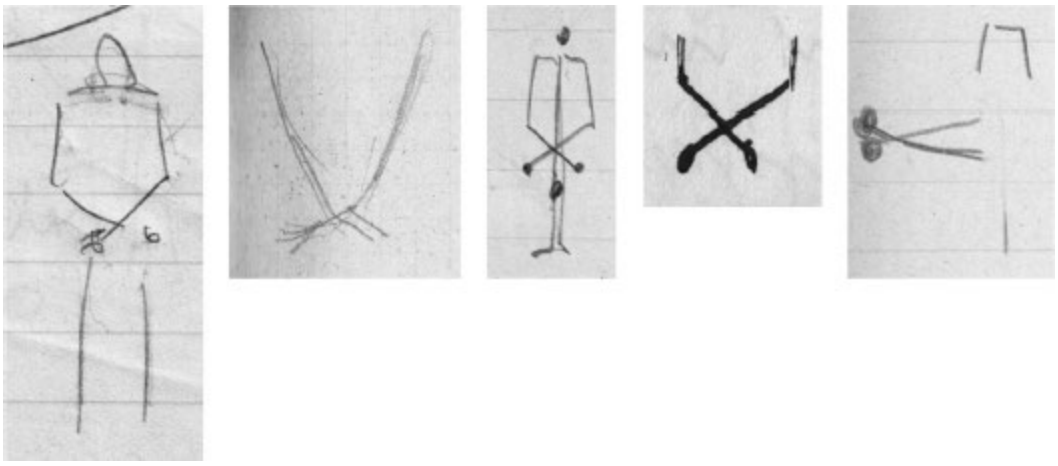
Notebook I, II, Notepad III, Ilse Kändler's notebook

Now comes Miss Wilke: right arm forwards, left arm backwards [stretched out], and turning the right arm in a circle. So this one is the very opposite of this [the preceding gesture]. This is the opposite of the loving, devotional mode of a loving being. This, the other, is the 'egoistic being'.



Notebook I, Notepad III, Ilse Kändler's notebook

Miss Hensel: stretch your arms forwards like this, cross your lower arms over each other. That is the gesture, which then remains tranquil. It is everything of a creative nature in the human being, 'creative capacity'.

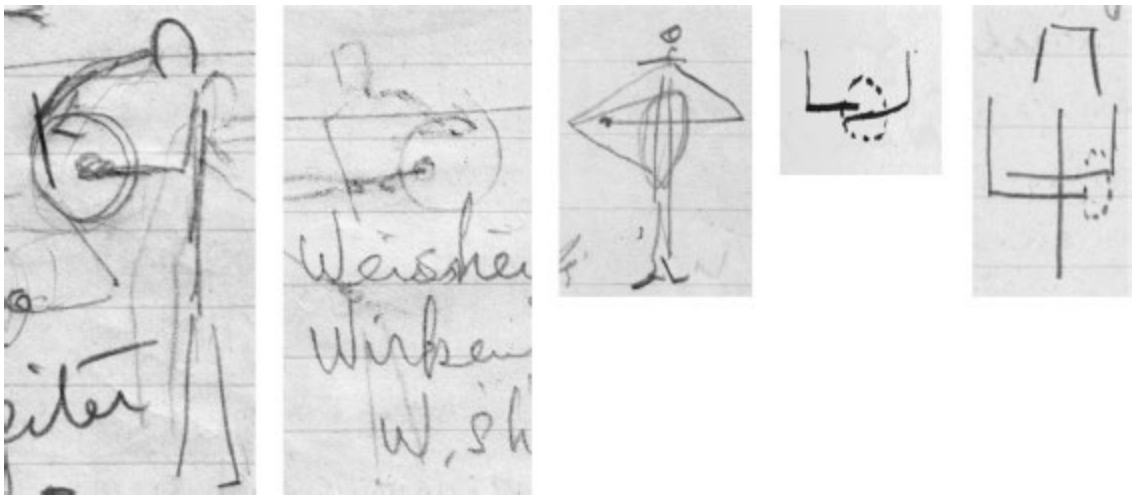


Notebook I, II, Notepad III, Maria Schuster's notebook, Ilse Kändler's notebook

Now we come to Miss Donath: you have to hold your arms forward, draw in your fingers and then do this movement with your body, swaying or rocking up and down. Here we have the human quality that signifies aggression, thus the 'aggressive capacity'. So Miss Donath is this aggressive nature.

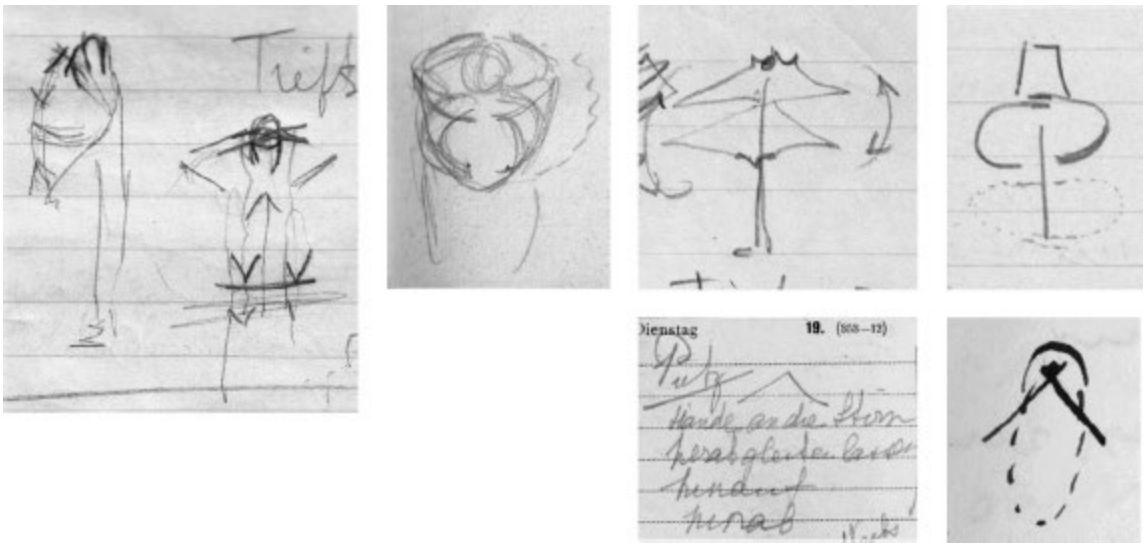
Notebook I, Notebook I, Notebook II, Notepad III, Ilse Kändler's notebook

Miss Röhrle: hold your left arm still [bent] and circle around it with the right. In this way you are showing us: this is not yet the aggressive capacity here but that of ‘wise working’, ‘wisdom in action’.



Notebook I, Notebook I, Notepad III, Maria Schuster’s notebook, Ilse Kändler’s notebook

And now the last one [Miss Pütz]: place your hands here on your forehead but one a little over the other; now let them glide upwards and then down again, up again, down again. Do the movement gesture. Then we have everything that expresses pondering, pensiveness, inward self-reflection; I’ll call it ‘contemplation’.



Top: Notebook I, Notebook II, Notepad III, Ilse Kändler's notebook

Bottom: Marie Steiner's notebook, Maria Schuster's notebook

So now you see we have made a large circle, then a small circle: in the outer, big circle we have twelve figures who express stances, configurations. Here [in the inner circle] we have seven figures [expressing] gestural movements except for one of them who also only expresses a form or configuration—that of movement which has come to rest. Here we have seven.

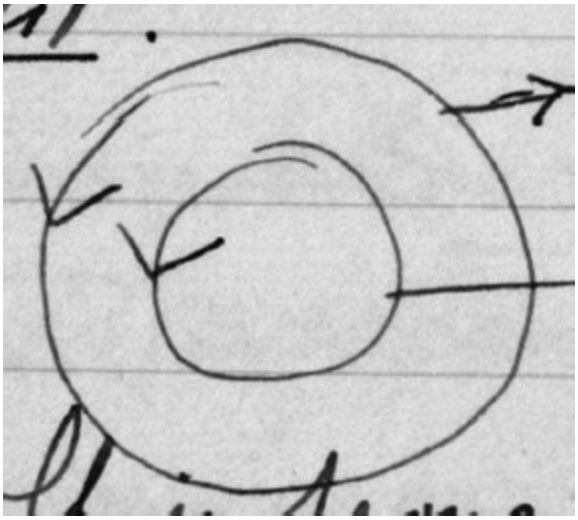
Look at the harmony created when these forms stand here simultaneously. The inner ones do the movements that belong to them, the outer ones do their forms or stances.

Board drawing 19.

Limbs	Enthusiasm
Will	Chest
Deed	x
x Occurrence	Impulse
x Destiny	[darker writing in the centre
The human being in balance	(inner circle):]
x	Devoted loving being
Thought coming to terms with the	Egoistic being
world	Creative capacity
x Decision	Aggressive capacity
Reason	Wisdom-working capacity
Head	Contemplation
x Weighing up preconditions	Expression of the whole
x Sober reason	human being

But now we continue. The inner ones do their movements, the outer ones all move from left to right in the circle, holding their gestures. The others do their movements the whole time. You see, this is really like someone looking at the world from all sides, bringing all their capacities into motion.

Now stand again in your gestures in the outer circle. I'll just mention that in eurythmy the direction from left to right is meant in reverse, really, and, vice versa.[177] You did it from right to left, but it doesn't matter. The outer circle moves from left to right at a moderate speed; the inner circle does its gestures, moves [also from left to right] but circling at greater speed than the outer circle. So the inner circle dances swiftly round; the outer does so more slowly.



Tatiana Kisseleff's notebook

And now include the gestures. Look at the whole harmony of this. You see, therefore, how one possibility is sought here. We have in this the first element of movement and gestural forms being drawn from the organism

when we take account of the whole human being. We will see in fact how potential gestural forms and movements can gradually be developed from this element.

The human being, you see, has truly not emerged only from the forces acknowledged and assumed by modern science. No, the human being grew forth from the whole universe, and we only understand human nature by drawing on the whole universe to do so. If we consider what we have now seen here, properly regard it, then it is in a sense the human being, divided into different capacities, aspects and powers.

But already in the outer world we are present in our different, divided aspects—that is, in the animals. As human beings we bear within us all the capacities of the chief animal species, bringing them into balance in us, uniting them, one can say, in a higher synthesis.

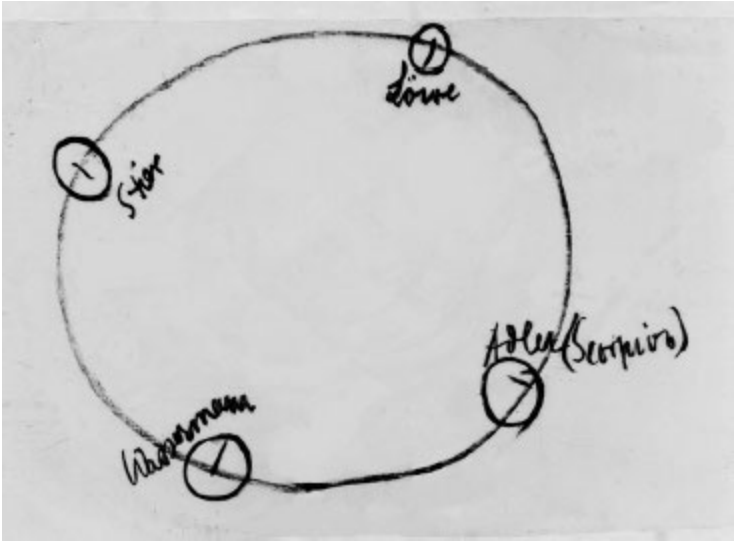
And so we have first of all the four primary creatures. Here we have enthusiasm, chest element [Miss Savitch]. The Lion is characterized by a one-sided quality you have here in the corresponding gesture.

And now here stood [Miss Simons]. Yes, I said that her figure was not right for this. But this is the element realized in the outer world in one-sided fashion in the quality that stands under the impress of outward action, of the will: the Bull.

Then you have here [de Jaager] the quality that, in the whole human being, seeks to integrate the nature of experience, of deed. You saw this. It is the quality that brings together all separate parts just as the etheric body

encompasses the limbs of the physical body. In former times, ether being was also called ‘Waterman’.[178] So I should really write here ‘ether man’. Well, that was called ‘Waterman’ in an old designation. So I can certainly write Waterman here, and you will know that our human etheric nature is meant.

Then we have the charm of cleverness, the quality that elicits an impression [Mrs Schuurman]. Here tradition has done something enormously foolish. In reality this involves everything connected with the innermost nature of our head organization, and so really I should write here ‘Eagle’. But it is likely that this confusion of the Eagle with the Scorpion arose at a relatively late era.[179] Really we should conceive of the Eagle here but today in general this is usually termed Scorpion. I do not mean to imply by this that people gradually learned to regard reason, understanding as something that stings them.



Board drawing 20.

Bull

Waterman

Eagle (Scorpion)

Lion

So here, you see, you have the chief qualities or characteristics of the human being. The other lies between—for enthusiasm, say, does not flow straight into action; the other lies between. The impulse lay here. This impulse, where we pass from enthusiasm to action, where we go out of ourselves, is embodied in us in the feeling dwelling in the chest. In the language of ancient physiology, the chest was called 'the Crab'.[180] So here too I can write the term 'Crab'. In ancient zoology, crabs were not just the crabs we know today but all the creatures that possessed an especially well-formed thorax. That was what 'crab' meant originally—everything that possesses a strongly developed thorax was a crab.

If we want to pass on now to action, deed, we have to [get to grips properly], bring both halves of our body into movement; the left and right halves which must accord and cohere with each other must be brought into motion. Here we look at the animal qualities in which creatures must continually bring the left and right sides of their body into symmetric harmony. Certain creatures have to do this especially in order to run: Twins.

As I said, we emerge from ourselves into action, and from action come to occurrence. If we seek the transition from deed to occurrence, we find in the animal kingdom the loveliest symbol for this in the creatures with curved horns, something emerging into occurrence: Ram. Of course I'd have to go on talking for ages to give you the full justification for this.

Then it passes on into the quality in which the human being merges entirely with the outer world, where we pass over into the outer world, where what

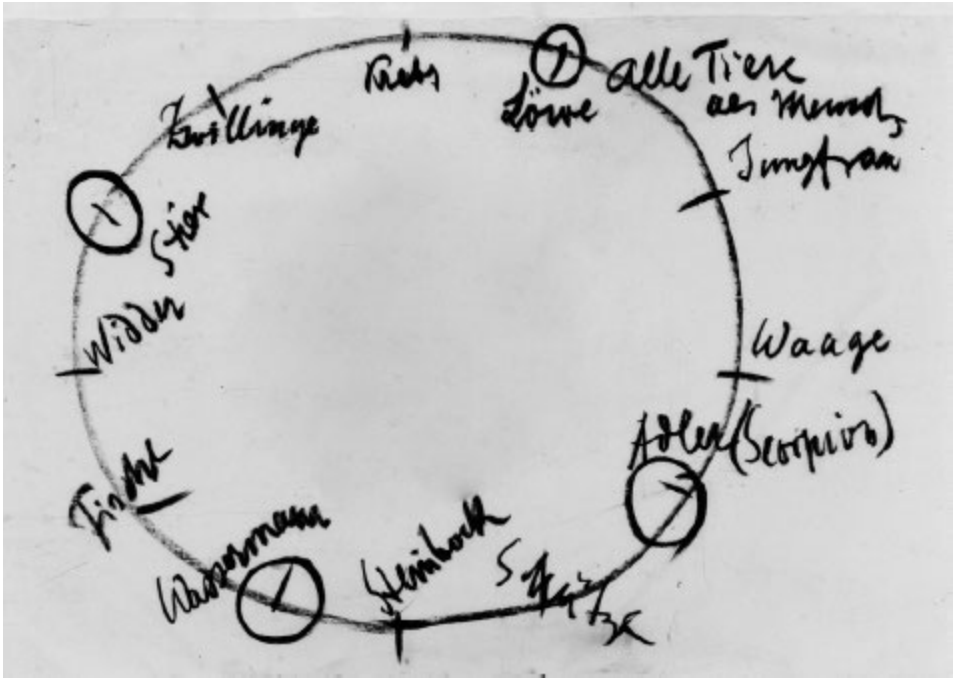
we do becomes destiny. Here the human being lives in the element of morality like the fish does in water. In the same way that fish merge with water, become, as it were, one with it, so we human beings, with our destiny, live in the outer world of morality. So: Fishes.

[Now we will start from enthusiasm in the other direction.] I told you that in passing on from enthusiasm here we must gradually come to tranquillity of thought. And we do so when we sober the blaze of enthusiasm: sobering up, calming the fire of enthusiasm. The cooling element that has not yet caught fire, in its zodiac form, was called ‘Virgin’ in ancient times.

And after sober reason comes calm pondering: Scales. Those creatures that ruminate on everything were called ‘Scales’ in primordial times.

And now we pass from Mrs Schuurman to Mrs de Jaager, from Scorpion or Eagle to Waterman, ether being. First we have decision, resolve, where a thought seeks its way out into the world. Here it is easy to see why certain woodland creatures that dart about with a certain nervousness, were in ancient times called ‘Archer’. Even today, I believe, in certain dialects, the term ‘Archer’ is used for little insects that dart and flit about in the kitchen.[181]

And now the quality of confronting actual circumstances. Here we become the Goat, when we butt our heads against everything, before we pass on into the universally human and then into the quality of destiny. So here: Goat. The whole human being was comprised in, regarded in terms of, the zodiac, the circle of animals. And all this actually expresses human qualities and capacities, which in turn manifest in these gestural positions held in stillness.

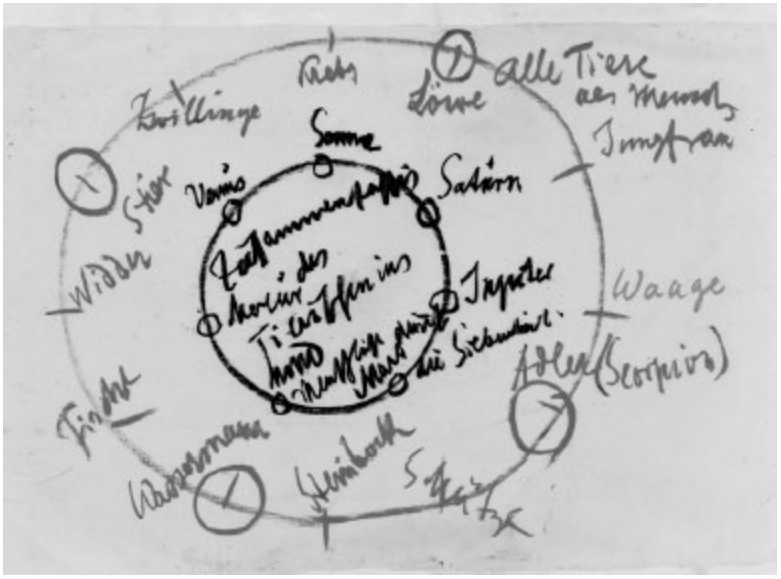


Board drawing 20.

Crab	All creatures as man
Twins	Lion
Bull	Virgin
Ram	Scales
Fishes	Eagle (Scorpion)
Waterman	Archer
Goat	

Now we have the others [inner circle], the expression of the whole human being: Sun. Now we passed on to loving, devotional being: Venus; to more egoistic being: Mercury; to creating, productive being: Moon. Then we had Miss Donath, aggression: Mars. Then we had the wisdom-shining being. Who was this? Yes, Miss Röhrle, I think, the one who streams out wisdom, Jupiter. And then we have the quality that passes into melancholy, into inner pensiveness, contemplation: Saturn.

In coming to these expressions of human nature, we pass from the gestural stances held in stillness to the movement gestures. And if we summarize the whole, we can do so as I showed you by bringing the circles into movement: outwardly what constitutes the whole human being, the union of all animal qualities, animal characteristics.



Board drawing 20.

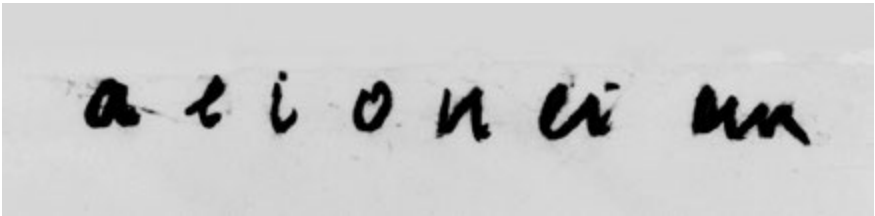
Crab	All creatures as man
Twins	[inner circle:]
Bull	Sun
Ram	Venus
Fishes	Mercury
Waterman	Moon
Goat	Mars
Archer	Jupiter
Eagle (Scorpion)	Saturn
Scales	[innermost:]
Virgin	Union of animal qualities in man as
Lion	sevenfold quality

There is a colour experiment[182] in which you paint all seven colours inside a circle in sections: red, orange, yellow, green, blue, purple.[183] Then you start the whole thing rotating, spinning them ever faster until the whole thing produces grey. Physicists say this is white—but it isn't. It's grey. You can no longer see any individual colour, only grey.

If the ladies here on stage had spun so fast that one no longer saw each separate gesture, but only the merging of all the gestures, you would have seen something extraordinarily interesting: the picture of the human being expressing his being through his form.

Now here [inner circle] you have everything the human being possesses in his outward-directed activities, in the planetary qualities embodying inner potentials for activity, the animal nature gradually led over into the human. And so in the outer circle we have all animals as the human being; and here in the inner circle, the union of animal nature expressed as sevenfold quality within the human realm.

And now please add the following to this—I'll explain the correspondences[184] next time: take these seven vowel sounds: ah, eh, ee, oh, oo, ai, ow.*



Board drawing 19.

ah, eh, ee, oh, oo, ai, ow

If we really take the consonants according to their inner nature, together with those that sound somewhat similar, we get twelve consonants. So here we would have twelve consonants, seven vowels. We get the nineteen possible sounds by seeing consonantal qualities in the zodiac, and vowel qualities in the circling dance of the planets. The heavens speak: each time a planet stands between two zodiac signs, a vowel stands between two consonants. And as the planets pass through the constellations, the heavens give utterance, speak in the most manifold way, and what is spoken is actually the intrinsic nature of the human being. It is not surprising to find therefore that human gestures and movement possibilities express cosmic qualities.

And this will allow us to imagine how, through eurythmy, we must renew the temple dances of the primordial mysteries, for these were themselves an imitation of the circling stars, an imitation of what the gods uttered from the heavens down to the human being. Through spiritual perception and insight we must find the means today, once again, to seek the inner meaning of each gesture.

Today therefore we have nineteen gestures, twelve at rest and seven in movement, only one of the latter also being at rest simply because rest is the opposite of movement. Movement whose speed is nil is also amongst them, in Moon. So we have familiarized ourselves with these gestures, and have also already been able to hint at how they lead us into sound qualities. Starting from the human being, we have followed the other direction. Initially we started from the speech sounds, and sought the gesture to express each of them. Now we start from possibilities of movement [and

gesture] and pursue the path that leads to the human being, to visible speech, to the sounds.

I'll see you tomorrow again at the same time.

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* Translator's note: In German these vowels are given as: a, e, i, o, u, ei, au.

LECTURE ELEVEN

DORNACH, 8 JULY 1924

MY dear friends, let us now see some of the difficulties that will inevitably arise in eurythmy if we cannot work out of an intimate, inner sense for the forms and movements that we learned of yesterday. These difficulties arise wherever, for example, one needs a consonant to pass into another, a vowel to pass into another vowel. From remarks I have already made, you will see that what lies between sounds is of the greatest importance for spiritual qualities in speech,[185] just as what lies between tones is the intrinsic, spiritual nature of music.[186] The tones are in a sense the physical, material aspect, while what moves on from one tone to the next is the spiritual element.

In the same way the spirit lives in speech, really, wherever a transition is made between one sound and the next. If I am therefore aware that I have spirit in everything of a material nature, and on the other hand that the speech sound is [only] a material-physical designator, I can easily see that the spirit must lie in the transition from one phoneme to another.

Yesterday we saw how spiritual significance, spiritual realities underlie certain gestural forms and movements. And now let us try gradually to concretize what we learned yesterday, what we came to know as the elaboration of speech sounds in eurythmy.

With this in mind let us do the following. Once again I will ask the eurythmists who stood as zodiac yesterday[187] to assume the same positions on the stage, and now also the planets. From yesterday's remarks you will have heard what kind of creature each of you now is, so I would ask you to note the following. We will now apply consonants to each gestural form of the zodiac:

Ram: v

Bull: r

These are semi-vowels, vowels that can be regarded as consonantal.

Twins: h

Crab: f

Archer: g

Goat: l

Waterman: m

Fishes: n

Lion: t, Tao

Virgin: b

Scales: ts [German c]

Scorpion: s [German z]

Now also the people in the middle, the planets:[188]

Sun: ow

Venus: ah

Mercury: ee

Moon: ai

Mars: eh

Jupiter: oh

Saturn: oo

Now please try the following. Adopt the gesture or the movement gesture that you made yesterday—so adopt it fully. And now pass on from these gestures; thus do yesterday's movement gesture and pass on from this to the speech sound I have now told you corresponds to it. And from this sound gesture, return to your original movement gesture.

You see, in this way you get the transitional gesture between one sound and the next, the corresponding gesture you should seek as preceding and then following on from each sound.

Now of course you will have to see first of all how this can be done without giving excessive scope or duration to what lies between the sounds. But today let's take what we have developed here, this constellation, and

elaborate something from it. Each one of you knows their sound. I will speak a short poem and I'd like you to note the sequence of sounds. As your sound comes, please do it, so that the whole poem arises from the twelve plus the seven; and then we will see how a poem can emerge from such a constellation. I'll speak the poem slowly. Be ready with your initial gesture or movement. So, we're beginning now—stay in that gesture or movement —we are starting now. Only the person who has the relevant sound should let the sound proceed from their movement or gesture and then return to the movement or gesture again. But now of course you'll have to watch like a hawk, since you're all standing there, to let the poem arise from the whole complex of sounds. [The circles move, each responds to their particular sound with the corresponding stance or movement, both before and after the sound]:

Goethe, 'The Divine'

Noble let man be	Edel sei der Mensch,
Helpful and good	Hilfreich und gut!
For that alone	Denn das allein
Distinguishes him	Unterscheidet ihn
From all other	Von allen Wesen,
Beings whom we know.	Die wir kennen.
Hail to the unknown	Heil den Unbekannten
Higher beings	Höheren Wesen,
Whose existence we sense!	Die wir ahnen!
May man resemble them!	Ihnen gleiche der Mensch!
Let his example teach us	Sein Beispiel lehr' uns
To have faith in them.	Jene glauben.

Now I'll speak the rest of the poem, and you will perform the movements you did yesterday as zodiac and as circle of planets. So as you move in your gestures, whenever the text requires it, you will make the relevant sounds, and you'll see that this produces a lovelier effect:

Unfeeling, you see,	Denn unfühlend
Is nature:	Ist die Natur:
The sun shines	Es leuchtet die Sonne
Over evil and good	Über Bös' und Gute,
And moon and stars shine	Und dem Verbrecher
Equally on the criminal	Glänzen wie dem Besten
And the best of men.	Der Mond und die Sterne.
Wind and rivers,	Wind und Ströme,
Thunder and hail	Donner und Hagel
Sweep on their way,	Rauschen ihren Weg
Each in their headlong rush	Und ergreifen,
Seizing first one	Vorüber eilend,
And then another.	Einen um den andern.
So also fortune	Auch so das Glück
Picks its way through the crowd,	Tappt unter die Menge,
One moment seizing hold	Fast bald des Knaben
Of a boy's innocent locks,	Lockige Unschuld,
Only to light next moment	Bald auch den kahlen
On a bald and culpable head.	Schuldigen Scheitel.

Now making sure that you always keep the right distances [between each other], you'll see that precisely by drawing this out of reality, out of a real circling movement, and out of spiritual gesture, each speech sound will then appear against its corresponding background, which entirely spiritualizes it.

And what I have said to you is extremely important for those who have now learned a little eurythmy and have enough skill in it that they—well, I'll give an example now—can perform roughly as we demonstrated here with 'The Sorcerer's Apprentice'.[189] This was something like a complete performance. Once one has more or less this degree of skill then it is a matter of doing a great deal of practise in the ways we have started to now. By virtue of practising the gestures as we showed them yesterday, and the transition from these gestures into each speech sound, you gain a great and necessary flexibility in forming the sounds.

Just consider how lovely a thing it is when our Goat here [Miss Senft]—who in fact has Capricorn in her birth chart, and actually cannot be anything other than Goat—frames her sound with this gesture so that it appears both before and after the speech sound. Do it like this: make your letters [speech sounds] out of your gestures, and let these pass back into the gestures again. You see, in this way you once again have the gesture that frames the letter [speech sound]. In other words: a speech sound appears fully fledged in eurythmy when it emerges approximately—and I use the word 'approximately' intentionally—from this gesture and can return to this gesture once more. Naturally this gesture can only appear briefly.

But now it will be of enormous benefit for you—not for performance already, which I will come on to speak of—but for learning, if you also introduce these things correspondingly into solo eurythmy or duets, trios and so forth. But here the important thing—let us say the Goat is alone on

stage and we ask her to show us a poem in consonants only, leaving out the vowels—will be for her simply to seek the most direct route to the place where the corresponding consonant should be, and to do the consonant there, and in the transition from one to the other [consonant] always now do the gesture that corresponds to the next one.

These things are so important because they allow eurythmy gradually to instil itself into each person since the nature of the gestures is such that they accord with human nature. And by this means we become able to develop a poem, shape it eurythmically, in a way that reveals not only an inner lawfulness in the individual performer but also a relationship either to another performer, if there are several, or to the surrounding space itself.

As yet of course you will not be able to do anything other than what has been given to you specifically here. But now we will permit ourselves not to face the audience but to turn to face into the centre so that you can look at the eurythmist who is doing each consonant at its proper place. And then the one who has just done a consonant—we'll leave out the vowels for now—moves to the [next] place and facing [the person there] does [her own] gesture. Then you'll see how this works.

So: the twelve people in the outer circle pay attention to their sounds. And the first who receives a sound will do it. Miss Senft, you're the nimblest, so you try it; then attend to the next consonant, move towards the person who has it, who demonstrates it to you, but also in turn attends to what you are doing, and then you also do it face to face. You will see that this produces a very lovely movement.

This must later be superseded by doing it without the other there, so that you do it quite alone—so that in a sense you see a ghost there and also

[receive] from the ghost the corresponding movement.

I will speak a little poem very slowly, and ask you [Miss Senft] to perform this. The others stay put. Your consonants no longer concern you at all.

Goethe, ‘Human Sensibility’

O… Ach…

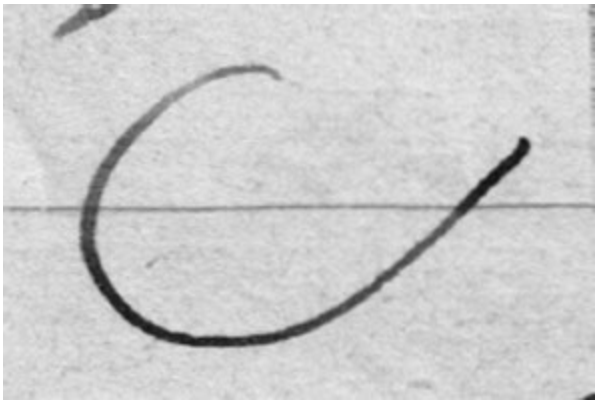
—now move –

… you gods, great gods… …ihr Götter, grosse Götter…

—here the r [in ‘Götter’] is like an ah; Miss Senft should do everything, the others stand still.

In the broad heavens above!	In dem weiten Himmel droben!
If you would give us on earth	Gäbet ihr und auf der Erde
Firm mind and good courage	Festen Sinn und guten Mut:
Oh, benevolent ones, we’d leave you	O, wir liessen euch, ihr Guten,
Your broad heavens up above!	Euren weiten Himmel droben!

Now you see you get a sense straight away of how the forms you do should not be arbitrary but are very much lawful, and not in a trivial way such as doing a form like this when the word ‘belly’ appears in a poem:



Drawing in Helene Finckh’s shorthand transcript

It is never about that but is a matter rather of working out of language, speech, itself; that is, out of the forms already implicit in the speech sounds and spiritual gestures that we discussed yesterday; a matter of shaping what we do out of these.

Now see how lovely it is when you see the same thing as vowels. Do the same poem again, Miss Hensel, and the others join in with the sequence of vowels:

Ach ihr Götter, grosse Götter	O you gods, great gods
In dem weiten Himmel droben!	In the broad heavens above!
Gäbet ihr und auf der Erde	If you would give us on earth

Festen Sinn und guten Mut:
O, wir Hessen euch, ihr Guten,
Euren weiten Himmel droben!

Firm mind and good courage
Oh, benevolent ones, we'd leave you
Your broad heavens up above!

First we'll only have the vowels in motion. I'll ask the 'consonants' to stand in their places. But the 'vowels', each of them, please step one after the other on the place where you stand and do your vowels. Now, Miss Hensel, you do the first line alone, knowing as you do where the relevant letters [speech sounds] stand.

O you gods, great gods

Miss Röhrle, in between, if you can make movements at all in between, don't make any intermediary movement initially but stand still if no vowel comes. It is very beautiful if one has two vowels one after the other and remains standing at the relevant place.

In the broad heavens above!

Miss Donath:

If you would give us on earth …

Just consider that this provides a powerful means for practising. You can see this straight away from the fact that when a vowel is repeated you also really stay standing there, at the place where you are for doing a vowel.

Now to properly feel what is involved here you have to have a feeling, precisely, for what lives in speech. And for this purpose I will—well, I can't say 'recite' or 'declaim' but simply intone these lines in two ways, so that you can see what actually inheres in speech and what the eurythmist really has to feel, otherwise what she needs to express does not emerge. [First I will just speak the vowels, leaving out all the consonants, and then just the consonants, leaving out all the vowels:]*

ah ee oe eh oh eh oe eh

ee eh ai eh ee eh oh eh

e eh ee oo ow eh eh eh

Just think how very different in feeling it is if we have the three eh sounds in 'der Erde' [the earth] compared to a straight succession of vowels. By doing this exercise you can feel this especially strongly.

But the same thing lies in the consonants too, which is what really gives rise to the beauty of the poem. And basically one cannot master language [in eurythmy] at all without preparing a poem by first sounding its vowels, letting the consonants fade, and then letting the vowels fade out in turn. Consider the character you get by doing this:

ch hr g tt r gr ss g tt r

n d m w [v] t n h mm l dr b n

g b t hr ns f d r rd

fst n s nn nd g t n m t

So here you just have the consonants.

You heard and felt the vowels and then the consonants here. And this is something a eurythmist must actually practise; then she will become supple and flexible, her body will become what it needs to be. You see, you really have to have a certain respect for eurythmy if you want to do it, and this respect must become intrinsic to you. You would have to learn a great deal if you were actually to imitate all the movements your larynx makes simply to utter a fairly complex sentence. All this you did learn in your pre-earthly existence. Here in earthly existence we just have a little reminder lesson when the larynx resonates with the sounds in its surroundings which it imitates. Such learning in the spiritual realm is nothing intellectual, but arises from feeling. That is why the kinds of thing we are practising here stimulate feeling.

We don't have to set about performing a dance of the planets straight away, for which we'll need twelve people and seven people, nineteen people altogether. For the organizers of eurythmy performances may well say, 'Don't send us more than seven eurythmists, with their costume department; we can't afford more than that.' So how should we do such a thing? Well, if you understand it aright, it cannot be a matter of performing a planetary dance straight away; it can only be a matter of acquiring what has been given in these two sessions concerning the transition from the spiritual gesture to the sound gesture, making it your own so that your organism becomes supple and mobile. Then you develop a subtlety of feeling for what you need in eurythmy. In this course, after all, we are not simply trying to repeat previous things, but we also want to do everything that can develop eurythmy further.

Now this progress of eurythmy is hindered when people think, as they often do, that there's no need to study it. There are people who have observed eurythmy for two or three weeks and then think they can teach it. Imagine how ridiculous it would be if the same were thought about music or painting! It is vital for people to recognize that eurythmy makes a person, as far as the human organism allows, into an expressive instrument. But this can only be achieved if the eurythmist also practises things that are not directly intended for performance but that simply lead to the necessary suppleness of movement when it comes to performance. Consider all that is done in the other arts. I'm sure you have all heard of the famous piano of Liszt's, which has keys but no strings.[190] Other composers may well have had such a thing too. Liszt continually practised on this instrument. He kept it with him always and practised on it continually. Now of course he did not do such exercises to create music but to achieve [a certain] mobility in his organism. I do not know whether other composers do this, but Liszt, certainly, had a piano with only a keyboard upon which he played, and heard not a sound from it. Naturally it's good for others if you practise like this—you can practise the piano all night without disturbing anyone. The point of this is to make the organism more dexterous and supple.

What we have done in these two sessions therefore is a kind of foundation for eurythmy, something which, [in a pure form] imparts eurythmy movement and gesture to the organism.

Now, Mrs Bugaieff, please do the next line:

Firm mind and good courage

Consider all that is present here, and that one can integrate:

and goo

[she remains quietly in the oo]

d

[she returns back to her starting place]

courage.

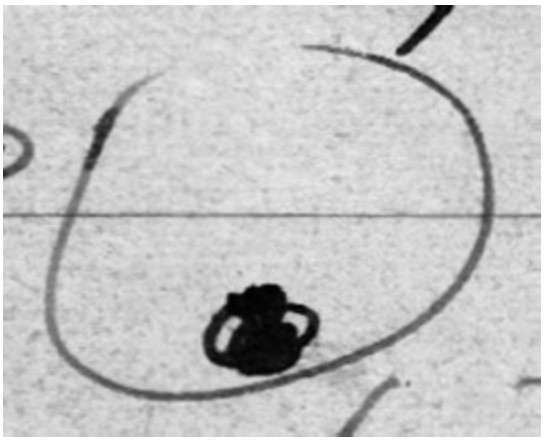
Finding your way into movements which feel natural when you pass from one vowel to the next, or feel natural when two vowels follow one another, is what creates the right feeling. Miss Wilke:

Oh, benevolent ones, we'd leave you

Miss Rihouët:

Your broad heavens up above!

Now, you see, we have made it possible to feel the vowels and consonants in their reciprocal relationships. But I have to emphasize that the exact places you stand are not important. Miss Savitch, who stood back there to do her ‘t’, with Lion, could absolutely have stood here instead. And the others would accordingly have stood differently too—she still arrives here when the whole circle moves. The exact placement is not important but the relative positions of each to the others. Think what possibilities of form this allows. Such possibilities arise now from the fact that we start somewhere or other; that we begin a poem with t, say. To elaborate the developing form I do the t here, and so have a point of departure. To elaborate the forms from this,



Helene Finckh’s transcript

I gain a point of departure or reference point, which shows me where I must now continue with the form, and so forth.

So you need to understand, first and foremost, that what has been described yesterday and today offers a means to live your way into gesture and form.

One thing to remember, dear friends: when we finish here in half a minute, the hall must be completely vacated since there's only a short time before the lecture, and we need to have a eurythmy rehearsal[191] for the next presentation.[192]

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* Translator's note: The sounds given are the vowels and consonants of the German text.

LECTURE TWELVE

DORNACH, 9 JULY 1924

MY dear friends, let us continue our deliberations. These sessions are going on until 12 July and so we still have time to cover everything necessary. Now, based on what we have elaborated so far from the foundations of eurythmy, let us examine things you already know, at least in part, and then connect this with our further discussions.

The first thing I want to discuss is how what I will call moral impulses—which we contemplated in the qualities of twelve and the seven—find their expression in human gesture, both motionless and moving gesture. Thus we saw how eurythmy can also equally well be drawn from the deliberating experience of the human soul—for that is what is involved here; can be drawn from what the human soul judges through experience or experiences as it judges—as from what then flows into the sounds of speech.

But similarly, what, as it were, streams forth from the human soul in this way into form and motion can in turn work back upon the whole human being. The therapeutic actions of eurythmy derive from this—therapeutic effects that can be both moral and psychological in nature, as well as also, certainly, physiological and physical.

Healing effects of a moral and soul nature will be apparent, especially, if certain measures, certain realities of eurythmy, are considered and taken in

childhood.

From this perspective—starting from how form and movement can issue from a soul mood and a state of soul, and can work back upon it in turn—I want to look again at some of the things that have been discussed previously. This will give us a broader context which then, in the next few days, can lead us further with eurythmy, with speech eurythmy.

Now you know the exercise that comprises the connection between one person and her fellow human being, the other person: the exercise we know as the 'I and you exercise'.[193] Let us see for a moment how well-known eurythmists understand this exercise [Miss Senft, Miss Hensel, Mrs Stein, Resi Vorbeck]. See how they are standing—in a square, which is quite correct, except that for the sake of the audience those standing behind need to move a little closer together, not too much. And now you can do this exercise as follows:

I and you, you and I, I and you, you and I—are we.

Now we have a proper 'we', thus a final uniting in 'we' (circle). The two people standing diagonally opposite each other are the ones representing the 'I' and 'you': as you approach one another, you simply express an intention to belong together, and for the others also to belong together. The transition from 'I' to 'you' is expressed in the diagonal line: 'you and I'. Repeat this transition from one to the other—and this can now be done several times in succession—and then the whole is consciously formed and created: 'are we'.

I and you

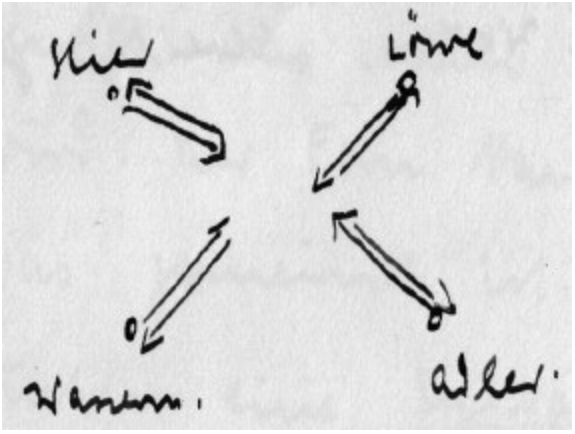
forwards—

you and I

backwards—

I and you, you and I—are we.

But now we need to see how such a thing can also be elaborated in the most diverse ways from the kinds of mood we have been familiarizing ourselves with during the course. Imagine you are Eagle [Miss Vorbeck], you [Mrs Stein] are Waterman, you [Miss Senft] are Bull and you [Miss Hensel] are Lion. You start from this gesture and once you have finished the whole thing, you return to it again.



Maria Schuster's notebook

Bull Lion

Waterman Eagle

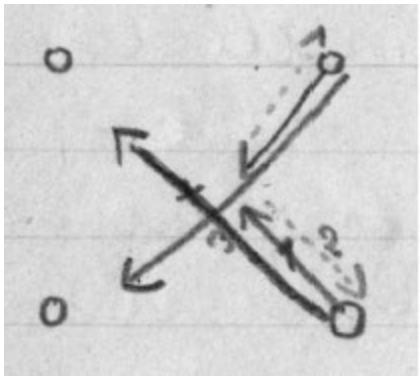
Consider what you have expressed by doing this—that a human being encompasses these four creatures as four moral qualities and that, as he becomes conscious of his own self, he really contains within him the whole human race, but also at the same time the 'we'. Start from this initial gesture, then do the exercise; and then transform it gracefully into this starting gesture. Doing so, you employ what you have just learned:

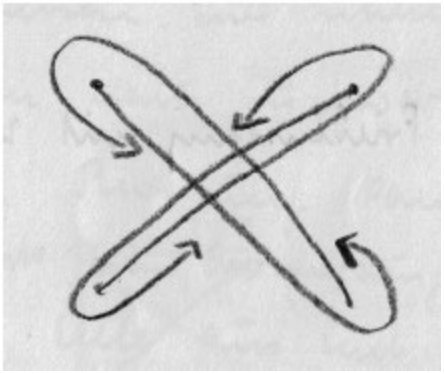
I and you

You and I

I and you, you and I—are we.

[On 'are we', all cross over and then hold hands in the centre.]





In this way you achieve a real conclusion—a real introduction and a real conclusion, and the whole thing is framed.

Now this exercise is excellent for educational eurythmy. If you see that children are jealous or ambitious—qualities that one seeks to improve in children—you can get them to do this exercise with special intensity and energy, which will lead to the following. Of course, in the art of pedagogy we should never introduce anything that could in any way be called 'magical'; we need to avoid working suggestively as would be the case if we did so. This would mean working upon the child's unconscious. This can only be done, is only permissible in the case of children with special needs. But in so far as abnormal qualities remain only in the soul or psyche, it is essential to work in a purely soul-addressing way without employing anything of a suggestive or magical nature.

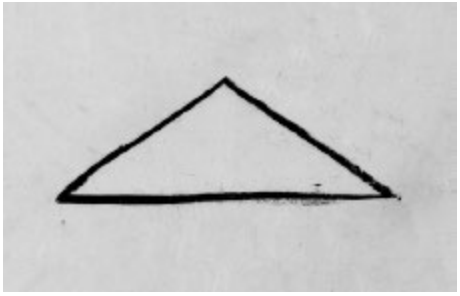
What happens when I get four children to do this exercise? They repeatedly hear these words, 'I' and 'you'. And this brings to their awareness the principle of togetherness, of people belonging together and being in reciprocal relationship. This is affirmed for them in the 'are we'. And the gestures they make as they do this express only the child's developing attentiveness to and awareness of what is working upon his soul. In other words, there is not the least trace of suggestion here. And so we can say that this dance provides us with a remedy against tendencies to jealousy and misplaced ambition. But this exercise can only be employed with normal, healthy children for it must be done in full awareness, with no hint of suggestion or magic.

But you will say: What about children with some pathological condition, who display a dulled or dimmed awareness? Then, certainly, the exercise will start to work suggestively. So we must realize that this exercise can indeed be very beneficially employed wherever something pathological manifests, in the case of children with a dulled awareness, but should not be used with children in an agitated state, in a hypersensitive state of awareness.

Such things show us that everything relating to eurythmy therapy can only be used when continually supervised and prescribed by a physician. Wherever anything starts to be pathological, only a physician is qualified to assess it properly.

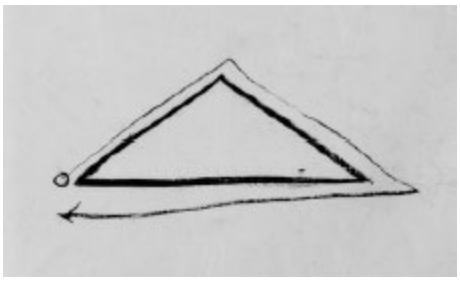
Now let us move on to a different, dance-like movement that derives from a particular state of soul. We have called this 'Peace Dance',[194] simply to give it a name. And this Peace Dance, together with another dance, can teach us how a particular nuance of soul can colour the form or choreography.

Let us say that you form a triangle in a certain way. It can appear in this basic form:



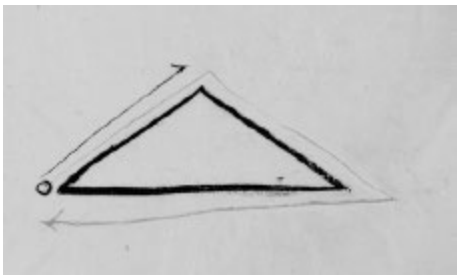
Board drawing 21

Then we can either have one person who walks the triangle like this:



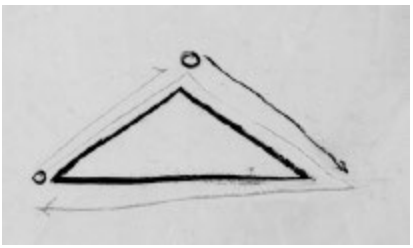
Board drawing 21

Or we can also have three people, the first of whom walks it in this direction,



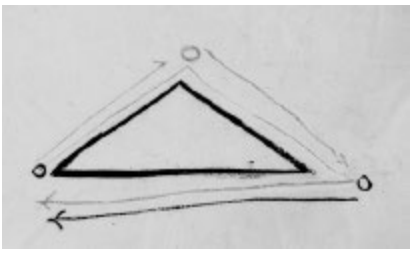
Board drawing 21

while the second goes this way:



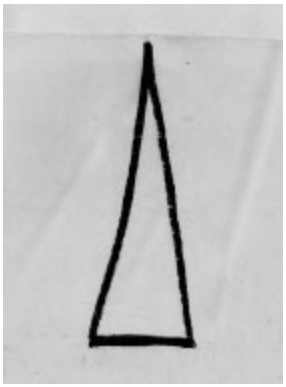
Board drawing 21

and the third goes this way:



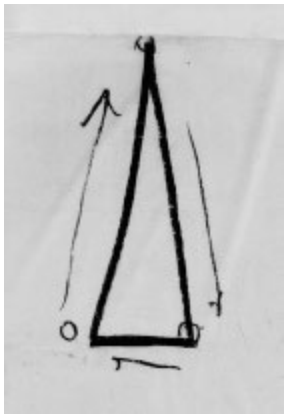
Board drawing 21

If you compare this triangle with another,



Board drawing 21

then you'll notice that the length of one is different from the two others, is shorter.

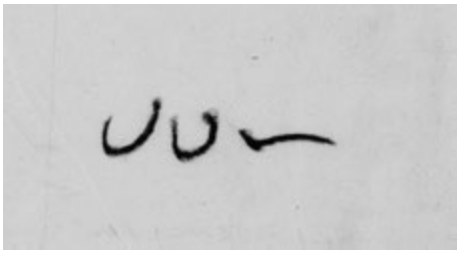


Board drawing 21

If the exercise is done in exactly the same way, nevertheless the impression made by it will be quite different. The first impression is one of peace, and the form of the second, done like this, conveys energy. And so we can say that the first is a Peace Dance, the second an Energy Dance.

The most important thing here is to perform it rhythmically. How should such a movement be done? You will need to recognize that a falling [trochaic] rhythm is needed here. In a falling rhythm we have, as I said before, a commanding, instructing quality, whereas in a rising [iambic] rhythm, we have the quality of striving, of will.

Now in both cases, whether we engage in a peaceful mood, or engage in something energetically, enter into an energetic mood; this is associated with striving, striving for some goal, and this will be quite different from, say, carrying out a military command, an order. This might sound worse than I mean it to, but a military-style command could simply involve getting children used to obedience by having them make certain movements. Yet in this state of soul I am speaking of, nothing connected with commands and orders can come to expression. It can only involve a rising theme, an anapaest rhythm.



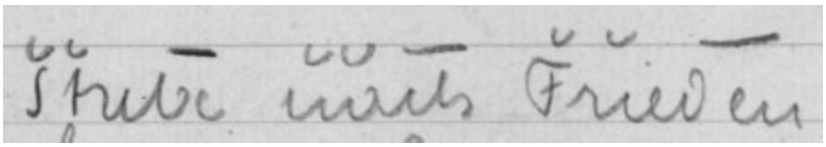
Board drawing 21

Now first of all I would like Miss Senft to show us the first triangle, as I have described it. Let us say that you walk the form of this triangle in a roughly anapaest rhythm when I say the following:

Strive for peace,

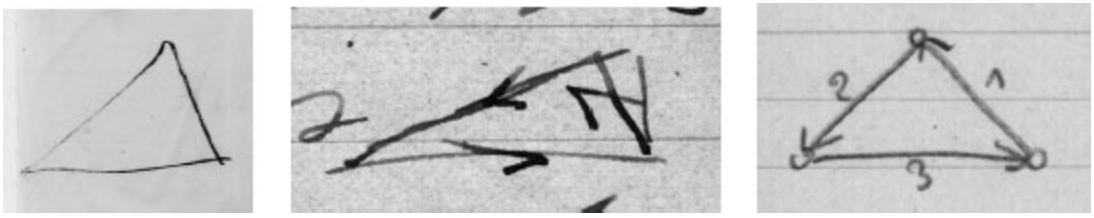
Live in peace,

Love peace.*



Strive for peace

Do it so that you spread out the long line before the audience, the long line being intensification, and thus you start from here.[195]



Board drawing 21.

Helene Finckh's transcript, Ilse Kändler's notebook

Only move backwards, since you should always ensure that the audience can see you. I know that the phrases are not themselves in anapaest rhythm, and this is hard on your ears, but that doesn't matter. You have to be able to find your way into the anapaest rhythm and movement even though the words themselves are not in anapaest meter. It is this very thing that allows the language of eurythmy to express something that cannot be fully expressed in the rhythm of speech, since we have no word for 'peace' in German, for instance, that would end with an accentuated syllable. So let's see it again:[196]

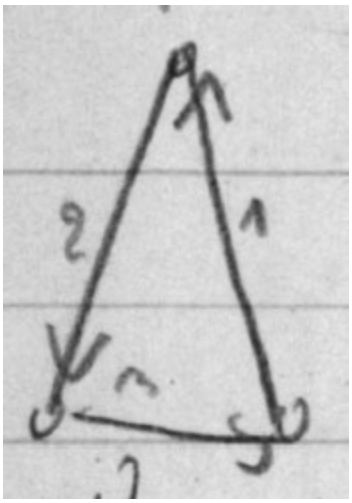
Strive for peace,

Live in peace,

Love peace.

Try to make the movements more anapaest in rhythm. The words themselves contain dactyls,* but you should do anapaests nevertheless. Do this dance for us without letting the words themselves hinder you. We would need a text for this that is organized in anapaests, for otherwise there will always be disharmony [between text and movements] that does of course feel troublesome to the ear.

Now we'll ask Miss Vorbeck to do the next exercise. Here we would need anapaests in the triangle with the short base line. Start from here again and try also to show the triangular form by stepping quickly along the side lines, but stepping the short base line very slowly in anapaest rhythm.

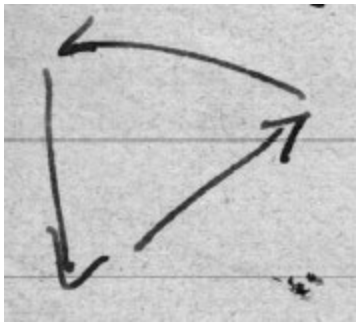


Ilse Kändler's notebook

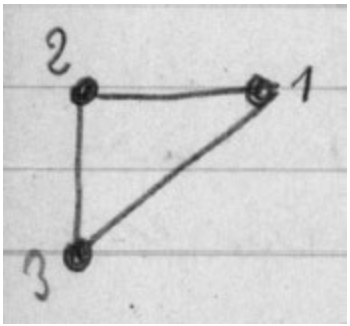
This form can be called ‘Energy Dance’.

But both these can also be performed by a group. So let’s do it first with a group: Miss Simons, Mrs Schuurman, Miss Wilke. Do the first form, the Peace Dance by standing in a triangle[197] and each doing one of its lines. The whole thing can of course also be done with an accompanying text, which will have to be in anapaest meter.

Now it can still be done in different ways. You [Resi Vorbeck, Nora Stein, Emica Senft] can form a triangle of this kind in one corner, but a small one:

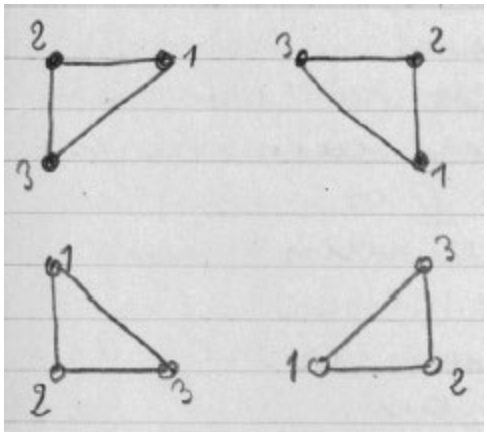


Helene Finckh’s transcript



Ilse Kändler's notebook

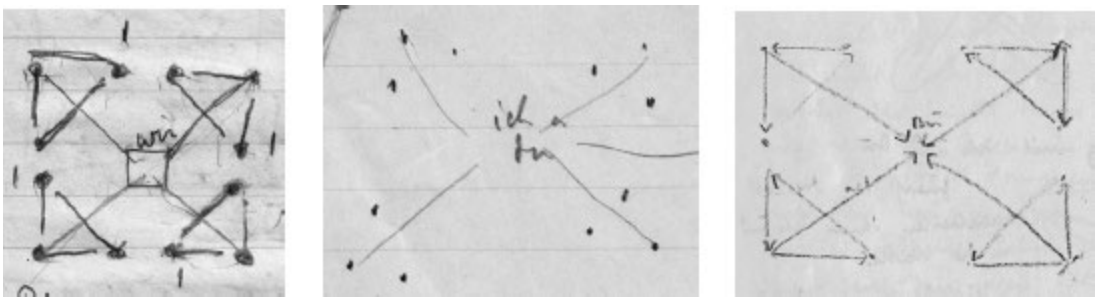
Now in the [other] corners the same kind of triangle is formed—Miss Schilbach, Miss Röhrle, Miss Dziubanjuk; Mrs von Molnar, Miss Groddeck, Miss Hensel; Mrs Pozzo, Miss Senft, Miss Vorbeck.[198] Of course this can be done in all kinds of different ways. Mrs Molnar in the corner here, please do a triangle for us. This can be done in the most varied ways and each will be beautiful in a different fashion. It will be best if the following start to move the forms: Miss Goddeck, Miss Wilke [gap in the transcript].[199] You begin, and each of you in your own way perform each separate triangle, but doing so simultaneously. Eurythmy requires presence of mind, after all. So each triangle must be done simultaneously. In each of the separate triangles the same thing is performed simultaneously that you just now spread across the whole stage.



Ilse Kändler's notebook

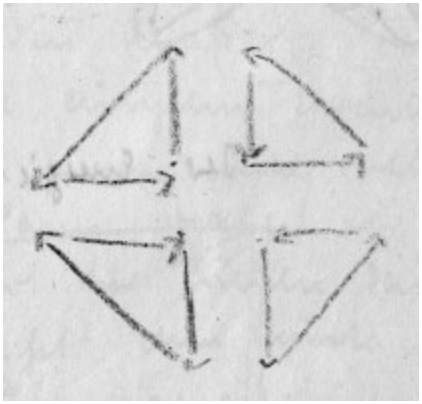
Now all those standing at the back of each triangle, that is at the farthest corner—the others stay where they are—do the 'I and you' exercise as part two of the exercise:

I and you, you and I, I and you, you and I—are we.

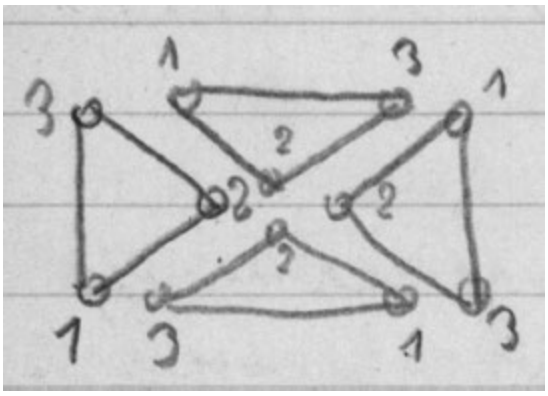


Notebook I, Notepad III, Maria Schuster's notebook

Those standing in the centre simply revolve. And now you have formed the triangles in a different way. Those now forming the square here do the Peace Dance once again, just where you are.



Maria Schuster's notebook



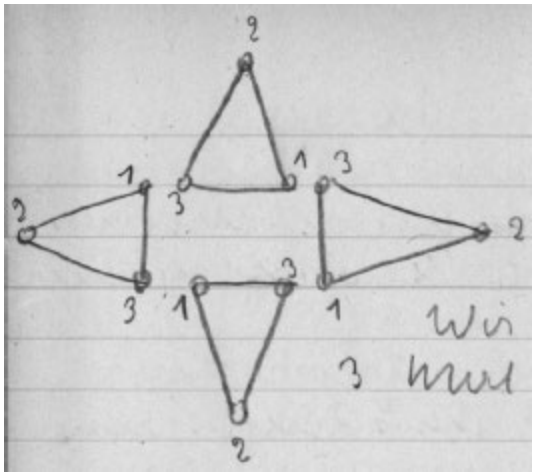
Ilse Kändler's notebook[200]

Now it's your turn. Miss Hensel starts. Do the movement three times. Now you see, if you do this very smoothly, you have created a whole, connected exercise.

Now stand again in the places where you stood to begin with and do the same thing again; this time I'll keep quiet, I'll leave you to it. First the Peace Dance in all four corners, then 'I and you'—'are we'; then once again concluding with the Peace Dance, as we did it just now.

This exercise, as we have done it now, is excellent in education, also therapeutic education. You can also make the groups smaller, three triangles, or two, but you can perform it in a similar way. It will be especially good to do this if you have a class of unruly choleric[201] children. Just get them to do these exercises and, if done every day or as often as there are eurythmy lessons in the week, over two or three weeks, you will find they grow less unruly. So children who hit one another, who rampage about, or—and this has happened in the Waldorf school—hit their teacher: get all such children to do these exercises and you will see that it has an extremely calming, soothing effect on them.

Now the ladies here can also perform the Energy Dance straight away. In just the same way as before, but acute triangles. Now again we'll do this three times.

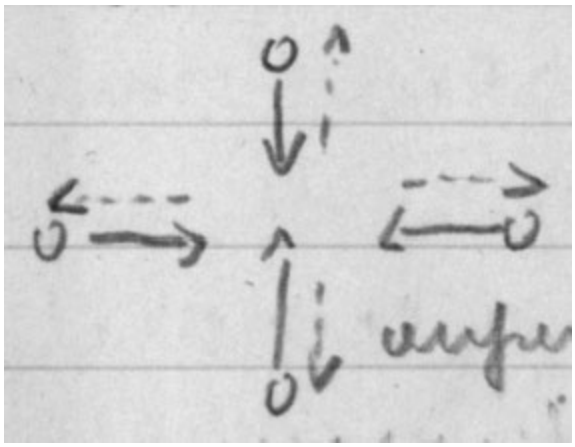


Ilse Kändler's notebook

Now four ladies in each corner should do the following exercise, starting from the oo:

You and I

Arriving at 'I' you are now in the middle, so you do not have the same gesture you had for 'you' but instead this gesture (ee, [for 'ich']). Standing there together, it is as if you are in attacking stance relative to each other; now you pass from the 'I' back to the 'you' again; and do this three times.

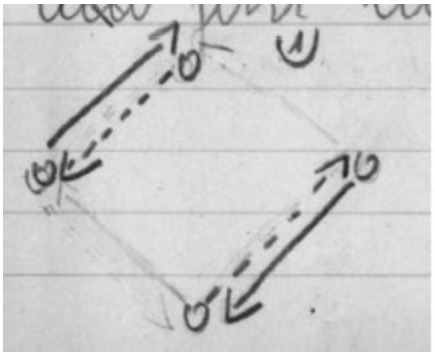


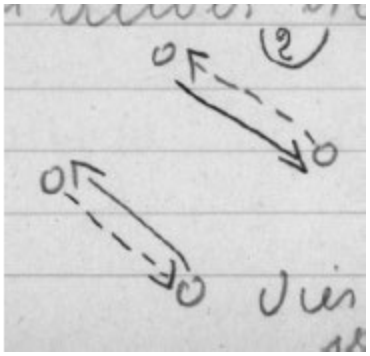
Ilse Kändler's notebook

And now you have arrived at a position which can form our next point of departure. Do this initially by making a kind of reversed 'I and you' exercise:

You and I, I and you, you and I, I and you, you and I, I and you.

Right—now you're standing at the back; and now also cross over and pass each other by (the four at the outer points changing places [along a diagonal line]).[202]





Ilse Kändler's notebook

So now we'll continue this exercise by moving into the centre:

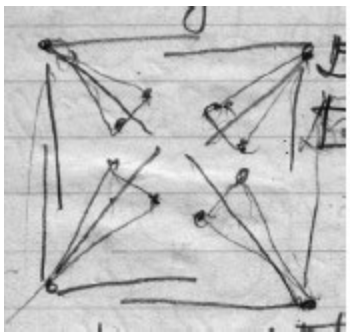
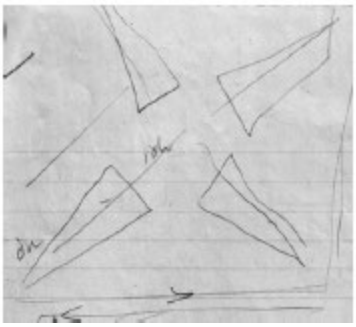
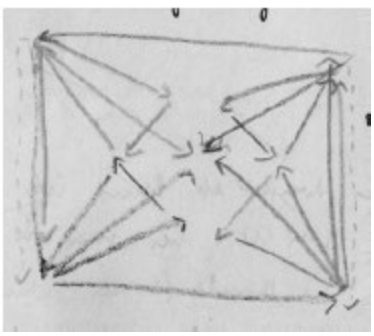
You and I, I and you, you and I, I and you, you and I, I and you,

—and now—

struggle, battle fiercely with each other!

And now again make the original triangles—three times.

Now do the whole exercise again: three times the triangle exercise, then moving apart, then the triangles again.

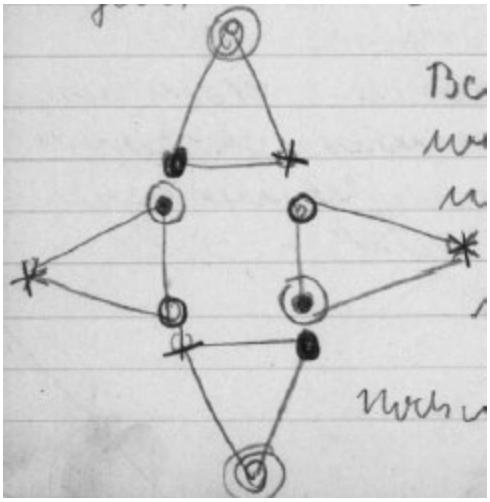




Notebook I, Notepad III, Maria Schuster's notebook

And so that you can see how one can vary and develop such things further, do this: do the first triangle exercise, the second triangle exercise, third triangle exercise, then regard yourselves—those within a single triangle—as the ones battling each other, thus all doing this movement:[203]

You and I, I and you, you and I, I and you.

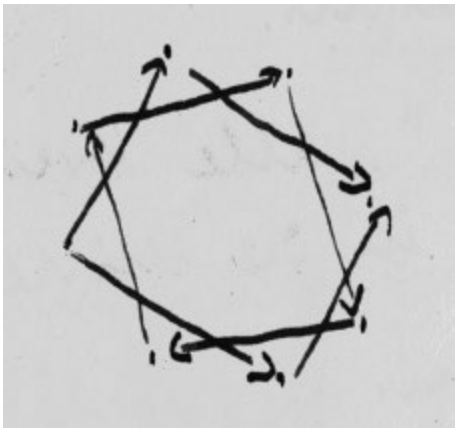
So just those who are on the left and left there [unclear in the transcript], otherwise moving straight forward.



Ilse Kändler's notebook

Stand in the triangle then, and do the triangle exercise again three times [unclear sentence in the transcript].

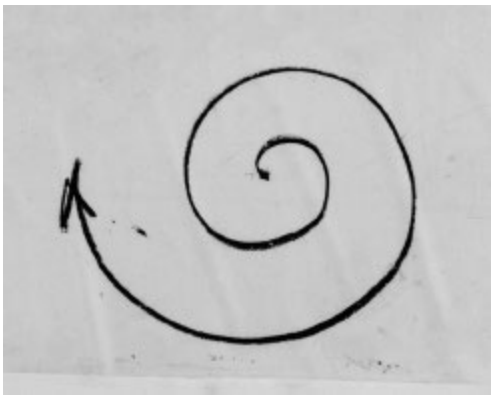
Next, stand in the positions you were in to start with. Do everything as before, except that now do the middle exercise with everyone doing it, not just those standing in the corner here. For example, Mrs Pozzo and you regard each other as opponents, and so on accordingly.



Maria Schuster's notebook

One can certainly find three-verse poems that can be done to this form. Now I only want to add that it is also quite possible to use what you have just seen in educational eurythmy and therapeutically. It will be extremely beneficial for phlegmatic children, sleepy children. It will stimulate them to become somewhat livelier inwardly.

I still want to consider something that is created more out of form. The form itself can give us a sense of what is intended. Mrs Bugaieff, stand there and try to shape a spiral from within outwards.[204]



Board drawing 21

That was done quite rightly. You started with this gesture [hands upon heart]—please note it—and you finished with the two arms held backwards. If you observe this movement you'll find that it is well suited for expressing the human soul's emergence from itself, its growing interest in the world, shown in the arms bending backwards. Please do it again with this in mind [Mrs Bugaieff]. You see, it is like a searching within to start with, and then a growing attentiveness to the world, surrender to the world.

Now do the reverse spiral, go inwards from outside, pushing your hands backwards to begin with, then in the second half placing them upon your heart. That is the opposite, as you can see, a contracting into yourself, a returning to the I from the outer world.

The first of these can be used therapeutically especially when children are not anaemic but full-blooded, to combat their egotism. The second can be usefully employed for children with a weak I, or anaemic children.[205]

[Two further sentences in the transcript that are hard to decipher.]

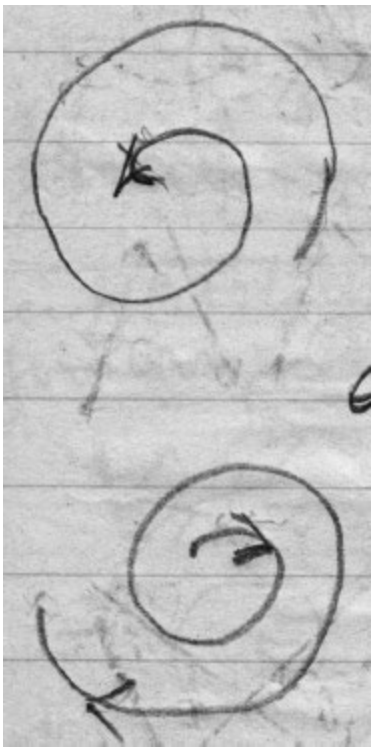
* Translator's note: The words themselves are not in anapaest meter in German either.

* Translator's note: This is true of the German words (e.g. 'Strebe nach Frieden') but not the English.

LECTURE THIRTEEN

DORNACH, 10 JULY 1924

DEAR friends, to begin with we'll continue developing forms such as those we considered yesterday. Initially I want to discuss forms that can serve us in establishing a certain relationship arising in dialogue, thus between a statement and a reply. Yesterday I spoke about spirals and we saw how a spiral that we walk from within outwards gives us the sense of emerging from ourselves into the world, whereas the inward-going spiral takes us back into ourselves again. But now these two spirals can be connected with each other in one form. Let's first walk both spirals in anapaest rhythm, one after the other. Miss Senft and Miss Vorbeck, please try this for us. Miss Senft, you take the spiral that emerges from within, and Miss Vorbeck, you do the one that goes inwards from without.



Notebook I

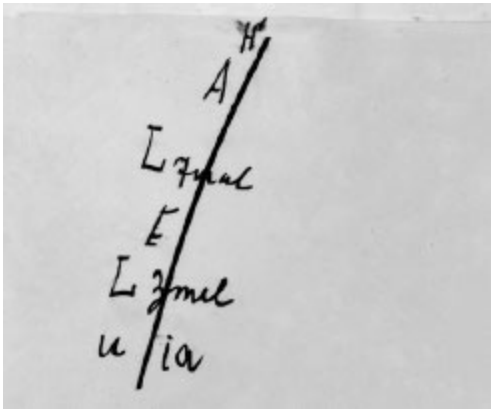
The one going inwards from without: let's do it, say, in six anapaests. The same with the other, going outwards from within. We can do it like that.

But if, say, we have a consecutive dialogue between two people, for instance a discussion with questions and answers,[206] it's also good if we do the second spiral by replacing the [last] two anapaests simply with very long, strongly accentuated steps,[207] like a longer beat in a melody or a held tone. So do it like this: anapaests, two held tones. In this way you get a form you can feel to be very appropriate for a dialogue, let us say in a play or any kind of dialogue performed in eurythmy.

This can also be important in therapeutic education. I said yesterday that you can use a spiral to treat children who are out of hand, children fighting with one another or even hitting the teacher; and the other spiral is good for children who are phlegmatic, who never get as far as raising their hands.

Now getting either group of children to do this will be successful to some degree. But if you create two groups, one of which we'll call choleric, and the other phlegmatic, thus in terms of temperament, and get both groups to do these spirals, and make sure they have to keep looking at each other throughout, then they'll correct each other. Using this exercise of mutual self-remedy will prove especially effective.

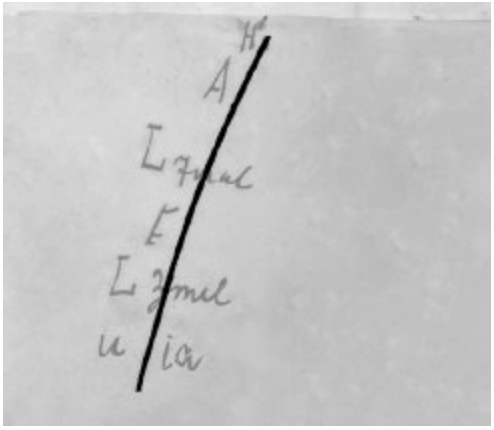
For these underlying reasons we have, over the years, employed a series of very specific and characteristic forms and movements. We'll now show the form for the 'hallelujah'.[208] Mrs Kisseleff, please do this first on your own in a pentagram. Stand at the point of the pentagram farthest to the back and use one side of the pentagram to show the hallelujah. You start with h, move on into the ah, then do the l seven times; then you move on to the eh; then do an l once more, three times now; and then do the oo, ee and ah.



Board drawing 22

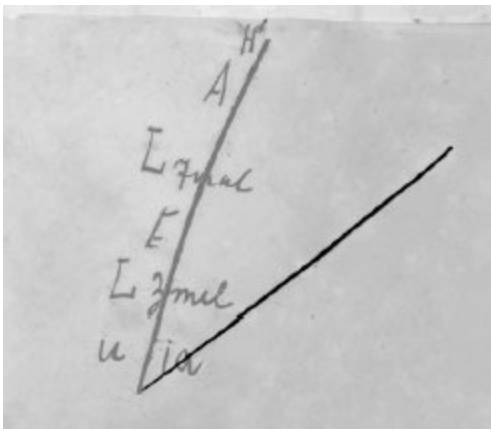
As you do this you have to walk the line; you have to walk the second line likewise. Thus, if you do this exercise on your own, you'll do it five times.

Now let's take five people, each person doing the same exercise, and this will be the hallelujah. Step it now: the first one, Mrs Kisseleff, does this line.



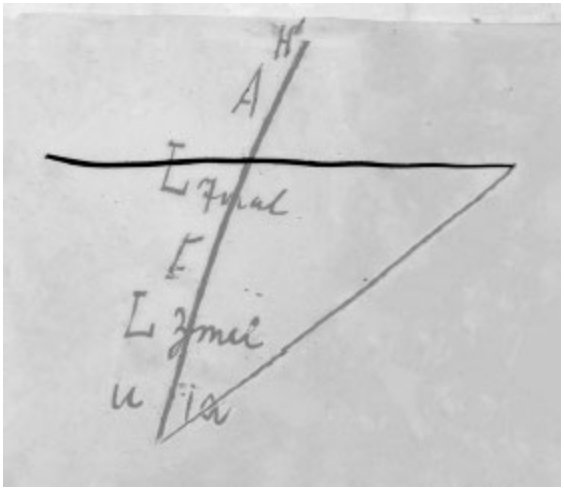
Board drawing 22

Miss Senft has this line:



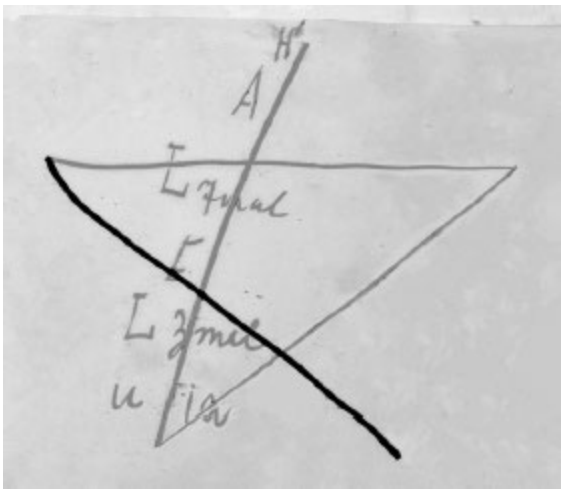
Board drawing 22

Miss Schilbach has this line:



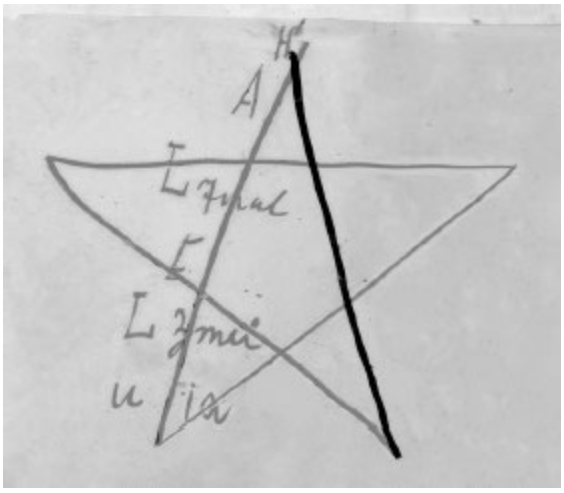
Board drawing 22

Then Mrs Schuurman has this line:



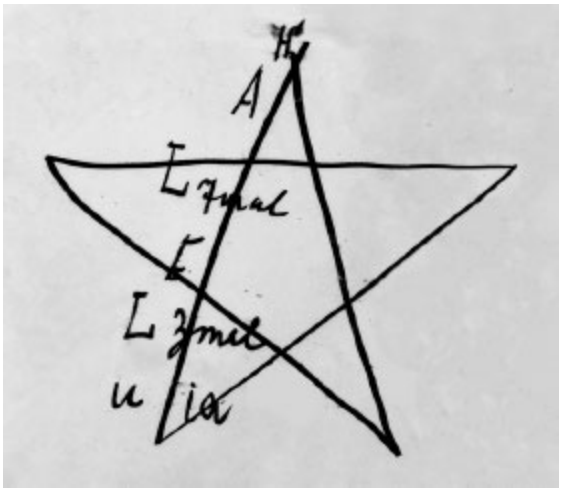
Board drawing 22

Miss Vorbeck has this line:



Board drawing 22

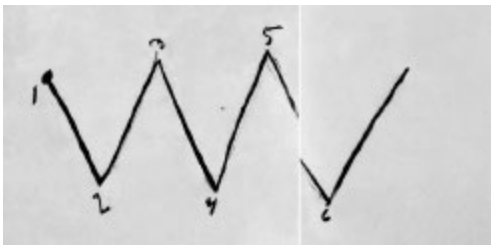
All begin at the same time.



Board drawing 22

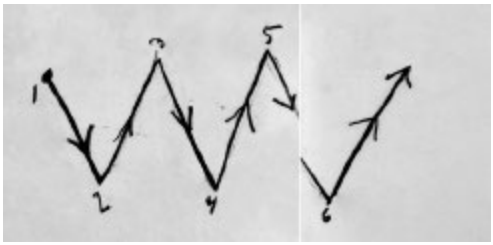
You must do this precisely enough to arrive in your right places once you have done all this. You see, in this way you get an enlivened, continually self-composing form from the pentagram. If well-rehearsed, it will actually look sublime, and you do in fact get the whole character of the hallelujah from it. It works out extremely well if properly calculated and executed so that each person arrives at their place.

Now it's also possible to do the same thing in a different way. So the first person stands here, the second here, the third, fourth, fifth, and then also a sixth and seventh.



Board drawing 22/23

Each person moves like this [direction of arrows].

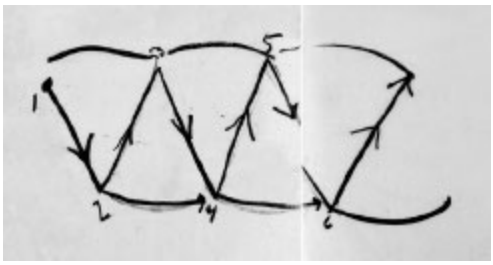


Board drawing 22/23

So now we need two more people; this gives a different impression—let's have Röhrle and Simons. You do these movements in the same pattern as before. Of course one must stand right in the centre here, the people in front always placed midway between the two others: Schuurman—Vorbeck, Vorbeck—Kisseleff, Kisseleff—Senft, Senft—Schilbach, Schilbach—Röhrle; Röhrle becomes Simons.

Now do it just as I have said. You see, in this way, through the slow tempo, you get an especially fine hallelujah.

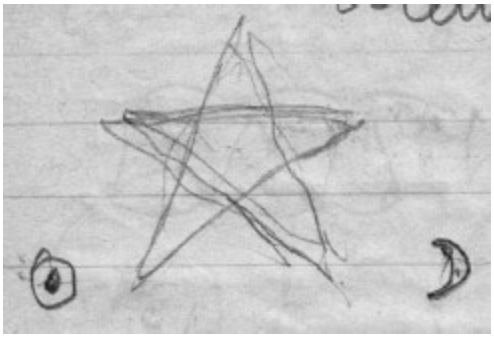
And now we can vary this as follows: each person who arrives at their place also adds this movement [curves]. You arrive here, add this movement. And these two movements must in turn be filled with the same spirit. So do this now.



Board drawing 22/23

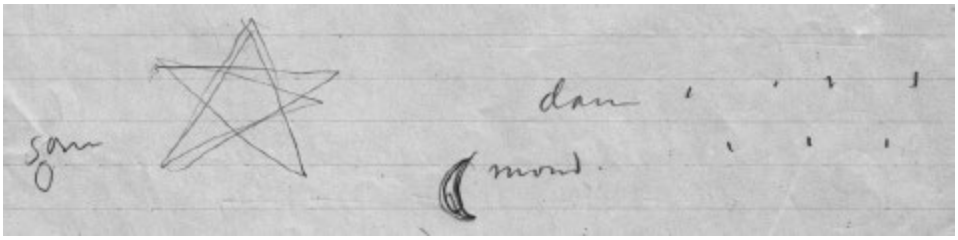
By this means you will manage to do the hallelujah somewhat quicker, as is needed.

Such a gesture can be further developed. Let's do it like this for instance: we'll take Miss Simons and Mrs Schuurman—the others arrange themselves in the pentagram form. Mrs Schuurman, you depict the sun as you did yesterday, and as the others step the pentagram, do your sun gesture. Miss Simons, you do the tranquil moon gesture while the others step the pentagram.



Notebook 1

Then we have an initial form for a hallelujah, which we'll intone in a particular way. From here let's move on to the second hallelujah that we showed [three illegible words in the transcript]. This gives us a very noble hallelujah. And then as we pass from the first to the second hallelujah, sun and moon integrate themselves into the form as before.

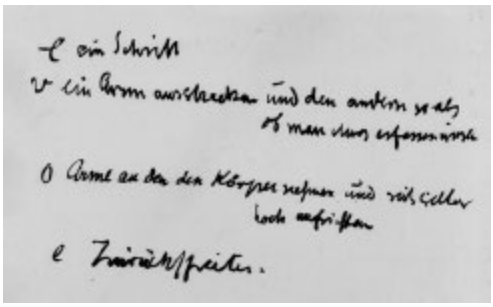


Notepad III

sun then moon

And we can later move on to the last form of all, which will again require a faster tempo. So the hallelujah can come to expression in the most diverse ways. Then a form emerges which can have a profound effect upon the audience. Let's just try it: hallelujah. But you see, in this way it becomes possible to individualize and particularize the way you use such a form.

Now, in the same way—but we'll need someone who can really do this—let us do the 'Evoe'.[209] Mrs Kisseleff, you can do this on your own. On eh you take a step; on v stretch out one arm, and with the other do a gesture as if grasping hold of something; on oh bring your arms close to your body and raise yourself tall and upright; on eh step backward. By carrying out these movements you find the form



Board drawing 23.

eh a step

v stretch out one arm, and with the other a gesture as if grasping hold of something oh bring arms close to your body and raise yourself tall and upright eh step backward

Now you'll see the effect of this if, say, you do it with three people. Let's have Mrs Schuurman and Miss Schilbach, and you three do it together. So here you get what you intended. You can come close enough to each other as to lightly take the other's hand. Of course, the more people participating, the more beautiful this will be.

These are examples of particular forms which can be elaborated in distinctive ways by engaging with the mood inherent in them—while absolutely retaining their eurythmy character, that of discovering soul moods out of the gestures of the speech sounds.

But a gesture drawn from a soul mood can be employed appropriately to convey that soul mood, in the same way that we employ gesture to convey speech sounds in eurythmy. Miss Senft, do it as follows—and Mr Wachsmuth[210] please come and stand here. Miss Senft regards you, her left foot on tiptoe, and now does a strong s gesture while regarding him. I think

it is unmistakeably apparent that you are regarding him ironically. So you can see that a mischievous irony[211] appears here quite by itself if you use the eurythmy gesture in the right way.

Notebook I, Notepad III

Now let's say that she is going to do something like the following gesture: initially she wants to express an ironical perception [of him] and then, more with her inner will, display this mischievousness more actively. So first we have this, and then she changes it by placing her toes back on the ground, her foot flat, keeping the s gesture but her chin now slantwise and her look oblique. So now pass from the first to the second gesture: first ironic, but then showing pleasure in mischief.

Notebook I

There's no doubt that these are fitting ways to express moods, by really seeking the appropriate gesture. You have seen this for yourselves here. With this example I wanted to show how these things can actually be felt.

And in eurythmy we really only get to the point we should get to, if we are trying to perform it artistically, if we are able to experience every movement and gesture—for a vowel, for a consonant, or for anything else we have described—as necessary, in the same way you now experienced this somewhat pronounced movement or gesture as necessary. This gesture can teach us how we need to find our way into these things.

And now I want to show you how forms must really be used. Those who were on stage yesterday, doing the Peace Dance, do you remember how we

then wove into it the ‘I and you’? Do those who were standing in four groups of three remember this? Please could these people go up on the stage again, and arrange themselves as they did yesterday.

Now we’ll do the following. [Rather than doing the form in silence as we did yesterday] you’ll do the triangular form three times to lines patterned accordingly:[212]

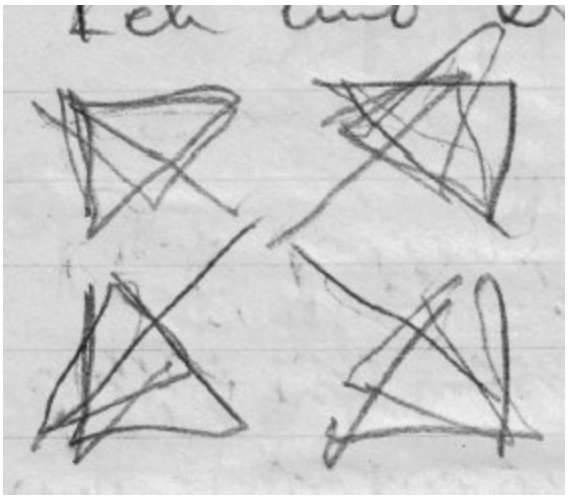
Soul’s wishes bud.

Will’s deeds grow,

—second movement —

Life’s fruits ripen.

—third movement. Now we have got to the point where ‘I and you’ begins, but instead of ‘I and you’ we have lines that can be modelled on the ‘I and you’.



Notebook I

So we'll do a number of lines according to this pattern of 'I and you'. Then come three lines to conclude, where you return again to what we did as Peace Dance.

Soul's wishes bud.

Will's deed grow.

Life's fruits ripen.

I feel my destiny,

—on 'destiny' you arrive in the middle –

My destiny finds me.

I feel my star,

—middle—

My star finds me.

I feel my aims,

—middle—

My aims find me.

My soul and the world are but one.

Here you cross the middle. Now come the last three lines, the Peace Dance:

Life, you grow brighter around me,

Life you grow harder for me,

Life you grow richer within me.*

You see, like this we have a context that does not have I and you and so on in a merely schematic way, nor does it have some merely dry and fixed form, but we have a context, albeit not perfect, whose line pattern and

structure shows that we can use these forms. Let's go back and do it all again. You'll understand it better now. You will see that there is complete parity between the form and what is contained in these lines:

Soul's wishes bud.

Will's deed grow,

Life's fruits ripen.

I feel my destiny,

My destiny finds me.

I feel my star,

My star finds me.

I feel my aims,

My aims find me.

My soul and the world are but one.

Life, you grow brighter around me,

Life, you grow harder for me,

Life, you grow richer within me.

So here you have an example of the very intimate connection between the language of eurythmy and language in general.

I have tried—and of course this is only a stumbling attempt, just for illustrative purposes—to answer this question: How did poetry arise in certain mystery centres, in which indeed the art of movement we are trying to renew with eurythmy did already exist; how did poetry arise in these mystery centres? The language and form of poetry did not first arise as such but rather primordial human beings first felt forms in movement and gesture since this was intrinsic to them. And out of these forms, out of gesture and form, they sought the form of the poem. In other words, the movement form and gesture preceded composition of the poem. Fundamentally this shows us the intimate relationship between eurythmy and speech or language. As a eurythmist, one needs to have something of a feeling for the fact that really one cannot put any and every poem into eurythmy. Poems as they gradually developed are ninety-nine percent inartistic, more or less.[213] That leaves one per cent. If only real poetry were considered, literary history would amount to a much slimmer volume. Eurythmy is always inherent in real poetry, appears in a way that shows us how the poet first carried out the corresponding eurythmy movement and gestures—as if he only possessed a physical body in order to carry eurythmy gesture and movement over into spoken language. This is really the only way that a true poem can emerge.

Now this doesn't have to be done consciously and intellectually. Nowadays, we can say, there are still real poets who dance with their etheric body before they shape a poem. And such poets lived also in earlier times—Goethe, for instance, in his really beautiful poems—not those, even by Goethe, that can be dismissed, but his real poems. Schiller, for instance too—in most of his poems—writes in a way that allows the underlying eurythmy gestures to be experienced.[214] A whole number of poets have written works in which what I have described is unconsciously present. It is there unconsciously.

Now a eurythmist must feel right into her bones whether a particular poem can be put into eurythmy. Does she sense that the poet can be seen as a eurythmist? Did he bear within him as he wrote the poem something resembling what I am trying to express in the chosen form? If you feel this to be so, then you'll develop a certain inner relationship to the poem which will allow it to be done in eurythmy.

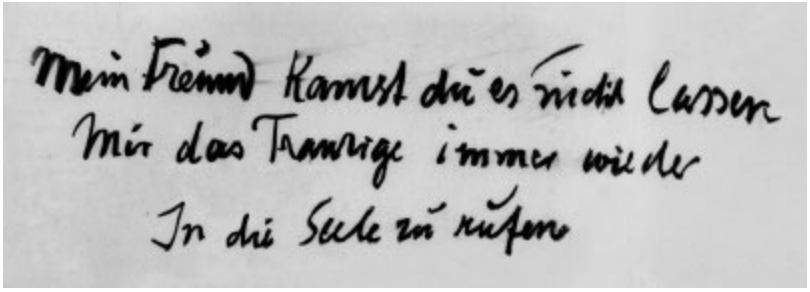
Well of course this can't be taken too strictly. We are never fanatical in anthroposophy. These things shouldn't be taken too far. There's no need to insist that we only put 'mystery poems' into eurythmy, or ones modelled on the mystery arts. But nor will we succumb to the temptation to try to perform a poem by Wild-enbruch,[215] say, in eurythmy. Eurythmists themselves must have a sure sense of these things, otherwise they will stop short of real eurythmy. Well, you have perhaps now understood the intimate relationship between eurythmy and language in general.

Miss Senft, please put this into eurythmy:

My friend, can you not cease

Invoking sorrow time and again

In my soul?



Board drawing 22/23.

My friend, can you not cease

Invoking sorrow time and again

In my soul?

Now do it for us perhaps like this—take a simple undulating movement for the form, but coming to the [end of the] phrase, ‘My friend, can you not cease…’, quicken the tempo considerably; I mean so that it is apparent: you quicken the tempo after ‘cease’. Then do the second half in a considerably faster tempo—

Invoking sorrow time and again

In my soul?

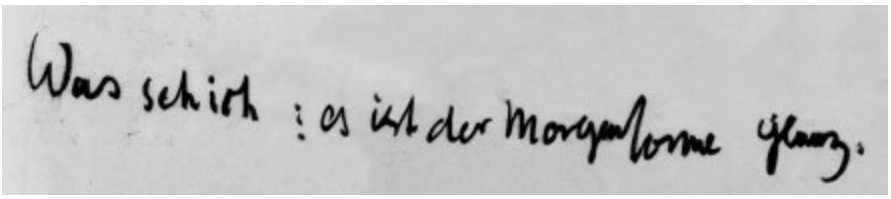
My friend, can you not cease

Invoking sorrow time and again

In my soul?

And now let’s do the opposite with the following line:

What do I see? It is the glorious morning sun!

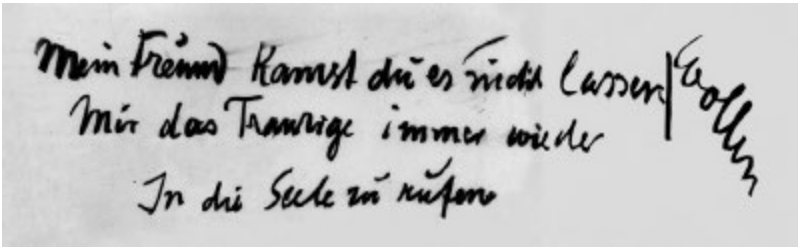


Board drawing 22.

What do I see I it is the glorious morning sun!

After ‘I’, try to considerably slow down the initially rapid tempo. You see, [in these two sentences] you first have a transition from a slow to a quicker tempo, then the transition from a faster to a slow tempo.

If a will, a striving lies in something,[216] such as trying to hold something back, thus if in some way a will or striving is present as in the first sentence —so we can say that a wish, an intention lies in the fact that I do not want him to keep invoking this [sadness] in my soul—then we have a transition from a slow to a fast tempo.



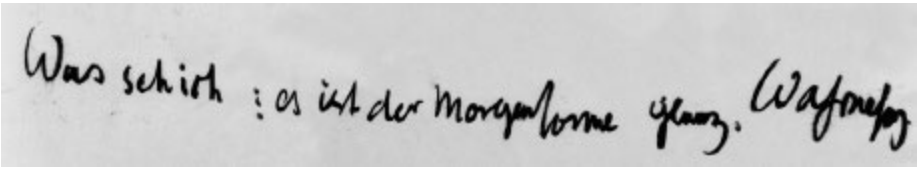
Board drawing 22/23.

My friend, can you not cease

Invoking sorrow time and again Will

In my soul?

When on the other hand something involves an outer circumstance acting upon us—[necessitating our attentiveness to something], so when it is a matter of perception as in the second sentence, then we pass from a rapid to a slowed tempo.



Board drawing 22.

What do I see : it is the glorious morning sun! Perception

But you will sense how these two tempos in turn do actually express what we might call, [on the one hand], bringing will into movement and, [on the other], perception or feeling. And you will need to analyse poems according to whether they have more of a will quality, a pushing back against something, a defensive gesture, or whether rather they have a quality of surrender, of yielding to something, also reverence and devotion, so that you can express them in movement accordingly.

Of course then we can also include the gesture we found for reverence, and this will elevate the whole thing. You see, there are many ways in which we can express the things we are seeking to convey.

* Translator's note. The German verse runs:

Es keimen der Seele Wünsche.

Es wachsen des Willens Taten,

Es reifen des Lebens Früchte.

Ich fühle mein Schicksal,

Mein Schicksal findet mich.

Ich fühle meinen Stern,

Mein Stern findet mich.

Ich fühle meine Ziele,

Meine Ziele finden mich.

Meine Seele und die Welt sind eines nur.

Das Leben, es wird heller um mich,

Das Leben, es wird schwerer für mich,

Das Leben, es wird reicher in mir.

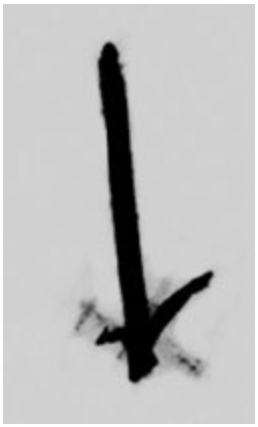
LECTURE FOURTEEN

DORNACH, 11 JULY 1924

D EAR friends, for an inner understanding of the structure of speech and language one has to analyse words according to how they arise in a train of thought, in terms of nouns, adjectives and so on,[217] and we need to consider the same thing for the purposes of eurythmy. Of course all pedantry has to be avoided here. Above all, the teaching of an aspect of eurythmy we will be considering today, should never degenerate in the same way that the teaching of grammar in school so often does. Nevertheless, the eurythmist must become aware of how to handle an adjective, a noun and so on, for these things, after all, are implicit in the whole structure of human speech and allow us to express thoughts in the most diverse ways.

So here we need to distinguish between words which express the qualities and properties of things, qualities inherent in things. We can express such inherent qualities in eurythmy, can demonstrate and reveal them by holding back movement at this moment and making the gesture in stillness—thus we do the gesture in a resting stance. By contrast, whenever we express an inner soul content that comes to expression in ordinary speech in a verb,[218] it is especially important to perform the gesture with a pronounced movement. Thus the gesture done in motion, that is, the gesture appearing as the person moves, is what initially expresses the actual verb.

Now we can make a further distinction in what the verb expresses: something comes to expression passively or actively, or it expresses prolonged activity. Momentary activity, momentary suffering is expressed differently from prolonged activity or suffering in eurythmy gestures. A gesture done while moving forward expresses passive activity or behaviour, thus not while moving backward. Everything inwardly grounded in suffering which, as I said, comes to expression through a passive verb, is expressed by making the gesture as we move forwards.



Board drawing 24

And we express all that is active by making the gesture as we step backwards.

Board drawing 24

All prolonged activity or lasting suffering is expressed by making the gesture as we move either like this or like this [to the right or left], simply as we pass by [sideways, drawing one foot after].

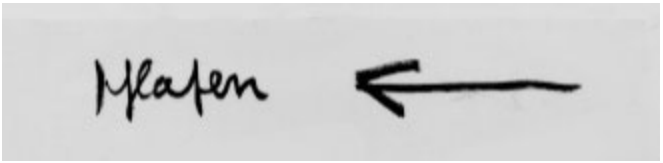
In this way we have the means really to express verbal quality by giving the audience the sense of the actual nature of the verb.

Now let us try to illustrate this with a short poem, trying to show these three forms of inner stance expressed through the verb. Let's first look at the verbs in this little poem here:

Karl Julius, Schroer, 'Intimations of Spring'[219]

Unable to sleep,

—‘sleeping’ is something that lasts, at least in healthy people; so here we will need to show a lasting inner state.

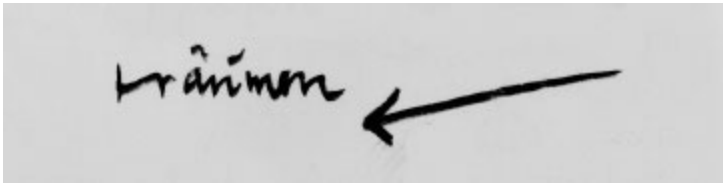


Board drawing 24.

sleep

Unable to dream,

Now, for this ‘dreaming’—and this is how a poem must certainly be prepared for performing in eurythmy—we have to ask whether it isn’t also something with some duration, but at the same time also a quietly passive quality. So here we will try to unite the [side to side] passing movement with the forwards motion; in other words we will not go full steam ahead but will merge the passing with a forward movement, thus in a sense having a diagonal motion. This is how you would show ‘dreaming’.



Board drawing 24. dreaming

So we have:

Unable to sleep,

Unable to dream,

—this now going backwards—

I heard outside

How ice was cracking;

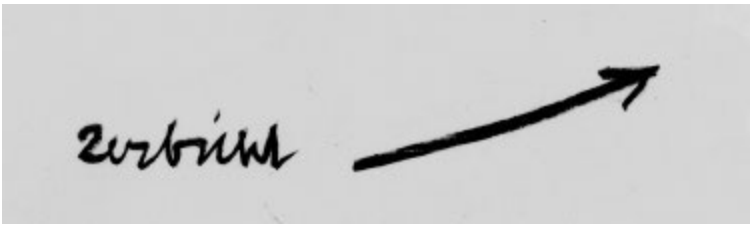
—‘heard’ is again a verb; ‘heard’ is clearly passive, so forward motion.

Board drawing 24.

heard

How ice was cracking;

And here we can ask whether this reference to ice is passive or not. Is it a lasting state? If we attend to it feelingly we can only understand it as connected with a lasting state, one that really expresses an enduring activity, something active. The cracking or breaking of the ice causes what we hear, and so is the opposite of a merely passive stance. It is even an aggressive impact upon us. So we say ‘cracking’—this cracking and breaking continues. We therefore express it as something active by moving backwards, though to a limited extent [diagonally].



Board drawing 24.

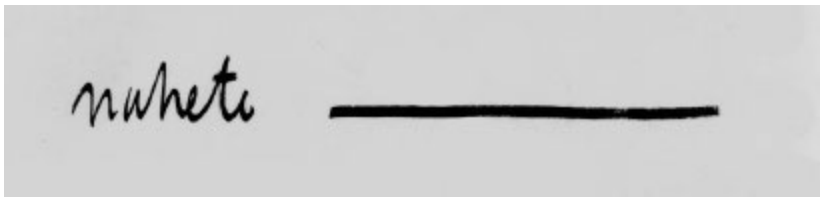
cracking

Then we have a line without a verb, at least there is an auxiliary verb there, but we’ll overlook that for now:

As if from afar

Something came near

—‘came near’ is ongoing activity—



Board drawing 24.

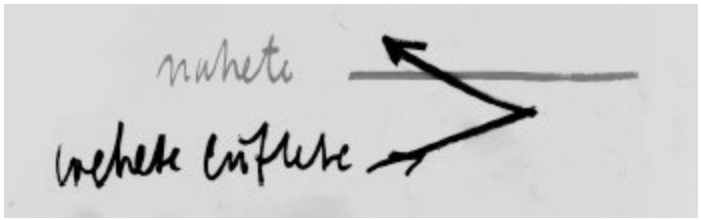
came near

Gusted, wafted,

And on the air

Came a breathing, came fragrance

‘gusting and wafting’ are ongoing states which at the same time have an active quality. So once again we will express them like this:



Board drawing 24. came near

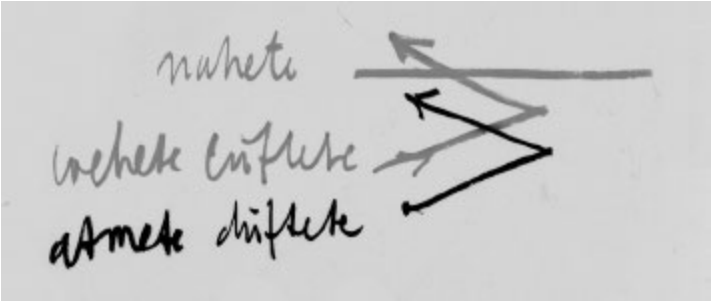
gusted, wafted

—‘gusted, wafted’—we move backwards, backwards once more.

As if on the air

—no verb there.

Something fragrant were breathing



Board drawing 24.

came near

gusted, wafted

came a breathing, came fragrance

Here the same again as with ‘gusted, wafted’. So we are here and, since we need to move backwards again, we go further back, and further back again.

Over the fields,

Down the valleys, up the hills:

As though spring were coming

In full career!

Miss Senft, please do the poem for us now with these verbal qualities:

Unable to sleep,

Unable to dream,

I heard outside

How ice was cracking;

As if from afar

Something came near—

Gusted, wafted,

And on the air

Came a breathing, came fragrance

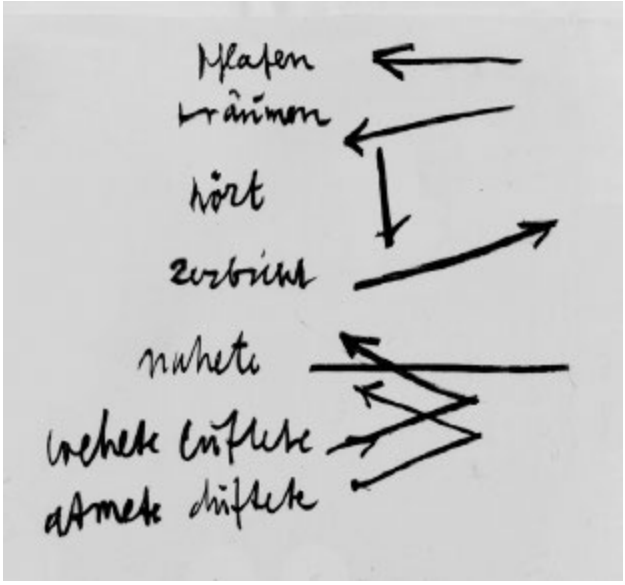
Over the fields,

Down the valleys, up the hills:

As though spring were coming

In full career!

Thus we have these different kinds of verbs.



Board drawing 24.

sleep

dream

heard

cracking

came near

gusted wafted

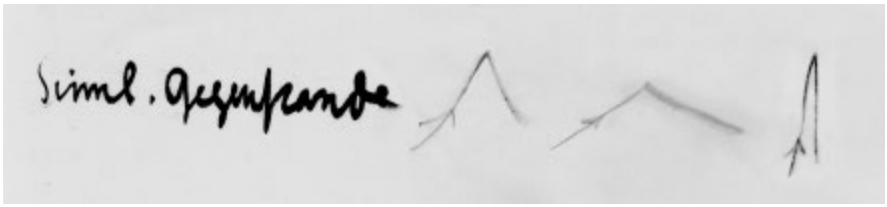
came a breathing, came fragrance

And now for the nouns.[220] We will come back to some secondary meanings and so forth [unclear sentence in the transcript]. But first let us consider the whole meaning. First we have the nouns that refer to things that make an impression on the senses, which in ordinary parlance we call ‘concrete things’.

Well, ‘concrete’ and ‘abstract’ are somewhat vague; they depend on a person’s whole state of soul. Hegel for instance protested fiercely against the usual view of these terms, concrete and abstract.[221] He said that a ‘washerwoman’ is very abstract while ‘wisdom’ is very concrete.

It all depends, doesn’t it, on whether someone in their inner outlook feels the tangible, real nature of something like wisdom, and similarly the very abstract nature of a washerwoman. Someone who sees wisdom as concrete reality will also regard ‘washerwoman’ as a mere concept, something we can simply think but which possesses no reality at all. ‘Washerwoman’ has no intrinsic reality. The person who inhabits this role has reality but not the designation ‘washerwoman’ itself.

But as I said, it is therefore better to say: objects that make a sensory impression are designated by words conveyed in backward angular movements. So: all sensory objects in angular movements backwards.



Board drawing 25.

sensory objects

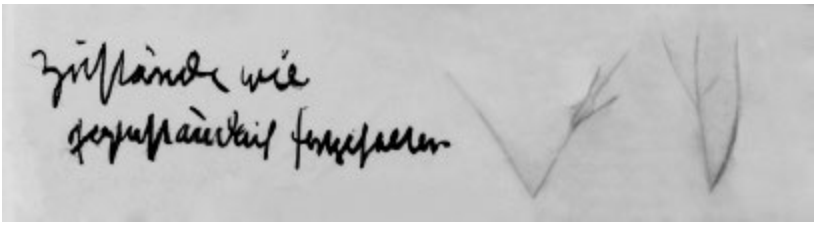
By contrast, what we call abstract in ordinary life, thus whatever does not make a sensory impression on us but must be experienced within, in the soul—such as wisdom, the power of thinking, genius, imagination and countless other qualities—is expressed by moving forwards in curves. We can call this ‘spiritually perceived’ things.

Board drawing 25.

spiritually perceived things

So here we have defined two aspects that can inform a noun.

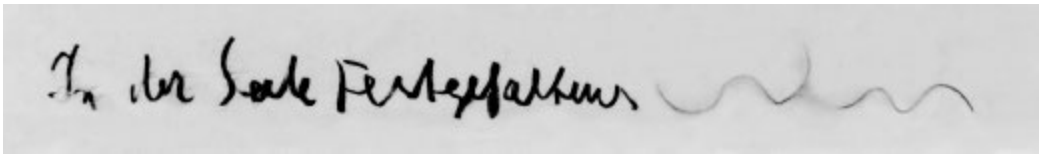
Another noun quality is one that identifies states and conditions, say ‘whiteness’, ‘height’, ‘beauty’—states identified and held fast as if they are objects, things. In contrast to the gestures we employ in relation to sense-perceptible objects, we here do an angular movement forwards.



Board drawing 25.

states held fast as if objects

And now we would still have expressions for something purely inward in nature, terms expressing something held fast within the soul. Here we make the curves more complex.



Board drawing 25.

things held fast in the soul

Things held fast in the soul: in this way it becomes possible for us to express soul qualities—longing, suffering, sympathy, benevolence and suchlike. And so we must say that what we express with an angular

movement forwards are states appearing in outward objects, while everything that is captured and, as it were, reified within the soul is shown in the latter way.

In this way you will come to gestures and movements that elicit in the viewer a nuanced apprehension of the inner reasons for a particular soul quality, or the state of a sensory object and so forth, appearing in a certain combination of speech sounds.

Now it will not be necessary for us to study and include every single part of speech in eurythmy. For example, we will scarcely need to pay heed to pronouns since for eurythmy gesture these are the same thing as adjectives, thus to be done at rest, in standing.[222] Numbers too are the same as adjectives. In eurythmy you will not consider 'three' differently from any other adjectival quality.

On the other hand, since this brings grace and beauty into eurythmy, the way we treat interjections—such as 'oh' or 'ah'—will be of special importance. All interjections[223] will be done either by bending or bowing the body in some way—every bending or bowing of the body; but here a graceful leap or a little graceful leap will also be required.

Now as regards a leap or a little leap, I have to say once again that in eurythmy every such leap must be done upon the front of the foot, only afterwards placing the heel. I have to emphasize that every leap that lands on the whole of the foot is unhealthy. Recently eurythmists have spoken of all kinds of knee complaints, and this is attributable to their neglect of this principle, which has been emphasized time and again: a leap, also leaps in music eurythmy, should be done only by landing on the front of the foot, the back of the foot only afterwards landing softly upon the ground.

Well indeed, we come here to a matter, dear friends, that materialists will quite certainly dispute but which is important for the whole field of eurythmy: in education, in artistic eurythmy and also eurythmy therapy. All movements in these three fields really must be performed with what can rightly be called ‘grace’. A eurythmy performance or a eurythmy lesson in which one does not behold (spiritually of course) one of the Graces present, at least in one corner somewhere, is not warranted. You have to have the feeling that all eurythmy, whether pedagogical or artistic is such that one of the Graces could be present, could look on without embarrassment. And this means in turn that all lack of skilfulness must be energetically addressed in eurythmy. Leaping in this way (on both feet) is one of the least skilful things of all.

In educational eurythmy, the fact that grace reigns means that children’s sensibility is enhanced in every way. Teachers of eurythmy must ensure this growth of sensibility in children through eurythmy. In the artistic field, it is true to say that only gracefulness will lead to beauty. In therapy, curative education—you may not believe it but it is true—at least one of the Graces must be in attendance, listening in one corner, even if she need not be so visible. She must be lending an ear, and this is because everything not done with grace in eurythmy therapy contributes in one way or another to a hardening of the etheric body and so does not lead to what we are usually trying to bring about.

Miss Senft, please show us something in eurythmy in which you bend gracefully. Do it as feels right to you. But include a graceful leap, let us say on the third line I shall speak. But try to bend in subtle, resourcefully conceived ways in the first line. I’ll give three examples—do all the vowels in eurythmy, and at the same time these gestures I have mentioned:

The dog says woof-woof!

Try to get in a bending there to reflect the ‘woof-woof’.

The cat says miaow-miaow!

And now do the third with three little graceful leaps, and on the last leap perhaps also add an inner kind of bending in some way:

The sheep says meh-meh!

The cow says moo!

The cock says cock-a-doodle-doo!

So here we have the interjections.

Now an English poem. Miss Birks,[224] please do all three verses:

Thomas Nashe, ‘Spring, the Sweet Spring’[225]

Spring, the sweet Spring, is the year’s pleasant king;

Then blooms each thing, then maids dance in a ring,

Cold doth not sting, the pretty birds do sing—

Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,

Lambs frisk and play, the shepherds pipe all day,

And we hear aye birds tune this merry lay—

Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,

Young lovers meet, old wives a-sunning sit,

In every street these tunes our ears do greet—

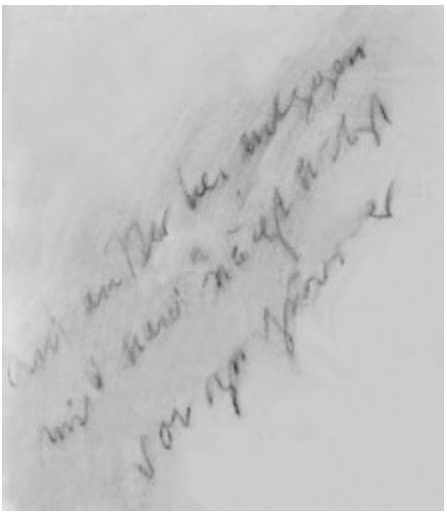
Cuckoo, jug-jug, pu-we, to-witta-woo!

Spring, the sweet Spring!

So these were the interjections.

Then we have the prepositions[226]—for which of course we have to know the relationships between things. I don't want to embarrass anyone, but who here knows what prepositions are? The prepositions which, say, express

how one thing relates to another,* thus ‘out of’, ‘apart from’, ‘with’, ‘in’, ‘against’, ‘after’, ‘next to’, ‘from’, ‘to’ etc.



Board drawing 24

There are others too. Prepositions must be expressed by inclining the body and the head to the side [to right or left].

Here too we must differentiate: these prepositions [which require the dative case in German] will be shown by inclining the body slightly forwards and diagonally sideways a little. For those on the other hand which require the accusative case you bend sideways [in more pronounced fashion]. For those taking the genitive case, you bend backwards. These are ways to differentiate, to show such distinctions.

So for example, let us say that we are trying to show the preposition in this little poem. I’ll ask Miss Vorbeck, perhaps, to perform the preposition when we get to it:

K.J. Schroer, ‘Departure’

My heart hammering loud:

What can this mean?

It’s a question; for this we had a spiral.

My heart hammering loud:

What can this mean?

Bells ring out

In the morning wind.

—here inclining to the side.

So in this way you can convey the prepositions.

By contrast, when you move your head in the axis of the body [bend only the head], this expresses conjunctions,[227] connecting words such as ‘and’ and so forth, all conjunctive words; ‘but’ etcetera.

Now today—for we have to try to make this course as comprehensive as possible—I also want to describe how we can set about doing poems in eurythmy in accordance with their intrinsic forms. Let us first look at how to handle verses with a recurring verse-pattern and inner structure. Let's say we have a four-line stanza: we can build up this four-line stanza in the following way. Of course it could be done in various other ways too. I am not saying that every four-line verse has to be built up like this, but it can be.

So we have a eurythmist standing here, and she does this form:[228]

Board drawing 24

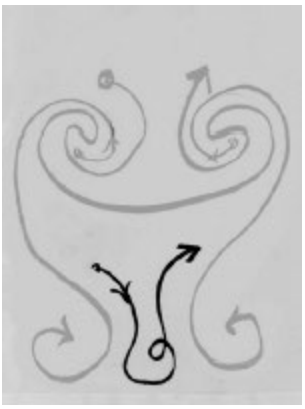
She tries to find her way into this form for her line, the first line of the verse. And here stands a second eurythmist: she tries to embody her line, and, while the line is recited, she finds her way into this movement:

Board drawing 24

The third eurythmist stands here and, as her line is recited, finds her way into this movement:

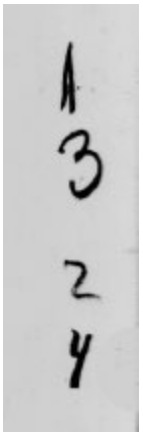
Board drawing 24

The fourth eurythmist does this movement while the fourth line is spoken:



Board drawing 24

But now we see that the rhymes in the poem are like this: the first and third lines, and the second and fourth lines rhyme with each other.



Board drawing 24

We can certainly convey this in the poem in this way: the one who does line 1 stops in the ee gesture, as will the person doing line 3—she also stands still in the ee gesture. The person doing line 2 stops with the oo gesture, as must the person doing line 4 also.

Board drawing 24

I'm just showing you the principle involved, how to shape from the form of the poem itself its expression in eurythmy. Now, Miss Senft, Mrs Stein, Resi Vorbeck, Mrs Schuurman: please stand here. You'll only need a quick glance at the board and you'll see immediately what's needed. I'll read you a poem whose structure can correspond to this form, and this will show you how one can find one's way into the shaping of forms. You see, forms should not be created through arbitrary intellectualism, by abstract ingenuity. No, the forms should most certainly relate to what a text really contains, paying heed to all that has been said here.

Now initially you will only show this form itself; but as you come to really practise these things, you will have to try to introduce into such a form what I said today about the elements of grammar. These can indeed be introduced; but don't imagine that, when I say 'make a forward movement', you have to run ten steps forward. You need only hint at it, and it will be loveliest if you do only hint at it. So first of all the only difficulty I will lay at your door is to do this form, not to run about within it. Yet although the lines are relatively difficult in terms of grammar, it would be possible to hint at everything we have considered in terms of grammar if we could only

practise sufficiently. The poem [by Karl Julius Schröer], is called ‘Departure’:[229]

My heart hammering loud:

What can this mean?

Bells ring out

In the morning wind.

What can this mean?

My heart is smarting:

The ringing bells keen

The hour for departing.

The bells sore grieving,

My sad heart swells:

It’s the hour for leaving,

Farewell, farewell!

It’s time to depart,

My heart is sore:

I sit in the cart,

Will return nevermore!*

That's how one would have to build up a poem [in eurythmy]. And tomorrow we'll look at this in more detail: how to work with the structure of poems.

For today, I only want to add the following: by repeatedly awakening a certain mood of soul within them, eurythmists can develop a receptivity, a feeling sensibility for expressive gestures. A meditation that enters in to the secrets of the human organism can help cultivate this fine sensitivity. You can achieve this by strongly, inwardly encompassing in feeling what lies in these words, so that what you meditate on is no longer mere words or abstract concepts, but the content of the words is actually accomplished within you. Then you will succeed in doing what I describe.

I seek within me

The working of creative forces

The life of creative powers

Earth's power of weight

Tells me

Through the speech of my feet

Air's shaping force

Tells me

Through the singing of my hands

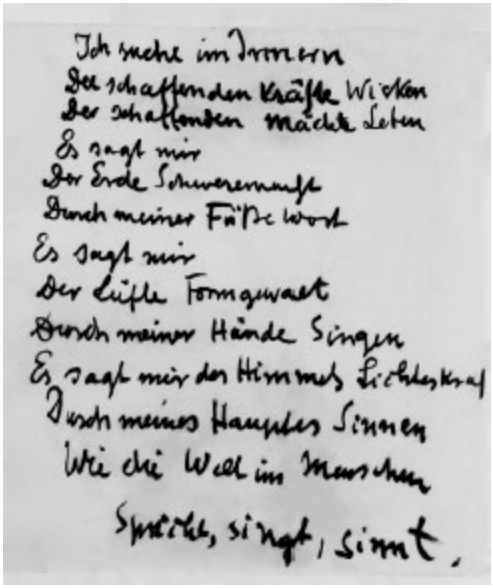
The strength of heaven's light

Tells me

Through my head's pondering thoughts

How the world in the human being

Speaks, sings, thinks.[230]



Board drawing 25

You'll need to make this palpable, tangible within you. If you do a meditation like this, you will find that you can say of yourselves that you have awoken from cosmic sleep into the celestial realm of eurythmy. And you will always be able to enter this realm, like waking up from night to day. Awakening this mood within you will enable you to enter into the whole element of eurythmy.

Now, as long as they are not in too much of a hurry, or arrive late, the eurythmists could if they like first sit down to meditate for half an hour. In which case you would have to do this beforehand.

We will reconvene tomorrow at six.

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* Translator's note: Steiner speaks here of how these prepositions involve various cases in German. In German, the preposition affects the case of the word it pertains to, whereas this is not (at least apparently) so in English.

* Translator's note: The original poem:

Was mag es bedeuten?

Mein Herz pocht so geschwind,

Die Glocken läuten

Im Morgenwind.

Was mag es bedeuten?

Mein Herz ist wund:

Die Glocken, sie läuten

Die Abschiedsstund.

Die Glocken, sie klagen,

Das Herz tut mir weh,

Die Stund' hat geschlagen:

Ade! Ade!

Die Stund hat geschlagen,

Das Herz klopt so sehr,

Ich sitze im Wagen,

Komm nimmermehr!

LECTURE FIFTEEN

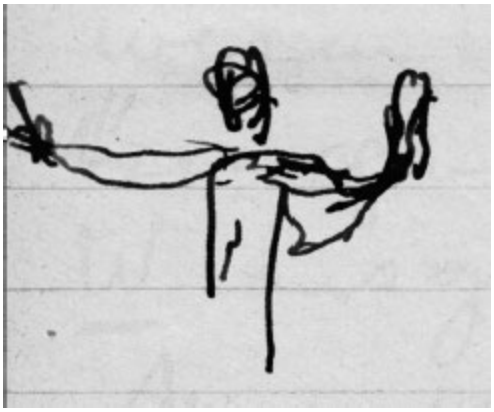
DORNACH, 12 JULY 1924

D EAR friends, the course has to conclude today. All we have been able to do was offer a certain set of guidelines for eurythmy. Much of course remains to be discussed in a future course.[231] I thought it was better to elaborate a number of guidelines drawn from the intrinsic nature of eurythmy than to give an, as it were, encyclopaedic overview of the whole field of eurythmy.

What we need is for individual eurythmists increasingly to consolidate this capacity to create eurythmy gestures from within them, so that real understanding for the nature of eurythmy continues to grow and develop.

First of all today as a kind of postscript—and someone I greatly value has pointed this out to me—I need to discuss the two sounds g and v.[232] The g firstly, which in our language nowadays—or let us say in the languages current in Europe—does not have the same importance that it did in former times.[233] That's why we more or less overlooked it in our reflections. When formed as a phoneme the g—g, g—points really to an inner self-consolidation, self-consolidation both in terms of soul forces but also especially consolidation of everything that naturally spreads out and diffuses itself through us. So it is the sound that, as it were, makes the human being cohere, that keeps us unified—but in a way that can be felt inwardly in us as natural expansion. That is the g.

Now would Miss Vorbeck show us the g? Then you can see how this g gesture is predisposed to endow us with this inner solidity. Thus repulsing everything outward and holding what is inward together gives us the g gesture.



Notebook I

Now we come to the curious v sound.* This sound is less common in older tongues, especially in Oriental languages. It is the speech sound that becomes necessary to the human soul when unaccustomed to having solid enclosures, when, rather, it has a need to wander, to migrate and, instead of a solid house, a fixed abode that we can in a sense experience in the sound b, has a tent, say, instead of a solid dwelling, or something else, the protection of the forest† or some other protective skin or place of safety. The sound v does indicate or suggest this kind of mobile protectiveness.

This is why one always feels with v that one carries with one something like an ever-renewing protection. And everything that migrates and moves, and whose very nature lies in movement, is experienced in this sound v. It is strongly present in an oncoming, surging wave, and more weakly present in all that evaporates.‡ I'm just pointing out what quality one needs to experience in v. Now curiously, whenever one finds it necessary to use this

sound and attend to its quality, one quite naturally falls into a reiteration, a repetition of it. In using the sound v, one feels prompted to use it repeatedly. It never seems sufficient to say merely, that something is ‘vivid’; one always wants to add a further word to enhance the effect—‘vivid and vital’, ‘vim and verve’, ‘unveil and reveal’ and so on.§ In other words, it is a sound that seems to call quite naturally, more than any other, for alliteration.[234] Other sounds too can be used alliteratively but this will not be felt as instinctively necessary as with v.

Now perhaps Miss Senft will show us the v sound first. As you see, it prompts us to a gesture that is very much done in motion. Thus it is a sound that brings our being into movement. Now go round in a circle and do v time and again, as if alliterating. We’ll do an actual alliterative text in a moment. Alliteration figures with other letters but notice how little such alliterative sounds affect us compared to alliteration on v. Let’s take a look at this now:

From ‘The Song of Hildebrand’*[235]

Great Divinity, woe is me: nothing avails for vengeful fate nears.

I ventured abroad for seventy winters and summers

In every vanguard, wherever

—and now comes a different alliteration:

I was sent wielding sword;

Yet was I never dealt death before castle or fort.†

Now comes another radical alliteration, this time on the sound m. You will be able to hear and feel it, but not in so striking a way as with v:

Now must my own child strike me mercilessly down with the sword,

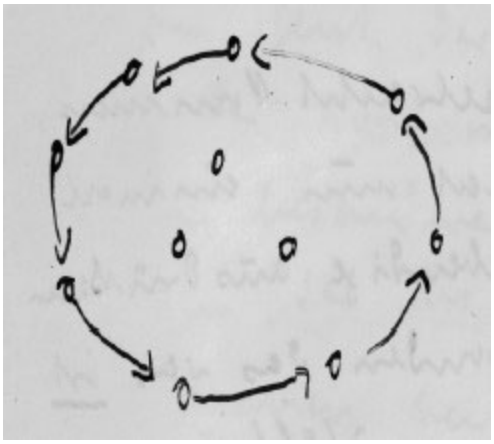
Murder me with his murdering axe or must I

Murder him myself?‡

You can feel that wherever a v appears, alliteration seems natural; wherever a different sound figures, it strikes you as something derived from the v.

So this alliterative form originates and has its source as poetic figure wherever people had the liveliest sense of the sound v. And we need to have a feeling for two things: firstly that alliteration, rhyming on the first sound of each word, takes us back to earlier times in Europe.[236] Wilhelm Jordan[237] tried to revive alliteration, and whenever he spoke such verses, he had the ability to do so with a certain inner conviction. Nowadays, in modern High German, alliteration seems somewhat out of place. Yet it will still seem vivid to us if we have the gift of imagining ourselves back to an earlier era. The short passage I read to you is from ‘The Song of Hildebrand’—Hildebrand who journeyed far from his homeland for long years and, on returning, encountered his son Hadubrand, and did battle with him. This internecine conflict came to full expression in people’s experience, back then, of the alliterative form.

And now we can perform alliterative verse by arranging eurythmists in a circle and having them stress the alliterative sounds—whose intrinsic nature is predominantly embodied in v, it is true, but where not, then at least in the consonants.



Maria Schuster's notebook

Alliteration cannot really emphasize vowels, so the vowels can be done instead in eurythmy by those standing inside the circle.

Now let us have several people to show the alliterative stresses in the short passage I read. Miss Senft, Miss Röhrle, Miss Hensel, Mrs Pozzo, Miss Schilbach, Mrs von Molnar: arrange yourselves in a circle; and now for the vowels in the middle, Mrs Schuurman, Miss Vorbeck, Miss Baravalle.

And now the alliteration should be accentuated like this: each time a new alliteration comes and the next person in the circle performs this sound, the previous person should at the same time repeat their sound. Let's see if we

can do this. The vowels—only the stressed vowels—are done by the people inside the circle.

Let's do the alliterations very slowly to make this clearly visible; the people in the outer circle moving round each time:*

Great Divinity, woe is me: nothing avails for vengeful fate nears.

I ventured abroad for seventy winters and summers

In every vanguard, wherever I was sent wielding sword;

So you must do the v; and you do the s.

Yet was I never dealt

—now move on—

death before castle or fort.

—now move on—

Now must my own child strike me mercilessly down with the sword,

Murder me with his murdering axe or must I

Murder him myself?

In this way you see how movement and also unity do in fact arise through alliteration.

Now we're going to discuss some of what can enable us to place our own organism at the service of eurythmy, in a really living way. Above all we need to develop a sense of the marked difference in eurythmy between standing and walking.[238]

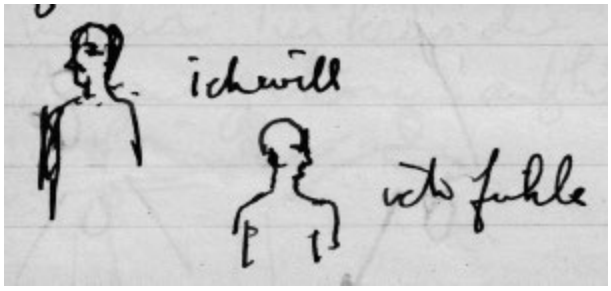
Standing always signifies the fact that we are depicting something, that we are the picture or image of something. By contrast, in walking, moving, we seek to be something ourselves. So if you prepare a poem for eurythmy, you really have to feel whether, at any particular place, it is a matter of pointing to something or whether, rather, you need to show the living reality of something. This will determine whether you move into a resting stance, or move on from such a stance into walking. Standing will be less of a consideration here than walking, moving, since it is intrinsic to poetry to seek to express a living quality, to show the nature of something rather than merely what something signifies.

Then it is good to know what the human body signifies altogether in connection with the whole cosmos.[239] Our feet signify the earth, since they are wholly adapted to it. So wherever earthly gravity, weight, is indicated—which it is in almost every kind of suffering we experience—we will need especially to unfold eurythmy in the gracefulness of feet and legs.

The hands and arms signify the soul. The soul is indeed the chief thing that eurythmy makes manifest, and so the movement of arms and hands must predominate in eurythmy. We already pass here into the realm of spirit through the transitions from one speech sound to another. But wherever the spirit as such is to be given particular expression—for example it comes to expression in speech in irony, in mischievousness, in all that emerges from, precisely, the human spiritus, in all we reveal of ourselves by the fact of being a spirit, of being, in the best sense, inventive,* must be indicated with the head, since the head exists for the spirit's sake.

We certainly have to become aware of these things and then we'll be able to make them manifest in the right way. It will be especially important to use the head in the most diverse ways in accordance with its organization.

Miss Senft, please turn your head to the right. You see, this turning of the head to the right can always also be understood as 'I will'; of course not only with the two words 'I will' but for everything in which there lies an 'I will' quality. But now turn your head to the left: 'I feel'. So wherever you feel the preponderance of 'I feel' in a poem, turn your head to the left.



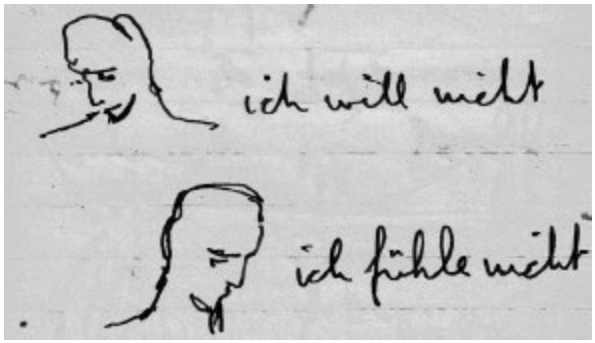
Notebook I

I will

I feel

Incline your head to the right [but show this bending—not a placed position but a bending]. In eurythmy one has to learn what each thing signifies. If I place it in one position I am not inclining it; I incline the head if I do this [really bending to the right].[240] That is inclining. Before [it was just] placed.

When you incline the head in this way [it means]: 'I will not' [forward to the right]. Now incline it in the same way to the left: 'I do not feel, do not understand something; I do not feel or sense it.' That is the gesture.



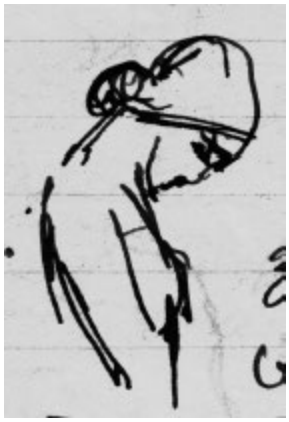
Notebook I

I will not

I do not feel

And now bend your head fully forwards, straight forwards. You can experience the self-evident meaning of this gesture if you do the following: Mrs Schuurman, please stand in front of Miss Senft, who stands in profile and does this gesture. So imagine that Mrs Schuurman says this: 'The gods make human beings obedient to them.' You [Miss Senft] answer eurythmically: 'You are too clever for me; I do not understand you.' Here

you make this gesture, but do it clearly. That is this gesture: ‘You are too clever for me; I do not understand you.’



Maria Schuster’s notebook

This will figure countless times within a context in one form or another: one sinks inwardly into oneself in response to something that one cannot grasp.

Then, still, I want to mention something else and illustrate it with one example at least: from the twelve gestures we did in relation to the zodiac, and the seven gestures we did in relation to the planetary orbits, you can always also draw gestures for something else. Let’s say, for example, that—apart from what we saw yesterday in relation to end-rhymes—the following occurs, as something that we can certainly feel: Miss Senft and Miss Vorbeck, go up on the stage. Now, Miss Senft, please do the Lion gesture, and Miss Vorbeck the Waterman gesture [arms spread wide]. And now try to show in eurythmy the little poem I will read out. For the masculine rhymes* do the Lion gesture [Miss Senft]. In other words, you end the line [with a stronger accent] with the Lion gesture. You [Miss Vorbeck] do your gesture on the feminine rhymes, the ones which glide more easily.[241] You do the Waterman gesture. Do the eurythmy in standing, and merely do these gestures at the end. For the rest you can, if you like, show the vowels. Then

we'll see the effect of these gestures after the rhyme word. So elsewhere just do the vowels and then do the rhyme word as I have said.

Karl Julius Schröer, 'Picture'[242]

The brook rushes over the stones and the rocks,

Above it bend beautiful willows.

In a tree sits a young boy with curly locks

Playing a zither as he sings and he rocks,

His feet in the watery billows.

Walking along, a man comes by,

Stops and silently looks at the boy,

Says, 'I too once had a small fellow,

likewise to me a tender joy

But now he lies buried in the meadow.'*

Thus you see how the rhymes can be drawn from the zodiac gestures. I'm pointing these specific things out and then you'll sense how you can gain confidence in developing eurythmy gestures.

Now I'd like a number of eurythmists to come up and make various gestures. We'll do it like this: Miss Vorbeck, position yourself right over

here, keep your feet together and stretch out your arms so that they lie horizontally to each side.

Miss Senft, stand with your feet slightly apart and hold your arms roughly at the level of your larynx.

Now a third [Mrs Schuurman]: stand with feet slightly further apart, hold your arms at a height such that, if one were to draw a line between them it would pass just below the heart.

Mrs Stein, stand with your feet still further apart, quite wide, and hold your arms so that the hands are well above the head; but there must be a [perpendicular] line that runs exactly from your hands down to your feet. [Gap in the transcript.] A line must pass from hands to feet; hands closer together, so that a line connects them with the feet.

Miss Hensel, position your feet roughly the same as Mrs Schuurman, a little closer together but still apart. Now position your arms so that a line drawn between them would pass just above the top of your head. No, that's much too high; it must be just above the head; and here [Emica Senft] the arms are better above the [level of] the larynx; here [Resi Vorbeck] arms completely horizontal; here a bit higher above the head [Nora Stein]; and now here [Elisabeth Hensel] just clearing the top of the head. Continue holding all these gestures and remember them.

Miss Baravalle, you have both legs together and the arms raised vertically upwards.

Now these gestures are accompanied by the following words:

I think speech

I speak

I have spoken

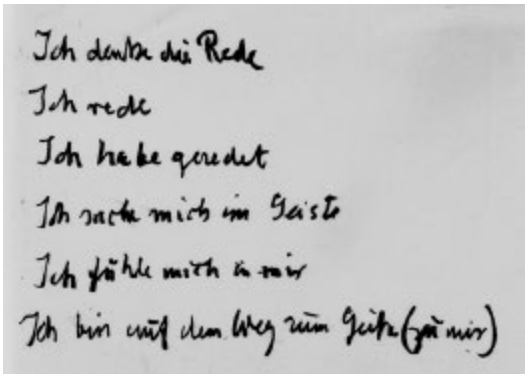
I seek myself in the spirit

—my spiritual origins—

I feel myself within myself

I am on the path of the spirit—I am on the way to the spirit, to myself.[243]

Roughly like this:



Board drawing 25

I think speech

I speak

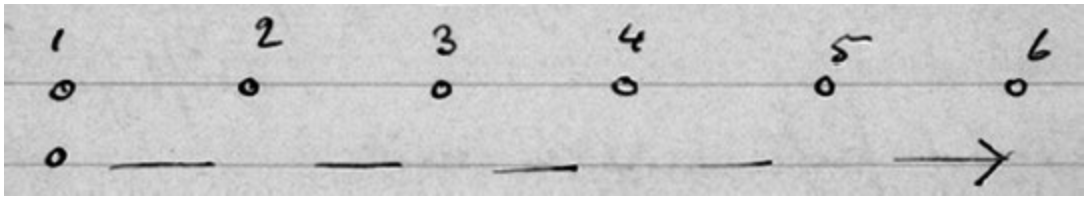
I have spoken

I seek myself in the spirit

I feel myself within myself

I am on the way to the spirit (to myself).

Now you can try to pass from one position to the next. For instance, Miss Vorbeck, try to walk it, pace it out: stand before each one and feel, as you arrive in front of each person, the urge to express the words I speak by making the same gesture as the person standing behind you.



Tatiana Kisseleff's notebook

So now it is your turn:

I think speech.

(Moving on [each time] to the next person, stepping in front of her:)

I speak

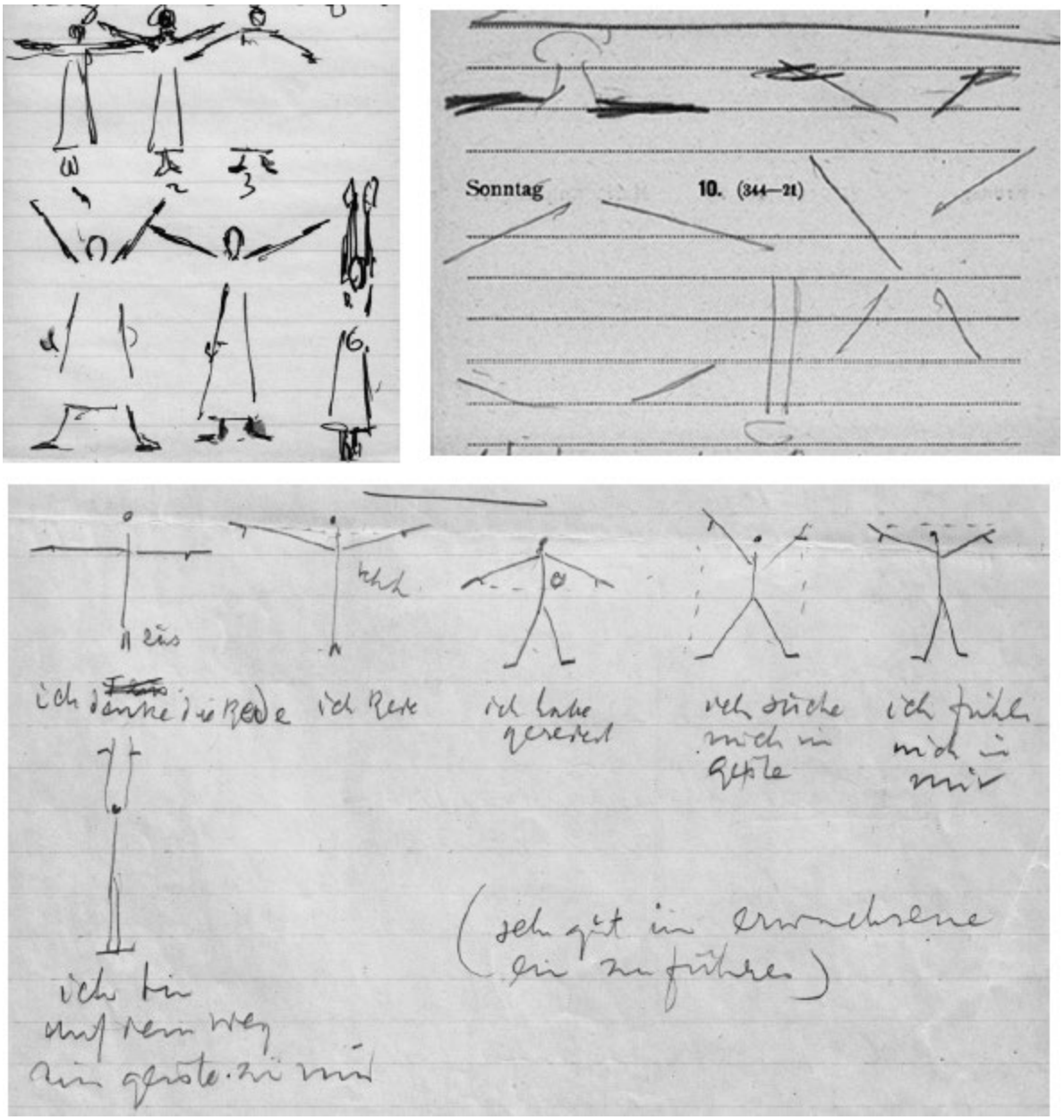
I have spoken

I seek myself in the spirit

I feel myself

I am on the way to the spirit.

So each gestures emerges from the previous one.



Notebook I (left), Marie Steiner's notebook (top), Notepad III (bottom)

If you are teaching eurythmy to adults, and you begin by getting them to do this exercise specifically, I am certain this will enable them to find their way very well into eurythmy. And if these gestures are done one after another in succession, this exercise is also one of the curative, soul-

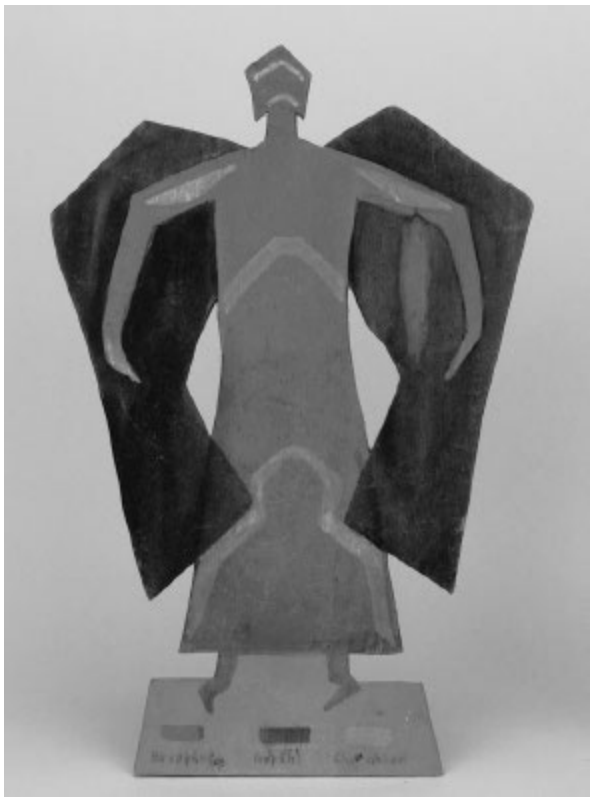
harmonizing eurythmy exercises. If someone's soul has become inwardly awry to the extent that this manifests physically in all kinds of metabolic illnesses, then this exercise which Miss Vorbeck has just done will definitely have an excellent curative action. And if you observe Miss Vorbeck in an hour's time, you will find that her soul has become much more harmonious than it was.

Now to conclude, my dear friends, I want to impress this on you: it will only be possible to practise eurythmy in a really sound way if you have the will to undertake a careful analysis—if we can call it that—of what is needed before you embark on a eurythmy performance. So you attend to a particular poem, and above all ensure which sounds predominate in it. If you discover that a poem seeking to express a sense of wonder, the poet's feeling of wonder, contains many ah sounds, then you will recognize it as a poem which will go well in eurythmy, for ah expresses a feeling of wonder. The poet himself will have felt this ah sound to be intrinsic to a sense of wonder. And you will be able to rely in your performance on bringing this ah gesture to the fore. In eurythmy, it is more important to contemplate the sounds in a poem than its mere meaning. The sense and meaning is prose. And the more a poem depends on making its effect through the meanings it conveys, the less of a poem is it. The more the sound world of a poem becomes apparent and works through its sounds, the more of a real poem it will be.

As a eurythmist, therefore, you should not start with the prose content of a poem but instead immerse yourself in its sound world, and even be able to say, if you find a great many ah sounds in it, that it must be done in eurythmy as a poem imbued with the sense of wonder. This is what prompts us to consider the true nature of speech in everything we do. Then in poetry we must also seek out the linguistic characteristics that we have identified; thus examine a poem to see where an abstract or a concrete quality lies, or where this or that relationship is at play. In other words, you must first have fully experienced the poem's intrinsic quality and form of language before you set about performing it in eurythmy.

In doing eurythmy you can also pay heed to what I tried to indicate everywhere as movement, feeling and character. This is something eurythmists should attend to. You should feel the real nature of movement, as we have described it. As a eurythmist, movement is your essential element. And especially when a veil billows round you, but also when you have no veil, you should picture this in terms of an aura, as expressive of an aura, and then you will be able to imbue the thought within it with the necessary gracefulness.

You see, if you consider the l sound, l itself lies in movement, but what we can also still give to the l as feeling lies in the fact that the aura in this form and gesture hangs downward from the arms; up here it is broad, and grows narrower as it descends. Try to feel this—remember that your arms express your feeling also by virtue of the aura enveloping you, and likewise the smooth garment that is somewhat broader below. This is how one should feel it really. As a eurythmist one should feel oneself, certainly, to be clothed in the way suggested here, and fluttering.



And then character is particularly important. When one stretches out one's arms here, one should actually have a kind of sense that the muscle is tightening. Wherever character is indicated in a figure, one should have tightened muscles. You should certainly also do this. Here, for example, you should hold your lower legs in such a way that the muscles feel tensed. That's the important thing. That is why these figures have been made like this. When you learn this in relation to each speech sound you will then get the feeling of the sound so strongly inside you that you feel how whole poems are 'tuned' to l or to b. And then you'll be able to shape and create the poem out of this sound.

You must of course pay special attention to this also, my dear friends, when it is a matter of teaching eurythmy to people. In the case of eurythmy in education, you will naturally use eurythmy to bodily perform things which can further the soul's moral, cognitive and feeling development.

In artistic eurythmy it will be about the soul, as it does eurythmy, learning to live in the body in a way that renders these movements, these gestures, natural and self-evident so that one has the feeling that really a certain gesture cannot be other than it is to convey a particular artistic motif, a particular artistic content.

And what we should certainly acknowledge is that learning eurythmy truly changes the human organism; and that every eurythmy depiction or performance remains imperfect if a person continues to battle in some way with something that remains bodily in nature and has not yet become soul. In eurythmy performance the whole body must have become soul.

You see, there is a great difference we can experience when, let us say, a eurythmy group has developed a programme which, after huge and holy exertions, it now performs here. One can take pleasure in the freshness of it all, in the way the eurythmists are still struggling to come to terms with the forms; how their arms are sometimes still hurled rather than moved, and strike the soul as heavy, as if they were falling earthwards or as if they were being pushed rather than borne away. Or as if, when they should push off, they are flung off instead; or then swerve instead of pushing. All these things are apparent there in all their lively freshness, and one can feel pleasure in the military-type campaign that is being undertaken with these heroic efforts.

And then the group sets off on its campaign through two dozen cities.[244] I don't think this has actually happened yet, but it could. The programme is performed in two dozen cities, and then the eurythmists come back again. And then the same programme is performed here again—since Mrs Steiner could not have got a new programme ready so quickly of course. So the same programme that was seen in all its innocent freshness six weeks ago is

performed here again after being performed two dozen times. And then one experiences pleasure again but of a different kind: the performance has become assured and natural and one can see that through visiting many new cities, seeing ever new circumstances and contexts, the eurythmists have gained inner enthusiasm by coming into touch with the outer world, and their movements have also become natural and assured. And then one feels great pleasure and will say, 'Oh if only they could perform it fifty more times, how beautiful it would then become!'

You see, one certainly has to have an understanding of these things. Every stage artist knows and values what I'm saying. A real actor never thinks he can play a role properly until he has played it fifty times. He only feels that he inhabits the role fully on the fifty-first performance, for it has to become second nature to him. This is an outlook we need, my dear friends. Above all, as an artist one must have so much love for what one is trying to portray that one would wish never to relinquish it. At most an audience is entitled to start being bored by the same performance from an actor. But precisely in the realm of art it is very important sometimes to engage with the same work of art repeatedly. I once had the opportunity of seeing the same play performed every evening in a town where it was running for a whole summer season. I went every evening to experience this same play, and while it began to be boring on the fifth occasion, by the fiftieth it was no longer so. This performance in a summer theatrical season was nothing to write home about, but nevertheless one could learn a huge amount from it, from observing its imperfections, so that this undertaking—a strange one as it will seem to many—can bear fruit for one's whole life. The play was one I felt no affection for. The play itself did not interest me at all. It was Honour by Sudermann.[245] I couldn't stand the play itself. But I went to see it fifty times, performed by a pretty mediocre company, so as to get unconsciously beyond all the surface details, thus to experience it purely through the astral body, to get away from all conscious perception and simply and purely experience it.

People need to learn—and this is something I particularly want to say in relation to eurythmy—how to give expression to the rhythmic element, in complex matters too. A person will pray the Lord's Prayer not just fifty times but who knows how many times, and it will not become tedious to them. But people far less often recognize that doing such a thing goes hand-in-hand with experiences within the whole organism, to which we can eventually be led by karma, that may seem more or less insignificant.

And now, my dear friends, we have reached the end of this course. And you will have seen that my prime concern in this course is to give a sense of how eurythmy emerges from soul feeling, how, if you like, the techniques of eurythmy must be acquired through love for it, how everything should proceed from love.

In the newsletter recently I said how much I myself love this art of eurythmy.[246] I wrote there of the need for the greatest commitment and devotion amongst all involved in eurythmy, starting with Mrs Steiner, starting with our eurythmy artists here, and developing ever further—how all this cannot be over-valued, how it must be held dear amongst anthroposophists. Now I hope this course will have helped enhance eurythmy a little, irrespective of whether we who are gathered here think we are already deeply conversant with it or come new to it as beginners, or are simply interested in it. We should feel ourselves to be supporters and sustainers of eurythmy, an art which has emerged after all from the best—not the worst—wellsprings: from a knowledge of the cosmos that draws upon the spirit. If we feel ourselves to be furtherers of eurythmy, whether actively or more passively, then this eurythmy will be able to achieve what it should for anthroposophy's more general development.

When people see the spirit working in beauty in human forms, this will do much to foster the whole stance toward the spirit which humanity ought to adopt through anthroposophy.

In all specifics that we acquire upon the foundation of anthroposophy, my dear friends, let us think of the greater whole of anthroposophy, and let us shape and configure every specific aspect in the way—if I can put it like this—our anthroposophic heart teaches us we should configure it if our specific endeavours are to become worthy of the intentions of anthroposophy. My hope is that this will be furthered to some degree by what I have been saying during this course of lectures.

And with this thought let us now conclude.

Mrs Kisseleff:

Dear Dr and Mrs Steiner, on behalf of all those present I want to express our deepest, heartfelt thanks for this eurythmy conference. We will strive to ensure that what you have given us in this course will also actually flow into the practice of eurythmy. We feel ourselves deeply fortunate but also humbled to have received these gifts.

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* Translator's note: The German w.

† Translator's note: The German word for forest, 'Wald', has this v sound.

‡ Translator's note: Steiner's examples in German are 'Wogen' (surging wave) and 'Welle' (wave or ripple).

§ Translator's note: Steiner's examples in German are: 'wallet und woget' ('surge and billow'), 'weht und windet' ('blows and gusts') 'wirkt und

webt' ('work and weave').

* Translator's note: I have tried to include 'v' sounds wherever possible but the reader is referred to the original German for the proper alliterative effect:

Wehe nun, waltender Gott, Wehgeschick naht.

Ich walkte der Sommer und Winter sechzig ausser leandes,

Wo man mich immer scharte

† Translator's note:

Wo man mich scharte in die Schar der Schützen,

Doch vor keiner Burg man den Tod mir brachte.

‡ Translator's note:

Nun soll mein eigenes Kind mich mit dem Schwerte hauen,

Morden mich mit der Mordaxt oder ich zum Mörder werden?

* Translator's note: Below are the stresses in the original German:

Wehe nun, waltender Gott, Wehgeschick naht.

Ich wallete der Sommer und Winter sechzig ausser landes,

Wo man mich immer scharte in die Schar der Schützen.

Doch vor keiner Burg man den Tod mir brachte

Nun soll mein eigenes Kind mich mit dem Schwerte hauen,

Morden mich mit der Mordaxt oder ich zum Mörder werden?

* Translator's note: 'geistreich' in German, literally 'rich in spirit', a term which usually means 'witty' or 'inventive'.

* Translator's note: Masculine rhymes are those with only one rhyming syllable at the end of a word, or a single syllable rhyme. Feminine rhymes have two rhyming syllables. In the English version of the poem I have tried to match the masculine and feminine rhymes to the German original, though this is not straightforward.

* Translator's note: The original German:

Es rauschet das Bächlein über Gestein

Ein Weidenbaum drüber gebogen,

Drauf sitzt des Müllers Büblein klein

Im Schosse ein kleines Zitherlein,

Die Füsschen bespült von den Wogen.

Es kommt ein Mann des Weges zu gehn,

Er bleibt so still, so schweigsam stehn,

Sieht zu dem sinnigen Knaben:

'Hatt' auch ein Büblein klein,

War auch so still und auch so fein;

Das liegt nun draussen, begraben.'

APPENDIX

MATERIALS AND DOCUMENTS

Entries in Notebook 615 relating to the lectures of 25 and 26 June, and 2, 3, 4, 9 and 12 July 1924

Entries in Notebook 238 relating to the lectures of 7, 9, 10, 11 and 12 July 1924

Admission card for the speech eurythmy course

Programme of eurythmy performances on 29 June, and 3, 6, 10 and 13 July 1924 in Dornach

Articles by Rudolf Steiner relating to the speech eurythmy course:

'To the Members. The Place of Eurythmy in the Anthroposophical Society', 8 June 1924

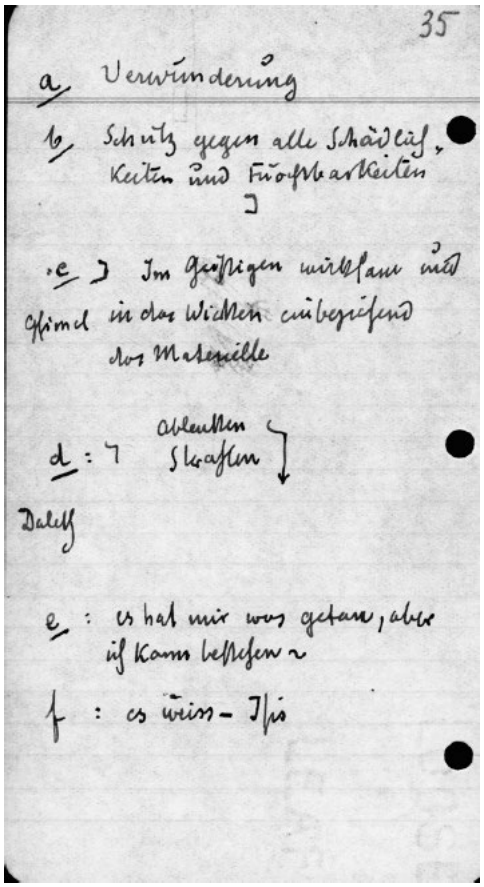
'To the Members. Speech Eurythmy Course', 20 July 1924

Memories of participants

Further sketches of movements and forms from participants' notes

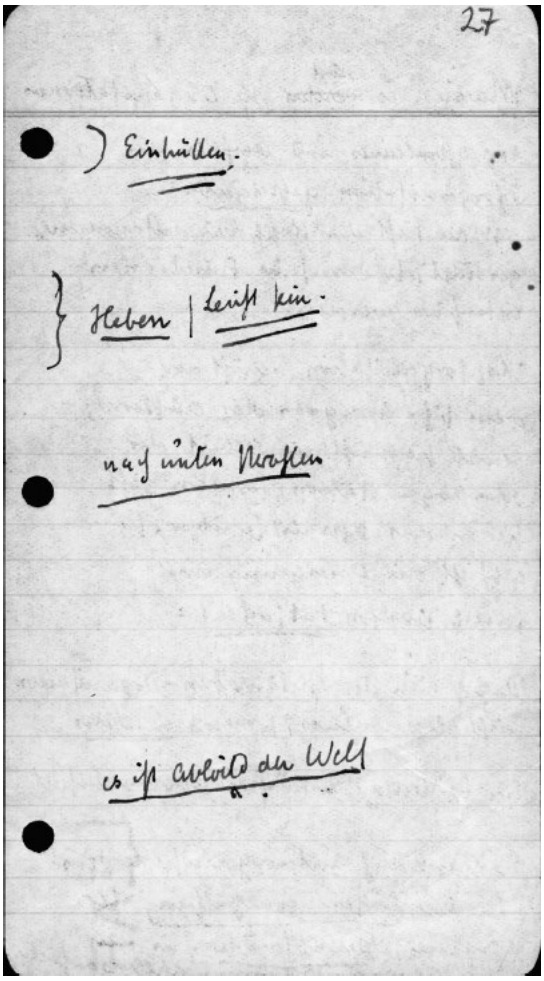
Foreword by Marie Steiner to the first edition of 1927

ENTRIES IN NOTEBOOK 615 RELATING TO THE LECTURES OF 25 AND 26 JUNE, AND 2, 3, 4, 9 AND 12 JULY 1924.



Notebook 615/35

a [ah]	wonder
b	defence against all harmful and dire things ב
c [ts]	ג working in the spiritual realm and integrating materiality into its working / gimel
d	ד diverting / radiating → / daleth
e [eh]	something has been done to me but I can survive ~
f	it knows—Isis

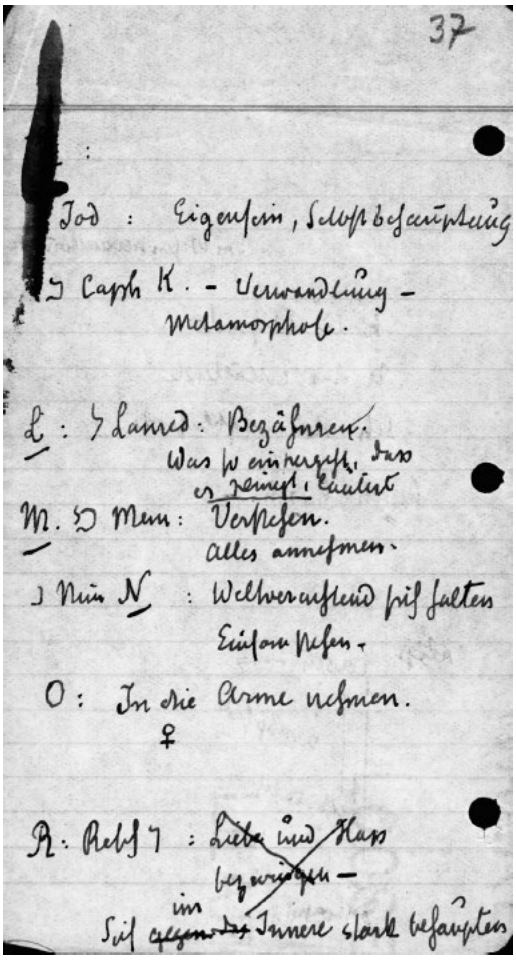


Notebook 615/27

enfold

/ lift | lightness

. / streaming downwards / it is a picture of the world



Notebook 615/37

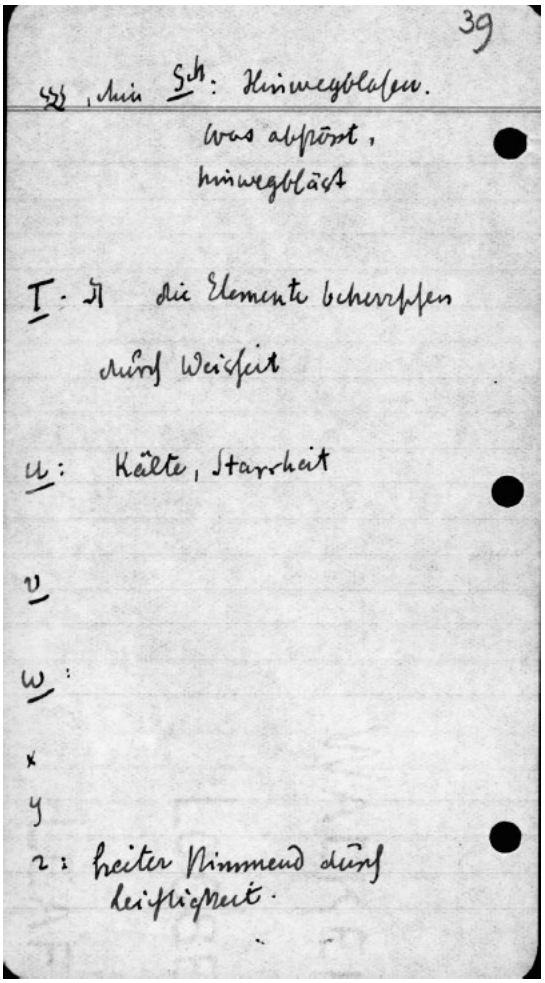
h / J / Jod: selfhood, self-assertion / כ Caph K—transformation—/metamorphosis

L: ל Lamed: restrain / accompanied by cleansing and purifying

M; מ Mem: understand / accept everything / נ Nun N: a stance of despising the world / standing alone—/

O [oh]: embrace in one's arms [drawing]

R: Resh ר mastering love and hate / assert oneself strongly within against

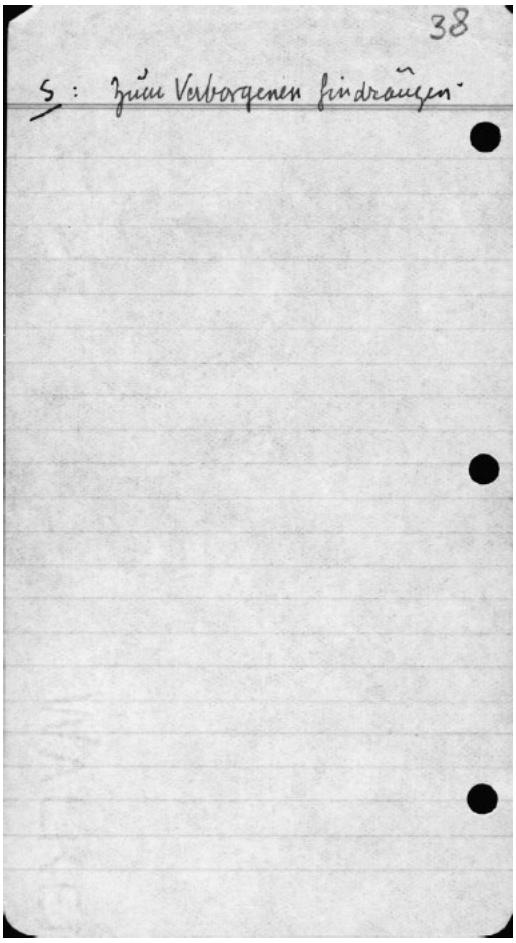


Notebook 615/39

ש shin sch [sh]:_blow away. / something that pushes, blows away

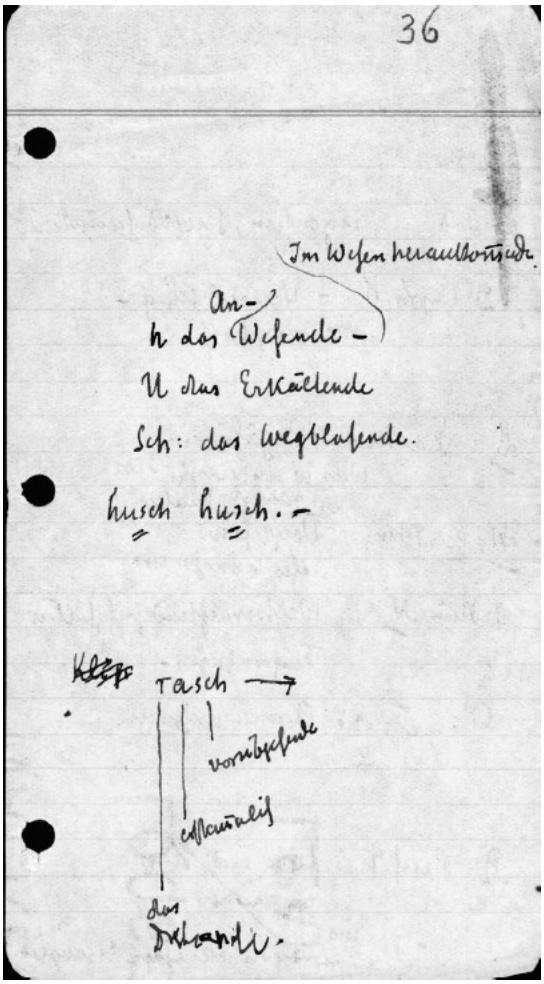
T: ת mastering the elements / through wisdom / u [oo]: coldness, rigidity

v / w: / x / y / z: creating a bright mood through lightness



Notebook 615/38

s: pushing through to what is hidden



Notebook 615/36

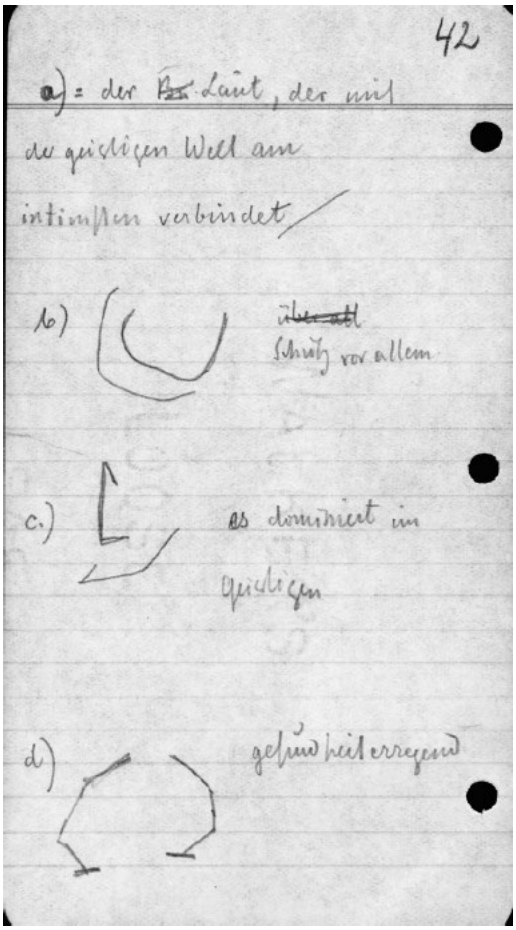
h what blows hitherwards-/ approaching on the wind

U [oo] what chills, makes cold

Sch [sh]: what blows away.

husch husch –

clear rasch [quick] → / what revolves. // astonishes // passing by



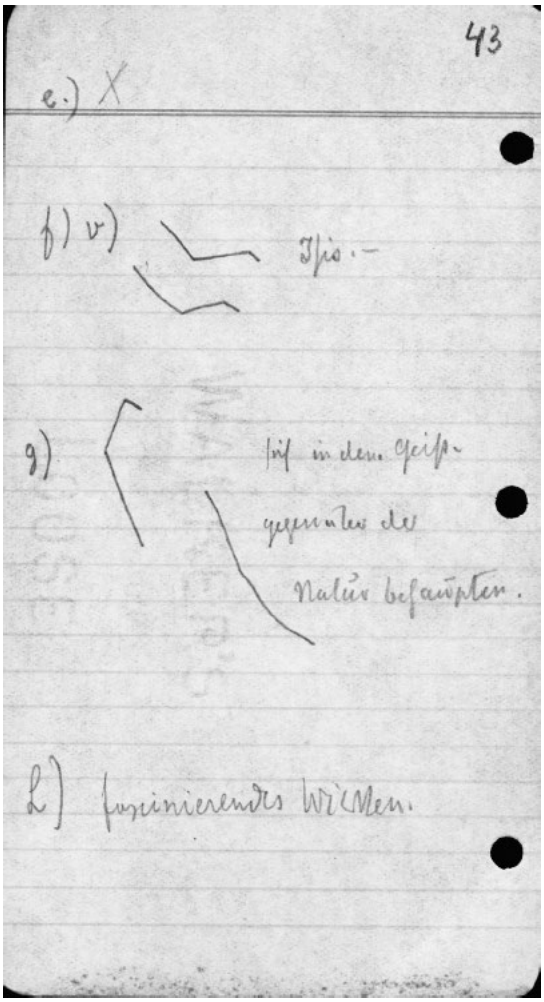
Notebook 615/42

a)[ah] The Bu sound that unites one most intimately with the spiritual world /

b)[drawing] / above all protection against everything

c)[ts] [drawing] it dominates in the spirit

d)[drawing] stimulating health



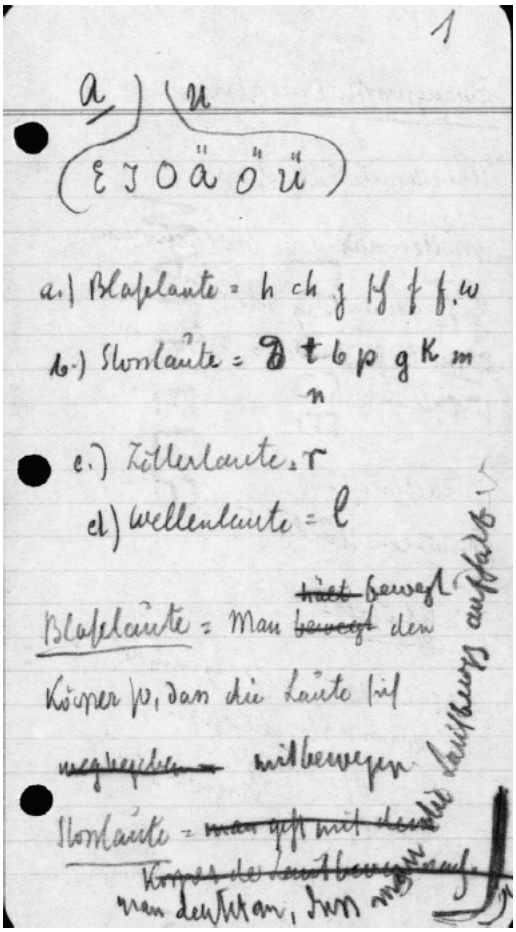
Notebook 615/43

e)[eh] [drawing]

f)v) [drawing] / Isis

g)[drawing] asserting oneself in spirit in the face of nature

l)exerting fascination



Notebook 615/01

a [ah] / E [eh] I [ee] O [oh] ä [ae] ö [oe] ü [ue] / u [oo]

a) Blown sounds: h ch j sch [sh] f f w [v]

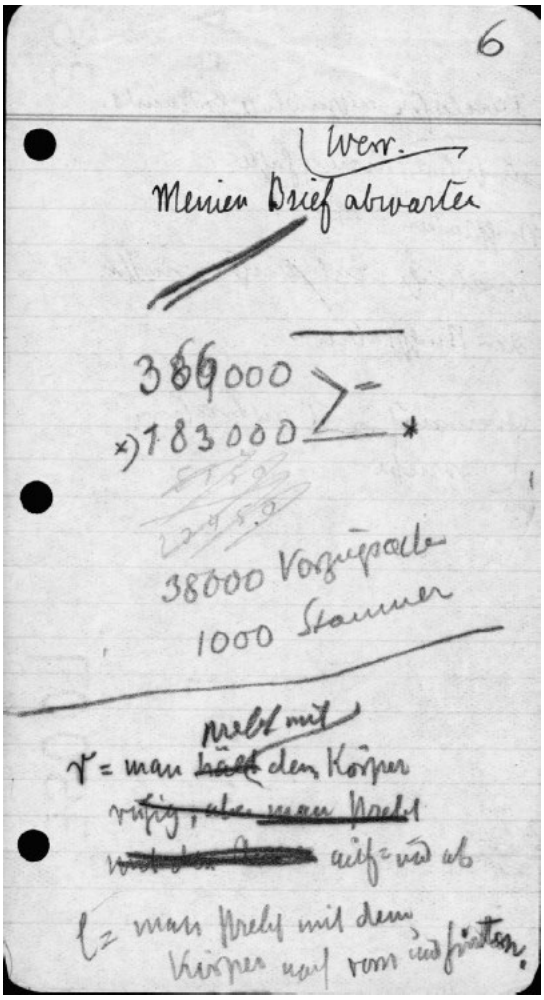
b) Plosives: D t b p g K m / n

c) Trill sound: r

d) Undulating sound: l

Blown sounds: one holds / moves moves the body in such a way that the sounds move away / accompany the movement

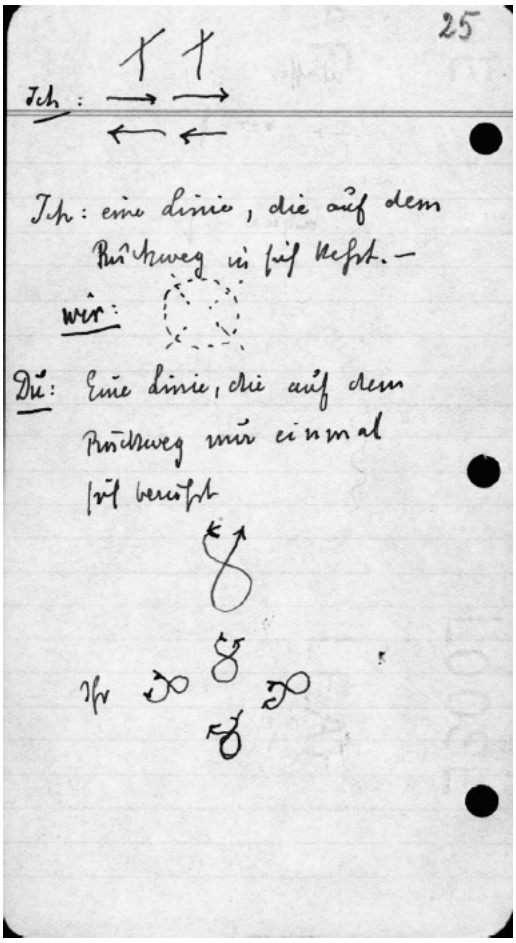
Plosives: one follows the movement of the sound with the body / one indicates that one is holding back the movement of the sound



Notebook 615/06

r: one holds / reaches with the body / calmly but one reaches with the arms up and down

l: one reaches with the body forwards and backwards



Notebook 615/25

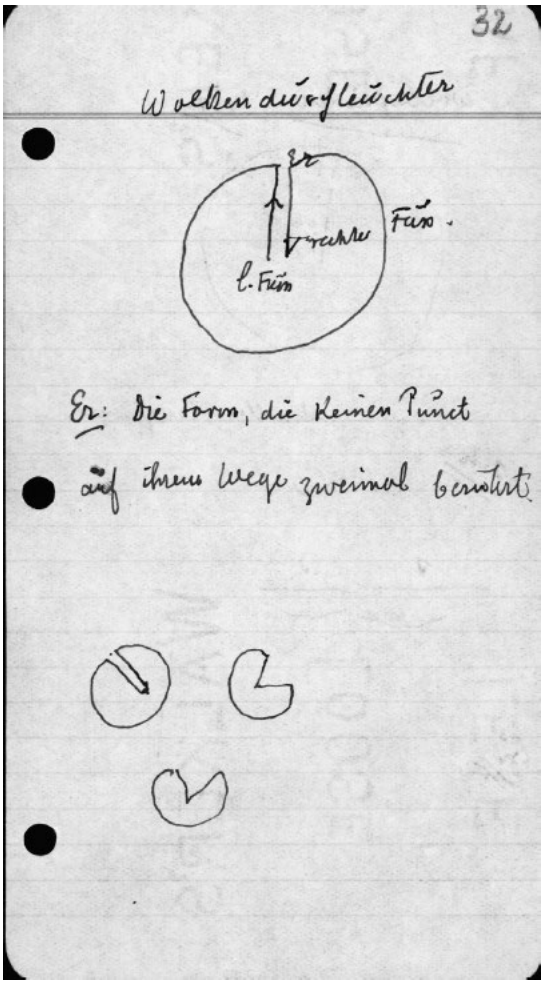
Ich [I]: [drawing]

Ich: a line which returns upon itself—

Wir [we]: [drawing]

Du [you]: a line that only touches itself again at one place as it returns [drawing]

Ihr [you plural] [drawing]

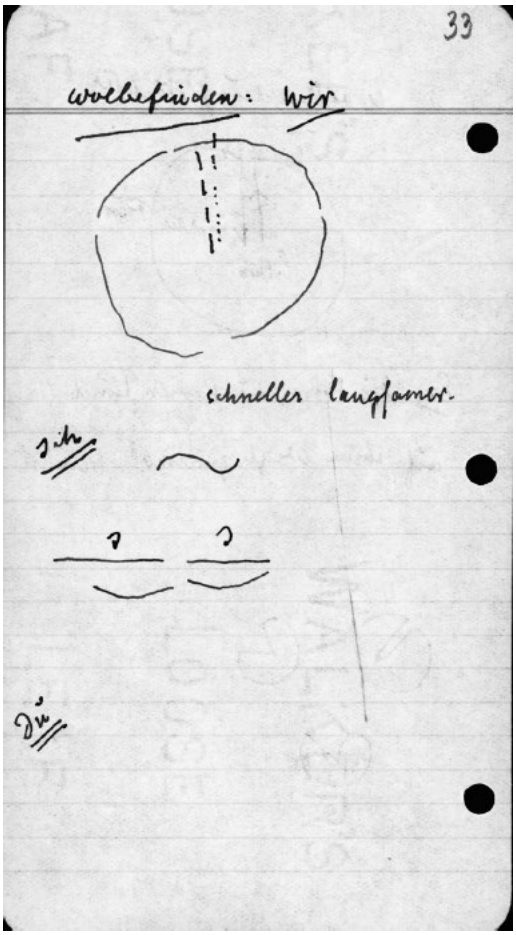


Notebook 615/32

Cloud-Illuminer

[drawing] He: right foot / l[eft] foot

He: the form that does not touch any point of itself again on its journey [drawings]



Notebook 615/33

sense of wellbeing: we [drawing]

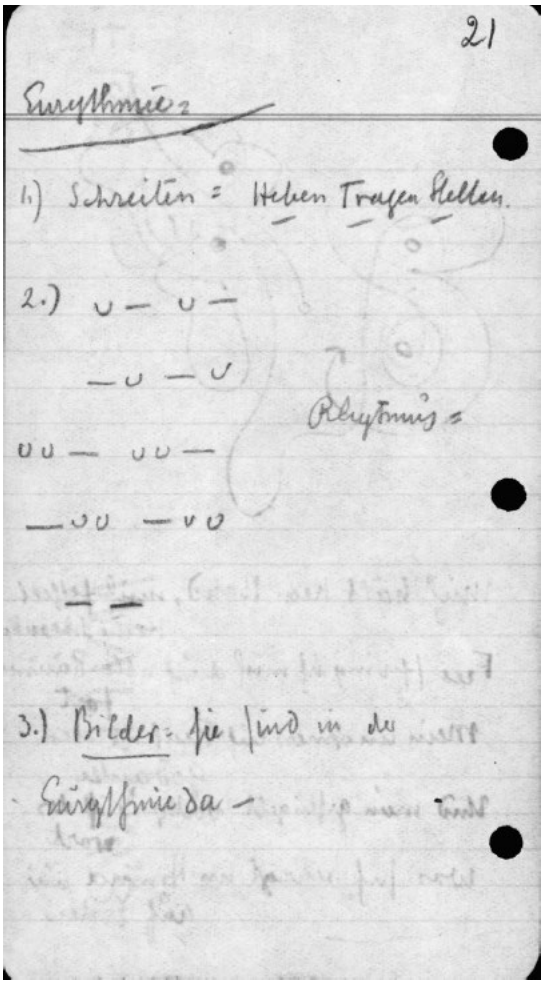
quicker slower

Ich

[I] [drawings]

Du

[you]



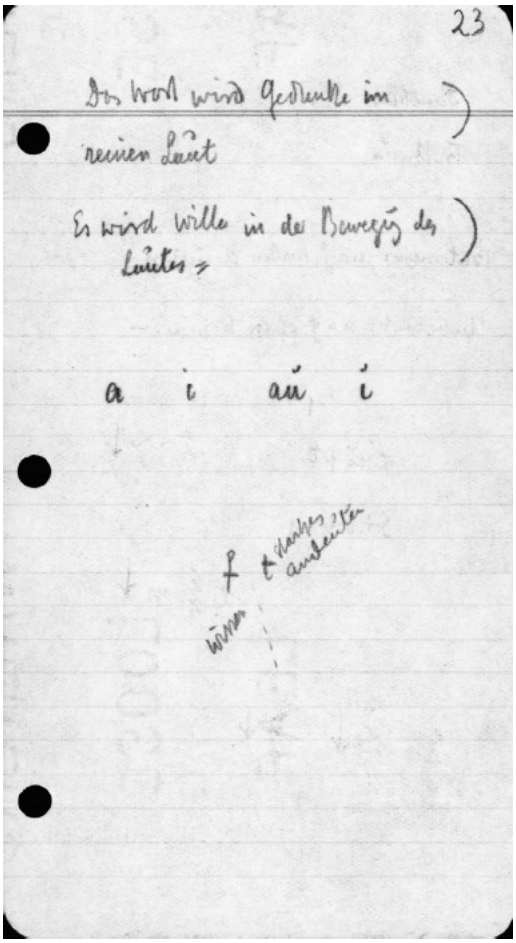
Notebook 615/21

Eurythmy:

1) stepping: lifting carrying placing

2) u–u–/–u–u / rhythm: u u–u u–/–u u–u u /– –

3) pictures: they are there in eurythmy



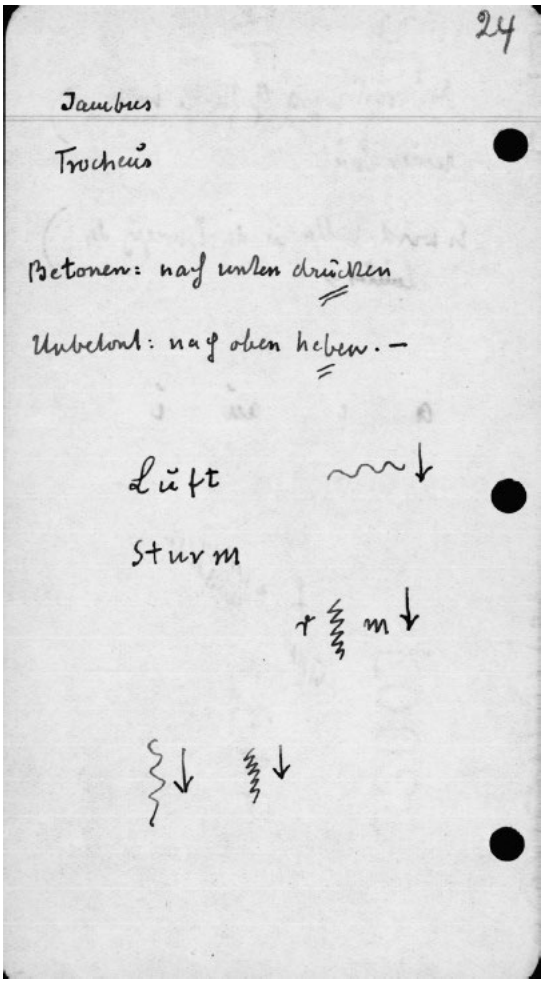
Notebook 615/23

Word becomes thought in the pure speech sound

It becomes will in the movement of the speech sound

aiaui [aheeowee]

f / knowledge / t / strong indicating



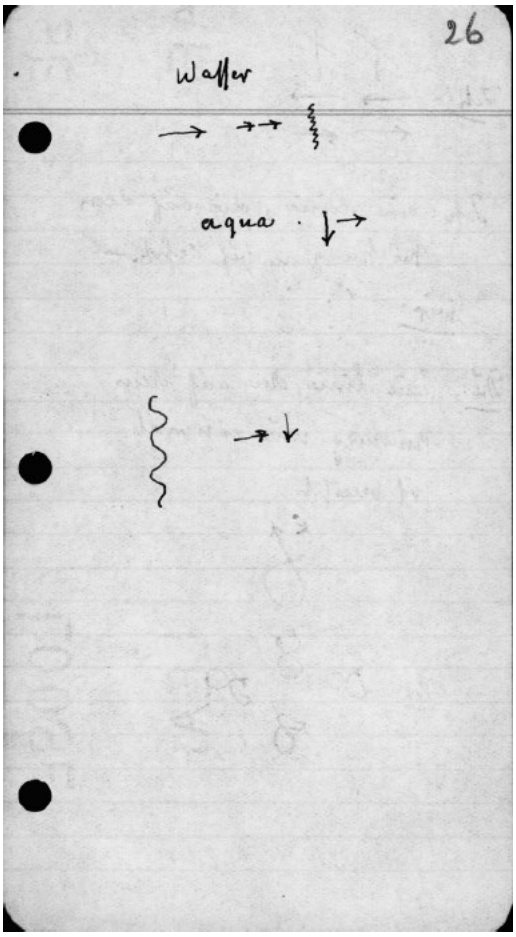
Notebook 615/24

Iambic / trochaic

Stressed: pushing downwards / unstressed: raising upwards

Air / storm

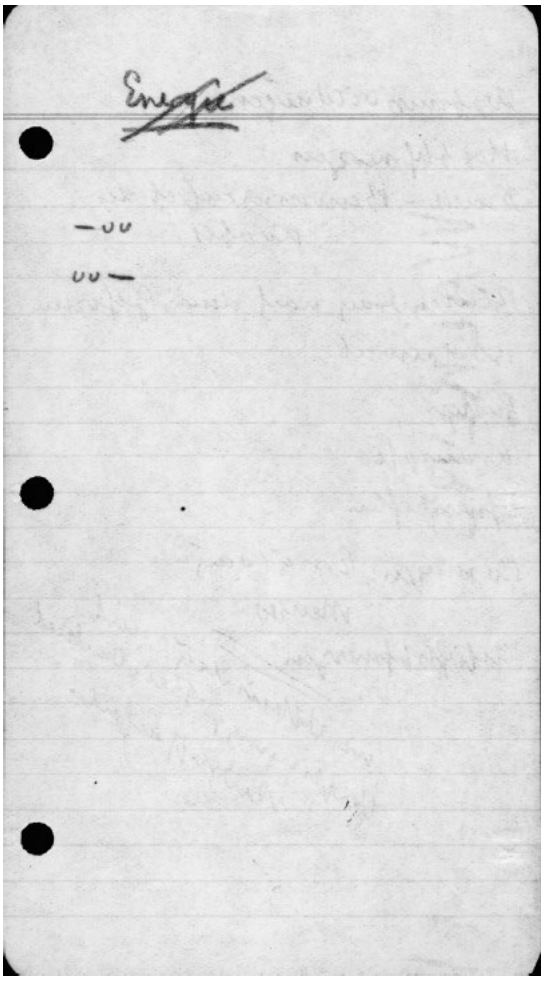
[drawings] r m



Notebook 615/26

water [drawings]

aqua. [drawings]

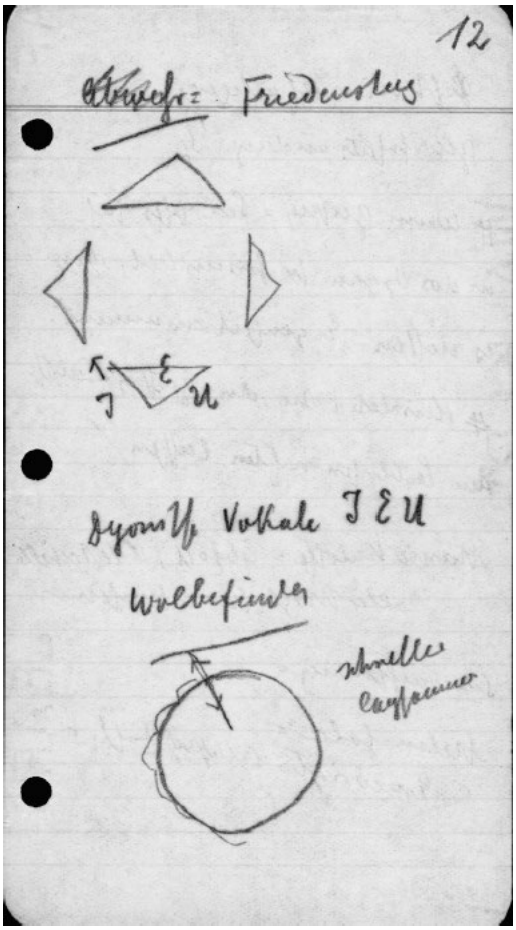


Notebook 615/10a

Energy

– u u

u u –

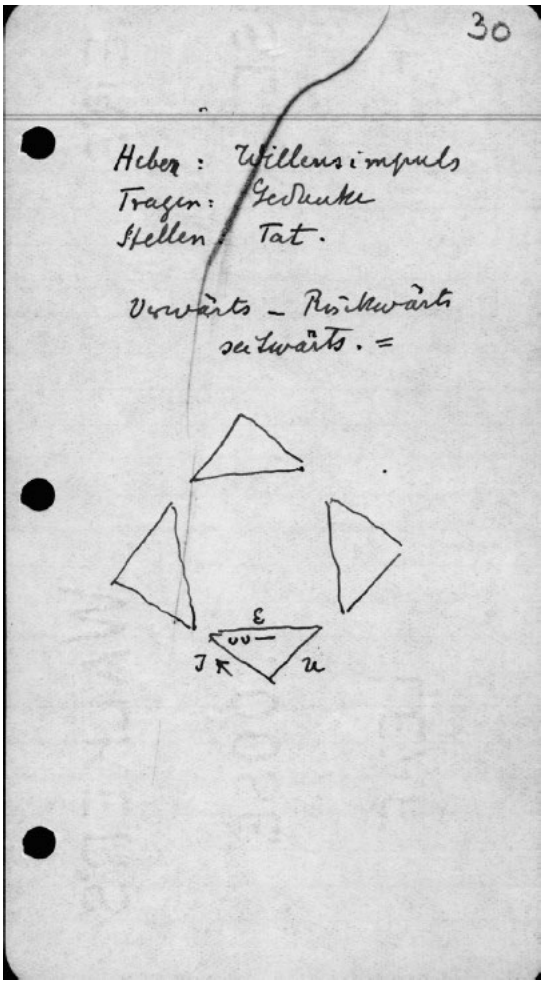


Notebook 615/12

Defence: Peace Dance

[drawing] I [ee] E [eh] U [oo]

Dyonisian vowels I E U / sense of wellbeing / [drawing] quicker / slower

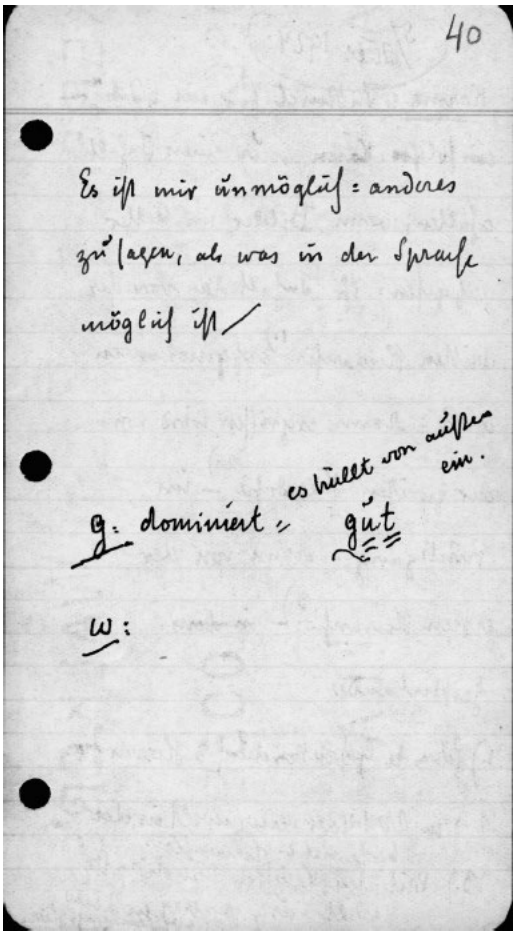


Notebook 615/30

Lifting: will impulse / carrying: thought / placing : deed

Forwards—backwards / sideways

[drawing] I [ee] E [eh] U [oo]

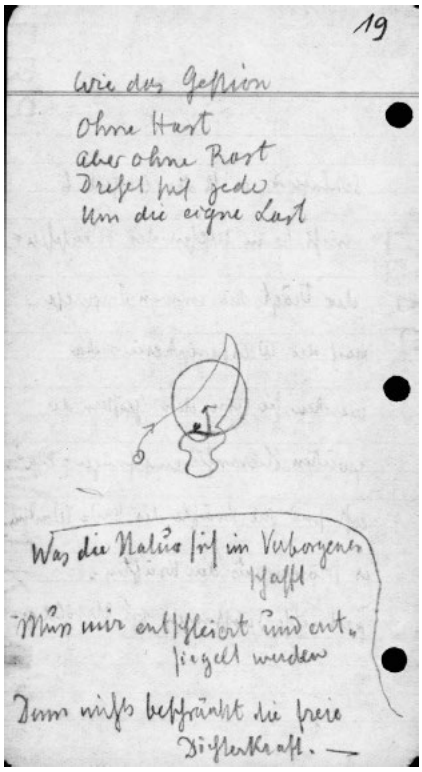


Notebook 615/40

It is impossible for me to say anything other than what is possible in language

g: dominates: it encloses from without / gut

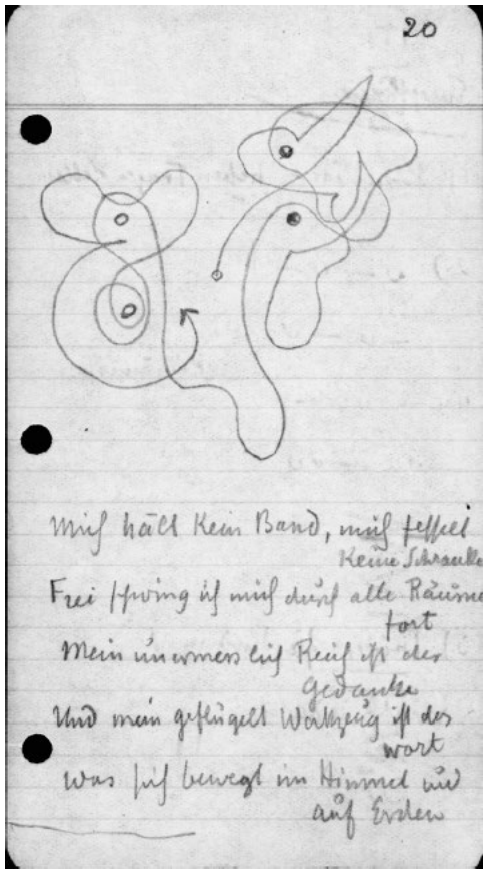
[good] / w



Notebook 615/19

Wie das Gestirn Ohne Hast Aber ohne Rast Drehet sich jeder Um die eigne Last[247]
[As a planet Without haste Yet without resting, Each person revolves Around their own burden]
[drawing]

Was die nature im
[What nature creat



Notebook 615/20

[drawing]

Mich hält kein Band, mich fesselt keine Schranke

Frei schwing ich mich durch alle Räume fort.

Mein unermesslich Reich ist der Gedanke

Und mein geflügelt Werkzeug ist das Wort

Was sich bewegt im Himmel und auf Erden.[248]

[No tethers holds me, no bounds restrict me

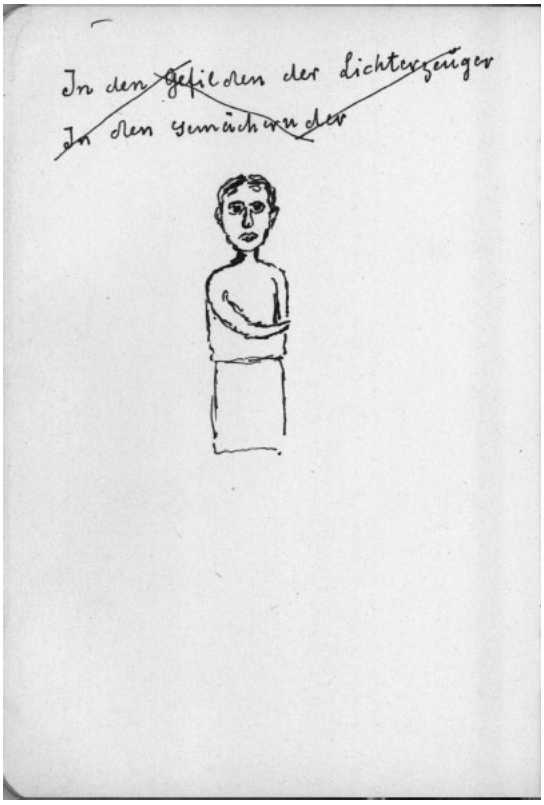
Freely I swing my way through every space.

My infinite kingdom is that of thought

And my winged instrument is the word

That moves in heaven and on earth.]

ENTRIES IN NOTEBOOK 238 RELATING TO THE LECTURES OF 7, 9, 10, 11 AND 12 JULY 1924

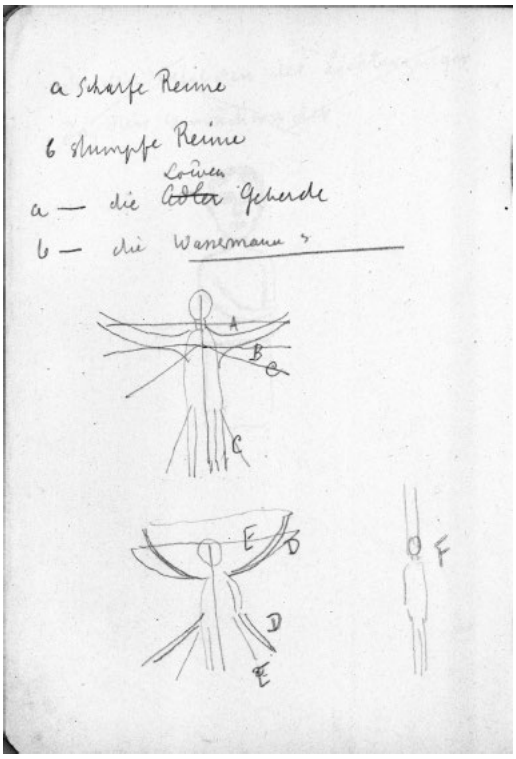


Notebook 238/01

In the fields of the light creators

In the chambers of

[drawing]



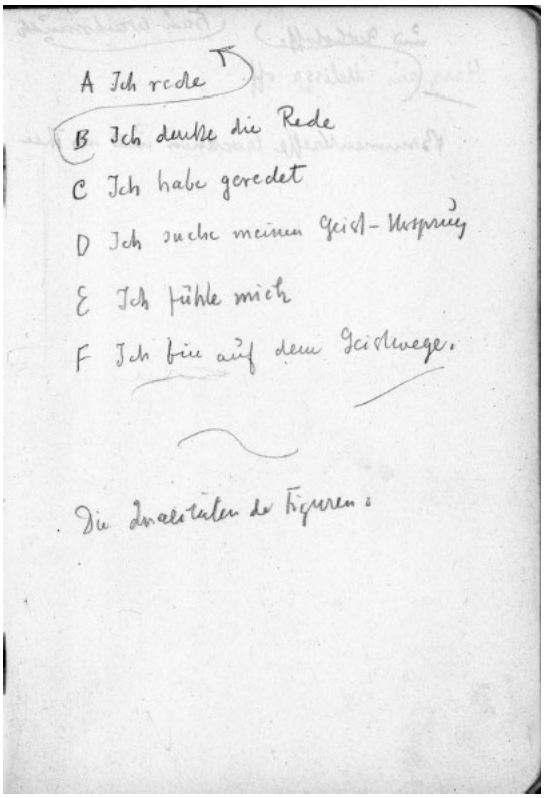
Notebook 238/02-1

a sharp rhymes

b dull rhymes

a–the Eagle Lion gesture

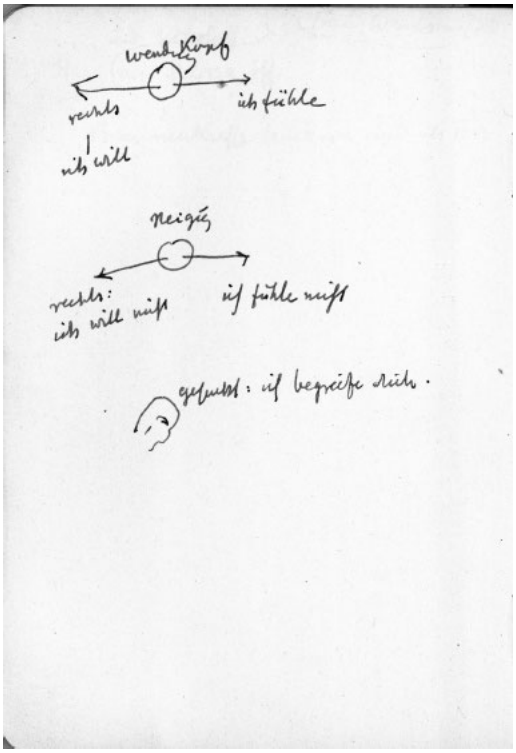
b–the Waterman gesture [drawing]



Notebook 238/02-2

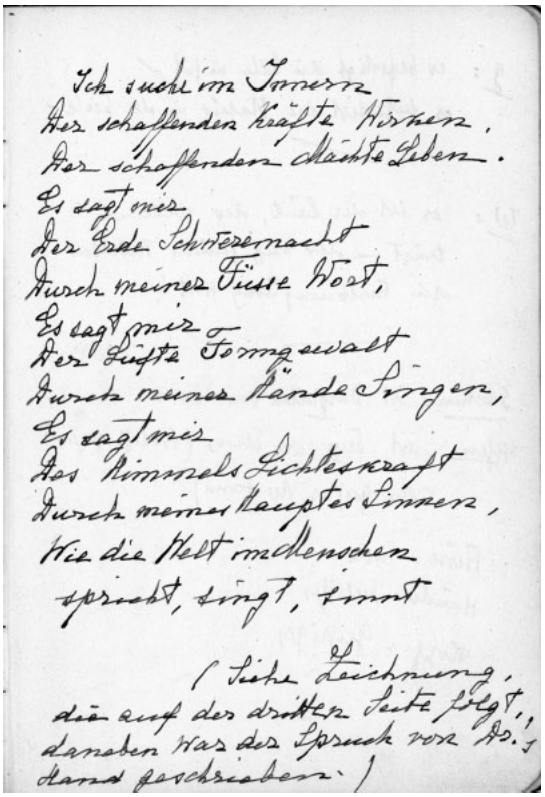
A	I speak
B	I think speech
C	I have spoken
D	I seek my spirit origin
E	I feel myself
F	I am on the path of spirit

The qualities of the figures:



Notebook 238/04-1

turning head [drawing]	
to the right—I will	I feel
bending [drawing]	
to the right: I will not	I do not feel
[drawing] lowered: I understand you	


Ich suche im Innern
Der schaffenden kräfte Wirken,
Der schaffenden Mächte Leben.
Es sagt mir
Der Erde Schwerermacht
Durch meiner Füsse Wort,
Es sagt mir
Der Lüfte Formgewalt
Durch meiner Hände Singen,
Es sagt mir
Des Himmels Lichteskraft
Durch meines Hauptes Sinnen,
Wie die Welt im Menschen
spricht, singt, sinnt
(Siehe Zeichnung,
die auf der dritten Seite folgt,
daneben war der Spruch von Rd. 1
damals geschrieben.)

Notebook 238/04-2

[Marie Steiner's handwriting]

Ich suche im Innern

Der schaffenden Kräfte Wirken

Der schaffenden Mächte Leben

Es sagt mir

Der Erde Schweremacht

Durch meiner Füsse Wort

Es sagt mir

Der Lüfte Formgewalt

Durch meiner Hände Singen

Es sagt mir

Des Himmels Lichteskraft

Durch meines Hauptes Sinnen

Wie die Welt im Menschen

Spricht, singt, sinnt

[I seek within

The working of creative forces

The life of creative powers.

Earth's power of weight

Tells me

Through the speech of my feet

Air's shaping force

Tells me

Through the singing of my hands

The strength of heaven's light

Tells me

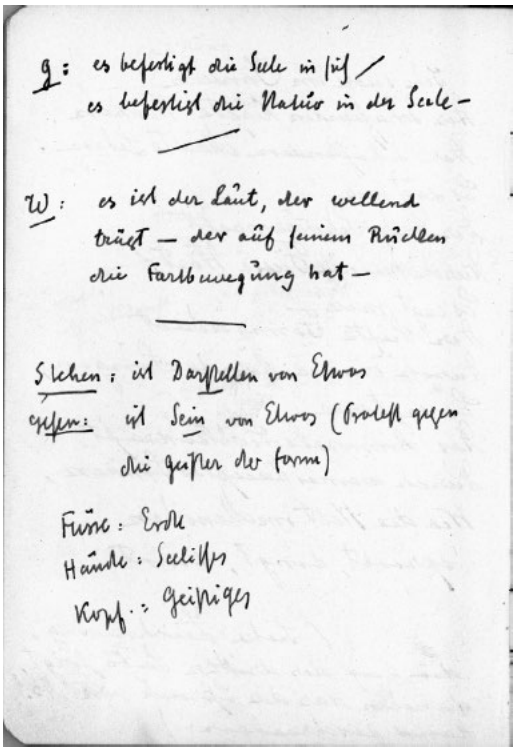
Through my head's pondering thoughts

How the world in the human being

Speaks, sings, thinks.]

[See drawing that follows on the third page,

alongside it was the verse written in Dr's hand.]



Notebook 238/05-1

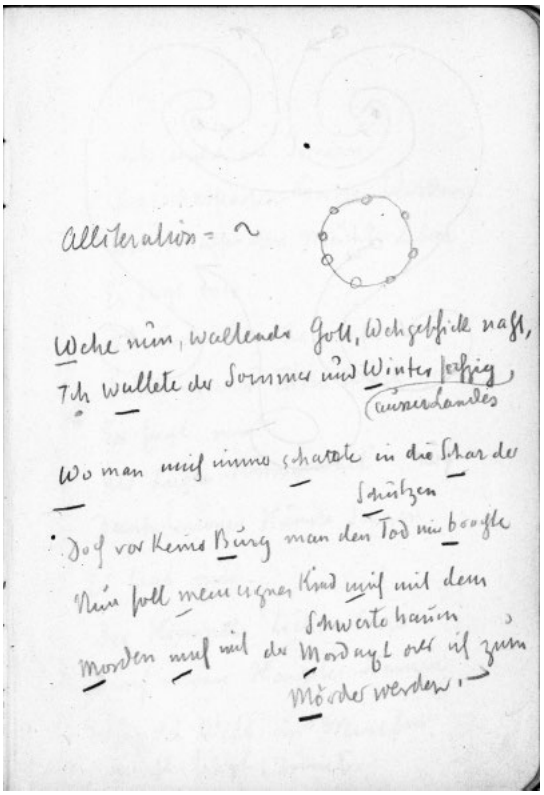
g: the soul roots itself in itself nature roots itself in the soul—
w: the sound that bears us on its undulation—that has onward movement upon its back—

Standing: is the representing of something / walking: is the being of something (protest against the spirits of form)

Feet: earth

Hands: soul

Head: spirit



Notebook 238/05-2

Alliteration: [drawing]

Wehe nun, waltender Gott, Wehgeschick naht.

Ich wallete der Sommer und Winter sechzig ausser Landes,

Wo man mich immer scharte in die Schar der Schützen,

Doch vor keiner Burg man den Tod mir brachte.

Nun soll mein eigenes Kind mich mit dem Schwerte hauen,

Morden mich mit der Mordaxt oder ich zum Mörder werden?

[Great Divinity, woe is me: nothing avails for vengeful fate nears.

I ventured abroad for seventy winters and summers

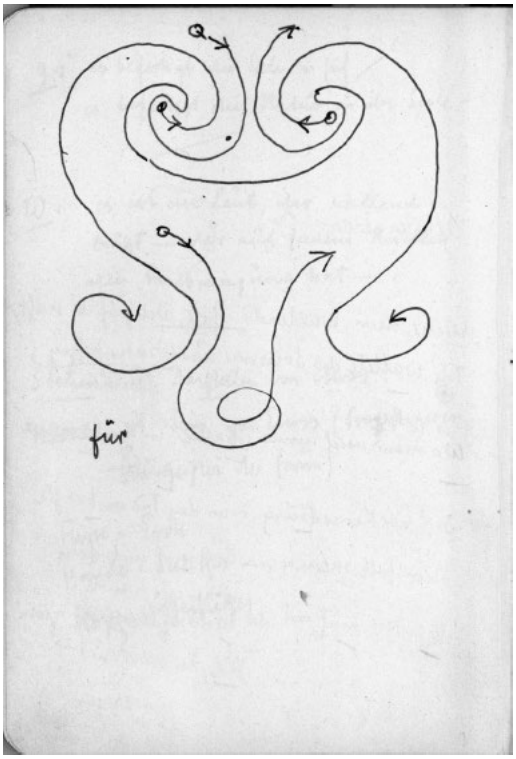
In every vanguard, wherever I was sent wielding sword;

Yet was I never dealt death before castle or fort.

Now must my own child strike me mercilessly down with the sword,

Murder me with his murdering axe or must I

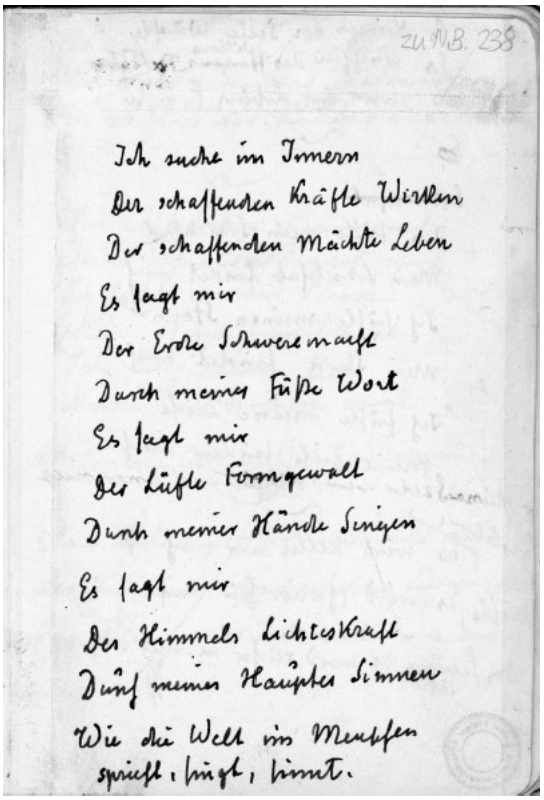
Murder him myself?]



Notebook 238/06-1

[drawing]

for



Notebook 238/06-2

Ich suche im Innern

Der schaffenden Kräfte Wirken

Der schaffenden Mächte Leben

Es sagt mir

Der Erde Schweremacht

Durch meiner Füsse Wort

Es sagt mir

Der Lüfte Formgewalt

Durch meiner Hände Singen

Es sagt mir

Des Himmels Lichteskraft

Durch meines Hauptes Sinnen

Wie die Welt im Menschen

Spricht, singt, sinnt

[I seek within

The working of creative forces

The life of creative powers.

Earth's power of weight

Tells me

Through the speech of my feet

Air's shaping force

Tells me

Through the singing of my hands

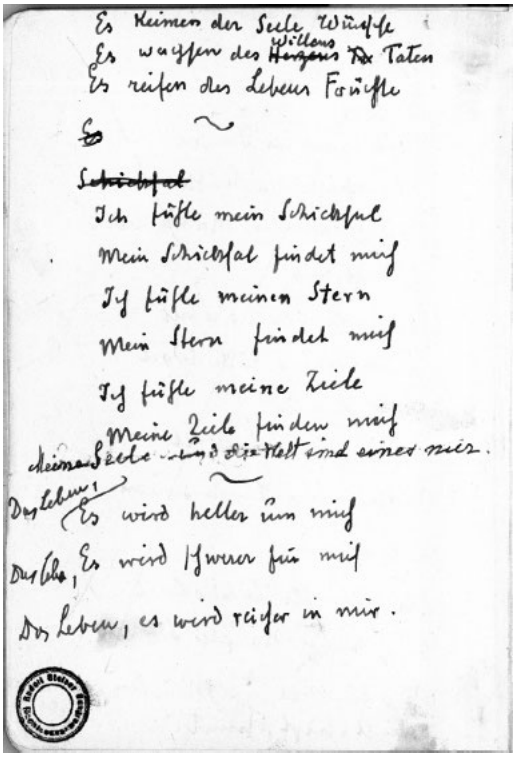
The strength of heaven's light

Tells me

Through my head's pondering thoughts

How the world in the human being

Speaks, sings, thinks.]



Notebook 238/07-1

Es keimen der Seele Wünsche.

Es wachsen des Herzens Ta Willens Taten,

Es reifen des Lebens Früchte.

Es

Schicksal

Ich fühle mein Schicksal,

Mein Schicksal findet mich.

Ich fühle meinen Stern,

Mein Stern findet mich.

Ich fühle meine Ziele,

Meine Ziele finden mich.

[Marie Steiner's handwriting:] Meine Seele und die Welt sind eines nur.

[MS's handwriting ends.]

Das Leben, es wird heller um mich,

Das Leben, es wird schwerer für mich,

Das Leben, es wird reicher in mir.

[Soul's wishes bud.

Heart's Will's deed grow.

Life's fruits ripen.

It

Destiny

I feel my destiny,

My destiny finds me.

I feel my star,

My star finds me.

I feel my aims,

My aims find me.

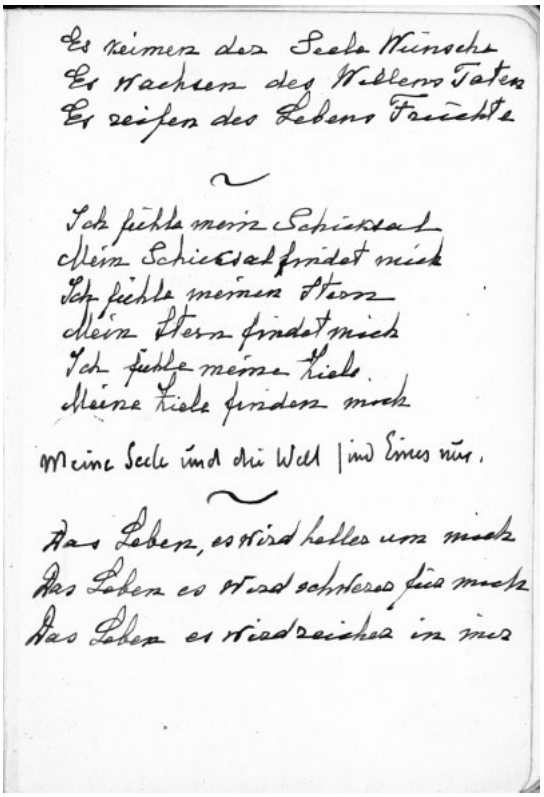
[Marie Steiner's handwriting:] My soul and the world are but one.

[MS's handwriting ends.]

Life, you grow brighter around me,

Life you grow harder for me,

Life you grow richer within me.]


Es keimen der Seele Wünsche
Es wachsen des Willens Taten
Es reifen des Lebens Früchte

~

Ich fühle mein Schicksal
Mein Schicksal findet mich
Ich fühle meinen Stern
Mein Stern findet mich
Ich fühle meine Ziele.
Meine Ziele finden mich

Meine Seele und die Welt | sind Eines nur.

~

Das Leben, es wird heller um mich
Das Leben es wird schwerer für mich
Das Leben es wird reicher in mir

Notebook 238/07-2

[Marie Steiner's handwriting:] Es keimen der Seele Wünsche.

Es wachsen des Willens Taten,

Es reifen des Lebens Früchte.

Ich fühle mein Schicksal,

Mein Schicksal findet mich.

Ich fühle meinen Stern,

Mein Stern findet mich.

Ich fühle meine Ziele,

Meine Ziele finden mich.

[Marie Steiner's handwriting ends.]

Meine Seele und die Welt sind eines nur.

[Marie Steiner's handwriting:]

Das Leben, es wird heller um mich,

Das Leben, es wird schwerer für mich,

Das Leben, es wird reicher in mir.

[Soul's wishes bud.

Will's deed grow.

Life's fruits ripen.

I feel my destiny,

My destiny finds me.

I feel my star,

My star finds me.

I feel my aims,

My aims find me.

[Marie Steiner's handwriting ends.]

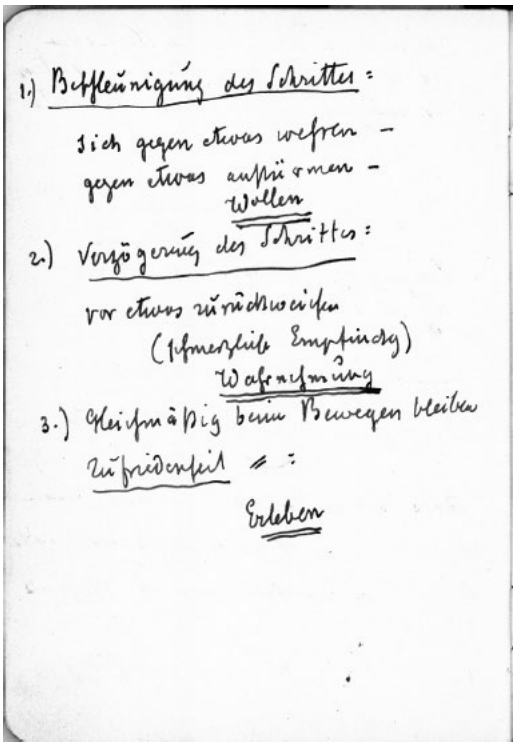
My soul and the world are but one.

[Marie Steiner's handwriting:]

Life, you grow brighter around me,

Life you grow harder for me,

Life you grow richer within me.]



Notebook 238/08-1

1.) Quickening the step: / defending oneself against something—/ attacking something—/ Will

---

2.) Slowing the step: / retreat from something / (painful feeling) / perception

---

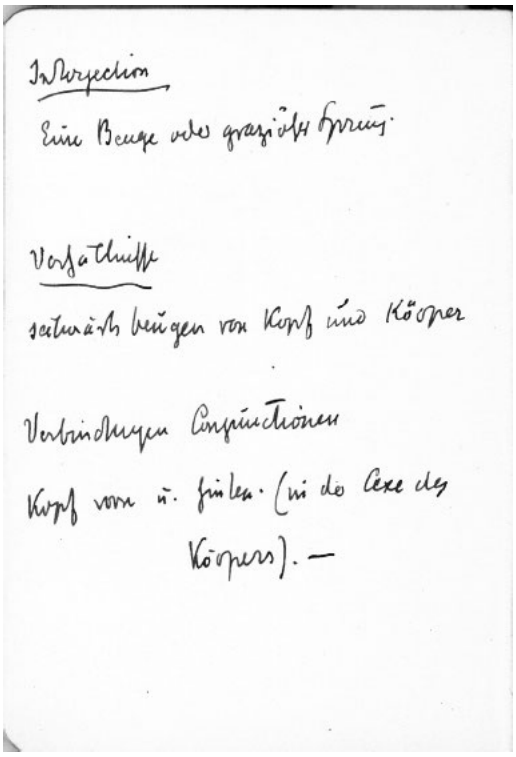
3.) Keep to a steady pace while moving / contentment =: / experience

---

Notebook 238/08-2

longer pause: desiring to retain the conversation within one, connect with the content:

shorter pause: I wish to detach the content of the conversation from myself. –

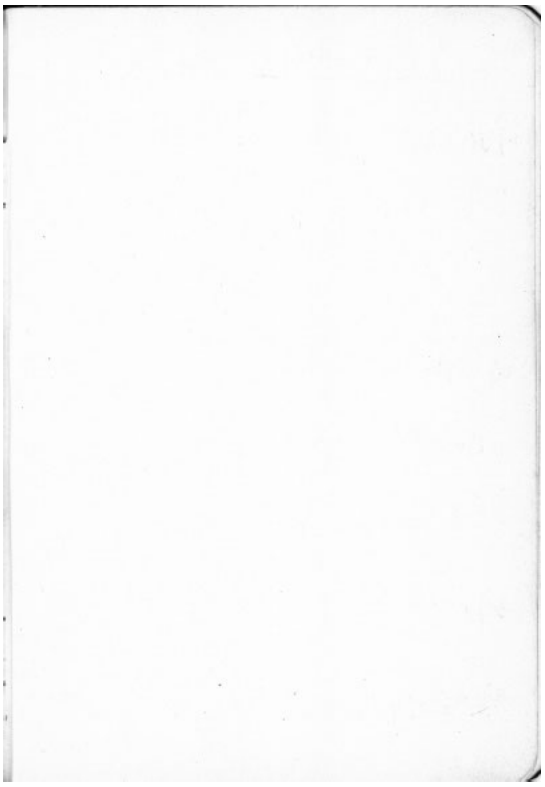


Notebook 238/09-1

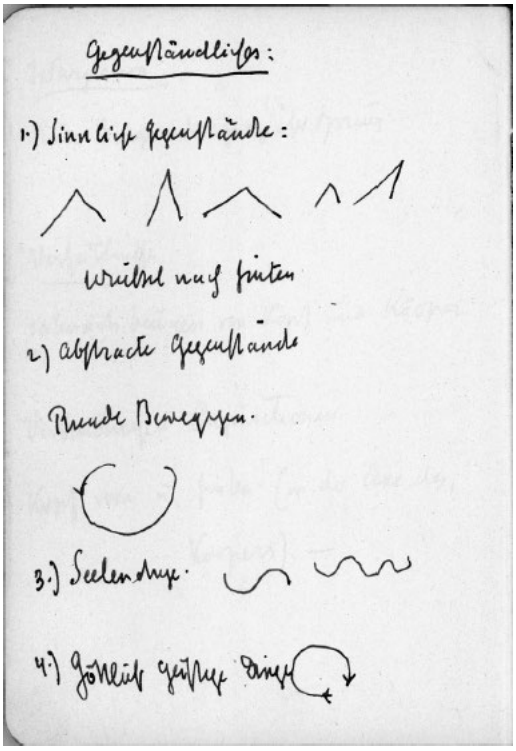
Interjection / A bending or gracious leap.

Relationships / bending head and body sideways

Connections conjunctions / head forwards and backwards (in the body's axis)



Notebook 238/09-2



Notebook 238/10-1

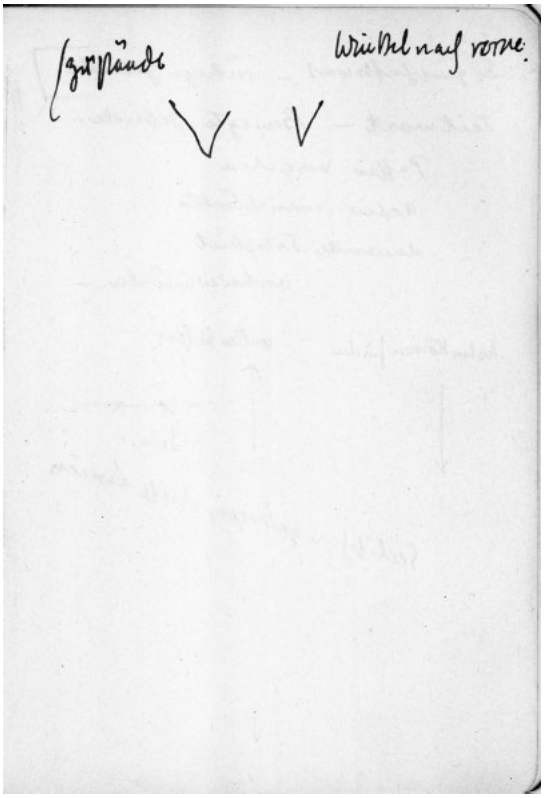
Things:

1.) Sense objects: [drawings] / backward angles

2.) Abstract things / round movements [drawing]

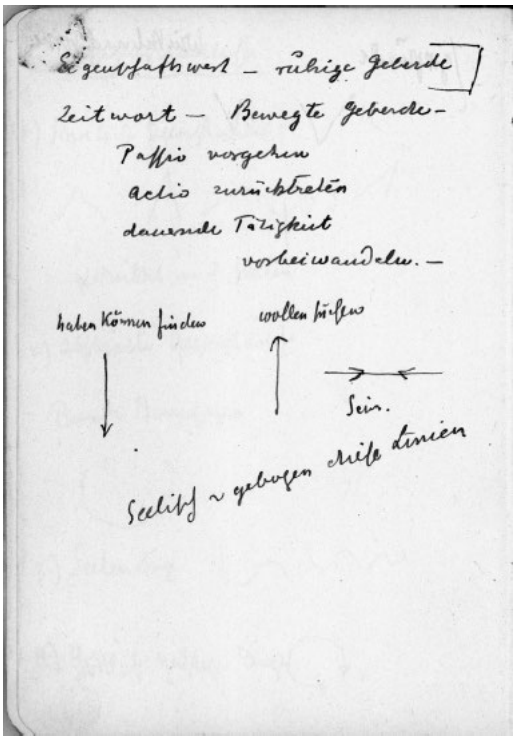
3.) Soul things [drawings]

4.) Divine-spiritual things [drawing]



Notebook 238/10-2

Circumstances forward angles [drawing]



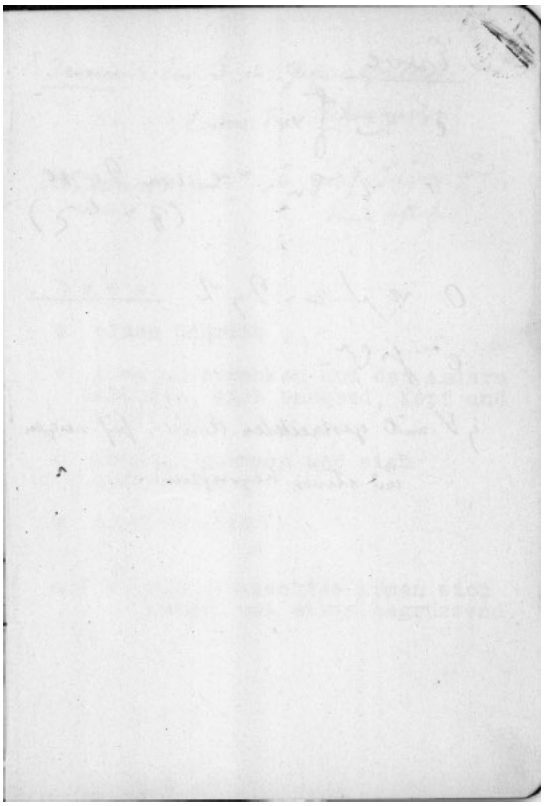
Notebook 238/11-1

Adjective—still gesture

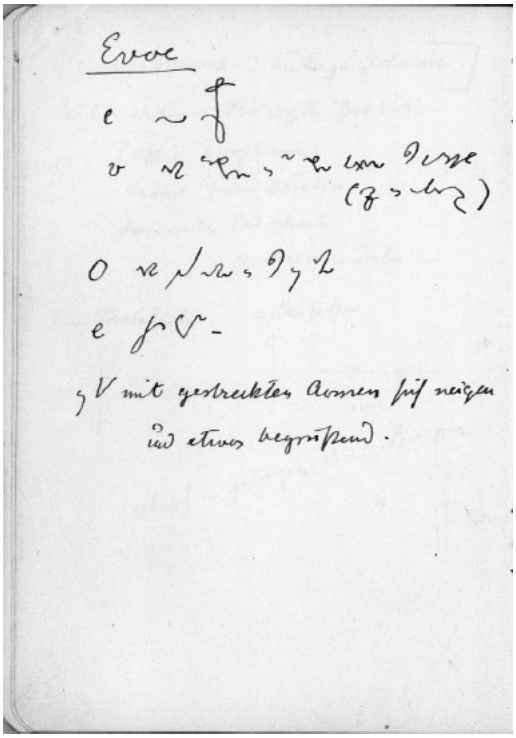
Verb—moving gesture—/ move forwards passively / move backwards actively / ongoing activity / passing by—

have be able find will seek being [drawings]

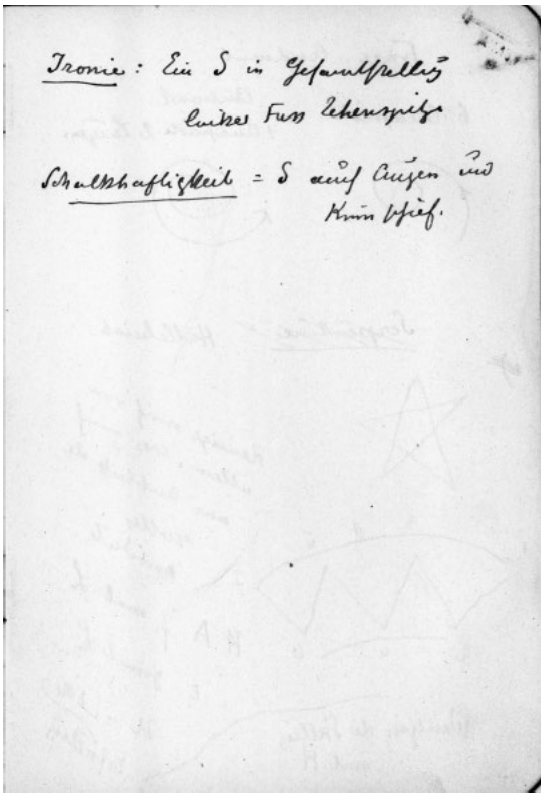
soul nature—these lines curved



Notebook 238/11-2



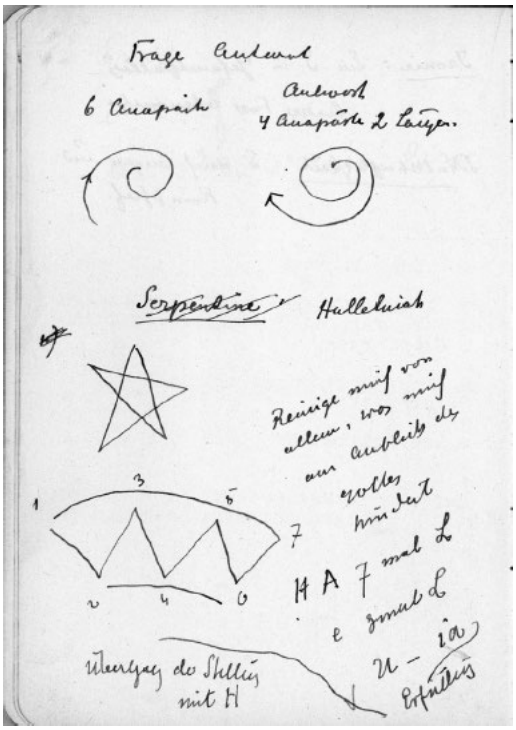
Evoe
e [eh] [shorthand signs] a step
v [shorthand signs] stretch out arm and touch the other, bending (head and upper body)
o [oh] [shorthand signs] take away arms and stand upright
e [eh] [shorthand signs] step back / on [end of shorthand signs] V bend with extended arms / and greeting somethi



Notebook 238/12-2

Irony: An S in entire stance / left foot tiptoes

Mischievousness: S also eyes and / chin slanting.



Notebook 238/13-1

QuestionAnswer / 6 anapaests [drawing]

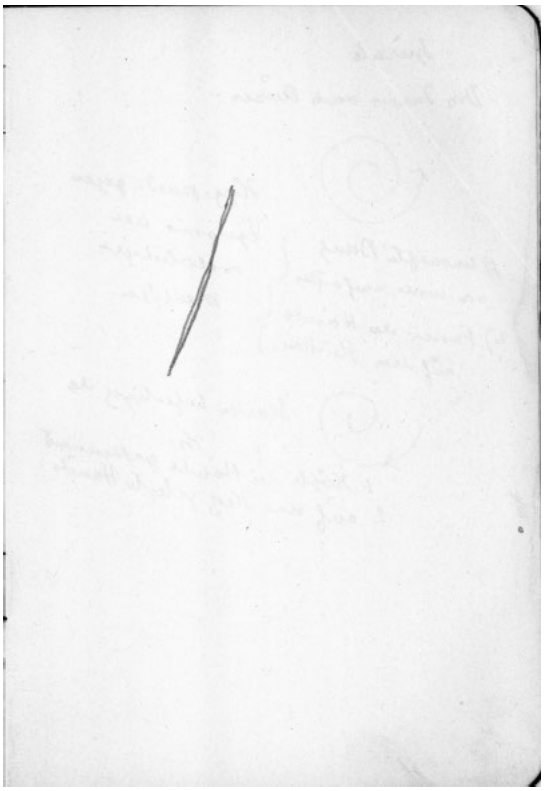
Answer / 4 anapaests 2 longs [drawing]

b) Serpentine Hallelujah

[drawing] Purify me of all that hinders me from seeing God

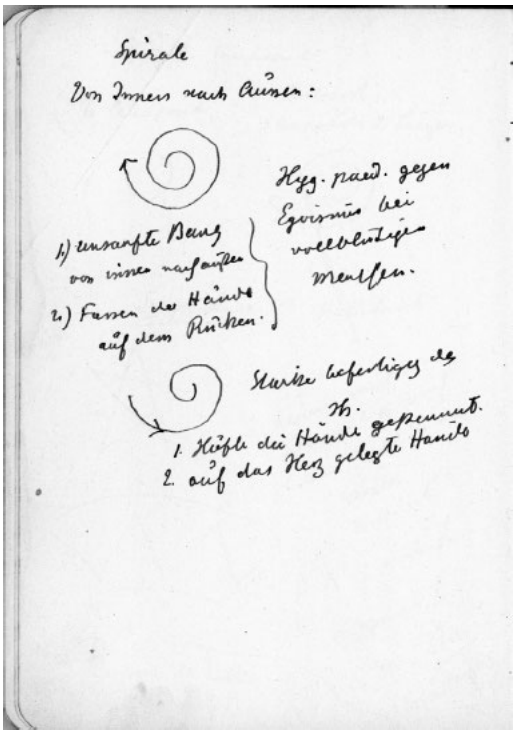
[drawing] HA 7 times e [eh] 3 times L / U—ia / fulfilment

Changing position with H



Notebook 238/13-2

[drawing]



Notebook 238/14-1

Spiral / From within outwards: [drawing]

Curative pedagogy to counter egotism in full-blooded people

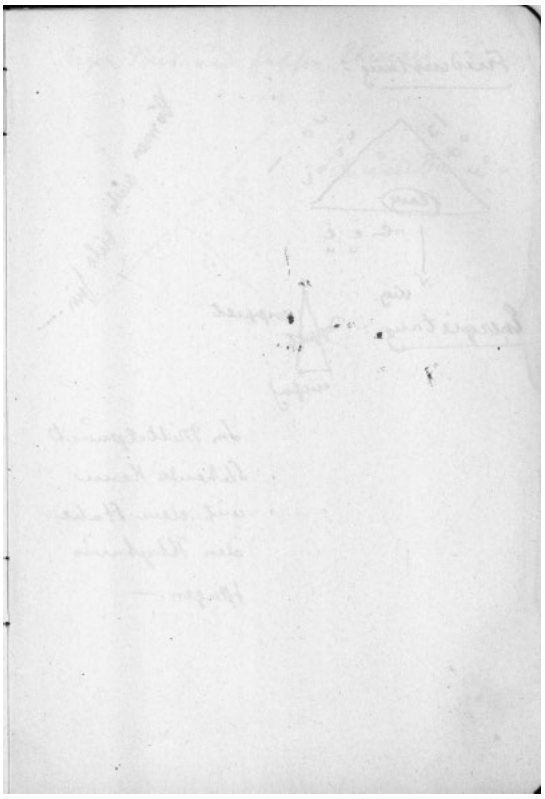
1.) Ungentle movement from within outwards

2.) Taking hold of hands upon the back

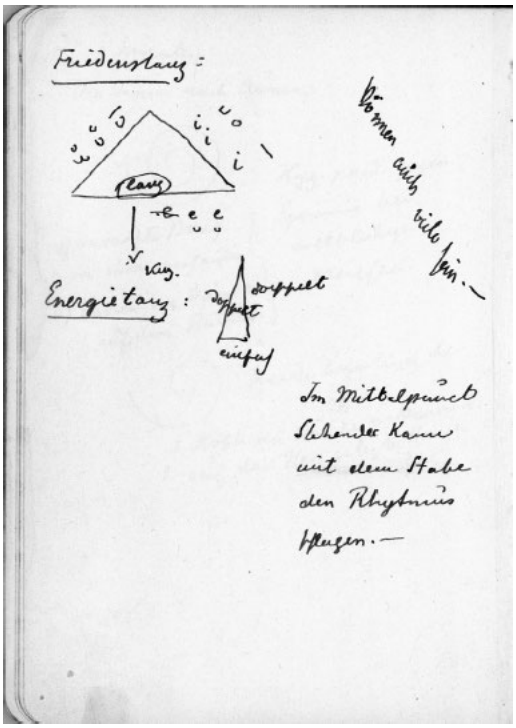
[drawing] Strong consolidation of the I

1. Hands resting on hips

2. Hands placed on the heart



Notebook 238/14-2

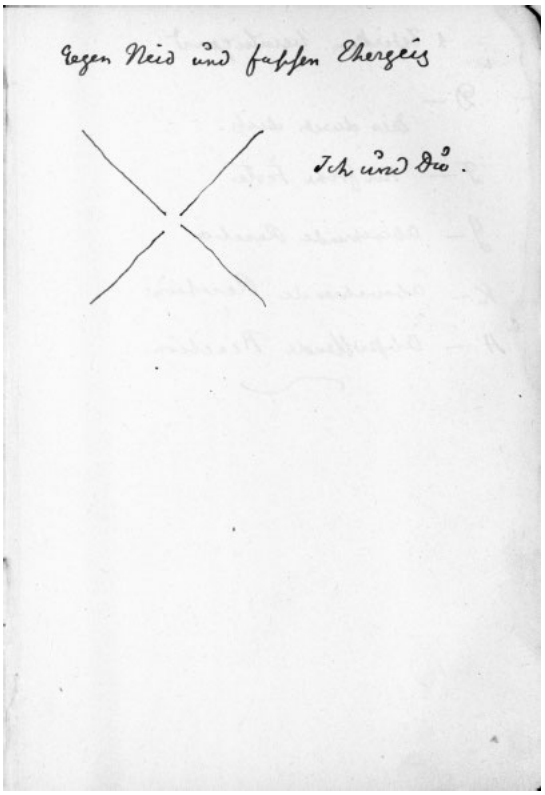


Notebook 238/15-1

Peace Dance: [drawing] long / short / can also be many

Energy Dance: [drawing] double / double / once

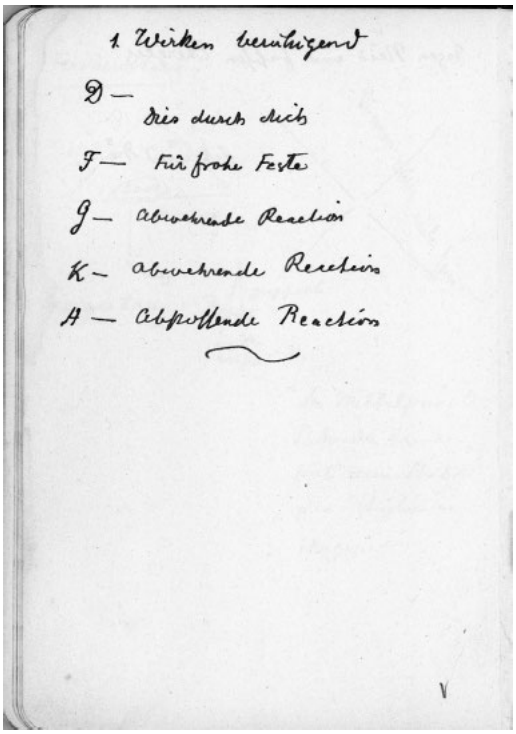
A person standing at the midpoint can beat the rhythm with the rod



Notebook 238/15-2

To counter envy and misplaced ambition [drawing]

I and you



Notebook 238/16-1

1. Calming action

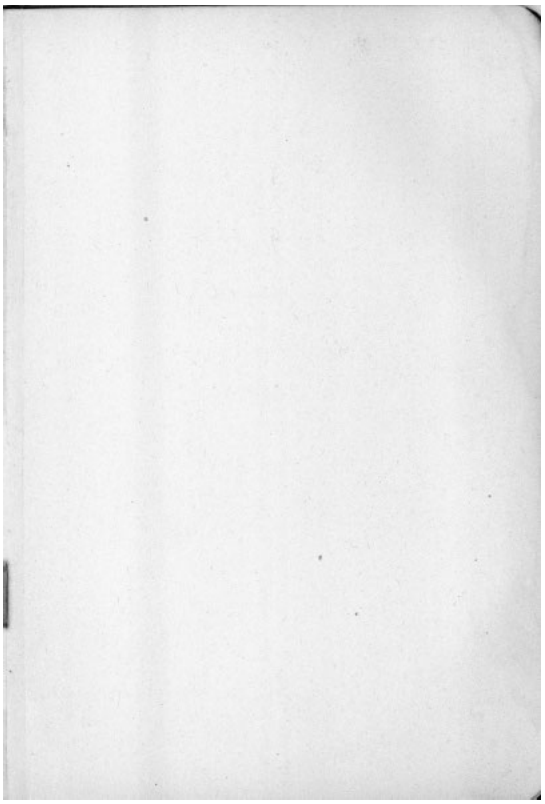
D-Dies durch dich [This through you]

F-Für frohe Feste [For festive feasts]

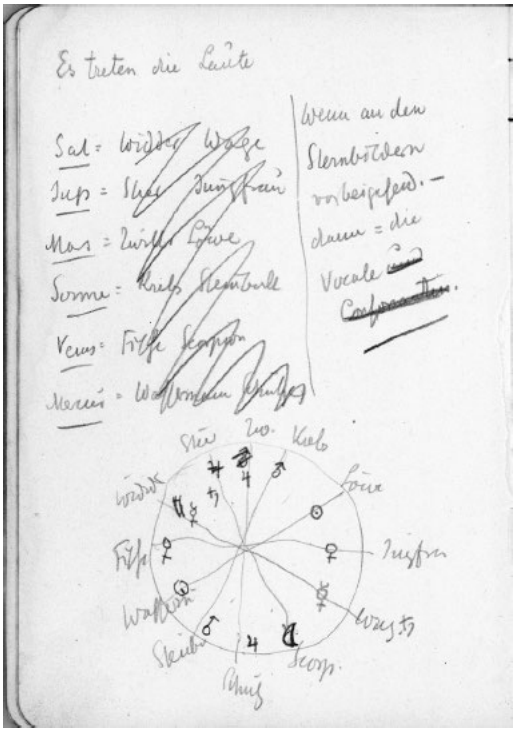
G-defensive reaction

K-defensive reaction

H-repelling reaction



Notebook 238/16-2



Notebook 238/17-1

The speech sounds step* / when passing the zodiac signs—then: the

vowels and consonants

Sat: Ram Scales

Jup.: Bull Virgin

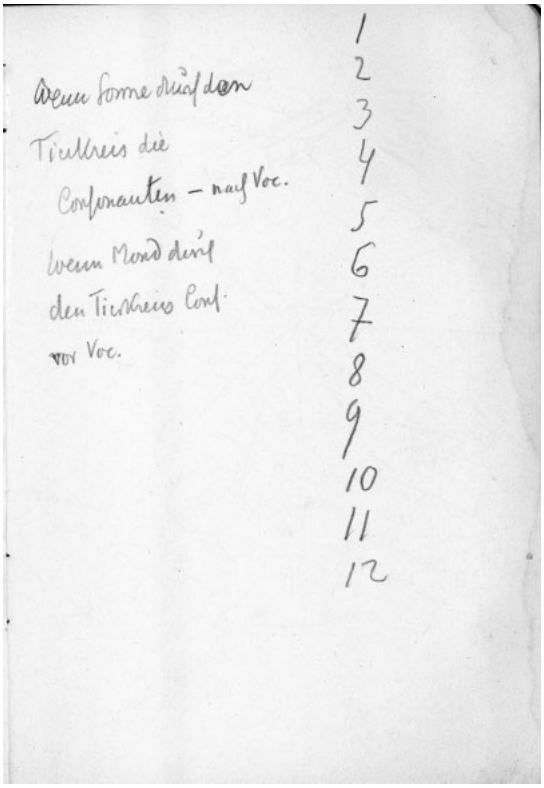
Mars: Twins Lion

Sun: Crab Goat

Venus: Fishes Scorpion

Mercur.: Waterman Archer

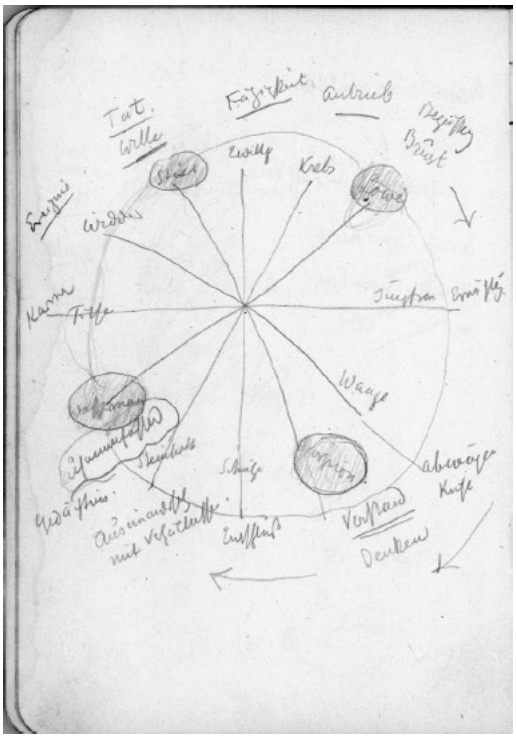
[drawing] Tw.[ins] / Crab / Lion / Virgin / Scales / Scorp. / Archer / Goat / Waterm. / Fishes / Ram / Bull



Notebook 238/17-2

When Sun passes through the zodiac the consonants—after vowels

When Moon passes through the zodiac consonants before vowels [numerals 1–12]



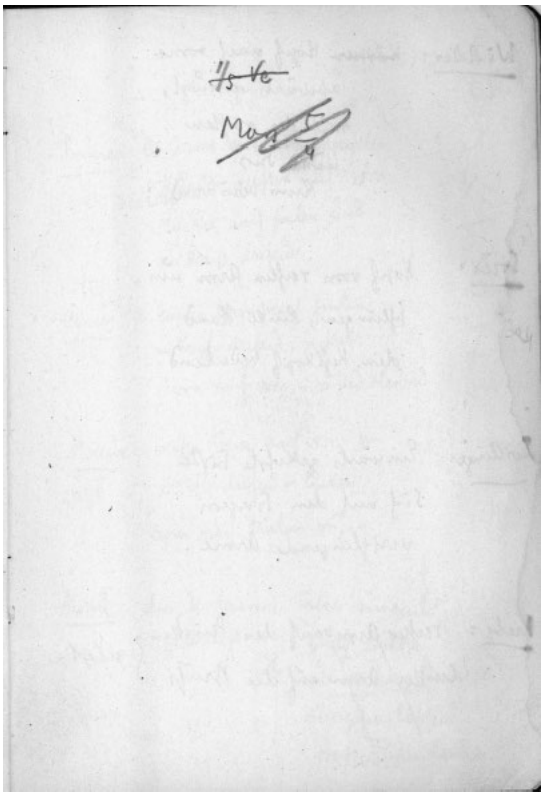
Notebook 238/18-1

Capacity	Impulse	Enthusiasm	Disillusionment
Twins	Crab	Chest	Virgin
		Lion	

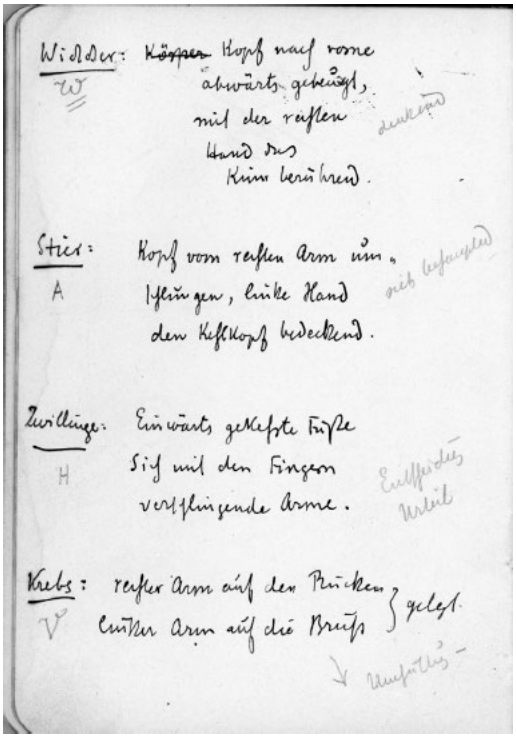
Power of discernment	Reason, thinking	Resolve
Scales	Scorpion	Archer

Confronting circumstances
Goat
Memory, holding together
Waterman

Karma	Occurrence	Deed, Will
Fishes	Ram	Bull



Notebook 238/18-2



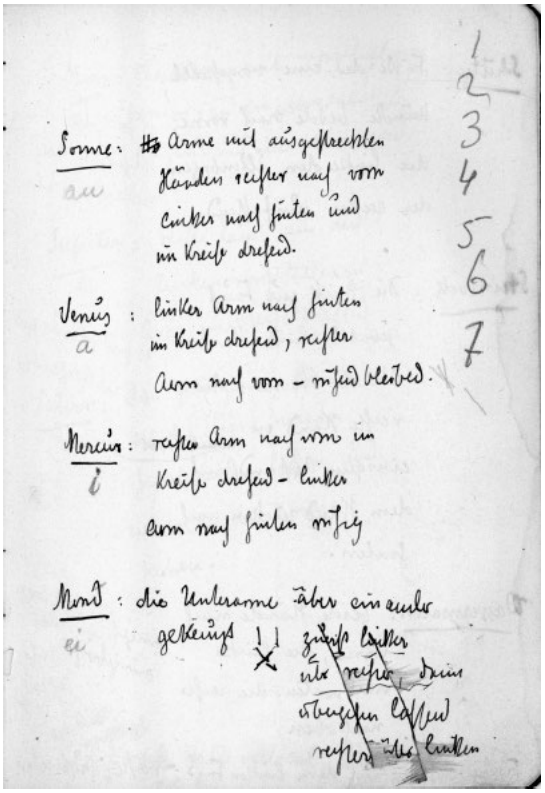
Notebook 238/19-1

Ram: Body head forwards / bending downwards / the right hand touching the knee // thinking // w [v]

Bull: Head encompassed by right arm, left hand covering larynx // asserting oneself // A [ah]

Twins: feet turned inwards / arms with fingers intertwined // resolve / judgement // H

Crab: right arm laid on the back / left arm on the chest // enveloping-// V [f]



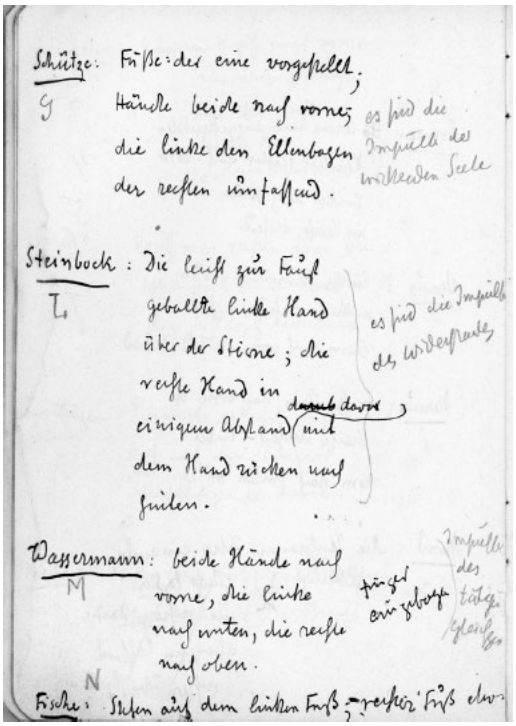
Notebook 238/19-2

Sun: Arms with outstretched hands pointing forwards right, left backwards and revolving in a circle // au [ow]

Venus: left arm pointing backwards, revolving in a circle, right arm forwards—remaining still // a [ah]

Mercury: right arm forwards revolving in circle—left arm backwards, still // I [ee]

Moon: the lower arms crossed over each other [drawing], first left over right then let this pass [into] right over left



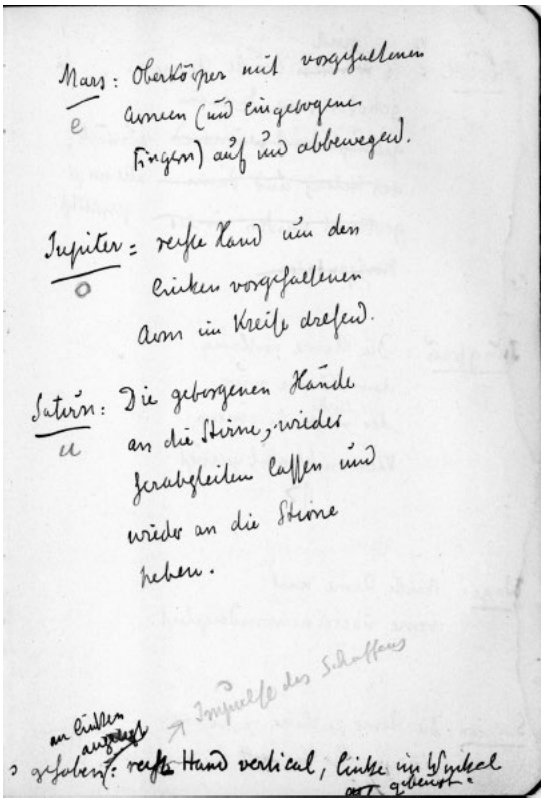
Notebook 238/20-1

Archer: feet: one in front; both hands forwards; the left enclosing the elbow of the right. / these are the impulses of the active soul // G

Goat: Left hand in a loose fist over the forehead; the right hand at some distance in front of it, the back of the hand facing backwards / these are the impulses of resistance // L

Waterman: both hands forwards, the left below, the right above // fingers curved in / impulses of active equilibrium // M

Fishes: standing on the left foot; right foot somewhat [continued at bottom of following page]



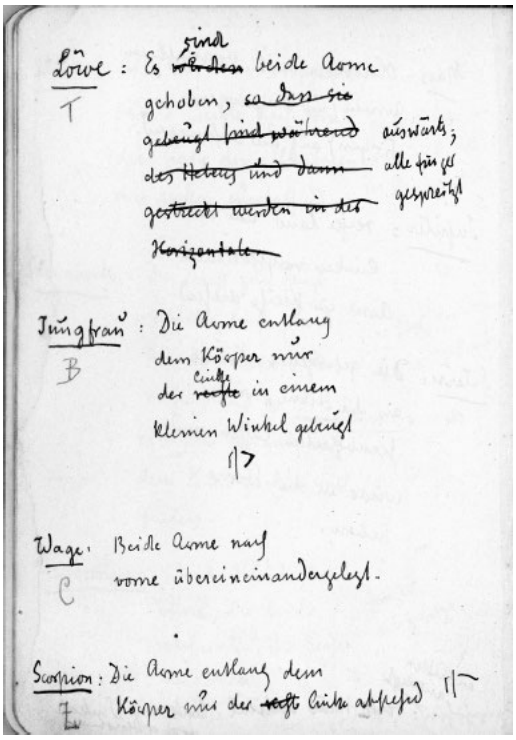
Notebook 238/20-2

Mars: upper body with arms held forwards (and fingers curved inwards) moving up and down // e [eh]

Jupiter: right hand making a circular movement around the left arm which is held forwards // o [oh]

Saturn: snug [Tr: curved?] hands upon the forehead; let them slide downward again and raise them again to the forehead / raising // u [oo]

lifted / lent against the left: right hand vertical, left bent at an angle / creative impulses



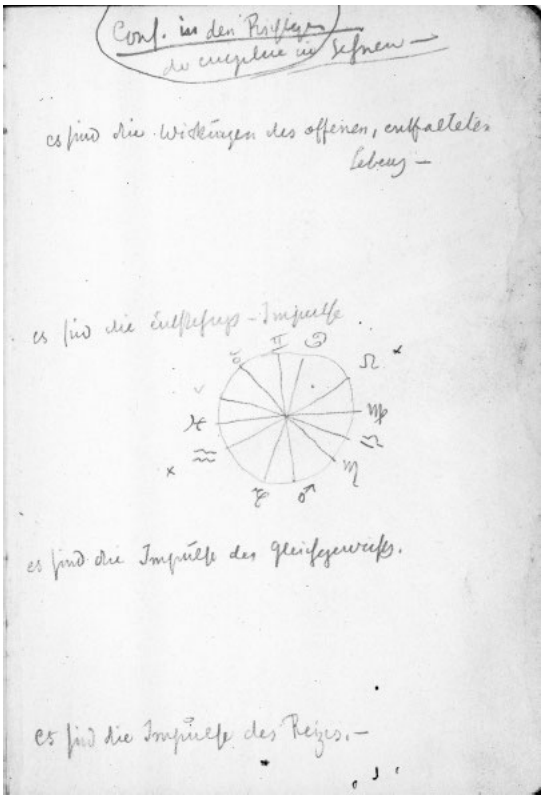
Notebook 238/21-1

Lion: Both arms are raised so that they are bent during raising and then extended outwards in the horizontal / outwards; all fingers spread wide // T

Virgin: The arms beside the body, except that the right left is bent at a small angle [drawing] // B

Scales: Both arms extended forwards and laid over each other // C

Scorpion: The arms beside the body, except that the right left is lifted away little [drawing] // Z



Notebook 238/21-2

Cons [onants] in the directions / each in tendons –

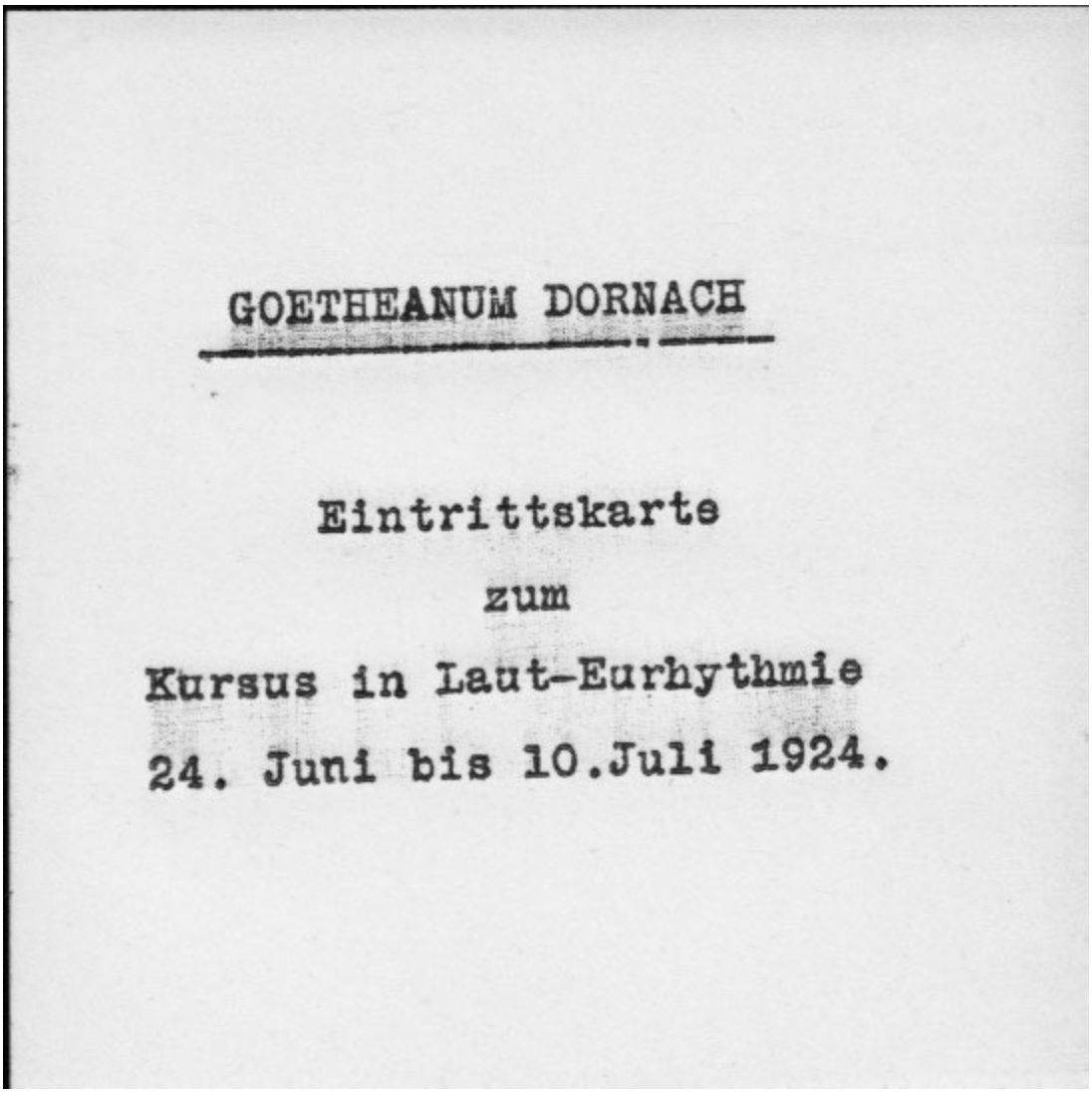
the actions of open, unfolded life –

the impulses of emergence [drawing]

the impulses of equilibrium

the impulses of allurement

ADMISSION CARD FOR THE SPEECH EURYTHMY COURSE



GOETHEANUM DORNACH

Eintrittskarte

zum

Kursus in Laut-Eurhythmie

24. Juni bis 10.Juli 1924.

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* Translator's note: This could perhaps mean the speech sounds 'appear' or 'figure'.

PROGRAMME OF EURYTHMY PERFORMANCES ON 29 JUNE, AND 3, 6, 10 AND 13 JULY 1924 IN DORNACH

I

‘Grave from the Suite in D Major’ by J.S. Bach (A. Donath, I. Schuurman)

‘Limits of Humanity’ by J.W. Goethe (T. Kisseleff)

‘For Adam and Eve Day’ by A. Steffen (M. Savitch, F. Simons, E. Senft, I. Baravalle, I. Flor)

‘Etude in F Minor’ by F. Chopin (T. Kisseleff, E. Schilbach)

‘To the Mistral’ by F. Nietzsche (E. Senft)

‘Allegro’ by G. F. Handel (M. Savitch)

‘Prelude in B Major’ by F. Chopin (A. Donath)

‘Mo Lennav a Chree’ by F. Macleod (I. Baravalle)

‘Allegro’ by G. Tartini (E. Senft)

II

‘Nocturne in E flat Major’ by F. Chopin (A. Donath)

‘At Midnight’ by E. Mörike (I. Schuurman, I. Baravalle, E. Senft, A. Bugaieff)

‘Diamonds’ by R. Hamerling (E. Senft)

‘Love in the Snow’ by R. Hamerling (E. Schilbach, S. Ljungquist)

‘Allegro’ by J.E. Gaillard (M. Savitch)

‘Allegretto’ by L. v. Beethoven (F. Simons)

‘The Sorcerer’s Apprentice’ by J. W. Goethe (E. Schilbach, R. Kux, W. Kux, W. Lewerenz)

‘Allegro’ from a violin sonata by W.A. Mozart (E. Senft, I. Baravalle)

Eurythmy performance at the Goetheanum (joinery workshop) on Sunday, 29 June 1924, 5 p.m.

I

‘Arioso’ by G. F. Handel [S. Ochs] (I. Baravalle, I. Schuurman)

‘A Song of Dreams’ by F. Macleod (A. Donath)

‘Mo Lennav a Chree’ by F. Macleod (I. Baravalle)

‘Etude in E Major’ by F. Chopin (T. Kisseleff, E. Schilbach)

‘Etude in E Major’ by F. Chopin (E. Senft)

‘Persée et Andromède’ by J.-M Hérédia (A. Donath, M. Savitch)

‘Harmonious Prelude’ with music by M. Schuurman

(I. Schuurman, R. Brouwer, F. Simons, A. Donath, I. Baravalle, R. Vorbeck, E. Senft, A. Bugaieff)

II

‘Les Papillons’ by J. Rameau, with music by J. Stuten (E. Senft, I. Baravalle, F. Simons)

‘La Grenouille et le Boeuf’ by J. de La Fontaine (I. Schuurman, C. Birks)

‘Scherzo’ by L. v. Beethoven (R. Kux)

‘On the Mountains’ by A. Belyi (A. Bugaieff, E. Senft)

‘Ariel’s Song: Where the Bee Sucks’ by W. Shakespeare, with music by L. van der Pals (I. Baravalle, E. Senft, C. Birks)

‘Intermezzo in E Minor’ by J. Brahms (M. Savitch)

‘Amiens’ Song: Under the Greenwood Tree’ from As You Like It by

W. Shakespeare with music by L. van der Pals (I. Baravalle)

‘Venise la Rouge’ by A. de Musset with music by J. Stuten

(A. Donath, F. Simons, I. Baravalle, E. Senft)

Eurythmy performance at the Goetheanum (joinery workshop), Thursday 3 July 1924 at 8 p.m.

I

‘Sarabande’ by J. S. Bach (R. Brouwer)

‘Night Journey’ by A. Steffen (M. Savitch, I. Baravalle, F. Simons, A. Spiller)

‘A Song of Dreams’ by F. Macleod (A. Donath)

‘Arioso’ by G. F. Handel (I. Schuurman, I. Baravalle)

‘On the Mountains’ by A. Belyi (A. Bugaieff, E. Senft)

‘Nixe Binsefuss’ by E. Mörike (C. Birks)

‘Intermezzo in E Minor’ by J. Brahms (M. Savitch)

‘Russian Spring’ by V. Soloviev (E. Senft, M. Pozzo, A. Bugaieff, C. Birks)

II

‘Le Samourai’ by J.-M Hérédia (A. Spiller, E. Senft)

‘Allegro in C Minor’ by W.A. Mozart (I. Baravalle)

‘La Cigale et la Fourmie’ by J. de La Fontaine (A. Bugaieff, E. Senft)

‘Allegretto’ by L. v. Beethoven (F. Simons)

‘Le Loup et l’Agneau’ by J. de La Fontaine (I. Schuurman, C. Birks)

‘Prelude’ by A. Scriabin (R. Kux)

‘The Railway Management Board’ by Christian Morgenstern

(I. Schuurman, A. Bugaieff, I. Baravalle, M. Pozzo)

‘The Tables’ by Christian Morgenstern (W. Kux, L. Gärtner, F. Poeppig, Th. Schiller)

‘Humoristic Rondo’ by M. Schuurman (M. Savitch, I. Schuurman, I. Baravalle, F. Simons, E. Senft)

Eurythmy performance at the Goetheanum (joinery workshop) on Sunday 6 July 1924, 5 p.m.

I

‘Prelude in E Major’ by F. Chopin (R. Brouwer)

‘Darkness, Light, Love’ by R. Steiner (M. Savitch, I. de Jaager, I. Baravalle, A. Donath, F. Simons)

‘Aria’ by J.S. Bach (R. Brouwer)

‘The Soul Estranged’ by A. Steffen (E. Senft, A. Donath, I. Schuurman)

‘Vision’ by F. Macleod (I. de Jaager)

‘Prelude’ by S. Rachmaninov (F. Simons, R. Kux)

‘The Weaver of Snow’ by F. Macleod

‘Prelude in C Minor’ by J.S. Bach (M. Savitch)

‘Love’s Perjuries: On a Day’ from Love’s Labour Lost by
W. Shakespeare (I. de Jaager, E. Senft, C. Birks, I. Baravalle)

‘Andante in G Major’ from a piano sonata by W.A. Mozart (A. Donath)

II

‘Minuet’ by A. G. Rosenberg (S. Ljungquist, E. Schilbach)

‘Ode à Cassandre: Mignonne, allons’ by P. de Ronsard (C. Birks)

‘Intermezzo’ by J. Brahms (A. Donath, M. Savitch)

‘Edward’, old Scottish ballad as translated by J.G. Herder

(M. Savitch, R. Brouwer, I. Schuurman, T. Kisseleff)

‘Prelude op. 51.2’ by A. Scriabin (F. Simons)

‘Why’ by R. Schumann (I. Baravalle)

‘The Castle by the Sea’ by

L. Uhland, in the translation by H.W. Longfellow (R. Brouwer)

‘Hark, Hark’ from Cymbeline by W. Shakespeare with music by

L. van der Pals (I. de Jaager)

‘Prelude, “Eros”’ by L. van der Pals (I. de Jaager, F. Simons, A. Donath, I. Baravalle, E. Senft, C. Birks)

Eurythmy performance at the Goetheanum (joinery workshop) on Thursday 10 July 1924, 8 p.m.

I

‘Pastoral in G Major’ from an Oratorio by J. S. Bach (A. Donath, E. Senft, I. de Jaager, I. Schuurman, I. Baravalle, F. Simons, E. Schilbach)

‘The Bandruidh’ by F. Macleod (A. Donmath)

‘Prelude in B flat Minor’ by J. S. Bach (M. Savitch)

‘Mine Heart is Thine’ from Wegzehrung [‘Provisions for the Journey’]

by A. Steffen (A. Donath, I. Schuurman)

‘Vision’ by F. Macleod (I. de Jaager)

‘Russian Spring’ by V. Soloviev (E. Senft, M. Pozzo, A. Bugaieff, C. Birks)

‘O My Love Is Like a Red, Red Rose’ by R. Burns, with music by

M. Schuurman (I. Schuurman, C. Birks)

‘Intermezzo in B Minor’ by J. Brahms (A. Donath, M. Savitch)

‘Les Elfes’ by Ch. Leconte de Lisle with music by J. Stuten

(M. Savitch, A. Donath, C. Birks, F. Simons, I. de Jaager, I. Baravalle, E. Senft)

II

‘Andante in G Major’ from a piano sonata by W.A. Mozart (A. Donath)

‘Mrs Gill’ by W. de la Mare (C. Birks, V. Burnett)

‘Allegro’ by L. v. Beethoven (F. Simons)

‘Love’s Perjuries: On a Day’ from Love’s Labour Lost by

W. Shakespeare (I. de Jaager, E. Senft, C. Birks, I. Baravalle)

‘Intermezzo in B Major’ by J. Brahms (I. Schuurman)

‘Kléarista’ by Ch. Leconte de Lisle with music by J. Stuten (A. Donath)

‘Prelude’ by G. Pugnani (M. Savitch)

‘Eilidh my Fawn’ by F. Macleod (I. de Jaager, C. Birks)

‘Allegro’ by G. Tartini (E. Senft)

Eurythmy performance at the Goetheanum (joinery workshop) on Sunday 13 July 1924, 5 p.m.

ARTICLES BY RUDOLF STEINER RELATED TO THE SPEECH EURYTHMY COURSE

To the Members The Place of Eurythmy in the Anthroposophical Society

Published in: 'What is happening in the Anthroposophical Society', 8 June 1924 (no. 8/1924).[249]

Between mid-May and mid-June, Marie Steiner undertook a eurythmy tour with the Goetheanum eurythmists,[250] visiting Ulm, Nuremberg, Eisenach, Erfurt, Naumburg, Hildesheim, Hanover, Halle and Breslau. The news I have received of this tour here at the Goetheanum[251] testifies to great interest, from a relatively large audience, in an artform that has emerged from the anthroposophic movement. Those who know the kind of resistance met by anything new in all areas of life will not be disconcerted by the occasional discordant commotion surfacing amidst an otherwise very satisfying reception.[252]

It is to be hoped that the Anthroposophical Society will feel fully involved in, and supportive of the art of eurythmy, for only through such participation can the warmth be sustained that is necessary for those dedicating themselves to such endeavours.

Within the Anthroposophical Society, the foundations underpinning such endeavours are not necessarily common knowledge. At the Goetheanum, under Marie Steiner's direction, tireless work is being done during the periods when the eurythmists are not on tour to rehearse and prepare for the performances. The dedication of all involved is indispensable to such work. And from outside it is not always apparent how arduous it is to undertake tiring trips from one city to the next for the sake of art, and how gruelling to maintain artistic integrity during these long travels. To achieve what is

needed under such circumstances, a great deal of dedication and enthusiasm is needed.

The art of eurythmy is a fruit of the spiritual impulses active within the anthroposophic movement.[253] What lives within our human organization as soul and spirit becomes perceptibly manifest through it. Its effect upon an audience is founded on the sense that soul and spirit reveal themselves directly in the outwardly visible movements of people and groups of people. We can say that the human soul appears visibly before us.

The arts of recitation and music reverberate with this tangible manifestation of the human soul. We can say that the art of recitation finds its intrinsic nature through the endeavours of eurythmy.[254] This art is initially of course bound up with words—but words easily stray from the artistic realm, seeking instead to be an expression of the content of reason and feeling. However, only the shaping and configuring of this content can exert an artistic effect. If recitation complements eurythmy as an art of movement, it must unfold its configuring character in complete purity. It must reveal what can work formatively and musically through speech. Development of the art of recitation, as made possible by the dedication of Marie Steiner, was therefore necessary for eurythmy. Within the Anthroposophical Society, we should be aware of what has arisen through the work begun by Marie Steiner in Berlin in 1914 with a few eurythmists.[255] As an art of speech made visible, eurythmy could only develop alongside an artistically conceived, audible art of speech. And only if we grasp artistically what lies in the audible word, can we develop the right sense of how audible speech is reconfigured into visible manifestation in eurythmy. In the public domain, only artistic merit will be of interest. But amongst members of the Anthroposophical Society, we can hope for intimate participation in the development of such an endeavour, for this is a part of the life of anthroposophy.

Given such inner participation, our noblest humanity can arise; can develop as, after all, one of the highest tasks of the Anthroposophical Society.

Placing their musical gifts at the service of eurythmy, and through the inspired enthusiasm with which they do so as they collaborate with this related art, our musicians[256] also, I am convinced, advance their own art in a unique direction. It seems to me that the sense of musicality living in them in fact finds its true liberation as they involve themselves in this collaboration. At all events, there lives in the work of our musicians in the context of eurythmy a deeply satisfying enlargement of music into art's universality, and this in turn bears fruit in the way it works back beautifully upon what is specifically musical.

Marie Steiner's endeavours on behalf of eurythmy have given rise to the Eurythmeum in Stuttgart,[257] founded on the idea of a eurythmy conservatoire. There all branches of eurythmy are taught, with lectures and presentations on the supporting fields of poetics, aesthetics, art history, music and so forth[258]—all this conceived in the artistic light in which eurythmy must stand. What has arisen in Stuttgart in this way contains great potential for further development.

All such efforts of ours are hampered by the severest outward threats and difficulties, for we are a very poor Society. One can often feel how much more could be done if we were not faced by such existential struggles.

Recently, at a meeting to discuss the curriculum of the Eurythmeum in Stuttgart,[259] those present gained a vision of artistic possibilities of far-reaching importance.

It is deeply gratifying to see how many members are devoting themselves increasingly to furthering the eurythmy endeavours springing from within our movement. This has introduced into our movement an aspect that very much belongs to its essential nature, for art stands midway between the manifestations of the sense world and spiritual reality. Anthroposophy seeks to reveal the world of spirit to human beings. Art is the spirit's reflection within the world of the senses.[260] If it did not live upon the ground of anthroposophy, this could be due only to a deficiency of this ground, this soil. Lately, people have increasingly recognized this in anthroposophic circles. Hopefully such understanding will continue to mature.

To the Members Speech Eurythmy Course

Published in: ‘What Is Happening in the Anthroposophical Society’, 20 July 1924 (no. 8/1924).[261]

Between 24 June and 12 July, a course on speech eurythmy was held at the Goetheanum, with a presentation of much that has so far been given in this field, as well as deepening and enlargement of this knowledge. Participants in the course included those who practise eurythmy as an artform at the Goetheanum and from there take it to many other places, teachers of eurythmy at the eurythmy school founded and directed by Marie Steiner,[262] at the Waldorf school, and at the further training school at the Goetheanum, eurythmy therapists, and a number of other individuals with an interest in eurythmy as professional artists or researchers.

Eurythmy enables us to behold the very nature of art and its wellsprings, something to which particular heed was paid in this course. You can only be a eurythmy artist if you develop a creative sense of art out of an inner calling and enthusiasm. To reveal the form and movement possibilities that lie within the human organization, one’s soul needs to be entirely pervaded by art. This universal character of eurythmy underpinned all the comments and presentations in the course.

To practise eurythmy, you must penetrate the nature of speech formation. Above all, you must delve into the secret sources of speech. Every speech sound is an expression of a soul experience. Vowels reveal the soul in its thinking, feeling or will element, while consonants express the soul’s representation of an outward thing or process. This expressiveness of

language remains largely subconscious in ordinary speech. Eurythmists must familiarize themselves with it very accurately, since they must transform what becomes audible in speech into both resting and moving gestures. For this reason, the inner structure of speech was uncovered in this course. The meaningful sounds in each word, invariably underlying the word's meaning, were made tangible. Starting from eurythmy gestures, one can reveal much of the lawfulness of speech—little discerned nowadays since speaking is accomplished with a very abstract state of soul. This was done during the course, and in consequence, hopefully, it will also have given teachers of eurythmy the necessary guidelines for their work.

The eurythmist needs to attend devotedly to the smallest detail of each gesture so that what she performs really becomes a natural soul expression. She can only shape a larger gesture once these tiniest details have, firstly, come to her awareness and then also have become a kind of habitual expression of the soul.

We looked at how gesture itself reveals soul experience and spirit content, and also how this relates to the way the soul expresses itself in audible speech. We can learn to appreciate the technical aspects of the art of eurythmy, but at the same time come to see that technique must be stripped of all outwardness and be entirely imbued by soul quality if art is truly to come alive. People working in arts of all kinds often speak of how the soul should be at work behind technique. In fact, the truth is that the soul must be active within technique.

In these lectures, special emphasis was placed on showing how someone with an aesthetic sensibility perceives the soul element directly and unmistakeably in a truly configured gesture. Examples were given to illustrate how something living in the soul can be perceived quite naturally in a certain gestural configuration.

Also demonstrated was the way in which all speech formation, as it comes to expression in grammar, syntax, in the rhythm of speech, in poetic forms and patterns, in rhyme schemes and verse structure, can also be aptly realized in eurythmy.

Besides advancing their knowledge of eurythmy, the aim for those attending the course was to enable them to experience how all art must be sustained by love and enthusiasm. A eurythmist cannot keep herself separate from her creative art and place it objectively before her audience as can the painter, the sculptor. Rather, she, her person, remains within her depiction. Watchers will see whether art lives within her like a divine world content, or not. In her own person, the eurythmist must be able to place the immediate reality and being of art before people, and this requires an especially inward and intimate relationship to art. It was an understanding of this that the course sought to give participants. It sought to show how feeling is kindled in the soul as it witnesses gestures, and how this feeling leads to an experience of the word made visible. In eurythmy gesture one can bring to full manifestation much that is only partially revealed and embodied in audible words. The audible words of recitation and declamation, in connection with the word made visible, then give rise to a complete form of expression which can bring about the most intensive artistic coherence.

MEMORIES OF PARTICIPANTS

Annemarie Dubach–Donath[263]

‘Once again Rudolf Steiner stated his willingness to establish the “traditions” of eurythmy. He was to do this in the lectures of the Speech Eurythmy Course which he gave to a large audience of eurythmy students and interested artists in the summer of 1924. But these sessions grew far beyond the confines of mere repetition. While touching repeatedly on what had already been given, Rudolf Steiner led us in mighty steps far, far beyond these initial realms. His spiritual gaze surveyed the whole field of eurythmy: many seeds germinated, many blossoms opened, and lovingly he took one or the other in hand, freeing them from much that had, over time, come to constrict and hinder them; and then he grasped hold of a breathtaking wealth of new possibilities.’

Walther Lothar Gärtner[264]

‘Attending the Speech Eurythmy Course brought new surprises: with astonishment we could look on as Dr Steiner drew from the world of spirit the gestures and movements that would convey to us the diversity of the powers at work in the zodiac. We often saw him leap up onto the stage with great energy to correct an arm position here, a foot position there, until at last the zodiac […] was arrayed before us on the stage.’

Ralph Kux[265]

‘Especially fresh in my memory is the extraordinary vitality which he displayed during the Speech Eurythmy Course. When, for instance, he was arranging the zodiac in movement forms, he himself would lightly leap up onto the stage and show each eurythmist the characteristic movement she needed to make for each constellation. Fervent enthusiasm lay in his eyes and gestures at such moments, as he moved amongst the performers with youthful vigour. One had the sense of a great educator who wished to kindle verve and energy in his pupils.’

Elena Zuccoli[266]

‘On 24 June, Rudolf Steiner gave the first lecture of what became known as the Speech Eurythmy Course. Every seat was taken in the joinery workshop. The periods of these lectures demanded the most extreme exertions: we tried to write down what was being said, and sought to encompass everything simultaneously. On the first Sunday after the lecture on the zodiac signs (performance of 13 July 1924, see p. 337), the corresponding movements could already be seen here and there. After this course, we eurythmists regarded these movements preceding and following the speech sounds as a primary exercise.’

FURTHER SKETCHES OF MOVEMENTS AND FORMS FROM PARTICIPANTS' NOTES

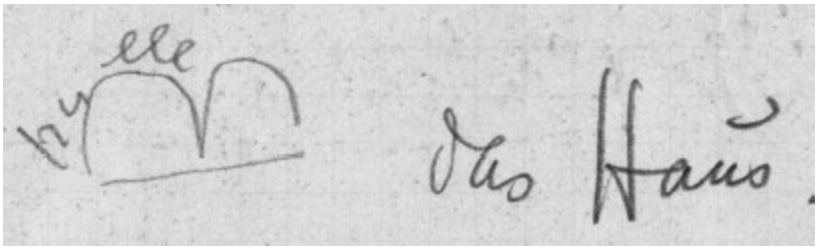
The following pages contain additional sketches of movements and forms by participants, which could not be included in the texts of the lectures but are documented here with the words given to accompany them. They contain nuances of interpretation that could be helpful for understanding the lectures. For more on these documents see p. 380, 'Orgins and context of the Course'.

Lecture 1, 24 June 1924

Addition to p. 16: Notebook II: 'The movements as the answer of God from the cosmos. The euryth. ABC.'

Lecture 2, 25 June 1924

Addition to p. 25: Notebook II: ‘B—enveloping’

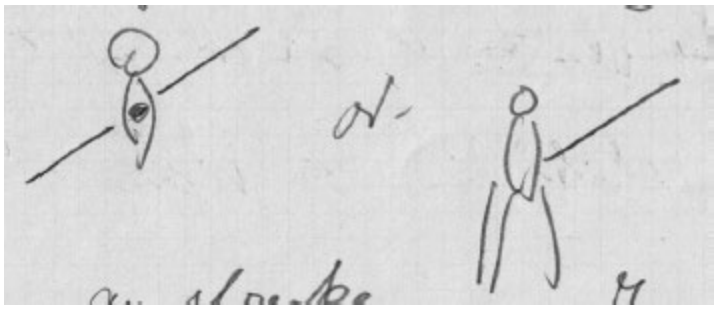


The house

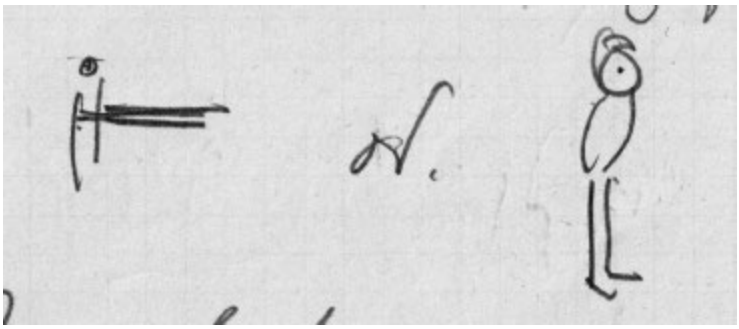
[*Lecture 3, 26 June 1924*]

Addition to p. 44: Notebook II: ‘A [ah]—feeling stretched muscles’

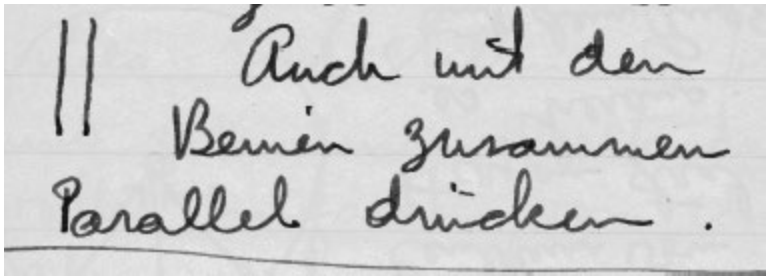
Addition to p. 48: Notebook II: ‘or I [ee]—stretching from within outwards’



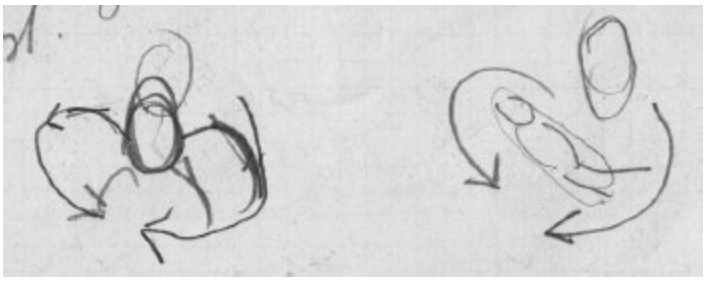
Addition to p. 49: Notebook II: ‘or U [oo]—feeling of being held together’



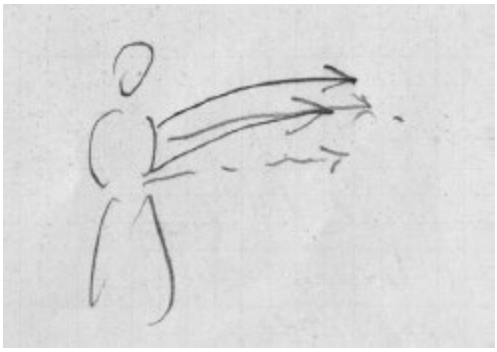
Addition to p. 49: Notebook II: ‘U [oo]—a drawing back / a holding together / also pressing in parallel with both legs together’



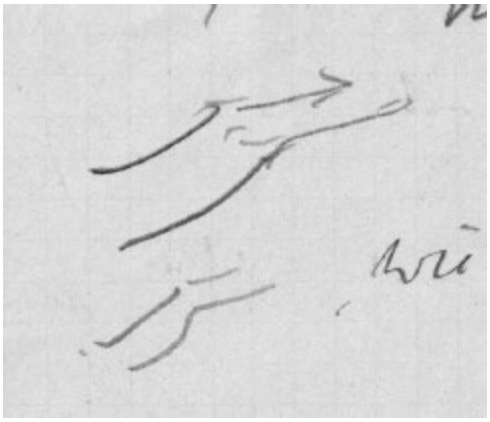
Addition to p. 51: Notebook II: ‘B—offer protection, that which is around something’



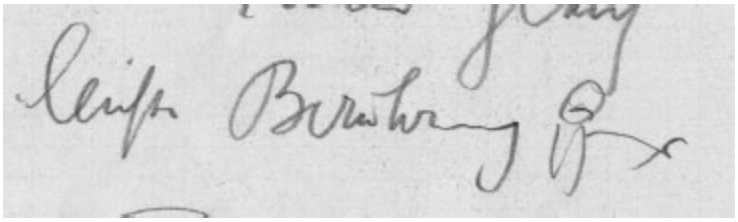
Addition to p. 54: Notebook II: ‘Dada indicating gesture / a small moment of earlier movement / a small moment of later movement’



Addition to p. 56: Notebook II: ‘M—grasping / understanding / as if swept along’



Addition to p. 57: Notebook II: ‘N—lightly touching’

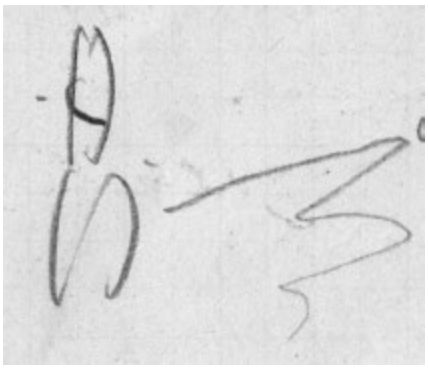


Addition to p. 57: Notebook II: ‘R’

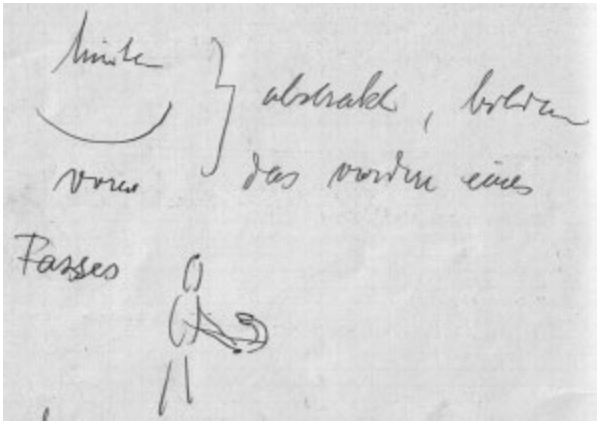
[*Lecture 4, 27 June 1924*]

Addition to p. 60: Notebook II: ‘F—hands somewhat arched as if they are covering something’

Addition to p. 63: Notebook II: ‘Z / c [ts]—lightness, calming a child…’

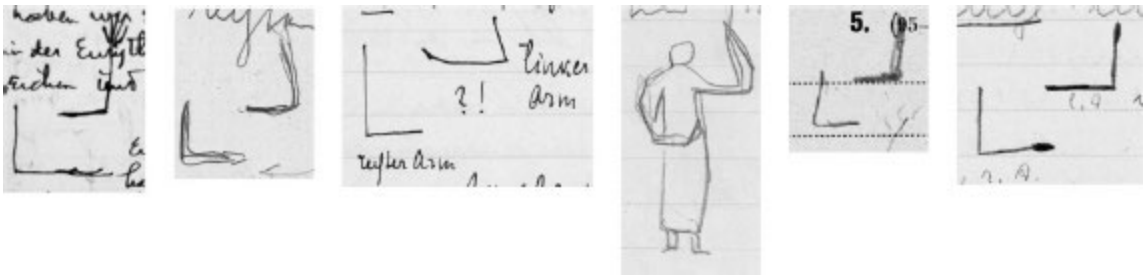


Addition to p. 72: Notebook II: ‘behind / in front / abstract, forming the front of a barrel’



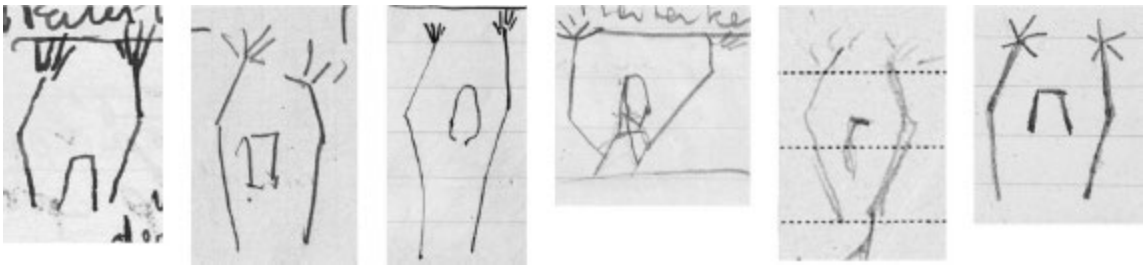
[*Lecture 5, 30 June 1924*]

Addition to p. 77: ‘Call’: Notebook I, Notebook II, Tatiana Kisseleff’s notebook, Notepad III, Marie Steiner’s notebook 25, Ilse Kändler’s notebook



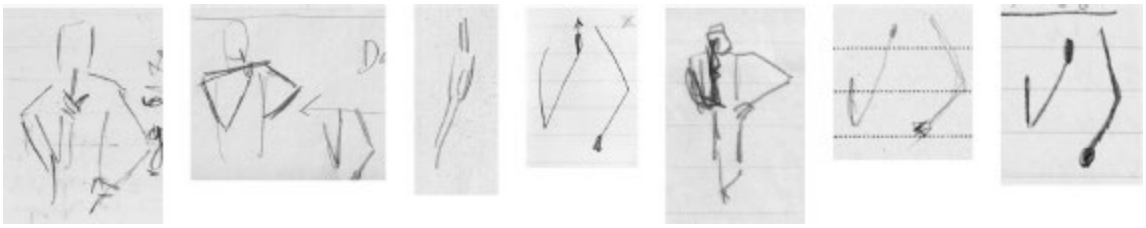
Addition to p. 79: ‘Gaiety’

Notebook I, Notebook II, Tatiana Kisseleff’s notebook, Notepad III, Marie Steiner’s notebook 25, Ilse Kändler’s notebook



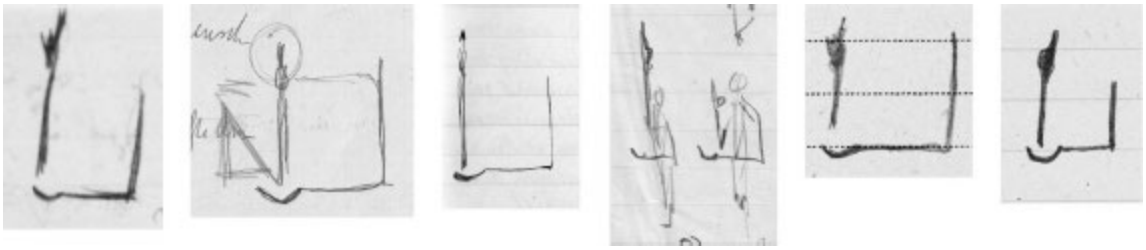
Addition to p. 81: ‘Damned clever’

Notebook I, Notebook II, Notebook II (fingers only) Tatiana Kisseleff’s notebook, Notepad III, Marie Steiner’s notebook 25, Ilse Kändler’s notebook



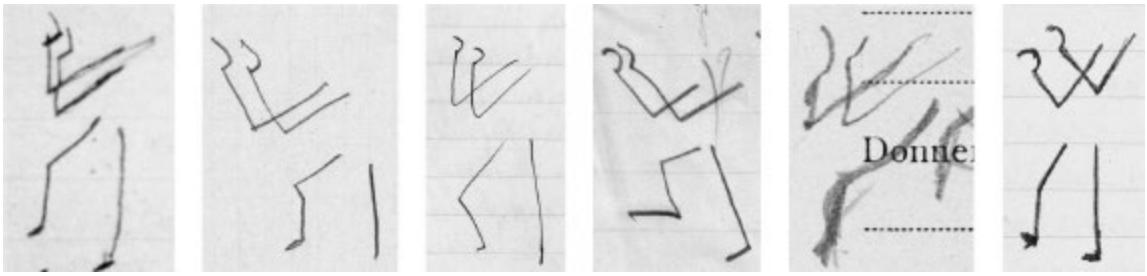
Addition to p. 83: ‘Knowledge’

Notebook I, Notebook II, Tatiana Kisseleff’s notebook, Notepad III, Marie Steiner’s notebook 25, Ilse Kändler’s notebook



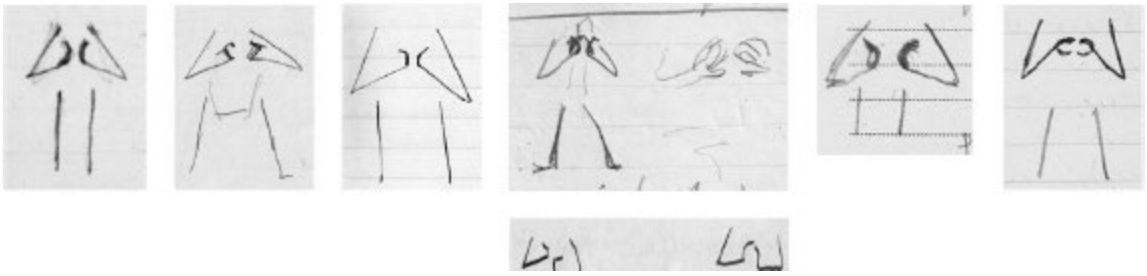
Addition to p. 84: ‘Self-assertion’

Notebook I, Notebook II, Tatiana Kisseleff’s notebook, Notepad III, Marie Steiner’s notebook 25, Ilse Kändler’s notebook



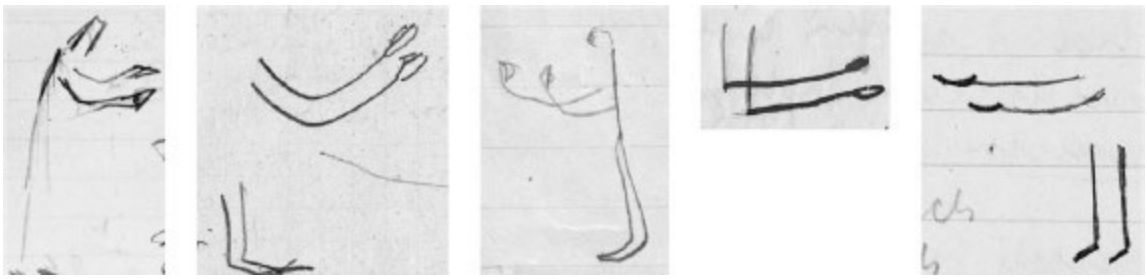
Addition to p. 84: ‘Insatiability’

Notebook I, Notebook II, Tatiana Kisseleff's notebook, Notepad III, Marie Steiner's notebook 25, Ilse Kändler's notebook, below: Maria Schuster's notebook



Addition to p. 85: 'Being inward'

Notebook I, Notebook II, Notepad III, Maria Schuster's notebook, Ilse Kändler's notebook

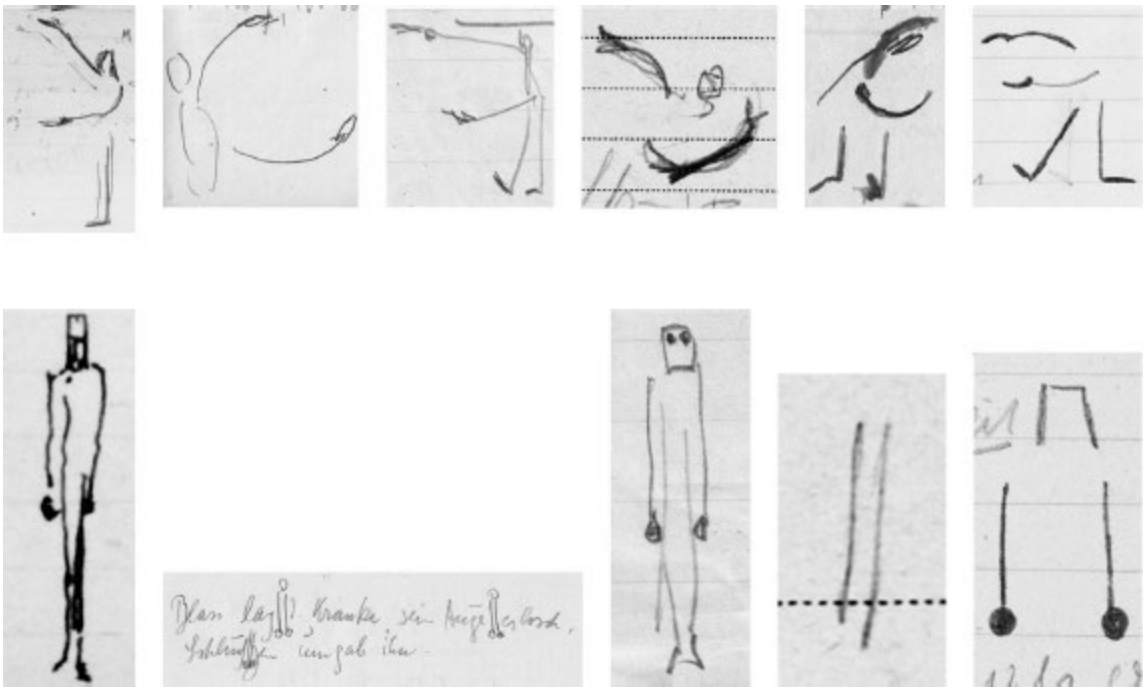


Addition to p. 87: 'Amiability'

Notebook I, Notebook II, Tatiana Kisseleff's notebook, Notepad III, Marie Steiner's notebook 25, Maria Schuster's notebook, Ilse Kändler's notebook

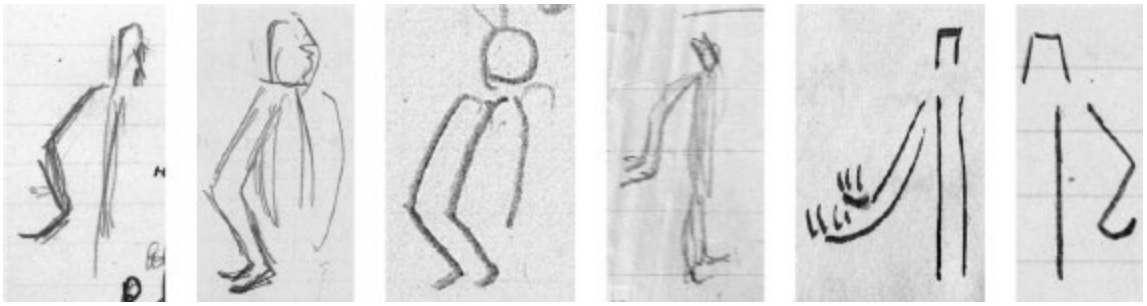
Addition to p. 88: ‘Telling something’

Notebook I, Notebook II, Notepad III, Marie Steiner’s notebook 25, Maria Schuster’s notebook, Ilse Kändler’s notebook

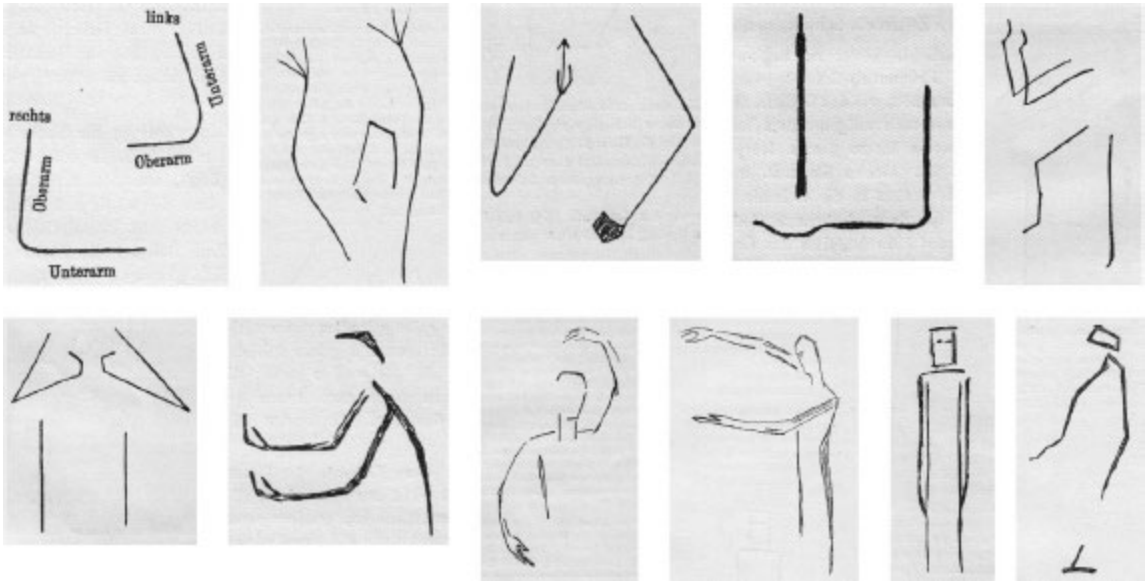


Addition to p. 90: ‘Despair’

Notebook I, Notebook II (2 drawings), Notepad III, Marie Steiner's notebook 25, Maria Schuster's notebook, Ilse Kändler's notebook



The following drawings are illustrations by the sculptor Oswald Dubach for the first edition, edited by Marie Steiner, of Eurythmie als sichbare Sprache ['Eurythmy as Visible Speech'], 1927. It is likely that Dubach, like many other artists resident in Dornach, was present at the Speech Eurythmy Course. But the following drawings are likely to have been made especially for publication.



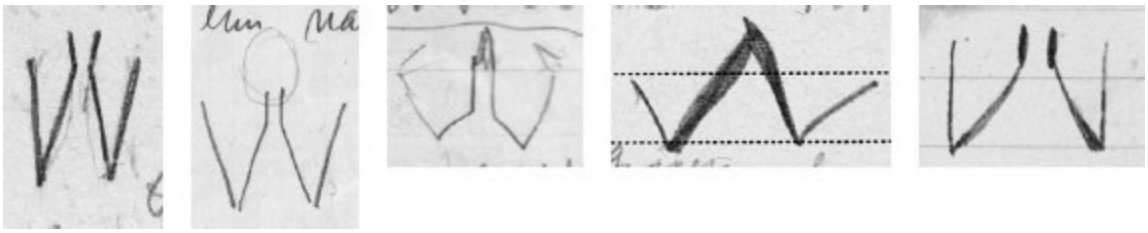
[text on first picture:]
right left

upper arm
lower arm

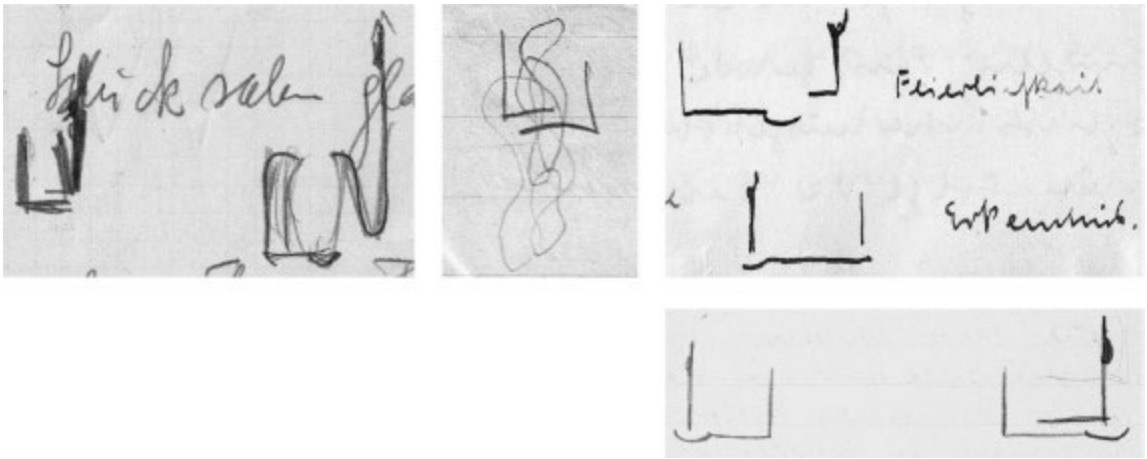
lower arm
upper arm

[Lecture 6, 1 July 1924]

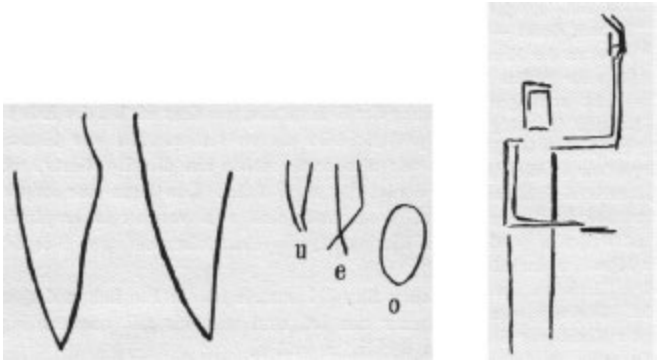
Addition to p. 93: Notebook I, Notebook II (‘reverence—hands in any vowel’), Notepad III, Marie Steiner’s notebook 25, Maria Schuster’s notebook, Ilse Kändler’s notebook



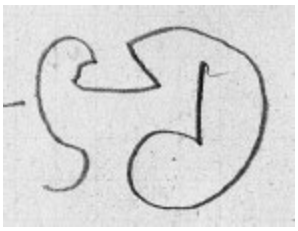
Addition to p. 96: Notebook II (‘passes over into a festive mood’), Notepad III, Maria Schuster’s notebook (‘festive solemnity, knowledge’), below: Ilse Kändler’s notebook



Addition to p. 95 and 96: Drawings by Oswald Dubach from the first edition, 1927: ‘Reverence, festive solemnity’

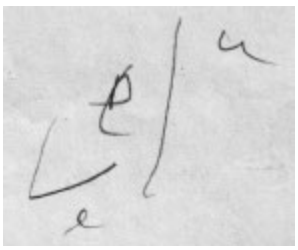


Addition to p. 100: Notebook II: ‘Feeling: combining straight and curved lines’

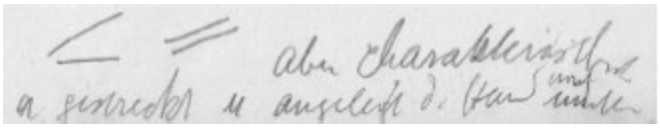


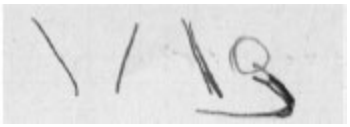
Lecture 7, 2 July 1924

Addition to p. 118: Notepad III: ‘Eu’ [oi]

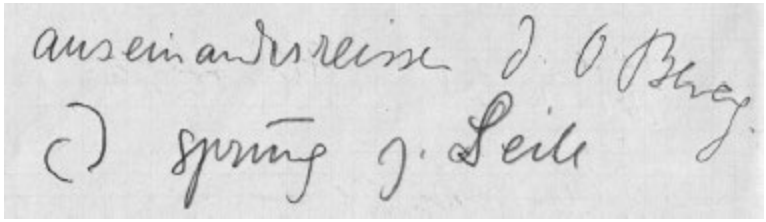


Addition to p. 122: Notebook II: ‘Au [ow]—but characteristic a [ah] stretching u [oo], hand by side downward’

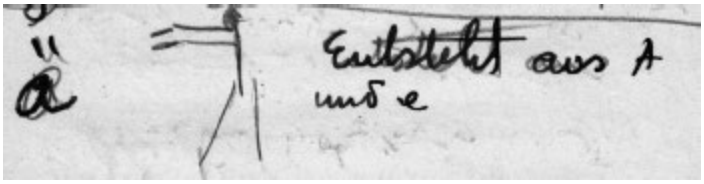




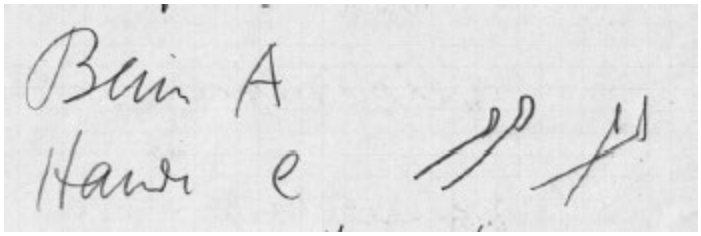
Addition to p. 124: Notebook II: ‘Ö [oe]—pulling apart of the O [oh] movement, and leap to one side’



Addition to p. 125: Notebook I: ‘ä [ae] = arises from A [ah] and e [eh]

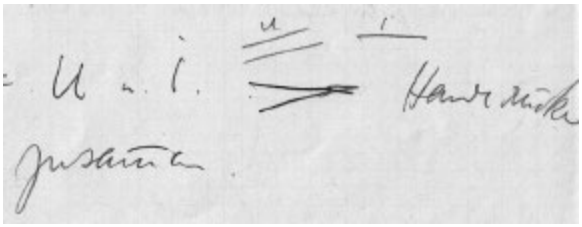


Addition to p. 126: Notebook II: Ä [ae]—leg A [ah] / Hands e [eh]

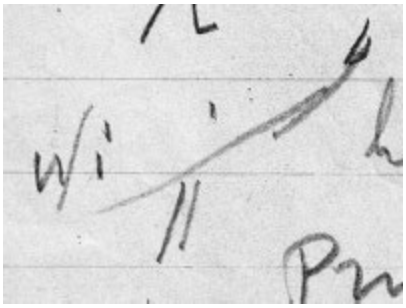


Addition to p. 126: Notepad III: ‘Ä’ [ae]

Addition to p. 126: Notebook II: Ü [ue]—U [oo] and I [ee] with the back of the hand, together

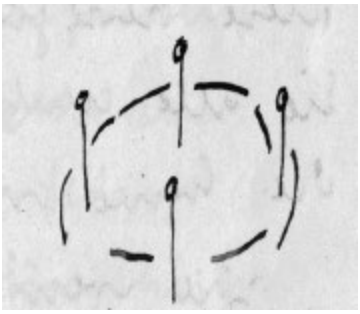


Addition to p. 126: Notepad III: Ü [ue]—palms of hands passing each other in the direction of I [ee]

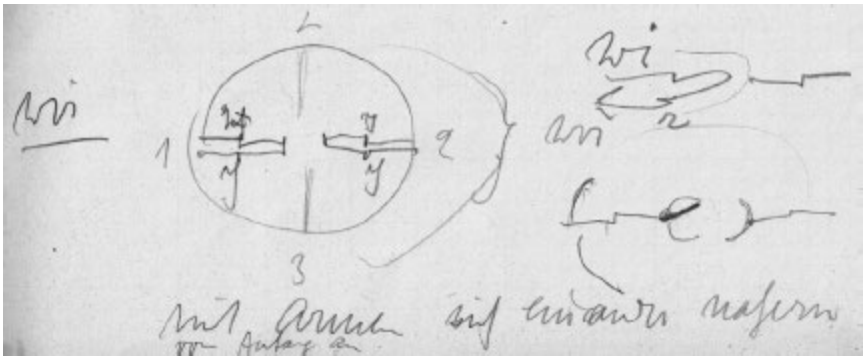


Lecture 8, 3 July 1924

Addition to p. 139: Maria Schuster's notebook: 'One must simply feel the "I" and the "we" everywhere'

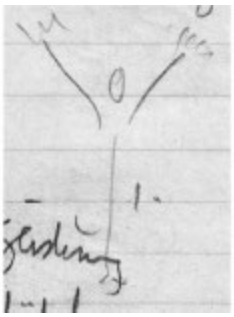


Addition to p. 139: Notebook II: 'approach each other from the beginning with arms'



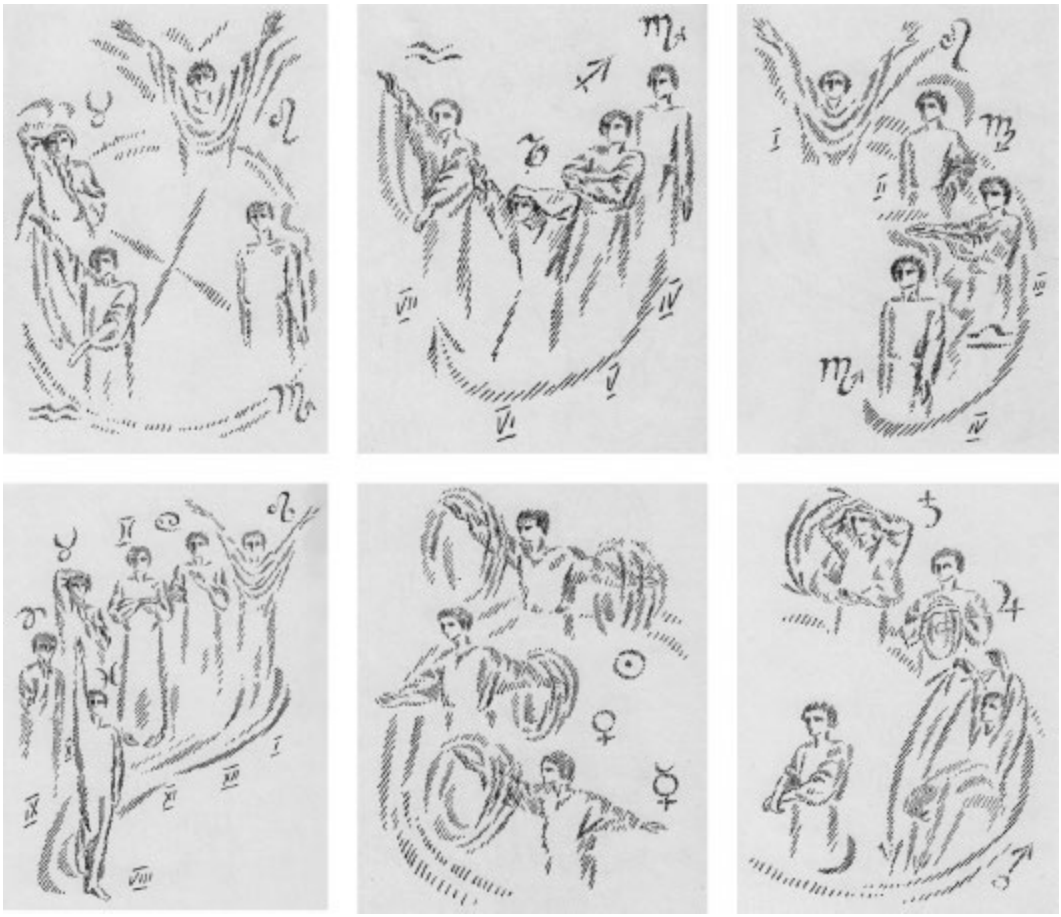
[Lecture 10, 7 July 1924]

Addition to p. 108f.: Notebook I: further drawings relating to 'Lion—Bull'



Drawings of the zodiac and planetary gestures by Oswald Dubach from the first edition of the Speech Eurythmy Course, 1927 (p. 173–188)

Replacing Oswald Dubach's drawings, the following drawings are illustrations by Assja Turgenieff for the second edition of the Speech Eurythmy Course in 1955, and subsequent editions:



The following movement descriptions for the zodiac and planetary gestures are by Ilona Schubert:[267]

Lion: 'For the preliminary cosmic movement, the arms are spread sideways and upwards, the hands continue the movement—that is, the wrists are not bent, the palms face outwards. The fingers are spread wide […]' (p. 47).

Crab: 'The preliminary cosmic movement for Crab shows the shape of the ribcage and is also expressed in the sign. One makes a spiral movement around the chest so that the left arm comes forwards, the left hand rests on the chest, the right arm is led correspondingly backwards. Often this means

that the hand is unnaturally twisted. But the movement should be done such that the back of the right hand lies upon the back' (p. 49).

Twins: 'One stands like a sailor with crossed arms on a rocking ship, legs apart, feet no longer turned inwards so much, as is often wrongly done. Rudolf Steiner said during the course, "Place your feet [pointing] inwards". But by this—since in the normal position of the feet the tips of the toes point a little outwards—he meant that this outward pointing should be adjusted so that the feet are almost straight. One finds the best foot position by discovering how one needs to stand on a ship—or a bus will do too. The arms are held with the left lower arm crossing below the right, the right hand lying under the left upper arm and the left hand upon the right upper arm. The arms are raised here almost to shoulder height.' (p. 49 f).

Bull: 'Rudolf Steiner demonstrated this very drastically: he undid the button of his stiff collar and stroked his larynx with the fingertips of his left hand: "Feel your delicate larynx, the organ of speech! The right arm, with hand made into a fist, passes over the head, and as you do this, experience the bull-neck. Bull: will, deed", he said. […] It is important that in the preliminary movement the larynx is really touched only by the fingertips. Rudolf Steiner never placed a fist upon such a delicate structure. When someone once placed their left hand right around the larynx, he said: "Don't strangle yourself."' (P. 51.)

Ram: 'The right hand rests beneath the chin, lightly touching it with the middle finger. In this way one points to the head. The gaze looks straight forwards. The left arms hangs straight down. The feet are side by side in such a way that the right foot stands roughly a foot's length in front of the left, both pointing straight forward' (p. 52).

Fishes: 'To execute the cosmic preliminary movement, one raises the right arm vertically upwards as if pointing to a light. The left arms hangs downwards, the lower arm bent. Rudolf Steiner said: "Place your hand on mine and support yourself on it." Then he withdrew his hand and said: "Now support yourself on the air. Feel a balance between above and below." The most important thing in this preliminary cosmic movement is the right foot. The lower right leg is angled horizontally backwards, the right foot hangs vertically with the tip of the foot pointing towards the ground. In case one wobbles a bit during a performance, one can place the tip of the foot on the ground, but the proper execution of this movement does require the horizontally bent lower leg with the vertical foot. This also gives one the strongest experience of having feet' (p. 54).

Waterman: 'This zodiac sign concerns […]rising and sinking scales. Thus in the preliminary cosmic movement, the arms are moved upwards and downwards like scale pans. It always begins and ends with the right arm above and the left below, not higher than eye-height. This movement too should be done calmly, without "waggling" up and down. The feet stand side by side, the right somewhat further forwards, roughly as with Ram. One should have the feeling that the feet want to accompany the upward and downward motion.'

Goat: 'First Rudolf Steiner placed his hand flat on his forehead, then said: "You can also make a loose fist." His left lower arm was raised so that it arrived roughly horizontally in front of his forehead. He did not mean that the hand should descend from above to lie upon the forehead, as is often done nowadays. The outstretched right hand points forwards, as if saying: "It is written." Altogether one can feel a spiral movement, running to the left from the head through the heart and then departing into the world through the right arm. Only when I have thought something in my head and experienced it through my heart can I impart it to the world. The feet stand in a way resembling Waterman, the right foot somewhat further forward; the right knee remains loose here however' (p. 57).

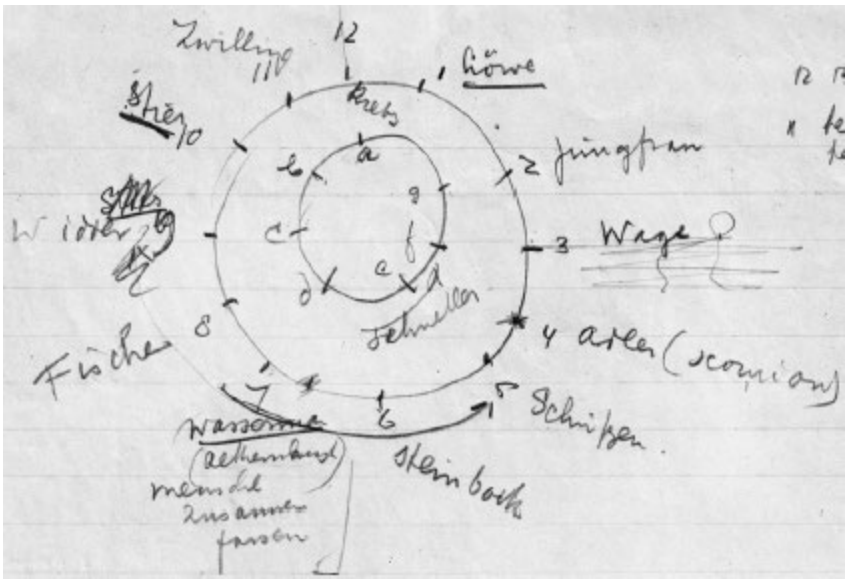
Archer: 'The preliminary cosmic movement is done by enclosing the right lower arm with the left so that the left hand clasps the right elbow. The right arm rests at the same time upon the left upper arm, above the elbow. One stands firmly on the left foot, the right foot somewhat further forward, the right knee bent. One can picture the image of a crossbow archer who draws his crossbow. A lovelier image is that of the centaur' (p. 58).

Scorpion: 'The preliminary cosmic movement of Scorpion is shown by pointing downwards and forwards with the left arm' (p. 45).

Scales: 'The arms extend forwards at shoulder height, the right palm resting on the back of the left hand, the feet standing close side by side: nothing moves—we are in absolute equilibrium' (p. 42).

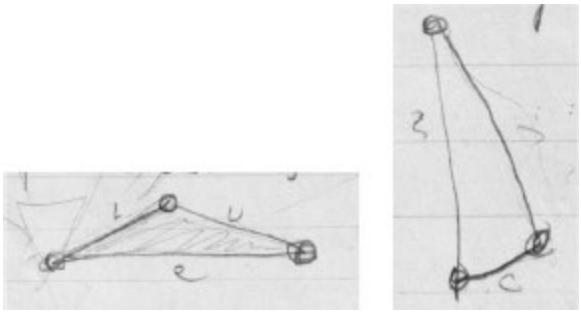
Virgin: 'Rudolf Steiner took hold of his body with both hands and showed the region of the Virgin, the area of the pelvis and the hips. This was not an artistic movement, he said, but this region could be indicated. For this he laid his left hand upon his left hip, his fingertips pointing downwards' (p. 43).

Notepad III, relating to page 186



[Lecture 12, 9 July 1924]

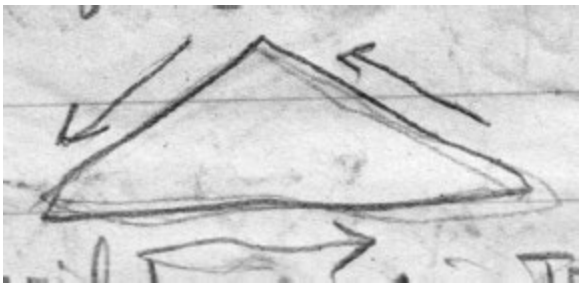
Addition to p. 204: Notepad III: ‘Peace and Energy Dance’ [According to the transcript, the speech sounds noted here were not referred to in the course.]



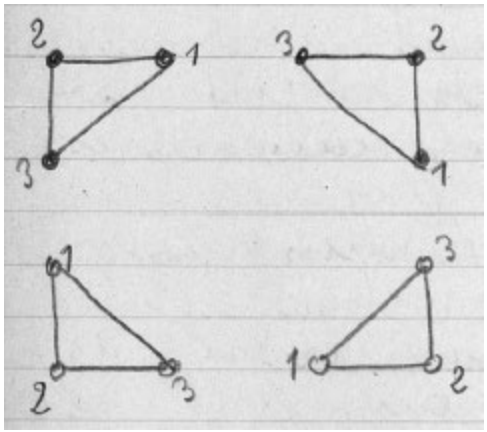
Addition to p. 207: In the transcript, Helene Finckh used arrows to show the directions in which the triangle must be walked in the Peace Dance:

‘So once more now: Strive for peace,
Live in peace
Love peace

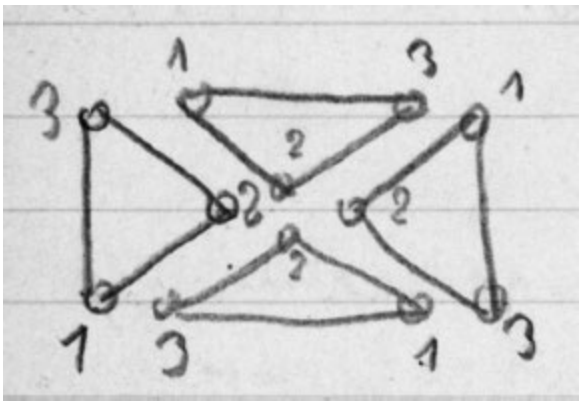
Addition to p. 208: Notebook I: ‘Anapaest, and this Peace Dance summons a peaceful quality.’



Addition to p. 208: Ilse Kändler’s notebook [variation on the Peace Dance as recorded in the transcript]: ‘Let us first take the Peace Dance.’

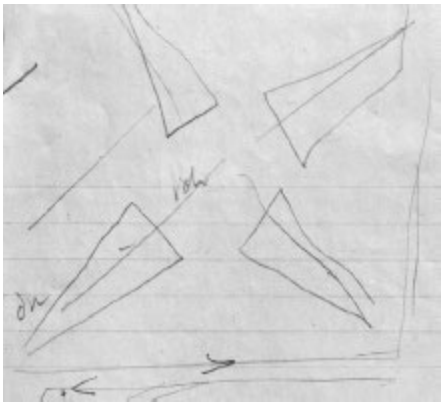


1 begins and goes behind 2. 2 passes behind 3. 3 moves towards 1 in anapaests. We can do this in all possible different ways. E.g. let us take the same again and now the 2 people standing at the corners do the I and You that we did before. And then these (2) turn round and now stand in another triangle.

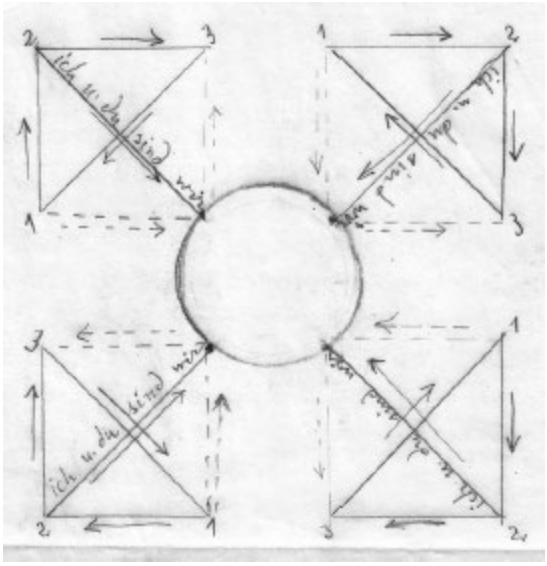


‘Now 1 begins and passes behind 2, 2 goes behind 3 etc.’

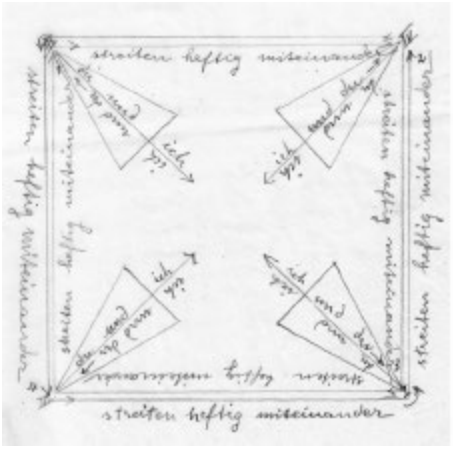
Addition to p. 212: Notepad III: ‘Battle fiercely with each other—3x triangle exercise / 3x you and I / 3 x battle fiercely with each other.’

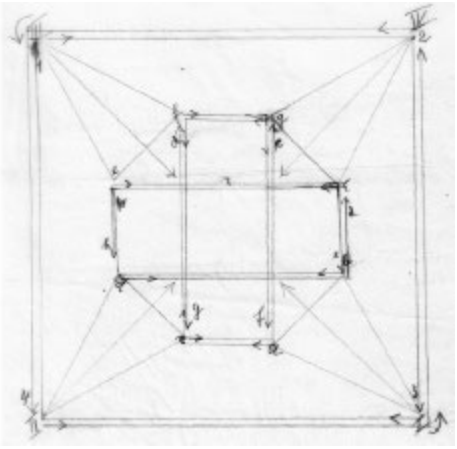


Addition to p. 201: Drawing by unknown hand in the lecture manuscript 5821A (basis for the drawing in the first edition of the Speech Eurythmy Course, 1927, p. 221): ‘I and you are we.’

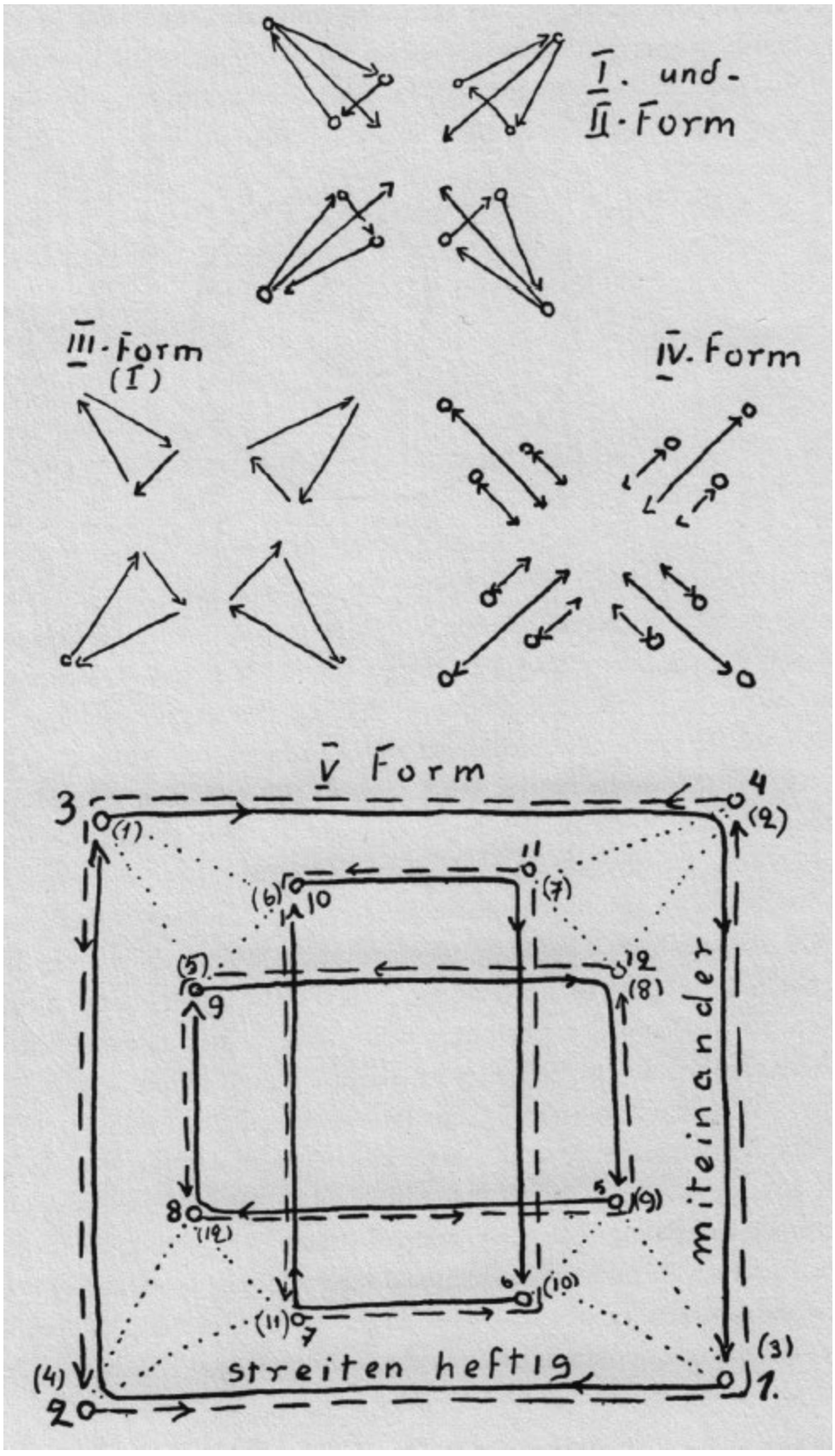


Addition to p. 212: Drawings by unknown hand in lecture manuscripts 5821A and 5821B (basis for drawing in the first edition of the Speech Eurythmy Course 1927, p. 221): ‘Battle fiercely with each other.’





Addition to p. 212: Illustration by Assja Turgenieff, used for the second edition of the Speech Eurythmy Course in 1955, edited by Isabella de Jaager, and subsequent editions: ‘Battle fiercely with each other.’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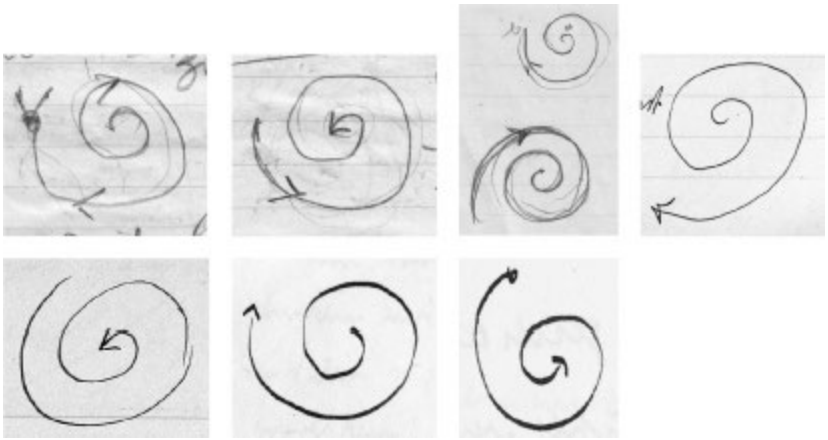
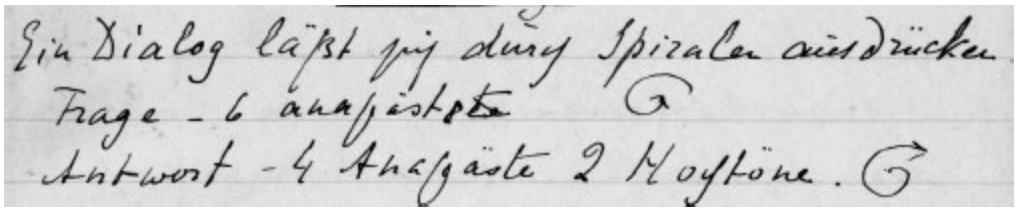
Addition to p. 214: Notebook I (2 drawings): (‘Spiral from within outwards / from outside inwards’), Notepad III: (‘Spiral—a [ah] hands forward / b hands behind’) Tatiana Kisseleff’s notebook (2 drawings), Maria Schuster’s notebook (2 drawings)

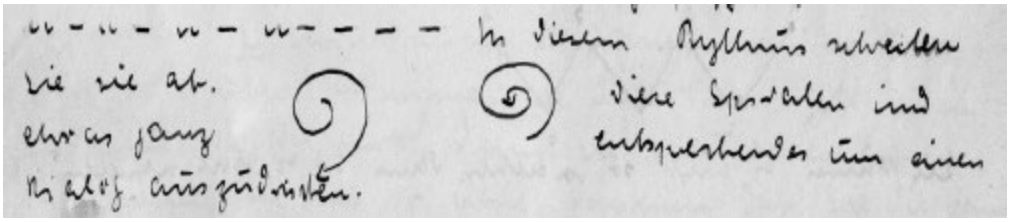


[Lecture 13, 10 July 1924]

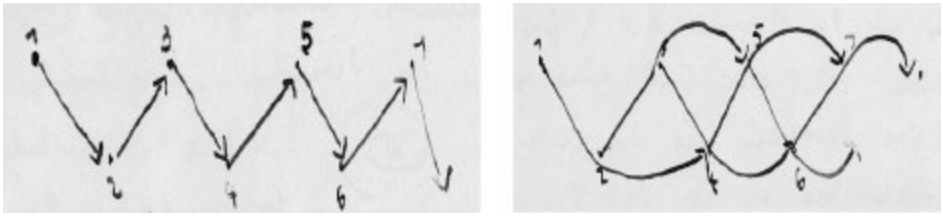
Addition to p. 216: Tatiana Kisseleff’s notebook: ‘A dialogue can be expressed through spirals / question 6 anapaests / answer 4 anapaests—4 anapaestic stresses.’



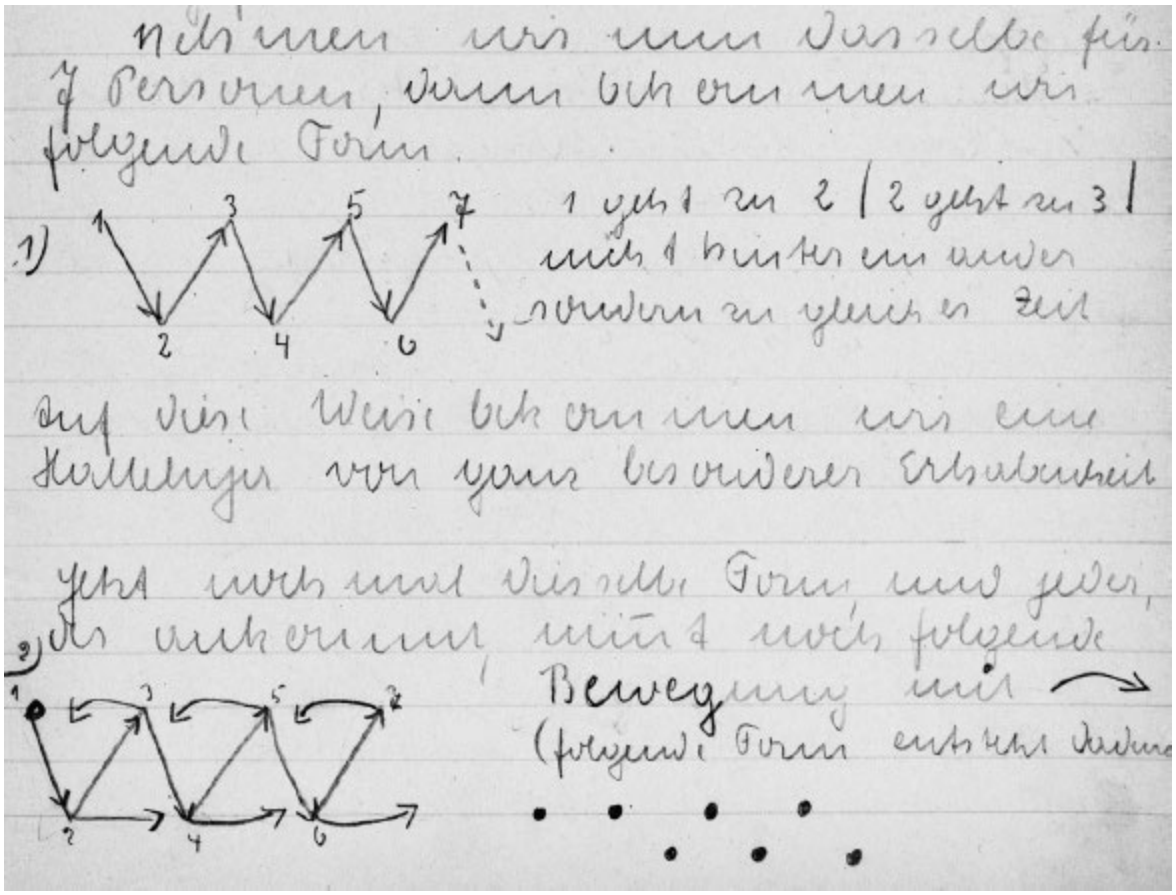
Addition to p. 216: Maria Schuster’s notebook: ‘in this rhythm you walk these spirals and / something very closely corresponding in order to express a dialogue’



Addition to p. 219: Maria Schuster's notebook: 'Hallelujah'

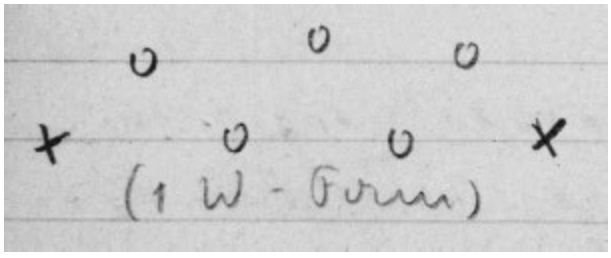


Addition to p. 219: Ilse Kändler's notebook: 'Let us now take the same for 7 people then we get the following form. 1 passes to 2 / 2 passes to 3 / not one after another but at the same time. / In this way we get a hallelujah of special nobility. / Now this same form once again, and each person as they arrive also takes the following movement along with them / (following form arises thereby)./

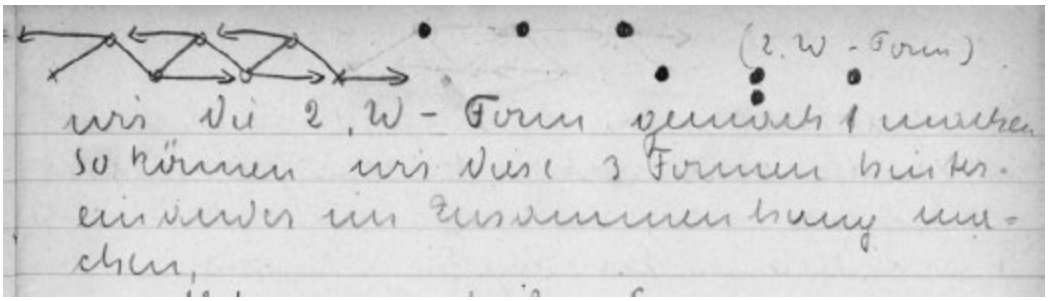


The seventh does their hallelujah in standing. One now has a larger form for the hallelujah. Up to the apex. The hallelujah up to the 3rd l, then bow with uja.'

Addition to p. 221: Ilse Kändler's notebook: 'And sun and moon integrate themselves into the pentagram, and the W [v] form arises again; and we do this in the same way we did the first W [v] form./

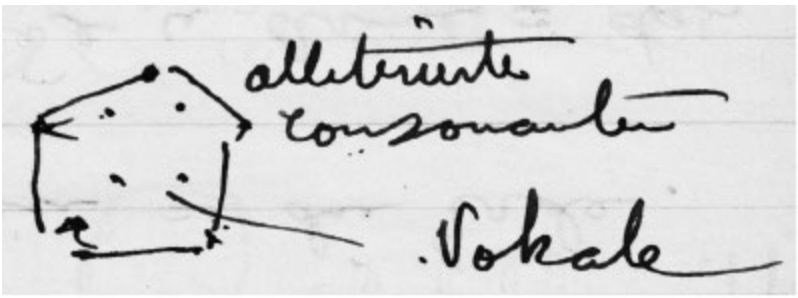


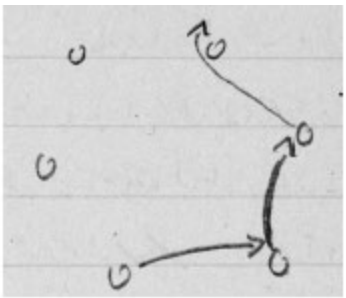
And then again once more as we did the second W [v] form. In this way we can do these three forms in connected succession.’

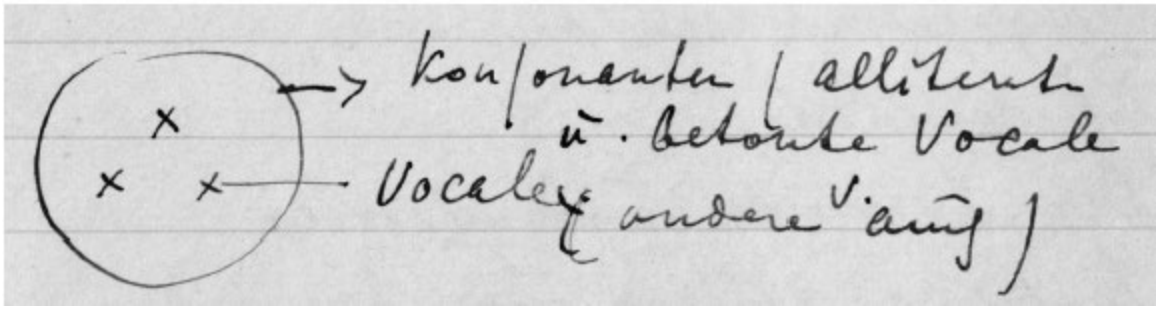


[Lecture 15, 12 July 1924]

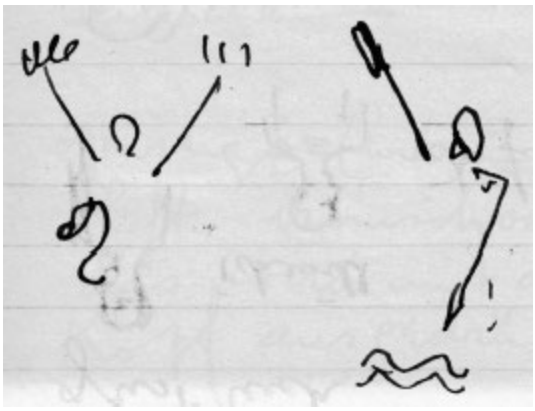
Addition to p. 249: Notebook I (‘alliterated consonants / vowels’), Ilse Kändler’s notebook: (‘alliteration’), Tatiana Kisseleff’s notebook: (‘consonants (alliterated / and stressed vowels / vowels’)





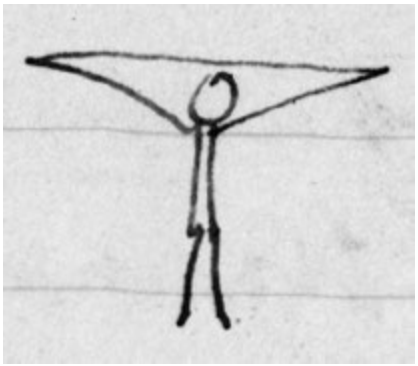


Addition to p. 254: Notebook I: ‘from the 12 gestures / and from the 7 gestures’

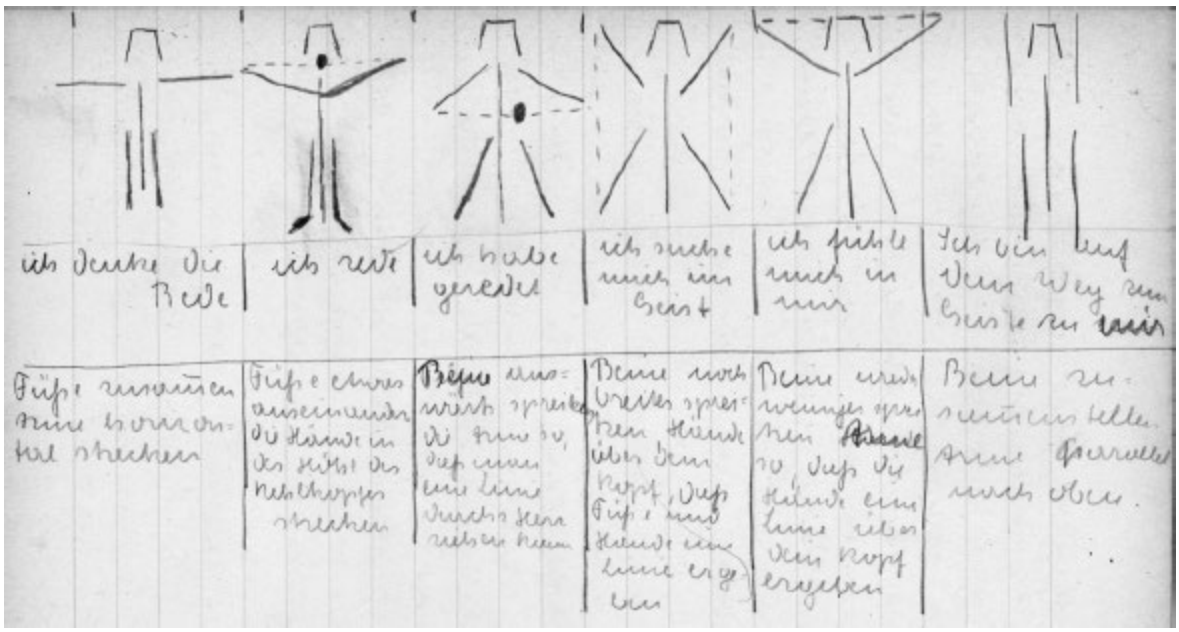


Addition to p. 257: Transcript by Helene Finckh: ‘I think speech’

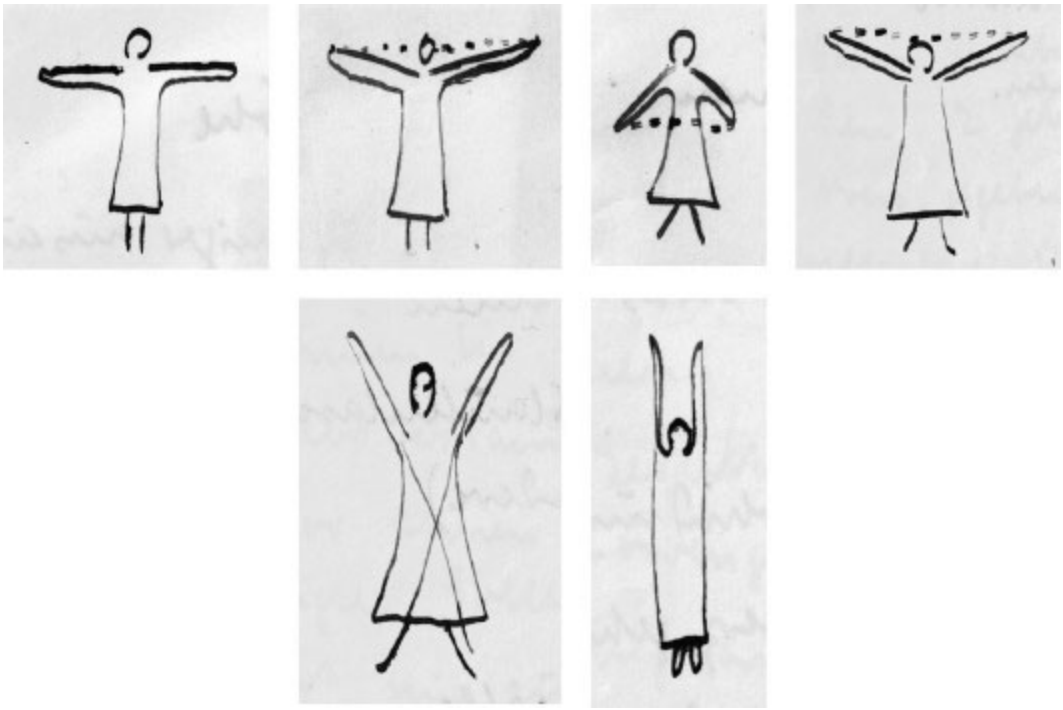
Addition to p. 257: Tatiana Kisseleff’s notebook: ‘I think speech’



Addition to p. 257: Ilse Kändler's notebook: 'I think speech'



Addition to p. 257: Maria Schuster's notebook: 'I think speech'



FOREWORD BY MARIE STEINER TO THE FIRST EDITION, 1927

It was a particularly hard task to forge a book from these lectures that arose in a living interplay between the speaker and performers of eurythmy. The lectures were not intended to give an encyclopaedic overview of the whole field of eurythmy; rather, they intervened in the development of this art at a particular moment[268] when it was necessary to survey work accomplished in this realm over several years, and also undertaken by various teachers of the subject who had already carried it out into the world. This work required checking and correcting, with the aim of creating a 'number of guidelines […] drawn from the intrinsic nature of eurythmy'.[269] In the last lecture in this cycle, Rudolf Steiner said that his prime concern had been to shape the course in such a way that it might demonstrate 'how eurythmy emerges from soul feeling, how, if you like, the techniques of eurythmy must be acquired through love for it, how everything should proceed from love'.[270] His words flowed from love and poured themselves helpfully into the work hitherto accomplished, which at that point required careful review. Until then there had been no transcript or written record of the instructions Rudolf Steiner had given as he brought this new art to life.[271] In 1912 he had given nine lessons to a seventeen-year-old girl[272] who, after the death of her father, had to become involved in caring for her younger siblings. She wished to devote herself to an art of movement that was not founded in the materialistic impulses of the era. This practical reality was the impetus for the gift from which eurythmy developed. I was asked to participate in these lessons,[273] which contained the first elements of the speech sounds and a few exercises[274] that have now largely found their way into the pedagogical aspect of eurythmy training: the foundations for standing, stepping, walking, a few specific stances and positions, many rod exercises, moving in metrical pulse and the holding of rhythm. From these foundations, a few young ladies, who became pupils of the first eurythmist, developed the pedagogical aspect of eurythmy;[275] and then passed on to an elaboration of the sounds in poems. This was the first phase of the eurythmy training. Now

and then, whenever he was shown something from this work, Rudolf Steiner gave pointers and corrections and responded to questions. A second phase of eurythmy development began when the new art took root at the Goetheanum in Dornach.[276] The first group of young teachers asked for a further course, which was given,[277] and whose subject primarily was word structures, word contexts, the shaping of speech, verse patterns, new group formations and so forth. The participants furthered this work in the world but the war soon paralysed such activities.[278] To save the new art, and to spare its practitioners the inactivity that had been imposed upon them, it became necessary for me to support this work: a task which came towards me as if by self-evident destiny, since a new kind of recitation was needed for eurythmy,[279] one that I was called upon to develop and elaborate. I recognized the great importance of eurythmy as a source from which all the arts could be re-enlivened, and I was deeply troubled that the enthusiasm of the young ladies was to be stifled during the war years. There was no better remedy for modern aberrations of taste than this young art, which led back to the archetypal, creative powers of the world.[280] It signified a hugely beneficent deed for humanity. I therefore worked for half the year in Germany with a number of young ladies, and the other half at the Goetheanum in Dornach, always supported and encouraged by Rudolf Steiner, to whom we might turn with all our questions. The instruction we received from him over the course of time has now been recorded and compiled in book form[281] by Annemarie Dubach-Donath, one of our most outstanding and experienced eurythmists, and the second of the young ladies who dedicated themselves to the study of eurythmy. It will shortly appear from the Philosophical-Anthroposophical Press under the title ‘The Basic Elements of Eurythmy’, and represents the foundation and prerequisite for this present volume, requiring it in order to be understood, and without which it would remain incomplete.

This course united us in shared festive work. Rudolf Steiner had been approached with many questions; participants reviewed assumptions and discussed things which had given rise to differing views. Thus the whole bore the character of fresh and immediate improvisation; drawings were rapidly sketched on the board, exercises were performed by the young

ladies to illustrate aspects of the work; everything was conversation and collaboration rather than lecturing. This was often anyway the nature of the teaching which Rudolf Steiner imparted to his pupils, yet never to such a great degree as in this course on eurythmy. He himself would probably have wanted the content of these lectures, once assimilated and fully experienced, to be recast and reproduced by someone else. But now that he has left us, his direct words are the highest thing we possess. Even where things can be reproduced only in fragmentary and garbled form, as in this course repeatedly interrupted with gestures and movements, nevertheless connections shine forth and we intimate heights and depths that would be lost in another's words. Rising from the wellspring of his spiritual cadences, these words reach us from deep foundations as a shimmering of cosmic secrets. Thus, after death too, he continues to make for us the sacrifice he was compelled to make throughout his life: to offer his spirit to humanity in the dismembered fragments of another's transcript. Those who were nourished by his spirit compelled him to make this sacrifice, and none know what it cost him. But the sacrifice has been made, and bears within it for our time the wisdom that unlocks connections between world and man extending into the smallest details. It gives contemporary humanity—which, without these records could no longer retain a memory of the spirit world—a store of wisdom through which it can struggle upwards increasingly to spiritual reality. It contains the kindling, life-awakening spark.

Eurythmy was one of Rudolf Steiner's most beloved spiritual offsprings. From small beginnings it developed very organically, shoot by shoot, into a strong and sturdy trunk, thanks to the living wealth inherent in it and the enthusiasm of its proponents. It ennobled those who dedicated themselves to it, compelling them increasingly to lay aside the personal. There was no space in it for random wilfulness. The lawfulness intrinsic in it sprang from spiritual imperatives which one willingly acknowledged since one experienced necessity indwelling them, experienced God.[282] It was for this reason that it could so strongly kindle our enthusiasm, and for this reason that so many selflessly devoted helpers committed themselves to it, allowing its field of influence to extend ever further. Besides encompassing

recitation, it exerted a fruitful effect upon music, opening up new paths and possibilities of expression for this art.[283] A new art of lighting developed alongside it, in adherence to the stylistic laws of eurythmy;[284] a simplified, ennobled art of dress arose, removed from anything arbitrary and based upon colour moods and colour eurythmy. In connection with theatre, it made possible the sensory expression of beings that would otherwise inevitably remain inexpressible. It became possible to depict the way both supersensible and subsensible realms work into earthly life. Thus over the years, on the stage created in the large joinery workshop at the Goetheanum, we were able to work through all scenes in Faust where the supersensible comes to expression,[285] and which are otherwise omitted or reproduced in only mangled form: the Romantic Walpurgis Night came here in undreamed fashion to vivid life, as did the Classical Walpurgis Night with its wealth of ghostly occurrences.[286] Elves, angels and heavenly hosts appeared in these portrayals in simple, sublime and convincing form. The more we worked, the more we received. Each realized endeavour brought us new gifts from the one who dispensed his gifts with such benevolence. There were so many opportunities for work that the time available for it was simply never enough.

After several years of continuous training and stage appearances before people who shared our outlook, the performers of eurythmy came to a point where they might present it to the general public.[287] The effect was powerful: eurythmy met with enthusiastic responses or else passionate opposition. No one remained indifferent to it. Key cultural figures wielded their power to threaten us with ostracization.[288] Members of the Press were mostly instructed to give it bad reviews even though, as they often acknowledged themselves, they found it inspiring.[289] The practitioners of related art forms were often deeply moved by it, though often also aggressively sceptical. Proponents of the avant-garde often felt that eurythmy threatened their elaborate intellectual systems with an unknown yet sure and future-oriented power. Unprejudiced audiences thanked God for the existence of such a pure and noble art. Children were heard to ask whether the performers were the angels of whom they had been told, and their loud ahs and ohs of excited wonder often testified to the impressions

elicited in them. Amidst the swamps of our modern civilization, this art appeared as light and flame, at which certain dark birds of the night hissed and made commotion, while those who sought release from the fens of our prevailing culture breathed suddenly more freely, as if cleansed in healing waters.[290] The spirit became visible in art, exerting a cleansing and enlivening effect.

What once, in the ancient mysteries, was entrusted to humanity as nourishment on its journey towards the unfolding of personality, is now given afresh to it at a moment when it might lose personality again—at this pivotal moment when human qualities threaten to subside into sub-human ones if the human being does not encompass and comprehend himself in the core of his being. The intellect alone will not help us here. Left to its own devices, the logical mind has led us to agnosticism, to unknowing, to Spenglerism.[291] But if the mind opens itself to the spirit, and allows this spirit to point the way, then creative powers will overcome the seeds of death and metamorphose the powers of decline and decay …

Small steps in this direction can be of huge significance. Let us begin with education through art and with art; let us retrace the path that leads to sources in which art has its origins. Such sources were of course not small ones: they were the circling dances of the stars and their reflection in the human sphere as planetary dances—as temple dances. Here creative powers streamed into the human body, shaping and fashioning it, giving it direction, and kindling the faculties that allowed human beings to become creative themselves.

And out of these forces grew the capacity for human beings to lead what worked within them into works of art—the pictorial, sculptural and musical arts which, encompassing the divine, let it shimmer into matter and mirror the cosmos within them.

And when divine forces fell silent in us through the influx of materialism, and the human brain became the coffin of dead thoughts that could no longer grasp spiritual realities, a deliverer was granted us who spiritualized the intellect, saved it from rigidity and gave us back living movement.

He brought movement into all realms of human activity. But we had forgotten what the moving spirit signifies since for us the motion of seizing hold of matter and mastering it was sufficiently intoxicating and all-consuming. We did not notice that in doing this we became spiritually passive and that, in sport, we only feigned or counterfeited our own intrinsic movement, thereby also distancing ourselves increasingly from spiritual impulses.

But in wakened awareness we must return to this true movement, listening to ourselves to discern the sources from which powers of movement derive their energy and orientation. And then, by grasping what acts creatively within us, we will sense the organ-developing powers at work and so will begin to be able also to unfold new, spiritual organs within us.

And by doing so we will overcome the rigidity, the woodenness, the aridity which today compels the finest minds to adopt the most extreme forms of pessimism.

The most outstanding proponent of the German spirit repeatedly urged and cautioned the German nation of this during the catastrophic world war, and spoke these encouraging words:[292]

The German spirit has not brought to fulfilment

Its creative mission in the world's unfolding.

It lives with anxious cares and hopes for the future,

Its living being hopes for future deeds.

Within its depths it powerfully senses

Concealed impulses as yet to ripen.

How can hostile powers, misapprehending,

Harbour the wish to put an end to it

As long as it reveals, makes manifest the life

That in its depths creatively sustains it?

This life is what Germans need to take hold of. But it does not lie in 'purifying the race' as the slogan has it.[293] It lies in encompassing 'I' forces, divine powers of the I. And the path to this passes through conscious awareness. Metamorphosed awareness of personality, raised up to the immortal I, possesses a creating power, bears spirit within it, and will not become a weak after-blossom but rather give impetus for the strongest cultural developments. This path leads us back to the inner temple from which ancient cultures ascended, first and foremost in the Word and in art—not unconsciously but governed by the consciousness of the noblest spirits. They will help us onward again now that it has become necessary for our own spirit awareness to collaborate creatively and gradually become an I consciousness that is common to all humanity. If we can gain access to this help, if we are able to open ourselves to the spirit in all realms, including in that brought to us in this book as spirit revelation and insight into human nature, then we will not need decadent dance forms[294] hammered into us mechanically[295] to whip up our weary nerves, making us into mechanisms

and thus gradually killing off our finest human attributes, but rather we will gain understanding for a noble, spirit-derived art of movement that reflects the starry dances and lets visibly resound in us, in purity, the language of the stars that first created us.

ABOUT THIS EDITION

For the present, fully revised 6th edition of Eurythmie ais sichtbare Sprache (‘Eurythmy as Speech made Visible’), Michaelis Messmer exhaustively compared Helene Finckh’s shorthand transcripts of the 15 lectures given by Rudolf Steiner in Dornach from 24 June to 12 July 1924 with the typed-up versions. This led to several substantial alterations to the text. For instance, it became apparent that some paragraphs of the lecture transcripts had never yet been included. It was also possible to fill gaps in the shorthand transcripts from notes made by course participants. These notes also include numerous sketches of movements, gestures and choreographies, some of which—since they are of key importance for an art of movement like eurythmy—have been included in the text of the lectures. (For more details see also ‘The Bases and Presentation of the Text’.) The lectures themselves are followed in the Appendix section by facsimiles and transcripts of all of Rudolf Steiner’s preparatory notes for this course (from notebooks NB 615 and 238), as well as the programmes of the five eurythmy performances given during the course and accounts by Steiner that appeared in the newsletter (‘What is Happening in the Anthroposophical Society’) both before and after the course in the summer of 1924. The documentary part of the book concludes with recollections by course participants, documentation by participants of additional sketches of forms and movements for which no space was found within the lectures themselves, as well as Marie Steiner’s Foreword to the first German edition of Eurythmy as Visible Speech, published in 1927. Comments on the context of the course, and notes and references in the text, were also enlarged and updated. These are followed by a ‘Register of additions and text variants’ (not included in this English edition), an index of persons, and, finally, colour reproductions of the board drawings and eurythmy forms.

Origins and Context of the Course

In the newsletter ‘What is Happening in the Anthroposophical Society’ of 25 May 1924, the following announcement appeared under the heading ‘Announcements by the Vorstand [executive council]’: ‘A speech eurythmy course will be held at the Goetheanum in Dornach between 22 June and 10 July for already practising teachers of eurythmy. Applications for the course, marked “Speech eurythmy course”, should be sent to the secretariat of the Anthroposophical Society in Dornach.’ Thus the course was initially intended only for eurythmists who were already involved in teaching eurythmy, in the same way that the music eurythmy course held from 19 to 27 February 1924 had been only for a small, invited group of advanced eurythmists and musicians.

Two weeks later, in the issue of 8 June 1924 (no. 22/1924), we read that ‘lectures at the Goetheanum in Dornach are expected to be held only in the period from 21 June to around 15 July 1924’ since after this Rudolf Steiner had announced summer courses in Holland and England. It is likely that many members had registered for these summer lectures [in Dornach], and may have expressed a desire to attend the speech eurythmy course also. At any rate, the decision was taken to allow not only trained eurythmists but also students and all interested members to attend, and thus a very large group of participants gathered in the joinery workshop, filling the hall to ‘the very last seat’ as Elena Zuccoli writes in her Autobiographie (Dornach 1999, p. 73).

In the end, the course did not begin on 22 June as announced, but on 24 June 1924. Rudolf Steiner explained the delay at the end of the evening lecture of 22 June 1924 (published in GA 236, though not with the concluding words recorded here): ‘As participants are aware, the course on

speech eurythmy will begin next Tuesday, 24 June. I arrived here too late to be able to have the course begin on the date announced, for it also needs preparation of course. I cannot yet say what time we will begin, but it will be Tuesday. I would like to ask anyone concerned to look at the blackboard outside for the starting time. During the day tomorrow we will post a notice there about it.' The course was meant to last until 10 July, as can be seen from the above announcement and also the entrance ticket, but in the ninth lecture, on 4 July, Rudolf Steiner announced, 'We began two days late, and will also need two days longer, so the sessions will continue until the 12th [July].' (P. 165.)

In his report of 20 July 1924, Rudolf Steiner writes as follows about the group of participants: 'The course was attended by eurythmy artists who practise artistic eurythmy at the Goetheanum, and from that base also in many other places, by teachers at the eurythmy school in Stuttgart founded and directed by Marie Steiner, by teachers of eurythmy working at the Waldorf school and the further training school at the Goetheanum, by eurythmy therapists and also by a number of other people whose artistic or scientific profession mean that they have an interest in eurythmy.' Entry tickets were issued, some of which have been preserved (see p. 332).

The attendance of the following individuals at the course is either certain or probable:

—Vorstand [executive council] members (Marie Steiner, Albert Steffen, Elisabeth Vreede, Günther Wachsmuth, Ita Wegman).

—The eurythmists who demonstrated elements of eurythmy (Ilse von Baravalle, Constance Birks-Elliot, Assja Bugaieff, Annemarie Donath, Ela Dziubanjuk, Elisabeth Hensel, Minne Husemann, Isabella de Jaager, Tatiana

Kisseleff, Ilona von Molnar, Natalie Pozzo, Gertrud Margarethe Rihouet, Edith Röhrle, Marie Savitch, Erika Schilbach, Ina Schuurman, Emica Senft, Friedel Simons, Nora Stein, Resi Vorbeck, Elly Wilke, Magda Zoeppritz).

—Eurythmists whose notes and sketches of the course are extant (Maria Schuster, Ilse Kändler); eurythmists who, apart from the ones named above, collaborated in performances (Rie Lewerenz, Vera Burnett, Irmtraud Flor, Lothar Gärtner, Ralph and Willi Kux, Signe Neovius, Fred Poeppig, Theodor Schiller, Agnes Spiller, Wilhelm Lewerenz).

—Individuals whose letters preserved in the Rudolf Steiner Archive (RSA) or in the Ita Wegman Archive (IWA) show that they had registered for the speech eurythmy course: Edith Hilverkus (as witnessed by a letter from her mother to Hilma Walther, dated 1 June 1924, IWA), Emma del Monte ('I would like to thank you very warmly for allowing me to attend the course in speech eurythmy', letter of 7 August 1924, RSA), Hedwig Weyrather ('I am most fortunate in being able to attend the course in speech eurythmy', letter of 24 June 1924, RSA).

—There were probably also many students of the Stuttgart eurythmy school present. Elena Zuccoli, a eurythmy student at the time, refers to her attendance at the course in her autobiography (Eine Autobiographie, Dornach 1999, p. 73).

—In his recollections of the 'religious renewal' (in M J. Krück v. Poturzyn, Wir erlebten Rudolf Steiner, 7th edition 1988, p. 49), Emil Bock writes: 'And together with another friend I too attended the great speech eurythmy course, in which work already done in this field was summarized and expanded.'

—It can be assumed that the course was also attended by some of the curative educators and physicians for whom Rudolf Steiner held the parallel twelve lectures of the Curative Education Course (GA 317) from 25 June to 7 July 1924 (Margarete Becker, Margarete Bockholt, Julia Bort, Cläre Führ, Friedrich Husemann, Franz Löffler, Ilse Knauer, Eugen and Lili Kolisko, Ernst Lehrs, Siegfried Pickert, Karl Schubert, Albert Strohschein, Hilma Walter).

We have to remember how expensive and difficult it was at the time for German members to travel to Switzerland. According to an article by the executive council in the newsletter Was in der Anthroposophischen Gesellschaft vorgeht, issue of 18 May 1924 (no. 19/24), the Swiss authorities made specific stipulations for visitors from Germany: 'They must apply to us to come to Dornach for the purposes of study or visits and request an invitation. Once we have checked the circumstances, we will then issue you with this invitation, which you can then take to the relevant consulate. But we can only do this if we strictly comply with the authorities regarding applicants' ability to pay for their subsistence themselves, to practise no remunerated work, and, once the visa has elapsed, to leave the country again without fail. In future it will therefore be necessary for all members who intend coming to Dornach from Germany to make the corresponding application in good time in advance. Please do not send these applications direct to us but to the relevant secretariat of the Anthroposophical Society in Germany, […] which will pass them on to us.'

In her Foreword to the first book edition of the Speech Eurythmy Course, Marie Steiner accentuates the unique place of the course in eurythmy's development: 'This course united us in shared festive work. Rudolf Steiner had been approached with many questions; participants reviewed assumptions and discussed things which had given rise to differing views. Thus the whole bore the character of fresh and immediate improvisation; drawings were rapidly sketched on the board, exercises were performed by

the young ladies to illustrate aspects of the work; everything was conversation and collaboration rather than lecturing. This was often anyway the nature of the teaching which Rudolf Steiner imparted to his pupils, yet never to such a great degree as in this course on eurythmy' (p. 373). In his Erinnerungen an Rudolf Steiner ('Recollections of Rudolf Steiner'), Stuttgart 1976, p. 12, Ralph Kux emphasizes 'the extraordinary vitality which he displayed during the Speech Eurythmy Course. When, for instance, he was arranging the zodiac in movement forms, he himself would lightly leap up onto the stage and show each eurythmist the characteristic movement she needed to make for each constellation. Fervent enthusiasm lay in his eyes and gestures at such moments, as he moved amongst the performers with youthful vigour. One had the sense of a great educator who wished to kindle verve and energy in his pupils (see p. 344).

Marie Steiner emphasizes that the shorthand transcript can only reflect this course in 'fragmentary and inadequate form, repeatedly interrupted as it was by gestures and activity'. Rudolf Steiner demonstrated some of the gestures himself, and got eurythmists to perform others, and likewise complex forms in space; sometimes he wrote on the board or demonstrated what was important to him in the eurythmy figures. Since it was impossible for Helene Finckh to record all of this, the notes and sketches by participants that have been included in the present volume are all the more valuable.

The course took place each day from 5.30 to 6.30 p.m. in the hall of the joinery workshop. This meant that the audience had to leave the hall quickly after lectures to allow rehearsals for the eurythmy performances to take place (see the programmes on pages 333–337) or preparations for evening events.

We can see Rudolf Steiner's preparations for the course in two of his notebooks (NB 238 and 615). Clearly he sought out old notes of his,

recapitulating important elements from the courses given in 1912 and 1915, as well as drawing on notes relating to the zodiac and planetary gestures for Erna Wolfram in 1914, some of which he revised or enlarged upon. In his own report of 20 July 1924 (p. 341), Rudolf Steiner wrote that the course 'contained a repetition of much that has previously been given in this field, and at the same time a deepening and enlargement of this already familiar material'. He also describes there his main aim and concern: '..the inner structure of speech was laid bare in this course. The meaningful sounds in each word, invariably underlying the word's meaning, were made tangible. […] special emphasis was placed on showing how someone with an aesthetic sensibility perceives the soul element directly and unmistakeably in a truly configured gesture. Examples were given to illustrate how something living in the soul can be perceived quite naturally in a certain gestural configuration.

Also demonstrated was the way in which all speech formation, as it comes to expression in grammar, syntax, in the rhythm of speech, in poetic forms and patterns, in rhyme schemes and verse structure, can also be aptly realized in eurythmy. […] the eurythmist must be able to place the immediate reality and being of Art before people, and this requires an especially inward and intimate relationship to art. It was an understanding of this that the course sought to give participants. It sought to show how feeling is kindled in the soul as it witnesses gestures, and how this feeling leads to an experience of the word made visible.' (p. 343f.).

During the speech eurythmy course from 24 June to 12 July, an overwhelming amount of work lay on Rudolf Steiner's shoulders: besides the fifteen lectures on eurythmy and the twelve on curative education, he gave six lectures for the workers at the Goetheanum on: 25 June (in GA 353), 30 June, 3, 7, 9, and 12 July 1924 (in GA 354). Members lectures in the series Karmic Relationships (GA 236 and 237) took place also on 27 and 29 June, and on 1, 4, 6, 8, 11 and 13 July 1924; and esoteric lessons for members of the First Class (16th–18th lesson) were given on 28 June, and 5 and 12 July (in GA 270 I).

Besides these 43 lectures in 18 days, the International Laboratories in Arlesheim held its general assembly (28 June 1924) as did the executive council of the Goetheanum Association (29 June); there were also five consultations at the Clinical-Therapeutic Institute in Arlesheim, five eurythmy performances, and discussions with members. At the same time Rudolf Steiner was working further on chapters of his Autobiography (GA 28) which continued to appear at weekly intervals, and writing his Letters to Members (in GA 26). And finally, during the same period, he created numerous forms for music eurythmy (see Stefan Hasler, Die Toneurythmieformen von Rudolf Steiner, Dornach 2009, p. 262f.) as well as starting to paint the watercolour entitled ‘Archetypal Man’.

The Notebooks

The notebooks served Steiner not only as factual preparation but also as inner attunement to the lectures he was about to give. Among other things, they enabled Steiner to bring what he had spiritually experienced into the realm of communicability: ‘As an example I’d like to describe how I help prevent these impressions of etheric vision from fading too quickly again: after receiving them I try each time not only to perceive them but also to write them down; and thus the activity practised here is not only practised by the soul’s abstract faculties but also held fast by noting them down. It is not a matter of reading again later what one has written but rather of allowing more energetic activity to flow into an activity that is initially a purely etheric one. By doing so one, as it were, pours something that is extremely volatile and fluid, and which rapidly evaporates, into one’s ordinary human capacities. All this occurs […] in full awareness. But one pours it all into one’s ordinary, human, bodily faculties and by this means can hold it fast.’ (Lecture of 17 November 1922 in GA 218, 6th edition, Basel 2017, p. 185.)

Unlike the preparatory notes for the tone or music eurythmy course, for which Rudolf Steiner referred to a series of specialist books on music theory, the notes for the speech eurythmy course have no references to his use of any books on linguistics. He did however sometimes use and enlarge on notes for eurythmy indications he had given previously; he also transcribed certain things contained in documents from the earlier courses in 1912 and 1915.

Preparatory notes for the speech eurythmy course are found in two notebooks: notebook NB 238—most of which were already published in the previous fifth edition in 1989—and in notebook NB 615, here published for

the first time. For the first part of the course Rudolf Steiner primarily drew on Notebook 615, and NB 238 for the second part.

Both notebooks have distinctive characteristics. In 1914, in NB 238 (p.289-331), Rudolf Steiner had recorded his indications for the zodiac positions and planetary movements, a copy of which went to Elise and Erna Wolfram (cf. Beiträge zur Rudolf Steiner Gesamtausgabe, vol. 75/76, Dornach 1982, p. 37–39). That this notebook dates back to 1914 is clear from other notes contained in it—among other things for lectures in GA 151, given in Berlin from 20 to 23 January 1914. In 1924 he returned to this notebook and first enlarged on the 1914 indications by adding the soul characterizations that he presented in the lecture on 7 July—these additions clearly discernible from the indelible pencil he now used as opposed to the entries in ink from 1914; he also now noted the corresponding speech sounds. In preparing the further lectures (the 12th to the 15th), he continued working in the booklet from the back to the front, as he often did. It is clear from these notes that he was sometimes referring to old documents—both from the course for Lory Smits in 1912 and the Apollonian course on 28 August 1915 (in GA 277a, p. 80): the calming consonantal series in Notebook 238/16–1, given to Lory Smits on 17 September 1912 (GA 277a, p.23); and the zodiac signs and the planets that figure in Notebook 238/17-1 and 2, given during the Apollonian course on 24 August 1915 (GA 277a, p. 70). He noted some things in the same way he had previously communicated them, but introduced them with variations in the speech eurythmy course; other things were entirely new, for instance the movements for rhyme, the texts for the Peace Dance and the eurythmy meditation.

The original Notebook 615 is kept under F1 in the Ita Wegman Archive, which kindly gave us permission to reprint it. This notebook is in a ring binder and the original sequence of separate sheets is no longer known. The page numbers on the separate sheets were added retrospectively and are unlikely to always correspond to the original sequence. For this present edition, they were arranged in accordance with their relation to each session (p.266-288). Between notes for the speech eurythmy course are found notes

relating to the lectures of the Curative Education Course (GA 317) and those on Karmic Relationships (GA 236 and 237), both of which were given during the same period.

Only entries relevant to the course were transcribed. Rudolf Steiner sometimes used the equals sign (=), sometimes the colon (:), and sometimes something between these, and in transcribing these notes we unified this punctuation by using the colon.

The notebook entries belong to each lecture as follows:

Lecture 2	25 June 1924: p. 266-271
Lecture 3	26 June 1924: p. 272-273
Lecture 7	2 July 1924: p. 274-275
Lecture 8	3 July 1924: p. 276-278
Lecture 9	4 July 1924: p. 279-382; 285
Lecture 10	7 July 1924: p. 324-331
Lecture 12	9 July 1924: p. 316-319; p. 283-285
Lecture 13	10 July 1924: p. 300-301; 312-315
Lecture 14	11 July 1924: p. 293; 297-298; 304; 308-311
Lecture 15	12 July 1924: p. 286; 290-292; 295-296
Unattributable: p. 287-289	

The Shorthand Records

In Rudolf Steiner's day shorthand was a widespread means of recording. He himself has mastered it and used the 'Gabelsberg system' common in Austria.

This form of rapid writing makes it possible to largely record the words of a lecture verbatim. But what it cannot do (or only rarely) is record the intonation and gestures of a speaker: the accentuations, tempo, rhythm and pauses that support and govern the audience's understanding of a lecture. Only when the shorthand transcript is turned into a typed text is punctuation and paragraphing added to bring out the meaning. Then there are also limitations arising from the intrinsic nature of this symbolic script, and from the conditions under which the shorthand recorder is working: only the consonants are noted, while vowels are given only indirectly as superscript or subscript, or by different weight or distances in the strokes for subsequent consonants. What one hears is written down, without regard to spelling—that is, words that sound the same are written the same.

Shorthand recording is tiring work. During long lectures, particularly, it is likely that the person doing it will show signs of fatigue. But any 'slurring' or slackening of the script due to tiredness can lead to misinterpretations. Small gaps in the transcript can occur if the shorthand recorder came to the end of a sheet and began a new one, or if the pencil broke or needed sharpening etc. If anyone coughed or Rudolf Steiner turned his back to draw on the board, for instance, this would make it harder to hear what he said. A mere second of inattention could mean that the sentence was no longer clear and the words were not noted in the right sequence. There is a particular difficulty with names, rare foreign words or specialist terms that were first written as heard, but later could be hard to decipher. In the speech

eurythmy course a special difficulty exists in the fact that Rudolf Steiner often demonstrated movements or got groups to do complex choreographies together.

From 1916 onwards, Steiner commissioned the shorthand professional Helene Finckh to record most of his lectures. Her shorthand transcripts are of a very high quality. She employed what was known as the ‘speech or debate’ script, which uses a larger number of abbreviations than does ordinary shorthand, and also leaves out certain syllables of a longer word. This makes their legibility more difficult, but does allow someone to more or less entirely record a lecture given at normal speed.

The Title of the Book

The title in German, Eurythmie als sichtbare Sprache (‘Eurythmy as Visible Speech’), comes from Marie Steiner, who in turn resorted to a formulation which Rudolf Steiner used in the very first lecture of the course (see p. 2), and had previously used in many addresses which he gave (see among others the addresses of 17 August 1919, p. 74; 14 September 1919, p. 83; 8 November 1919, p. 107 in GA 277, 3rd edition, Dornach 1999). The subtitle ‘Speech Eurythmy Course’ was added in accordance with Rudolf Steiner’s announcement of the course. The translator of this volume has slightly amended the English title by which the book has hitherto been known in other versions.

The Board Drawings and the Eurythmy Figures

The 26 original board drawings for the 15 lectures, found at the end of this volume, are preserved in the Rudolf Steiner Archive in Dornach. By examining Helene Finckh's shorthand notes, it was possible to ascertain at which point in a lecture Rudolf Steiner did which drawing. Accordingly, drawings on the board were copied, and separately added to relevant places in the text as black-and-white reproductions. (In the last German paperback edition in 1994, the board drawings from 4 August 1922, not included here, were designated 'board drawing 1', and the first board of drawings for the speech eurythmy course were called 'board drawing 2'. Since the present volume only gathers the lectures of the speech eurythmy course itself, numeration of the boards starts with 1, corresponding to board drawing 2 in the 1994 paperback edition.)

In the lectures of 30 June and 1 July 1924, Rudolf Steiner explained soul gestures and speech sounds by referring to a series of eurythmy figures. Reproductions of these figures have been added to the text at the relevant places in black-and-white. In relation to the soul gestures for 'festive seriousness', 'knowledge', 'delusion of grandeur' and 'despair', we know from Agnes Foerster-Spiller, who took part in the course and who had these figures in her safekeeping until she died, that it was precisely the figures reproduced here that were shown. For depictions of the other figures shown during the speech eurythmy course, we looked back to the originals created in collaboration between Edith Maryon and Rudolf Steiner between 1922–24.

The Drawings in the Text

Wherever movement and spatial form drawings by course participants offer a clear aid for understanding the text, they were included at the relevant places. All other extant drawings of forms and movements from participant notes are to be found in the Appendix except those which are only copies of the board drawings themselves. In the Appendix we have also included drawings from earlier editions of the speech eurythmy course by Oswald Dubach (1st edition) and Assja Turgenieff (2nd–5th editions).

The Bases and Presentation of the Text

The text reproduced here follows the original shorthand transcripts by Helene Finckh (shorthand index nos. HF 392, 401–404), which Michaelis Messmer thoroughly reviewed anew in relation to the typewritten versions (nos. 5784, 5787, 5789, 5791, 5799, 5801, 5807, 5809, 5817, 5818, 5821–5823, 5826). These versions, with their new additions and corrections, form the basis of the text published here. The text also draws on notes by participants (see below) which were in some cases able to fill some of the gaps in the shorthand transcript or illumine incomprehensible passages. Likewise, sketches of movements or forms from participant notes were integrated into the text (see below for sources).

Besides the shorthand transcripts and their typewritten versions by Helene Finckh, various notes and records by participants are extant. These are:

Marie Steiner's notebook: Notebook 25, 1922 calendar with entries relating to various matters;

Maria Schuster's notebook (Maria Schuster–Jenny, 1907–2008), privately owned: brown notebook with detailed notes of the speech eurythmy course and drawings;

Tatiana Kisseieff's notebook: black notebook with various entries; succinct notes, and drawings relating to the speech eurythmy course;

Ilse Kändler (Ilse Kändler–Roloff, 1903–1981), privately owned: three blue school exercise books and a black notebook about the speech eurythmy course, with notes and drawings;

Notebook I: three small, blue notepads with notes and drawings relating to the speech eurythmy course, author unknown, clearly by a Dutch or English participant with good drawing skills;

Notebook II: black notebook with succinct notes, and drawings relating to the speech eurythmy course, author unknown, up to and including lecture 10;

Notepad III: eight notepad pages, author unknown, with drawings and a few notes on the speech eurythmy course.

The paragraphing of the text, which is only occasionally apparent from the shorthand records themselves, is based on context and meaning and has here sometimes been revised by the editor.

NOTES

Lecture 1, 24 June 1924

1The Dionysian elements of eurythmy were given to Lory Smits in the first course in September 1912 at Bininngen near Basel; subsequently, various indications were given to Erna Wolfram in Leipzig and Tatiana Kisseleff in Dornach. From 18 August to 11 September 1914 there followed what was known as the Apollonian course, to which initially only the three eurythmists named above and Elisabeth Dollfus were invited. A few days later they were joined by others including Mieta Waller, Edith Röhrle, Alice Fels, Assja Bugaieff, Natalie Pozzo, Ela Dziubanjuk and Margarete Woloschin. During daily eurythmy practice and rehearsals in Berlin (1916–1918) and Dornach (1914– 1924), Steiner also repeatedly gave specific suggestions for the work in eurythmy.

2Already in his first address concerning eurythmy, on 28 August 1913, Rudolf Steiner spoke of these three aspects of eurythmy—aesthetic/ artistic, pedagogical and therapeutic (in GA 277a, 3rd edition, Dornach 1998, p. 51). From the beginning, eurythmy was cultivated in all three respects. With the introduction of eurythmy as a school subject when the first Waldorf school was founded in Stuttgart in August 1919, eurythmy in education was developed in an increasingly detailed way. The initiative by Erna and Henk van Deventer, and Elisabeth Dollfus, led to Rudolf Steiner giving a course on ‘Curative Eurythmy’ from 12 to 18 April 1921 (GA 315).

3The concept of eurythmy as visible speech was one Rudolf Steiner used in numerous lectures and essays, and it probably figured for the first time on 29 March 1919, where he says: ‘Now I have to keep saying this: we can be supported in this pictorial capacity by what we now in turn seek to introduce as a visible speech or language, the element of eurythmy. Eurythmy involves translating language into the corresponding rhythm of

movement, into gesture and so forth' (in GA 190, 3rd edition, Dornach 1980, p. 89).

4See Rudolf Steiner's numerous comments in his addresses about eurythmy, especially in 1923, e.g. on 11 February, 28 March and 15 April 1923 (GA 277).

5See Rudolf Steiner's eurythmy addresses (in GA 277), especially from the years 1918 to 1920. In the address on 5 January 1924, he says: 'What is localized there in the breathing rhythm, in the spiritualized, sculpturally configured breathing rhythm, can be brought back in turn into movements of the whole human being. And by this means the whole person does in fact become an organ of speech as I have often said: his whole organism becomes a visible larynx in its movements. Thus one has a new material by virtue of focusing on what is present in the whole human being as movement potentials.' (GA 277, 3rd edition, Dornach 1999, p. 425.)

6See Rudolf Steiner's lecture of 18 May 1908 in GA 103 on The Gospel of John.

7Rudolf Steiner is here referring to Goethe's Faust as a representative of a modern outlook that accords little value to the Word. In conversation with Gretchen (Faust, V. 3453ff.), Faust says, 'Call it what you like […] I have no name for it! Feeling is all, name is noise and smoke, befogging heaven's blaze.'

8Cf. in this regard the questions and answers following Steiner's lecture of 4 October 1920 (in GA 277, p. 572). There he says: 'If the etheric body were not kept in its form by the physical body, if it were not held spellbound by the body, it would be a very mobile being. Intrinsically the etheric body certainly has the potential to move in all directions, and in the waking state, in addition, it is subject to the continual influence of the mobile astral body that hearkens to all soul motions. Thus the etheric body is intrinsically mobile, certainly. And as a painter, for instance, one faces the difficulty, if one tries to paint something in the etheric realm, of having to paint as if one were able to paint lightning.'

9It is not known that Rudolf Steiner ever suggested how the ‘corrected alphabet’ would sound. Helpful comments on the alphabet can however be found in Rudolf Steiner’s lectures on: 18 December 1921 (in GA 209), 10 May 1924 (in GA 353) and 7 September 1924 (in GA 346).

10For more on the relationship between etheric body, speech and eurythmy, see also Rudolf Steiner’s addresses on 16 June and 22 July 1923 in GA 277.

11See Rudolf Steiner’s lectures on: 21 December 1921 (in GA 303) and 23 and 24 July 1924 (in GA 310).

12Shakespeare’s vocabulary was enormous—there are over 31,000 different words to be found in his works.

13Cf. among others Steiner’s lectures on 20 April 1920 (in GA 301) and 25 August 1922 (in GA 305).

14Cf. Steiner’s Geheimwissenschaft im Umriss (‘Occult Science’), GA 13, 31st edition, Basel 2013, p. 234f., and the lecture of 9 July 1924 (in GA 354).

15Cf. also Steiner’s lecture of 4 June 1924, where he says: ‘And in this way people expressed the fact that in the letters they wrote down, in these signs, certain meanings were contained. Ah was always wonder. When ancient Jewish people wrote , they were asking themselves who it is who is filled with wonder in the earthly world. Animals do not really feel wonder, only the human being does. Therefore they called the human being “wonder”. When Aleph was written in those times, the , the Jewish Ah, this also at the same time signified the human being.’ (GA 353, 2nd edition, Dornach 1988, p. 289.)

16See for instance Plato’s Thaetetos (155D). ‘Socrates: […] For this is the condition, astonishment, of a man who greatly loves wisdom; indeed, philosophy begins with nothing other than this […]’; and Aristotle’s Metaphysics (I,2; 982b): ‘For wonder is now and has ever been the beginning of philosophizing for human beings since initially they wondered at the nearest unexplained thing to them, then gradually advanced and also posed questions about things of greater dimensions, such as phenomena of

the moon and sun and stars, and the origin of the universe. But whoever asks questions about something believes that they do not yet know it.'

17Cf. also Steiner's lecture of 22 April 1924 (in GA 233a).

181 Genesis 2:7: 'And the Lord God made man from a lump of earth and blew the living breath into his nose.'

19See a similar idea expressed—in this case in relation to the spoken word—in Steiner's lecture of 28 June 1906: 'The Word was once creative. The human being is today a beginner in what his forefathers did once upon a time, the gods who stood over him. Once upon a time the gods spoke the world out into space, and then this creating work transformed itself into the created world around us. What sexual reproduction can today bring forth in the plant, the animal and the human kingdoms is only a metamorphosed form of what once emerged from the divine, creative Word' (GA 100, 3rd edition, Dornach 2006, p. 179).

20Magical spells and blessings, to which many languages can usually trace back their oldest extant forms, depend upon a knowledge of the power and efficacy of speech. For more on the relationship between speech as an active power in primordial times, cf. also the chapter 'Our Atlantean Forefathers' (in Steiner, GA 11, 7th edition, Basel 2017, p. 12–30), the lecture of 3 April 1905 (in GA 89) and the esoteric lesson of 11 February 1907 (in GA 266/1, 2nd edition, Dornach 2007).

Lecture 2, 25 June 1924

21See NB 615/36 and 615/27, 615/38, 615/40, 615/39, p. 266–270; NB 615/43 and 615/44, p. 272f.

22Cf. NB 615/38 and 615/40, p. 268f. in this volume.

23Modern European languages—Romance, Germanic, Finno-Ugrian and Slavic—almost all use the Latin script system.

24Cf. Rudolf Steiner's lecture on 29 March 1919, where he says: 'For true inwardness in relation to the gesture of speech sounds is something that nowadays appears almost only in interjections […]; it figures a little in verbs and adjectives touch into it, but nouns not at all' (in: GA 190, 3rd edition, Dornach 1980, p. 88f.). For more on the different parts of speech see also his lectures of 28 March 1919 (GA 190), 23 April 1919 (GA 192), and 25 August and 4 September 1919 (GA 294).

25Hoosh: see NB 615/37, p. 271.

26Ilse von Brackenburg von Baravalle (Vienna, 1 Sept., 1900—21 July 1987, Sacramento/California) came to anthroposophy at the age of 17 through her brother Hermann. After taking eurythmy lessons with Annemarie Groh and Lory Maier-Smits, Marie Steiner invited her to come to Dornach in 1919 where she studied further with Tatiana Kisseleff and Annemarie Donath. She received several 'standard forms' (see note 127) from Rudolf Steiner. Between 1931 and 1948 she lived in Vienna then emigrated to the USA where she ran the first American eurythmy school, in New York, from 1963–1974, and the training in Sacramento from 1976–1981. Cf. M. M. Sam, Eurythmie, Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 184.

27In the Oberufer nativity play, the shepherd Gallus says, 'Hoosh, hoosh, how cold it is today…'. These Christmas plays were often performed in Dornach.

28See Rudolf Steiner's lecture of 7 January 1922: '[in the far-off primordial days of humanity's evolution,] people across the world did not yet communicate with one another through the logical contents of speech but rather they spoke to one another outwardly in primordial wisdom since they still had the capacity to comprehend gestures, as it were, doing so in a way which people today no longer have any inkling of. Back then people communicated by means of something that has been preserved, at most, only in those residues of our vocabulary which we call interjections, expressions of feeling. Naturally when someone sighs 'ah' or 'oh!' then this

is still immediately understood. Such understanding resembles the understanding that existed at a time of primordial instinctive wisdom; but such a sensibility survives today only in relation to interjections and feeling utterances of that kind, which we use only in exceptional circumstances. (GA 210, 2nd edition, Dornach 2001, p. 39f.)

29See NB 615/37, p. 271.

30In Rudolf Steiner's terminology, this archetypal language is one that ancient peoples still imbued entirely with feeling, that possessed an intimate feeling of the intrinsic nature of what was designated. Thus in the lecture of 26 February 1922, Steiner says: 'The languages we have today are far removed from their origins. They have evolved, simply. Nowadays when we speak, as I have often said, the separate sounds and their sequences no longer immediately relate to, or recall, what is designated by these sequences of sound. We have to develop a finer sense of language if we are to experience what speech really signifies. In the primordial languages of ancient humanity this was not so. Back then people knew that any particular context of sounds embodied the experience it signified (GA 210, 2nd edition, Dornach 2001, p. 190). See previous note 28.

31Cf. in this regard also the lecture of 18 July 1915, where Rudolf Steiner explains how speech was meant to have evolved if ahrimanic-luciferic influences had not come into play: 'By contrast, if only the intentions of the spirits of form had been enacted, it would have become possible for human beings of different races and nations to understand one another, to feelingly understand the intrinsic meaning in words. There would still have been different languages, but people would not have differed in their mode of understanding of languages. In each sound, in each letter someone of a different language would have heard this other mode of speech but would not have heard the hollowed, empty shell of a speech sound, of a word; in each word and speech sound they would have heard the implicit idea: on the wings of each word this idea would have been borne to them. Nowadays we do not understand a foreign language since words no longer embody and contain ideas—words are the empty shells of ideas. Thus a rift has opened up between speech and thinking. And this is why people have not so far in earthly evolution been able to develop the ability to encounter another who

speaks a foreign language with understanding of a feeling kind.' (GA 162, 2nd edition, Dornach 2000, p. 137.)

32See R. Steiner/I. Wegman, GA 27, 8th edition, Basel 2014, Chapter X, p. 59: 'When fat appears in human milk, this points to a very notable activity of the organism. The body does not itself consume this fat but allows it to become a secreted product. But at the same time the I organization passes over into this fat, and it is on this that the formative power of mother's milk depends. By this means the mother passes the formative forces of her own I organization to the child, adding something thereby to the configuring powers that the child receives through the forces of heredity.' Cf. also Rudolf Steiner's lectures of 28 February 1907 (GA 55), 2 September 1919 (GA 293), 5 August and 13 September 1922 (GA 347), and 7 July 1924 (GA 217).

33See Rudolf Steiner's lecture of 15 August 1923: 'The language which we absorb as our mother tongue roots itself very deeply in our breathing system, circulation system, our vascular structure, so that we are imbued by what comes to expression in us as our mother tongue, not only in terms of spirit and soul, but soul, spirit and body.' (GA 307, 5th edition, Dornach 1986, p. 199.) In the lecture of 3 March 1923, he says further: 'And an especially strong community-forming element is intrinsically given through the mother tongue because the child receives and absorbs this at a time when the etheric body is still united with the rest of his organization in an entirely undifferentiated and unseparated way. In consequence our mother tongue is deeply entwined with our whole being.' (GA 257, 4th edition, Dornach 1989, p. 169.)

34See note 2 above.

35Modern scripts derived from Latin.

36In her notebook (NB 25), Marie Steiner noted in relation to this sound 'c —(ts)'.

37Cf. Rudolf Steiner's lecture of 16 November 1905 (GA 54, 2nd edition, Dornach 1983, p. 164f.): 'The Tao expresses, and already millennia ago expressed for a great proportion of humanity the highest to which

humankind can raise its gaze: they believed that the world, the whole of humanity, will one day ascend to this loftiest principle which the human being bears germinally within him, and which will one day develop as full flowering out of our inmost human nature. The Tao signifies at once a deep, concealed ground of soul and a noble future. […] The Tao religion is founded on the principle of evolution, and states that what is around me today is a stage that must be overcome. I must recognize that this process of evolution in which I find myself has a goal, and that a power lives in me that spurs me on to come to the great goal of Tao. If I feel this great strength within me, if I feel that all beings are pursuing this goal with me, then this strength is the guiding power that breezes toward me in the wind, that intones to me from the stone, that flashes to me from the lightning, that resounds to me from the thunder, that sends its light to me from the sun. In the plant it appears as the power of growth, in the animal as feeling and perception. It is the power that will always and continually bring forth form after form until that lofty goal is attained, and through it I know myself to be one with the whole of nature; it streams into and out of me with every breath I take and is the symbol of the highest, evolving spirit, which I experience as life itself. I experience this power as the Tao. […] Tao is something people once fully and feelingly experienced at a time when human beings were still united with the divine source of all things, especially so in Atlantis.' And in the lecture of 31 May 1923 (GA 226, 6th edition, Basel 2017, p. 118), he says: 'The many, the manifold, that resounds outwardly as Logos, sometimes sounds through the world in contracted form as Tao.' See also Rudolf Steiner's lectures of 24 June 1904 (GA 92), 6 July 1906 (GA 95), 1 September 1906 (GA 95), 17 December 1905 (GA 96), 7 March 1907 (GA 97), 18 and 24 September 1916 (GA 171) and 22 May 1922 (GA 325). In his lecture of 23 February 1924 ('Eurythmy as Visible Song', GA 278, 6th edition, Basel 2015), Steiner speaks about the form of Tao in music eurythmy.

38See NB 615/23, p. 280.

39See NB 615/24, p. 281.

40The origin of the phrase 'Knowing something out of the "f"' (see footnote about this German expression) is not clear, but here are various

theories about it. One of them is that it derives from the Latin ‘ex forma, ex functione’, in other words that one has mastered something in terms both of its form and content, its mode of action. It is however possible that this saying arose from a primary sense of sound, in terms of a ‘fullness of wisdom’ as Steiner goes on to elaborate in relation to this phoneme.

41For more on the mystery stream of the servants of the Logos, cf. the lecture of 18 May 1908 (GA 103) as well as Steiner’s comments in the lecture in this volume of 24 June 1924, p. 1–18.

42See here also Steiner’s comments on Faust’s attempts to translate this in the scene ‘Study Chamber’ (verses 1224–1237) in the lecture of 30 September 1916 (GA 272, 4th edition, Dornach 1981).

43Here Steiner was no doubt pointing to the Ephesian mysteries (see Steiner’s lecture on 2 December 1923, GA 232, 5th edition, Dornach 1998), the Egyptian (Isis) mysteries, see NB 615/43, p. 273, and the Indian mysteries (see next note).

44Genesis 2:7. See also the lectures of 24–26 August 1910 (GA 122, 6th edition, Dornach 1984).

45In relation to this precise process, see Rudolf Steiner’s lecture of 27 May 1922 (GA 212, 2nd edition, Dornach 1998).

46In Friedrich Schiller’s essay ‘On the Sublime’, he writes: ‘All that is veiled, everything mysterious, plays its part in the terrible, and is therefore capable of sublimity. Of this nature also is the inscription that could be read at Sais in Egypt above the temple of Isis: “I am all that is, that has been and that will be. No mortal has ever lifted my veil.”’ Schiller is here probably referring to Plutarch’s tract on ‘Isis and Osiris’ where it says: (from the German by Friedrich Kaltwasser): ‘I am the All, that has been, that is and that will be. Never yet has any mortal uncovered my veil.’

47Cf. the lecture of 29 March 1919, where Steiner states that in using dictionaries people are concerned with ‘merely rational communication’, something that points to the life of rights and legalism, whereas for cultural life the ‘values’ of a word are also important: ‘Someone who today learns

several languages will actually become a slave of dictionaries, or a slave of whatever manuals they turn to for each language. In so doing people appropriate the enormous untruth that a word one finds in a dictionary, given as an equivalent to a word in a different language, means the same thing as the word in one's own language. Certainly it means the same in relation to what I am about to cite, but it does not signify the same in terms of one's inner experience.' (GA 190, 3rd edition, Dornach 1980, p. 83.)

48In many lectures, Steiner explains how the names for things in different languages express differing aspects. In the lecture of 29 March 1919, for instance, he says: 'The values [or characters] of words arise from differing perspectives. And in this impulse to designate things from very specific foundations, we find at work a subconscious trait in the character of a nation to which people usually pay no heed. […] The dead have no sense at all of a lexicographic equivalent between one word and another but they do have the profoundest sense of the imaginative quality of such things. If one shapes a thought in such a way as to endow it with the nuance of thought arising from the sounds of speech, the dead initially receive the imaginative form it thus acquires. If the German word "Kopf" [head] is spoken to them, they experience its roundness. If the same word is spoken to them in a Romance language, they experience its testifying quality.' (GA 190, 3rd edition, Dornach 1980, p. 83f.) Shortly after the speech eurythmy course, Rudolf Steiner addressed this problem on several occasions in England: 'Now try to put yourself into the shoes of someone who lives in language in terms of their national character […] The German language is simply the language for a plastic, sculptural view of things. This has come to expression in German by virtue of the fact that it developed from the [ancient] Greek language and onwards through Central Europe. If you study Italian, its natural disposition is one that develops entirely from motor and soul nature, as is true of the Romance languages altogether. They do not behold or look. The German language arose out of beholding while Italian formed out of inner dancing, inner singing, out of a self-imparting in the organization. Here one sees the way in which the I stands within the substance of a people or nation; we learn from the fabric of a language how the I is actually at work.' (Lecture of 24 July 1924, GA 310, 4th edition, Dornach 1989, p. 145.); 'You see, "Kopf" [head]—what is that? Kopf is the thing with a round shape. […] But referring to what sits up there, we say the

ascertaining principle, the one who testifies = testa. In English, the view is held that the head is of primary importance in the human being. As you know, this view is not entirely correct. In the English word head, therefore, what is conveyed is the thing of greatest importance, the thing to which everything else aims for, in which everything else is contained. Different languages express different things. If they wanted to express the same thing, the English and the Italians would also say "Kopf". But they do not. In the ancient, original language of humankind, the same thing was designated everywhere, and thus this language was the same for all. Then human beings went their different ways and began to refer to the same things differently, giving rise to the many various words [for the same thing]. And if one calls what is different "the same" or "the equivalent", this shows there is no longer a sense of what each word actually contains. And it is very necessary not to drive away this feeling for language; it has to be retained.' (Lecture of 18 August 1924, GA 311, 5th edition, Dornach 1989, p. 107f.) In September 1924, in the Speech and Drama Course, Rudolf Steiner again speaks of this phenomenon: 'If we are looking at things from one and the same perspective, then only one word is possible. We could therefore say that the nations do not differ in consequence of words but in consequence of what they feel in response to things. One [nation] refers to the round shape of the head, another to what proceeds from a mouth. And it would be possible to unite all languages in one. So you have Kopf, testa, and so forth, and each nation would, in terms of their feeling, choose from this overall universal language the words that correspond to their character. Since what arises as word configuration shifts somewhat over the course of time, languages are of course very different from each other.' (Lecture of 10 September 1924, GA 282, 4th edition, Dornach 1981, p. 149f.) See also the lectures of 22 August 1919 (GA 294, 6th edition, Dornach 1990), 28 December 1919 (GA 299, 4th edition, Dornach 1981) and 29 September 1921, morning lecture (GA 343, 1st edition, Dornach 1993).

49See Steiner's comments in the lecture of 27 September 1905: 'The word Aum is the breath. The breath relates to the Word as the Holy Spirit to Christ, as the Atma to the I' (GA 93a, 4th edition, Basel 2014, p. 30), and also the lecture of 1 April 1922: 'If one breathes in and configures the breath such that one transmits it upwards into this inner vault of the head, which is an imprint or reflection of the whole universe, but doing so in such

a way that one places a sound into the breath between a and o, or between a and u, thus if one informs the breath with a-u, then one shapes the breath so that its tone is suited, as the hand is suited to touching and feeling something outwardly, to touching and feeling the cosmic secret inwardly. And this comes into consciousness if one continues this breathing process by allowing it to pour out in an absolutely devotional mood toward what one has inwardly touched. So if one has what one achieves by breathing in, by transmitting a-u to the breath and touching, feeling, with it, when one places oneself into a mood of devotion, surrendering to the world, and then pouring out what one has discovered there into absolute devotion, and letting the breathing process end in m, then, in a breathing process of this kind, that forms itself inwardly into Aum, one captures the secret of the universe from the reflected fashioning, the reflected nerve-fashioning of the universe within one. And this was brought to life, a life that can become conscious in the air breathed out in the sound m. […] With us nowadays, in our modern era, the tone has ascended higher. The tone now comes to expression in real, concrete, not intellectual thoughts. And so we can say that inhalation becomes thought and exhalation becomes the voluntary, will-governed realization of the thought.' (GA 211, 3rd edition, Dornach 2006, p. 96f.) For more on the word Aum, see also the esoteric lessons of 4 October and 14 or 15 December 1905, and of 20 January 1907 (GA 266/1, 2nd edition, Dornach 2007).

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50Cf. Rudolf Steiner's comments in the lectures of 5 November 1906 (GA 94) and 14 November 1913 (GA 152); also the detailed account and instructions for meditation on the staff of Mercury in the lecture of 28 December 1907 (GA 101).

51For the affinity between the Mercury symbol and the staff of Mercury see also the vowel meditation given by Steiner in around 1903/04 (GA 267, 2nd edition, Dornach 2001, p. 434) and the address on 5 January 1924 (GA 277).

52Primarily in Arabic and in ancient Hebrew scripts (where it resembles the Latin w), but also in the Greek Σ and Latin S.

53This comment is said to have been made by the Italian lady Elika del Drago Principessa d'Antuni (1874–1919), in whose Palazzo del Drago in Rome Steiner often stayed, and where he gave lectures. See also Guenther Wachsmuth, Rudolf Steiners Erdenleben und Wirken (Dornach 1964), p. 560.

54See note 16.

55See Rudolf Steiner's lectures on the three specifically human capacities: astonishment, sympathy and conscience, on 3 February 1912 (GA 143) and on 14 May 1912 (GA 133).

56Gertrud Margarethe Pütz (Berlin, 12 February 1902—4 August 1985, Arlesheim) grew up in an artistically active family in Berlin that cultivated an interest in anthroposophy from early on. When Gertrud was first able to attend a eurythmy performance she knew immediately that this was her calling. Thus she took eurythmy lessons in Berlin and in 1921 was invited to go to Dornach by Marie Steiner. There she joined the stage group, and for a period was repeatedly sent off by Marie Steiner to give lessons at various locations. Later she lived for many years in Holland with her husband and two daughters. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 218f.

57Maria Ina Schuurman-Bayer (Bochum-Krefeld, 8 May 1894—14 April 1977, Öschelbronn) grew up in Koblenz and after her schooling began to train as a gardener. At the age of 18 she married the Dutch musician Max Schuurman, encountering anthroposophy through him. In 1915 the couple settled in Dornach. From the outset both of them were involved in the performances of Faust, and Ina soon joined the Goetheanum's eurythmy ensemble. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 150f.

58Ela (Elzbieta) Dziubanjuk (Ruthenia, 24 November 1881—5 February 1944, Paris) studied painting in Lemberg, Paris and Munich, joining the Anthroposophical Society in Munich. In 1915 she came to Dornach to help

with the building of the first Goetheanum. From 1916 onwards she became increasingly involved in eurythmy and was given some ‘standard forms’ (see note 127). She also gave eurythmy lessons to the watchmen at the Goetheanum. From 1927 she worked with Tatiana Kisseleff in straitened circumstances in Paris. Thanks to a small grant she was able to return to painting again at the end of her life and organize small exhibitions. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 109–111f.

59In many lectures and writings Steiner refers to the distinctive nature of the word ‘I’: ‘But there is a word that each person can only say to themselves, and this is the word “I”. No one else can say “I” to me since for everyone else I am a “you”. And likewise every other person is a “you” for me. Only I myself can say “I” to me. And this is because one does not live outside but within the “I”.’ (GA 12, 7th edition, Dornach 1993, p. 21.) Cf. also the lecture of 28 August 1917 where he says: ‘We know that this nature of the human I already comes to expression in speech in that we can use every other word to designate something other than us but never the word I. This word can never refer to something outside us. The intimate connection between what comes to being through Christ and this I, gives this being of Christ, for us human beings, a character as intimate as the I itself has for us.’ (GA 176, 2nd edition, Dornach 1982, p. 284.) In relation to the noteworthy fact that the word ‘Ich’ [‘I’] in German reproduces the initials of Jesus Christ, see the questions and answers on 19 January 1907 (GA 97) and the lectures of 9, 13 and 18 May 1915 (GA 159).

60Rudolf Steiner gave the eight lectures of the music eurythmy course (GA 278) from 19 to 27 February 1924.

61Elly Wilke (Berlin, 3 August 1897—23 March 1961, Eckwälden) initially attended business school. She met anthroposophy in Berlin at the age of 21, took eurythmy lessons and gave music lessons at a conservatory. In 1922 she continued her studies at the Goetheanum and took part in performances. In 1923 she was appointed eurythmy teacher at the Waldorf school in Stuttgart and also taught music theory at the eurythmy school. In 1935 she went to London: there and in Edinburgh she worked as a eurythmy and music teacher until 1954. Later she lived with her blind sister in Eckwälden

where she taught on the curative education training course. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 224f.

62Isabella de Jaager-Gossschalk (Antwerp, 20 July 1892—11 December 1979, Arlesheim) grew up in Brussels and in 1910 met the Dutch sculptor and anthroposophist Jacques de Jaager. They married in 1913 and her daughter was born in 1914. In 1915 the small family moved to Dornach, where Jacques de Jaager died suddenly in 1916. From the end of 1917, Isabella de Jaager increasingly devoted herself to eurythmy, taking part in many tours and receiving many 'standard forms' (see note 127) from Rudolf Steiner. In 1927 she took over direction of the Dornach eurythmy school; from the mid-1930s she increasingly concerned herself with eurythmy therapy. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 158f.

63Tatiana Kisseleff-Povaliscina (Warsaw, 15 March 1881—19 July 1970, Arlesheim) grew up with her grandparents in St Petersburg after the early death of her father. Having qualified in teaching and technical drawing, she studied law in Paris and Lausanne. Returning to Russia, she married Nikolai Kisseleff. Sent to prison unjustly because of her social commitment, she was allowed to emigrate after she fell ill. After a stay in Switzerland, she eventually heard of Rudolf Steiner when she was in Paris. At Christmas 1911 she travelled to Hanover to meet him for the first time. He soon advised her to practise eurythmy. Having learned the foundations of eurythmy in 1913 during the first course at Haus Meer with Lory Smits, she taught eurythmy in Berlin, and was then called to Dornach in 1914 to develop eurythmy there. She stayed at the Goetheanum until 1926, playing a major part in stage work and in the first training courses there. In 1927 she went to Paris to start a eurythmy studio. In 1937 Marie Steiner recalled her to Dornach, but she did not properly find her place there. Over the next few years she gave courses in Dornach and Malsch and wrote down her memories of the eurythmy work with Rudolf Steiner. See Tatiana Kisseleff, Eurythmie-Arbeit mit Rudolf Steiner, Basel 1982; Tatiana Kisseleff, Ein Leben für die Eurythmie. Autobiographisches, with additions by Brigitte Schreckenbach, Schloss Hamborn, 2nd expanded edition, 2006; Martina

Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 42–45.

64Cf. Rudolf Steiner's descriptions in GA 15, 10th edition, Dornach 1987, p. 10–13, and also the lectures of 1 November 1922 (GA 297a), 17 March 1923 (GA 349), 16 April 1923 (GA 306) and 28 April 1923 (GA 244).

65Emica Senft (Plevije, 5 January 1893—17 January 1976, Dornach) was born in a region of Turkey occupied by Austro-Hungary. She attended the Croatian school in Agram (Zagreb) before her family moved to Prague. There she worked as a clerk in an imperial estates administration office. During the First World War she encountered anthroposophy and in 1920 attended eurythmy courses with Natalie von Papoff in Prague. The latter recommended her to Dornach as a gifted student, and in 1921 Marie Steiner invited 'Mimi' there to join the Goetheanum eurythmy group. She became especially known for performing humoristic pieces. She first married Otto Fränkl, then Karl Moh. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 206f.

66In Hindu, 'Dada' means 'grandfather'. According to Lory Maier-Smits, Steiner used the expression Dada for an Oriental teacher as early as 17 September 1912 (see GA 277a, 3rd edition, Dornach 1998, p. 21).

67The doctrine established by Darwin to explain how higher forms of all living creatures originate from lower forms. This doctrine was popularized and corrupted into the idea that the human being derives from the ape.

68Dadaism was a concept of art founded in Zurich in 1916, one that its inventors stated to be indefinable. It opposed established and traditional art forms, and sought simple, random means of expression.

69The letter came from the Dadaist Johannes Baader (1875–1955), who there entitled himself 'The Chief Dada, President of the Earth and Globe, Director of the Last Judgement etc.' and ended with this sentence: 'You will see then that your thoughts and your work can only find their fulfilment and last realization through me.' Baader dated his letter '31 August B / 9^{45}', corresponding to 31 August 1920.

70Erika Schilbach (Leipzig, 18 July 1897—19 April 1984) had parents who were interested in theosophy and took their daughter with them to see the Mystery Plays in Munich in 1913. Inspired by eurythmy, Erika took lessons from Erna Wolfram at home in her apartment in Leipzig. In 1920 Marie Steiner summoned her to the Goetheanum. In 1922 she taught eurythmy in a few cities in eastern Germany, but in 1923 returned to Dornach and, alongside stage work, supported Tatiana Kisseleff with the training courses. She received several of the 'standard forms' (see note 127) from Rudolf Steiner. After marrying Hermann Klug, she left stage work in 1928 to live and work in Basel. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 172f.

71See note 49.

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72The book Der Occultismus der nordamerikanischen Indianer by Ludwig Kuhlenbeck (Leipzig 1896), which is contained in Rudolf Steiner's library (RSB O 209), records as follows a Choctaw chief's response to a United States government negotiator: 'The red man has no books and when he wishes to offer his opinion, as his father before him, so he speaks it from his own mouth. He fears script. When he himself speaks, he knows what he says, the Great Spirit hears him. Script is the invention of the pale faces, it gives birth to error and strife. The Great Spirit speaks—we hear Him in thunder, in the raging storm, in the mighty waves; but never write, Brothers!' (P. 8.) Rudolf Steiner often mentions this speech: cf. for instance the lectures of 25 November 1907 (GA 100), 31 August 1919 (GA 297), 15 April 1924 (GA 309), 20 July 1924 (GA 240) and 30 August 1924 (GA 304a).

73See notes 24 and 28.

74See notes 47 and 48.

75As Steiner understands it, the ‘spirit of language’ is a ‘higher being than the human being, and helped create the human organization’. This spirit of language today ‘still lies below […] what in modern “I”-people is their conscious life of thought.’ (Lecture of 24 August 1911, GA 129, 6th edition, Dornach 1995, p. 147.) In the lecture of 13 April 1923 (GA 224, 4th edition, Basel 2015, p. 176), he comments: ‘And the spirit or genius of language lives indeed in speech. The evolution of language is not subject to arbitrary human volition, but in language lives the spirit of language, which largely belongs to the hierarchy of the archangeloi. When a person speaks, thus in a sense spreading an atmosphere around the earth in which live the sounds articulated as speech, this speech atmosphere is the element of the archangeloi. For this reason the archangeloi are the folk or nation spirits […].’ Steiner describes the relationship between folk and language spirits in more detail in GA 121, 6th edition, Dornach 2017), especially in the lecture on 8 June 1910. See also the lectures of 28 and 29 March (GA 190, 3rd edition, Dornach 1980), the address of 16 June 1923 (GA 277, 3rd edition, Dornach 1999) and the lectures of 13 July 1923 (GA 343, 1st edition, Dornach 1993) and 4 July 1924 (GA 317, 8th edition, Dornach 1995).

76See the following lectures, in which Rudolf Steiner compares various languages: 18 December 1916 (GA 173a), 15 August 1923 (GA 307) and the teachers’ meeting of 19 June 1924 (GA 300c).

77Both languages belong to the family of Finno-Ugrian languages, deriving from the same original, hypothetically deduced language (ancient Finno-Ugrian).

78Like all languages, Hungarian has borrowed words from diverse languages, thus from Latin, Italian, Slavic and Turkish. Through close and long community with German-speaking Austrians in the Habsburg Empire, a great many words were adopted from there, such as the word ‘Kavehaz’ [Kaffeehaus (coffee house)] cited by Steiner. See also note 98.

79Diana was the goddess of hunting and assigned to the moon. The sister of Apollo, she was known as Artemis in Greek mythology.

80In relation to this, see especially the address of 26 December 1923 (GA 277, 3rd edition, Dornach 1999).

81The word ‘shin’ means ‘tooth’. According to Karl Friedrich Althoff, ‘in Hebraic mysticism […] shin is experienced as the sign of fire […] from whose flames the phoenix victoriously arises’ (K.F. Althoff, Eine neue Materialsammlung für den Epochen-Unterricht über die Kulturperioden in den freien Waldorfschulen, self-published [typescript], 2nd improved edition, 1980).

82Therese (Resi) Vorbeck (Hamburg, 3 December 1897—30 November 1963, Arlesheim) grew up near Hamburg in a music-loving milieu. In 1919 she took singing lessons in Berlin and met anthroposophy. Soon she was studying eurythmy—from 1921 onwards in Dornach. Rudolf Steiner gave her several ‘standard forms’ (see note 127) for music eurythmy. In 1932 she also embarked on a speech formation training and collaborated a little in stage work. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 186.

83Nora Stein-von Baditz (Faras/Hungary, 6 September 1891—8 June 1965, Aherlow/Ireland) spent much of her childhood on her father’s estate in Hungary, meeting anthroposophy in Vienna shortly before the beginning of the First World War. Her fiancé Friedrich Stein was killed in the war, and she married his brother Walter Johannes. In 1918/19 Nora turned intensively to eurythmy in Dornach, and in 1919 she and her husband were appointed to teach at the Stuttgart Waldorf school where she found her real calling: pedagogical eurythmy. The couple had a daughter, Clarissa, in 1920. Rudolf Steiner’s humorous reference here to someone ‘shouting loudly’ may be related to her recent experience of a young child. In 1933, Nora and her husband emigrated to England, but the marriage soon dissolved. From 1951 she worked at the Waldorf school in The Hague. She spent her last years with her daughter in Ireland. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 161f.

84After training as a teacher of home economics, handwork and gymnastics, Edith Röhrle (Giessen, 3 December 1893—24 May 1965, Tübingen) encountered eurythmy at the summer festival in Munich in 1913. She received lessons from Lory Smits and took part already in the early eurythmy performances given at New Year 1913/14. In 1914/15 she lived in

Dornach, and again after 1918, and was thus greatly involved in the early development of eurythmy. According to Lory Smits it is to Edith Röhrle's individual work with Marie Steiner that we owe the question put to Rudolf Steiner that led to the first standard forms (see note 127). In 1920, Rudolf Steiner sent her to the Stuttgart Waldorf school as its third eurythmy teacher. After marrying the agriculturalist Dr Walter Ritter, she left the school in 1931, and over the subsequent years tried to work as much as possible in eurythmy in her new milieu. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 65f.

85The word 'Mensch' (Old German 'mennisco', Middle German 'mensche', 'mensch') is thought to be a noun form of the adjective 'männlich' ('masculine') that arose around 800 (cf. Etymologisches Wörterbuch des Deutschen, Munich 1997, p. 861). Cf. here also Rudolf Steiner's comments in the teachers' meeting of 22 June 1922 (GA 300b, 5th revised edition, Dornach 2019, p. 166): '"Mensch" is the soul that proceeds from the generation of races; "homo" is the human form that raises itself from the physical. And so we can say that the "Mensch" incarnates in the "homo". It is the same as Adam. If one does not gain pictures, so much escapes the soul.'

86'Das Mensch', the neuter form of 'Mensch', already appears in Middle High German; from the fifteenth century it was used to refer to a woman, above all a serving maid. The derogatory overtone that Steiner here addresses arose in the seventeenth century; from the eighteenth century onwards, the neuter form was only used in this sense. Cf. Etymologisches Wörterbuch des Deutschen, Munich 1997, p. 861.

87Shakespeare, Hamlet, Act 1, Scene 2.

88See note 48.

89Ludwig Uhland, 1814: 'Des Sängers Fluch'.

90There were only a few shorthand indications relating to the poem, which made it hard to identify it. But since the poem 'Venise la Rouge' by Alfred de Musset was performed by four eurythmists (including Emica Senft) on 3

July 1924, it seems likely that the demonstration of French eurythmy drew on this poem. See the programme of performances on p. 334.

91Alfred de Musset, 1828, ‘Venise la Rouge’.

92William Shakespeare, 1595/96, A Midsummer Night’s Dream, Act II, Scene I. Here once again, there are only brief hints of the poem in the shorthand transcript. But since Ilse Baravalle had performed the fairies in A Midsummer Night’s Dream many times since St Johns 1923, it seems likely that she here demonstrated English eurythmy with this poem.

93Members of the eurythmy group at the Goetheanum who travelled to Ikley and performed there were: Marie Savitch, Ina Schuurman, Rie Brouwer, Flossie von Sonklar, Ilse Baravalle, Tatiana Kisseleff, Emica Senft, Constance Birks and Elsa Hart Nibbrig. But it was also common at the time that many people would travel to attend lecture cycles by Steiner.

94In the lecture of 15 August 1923 (GA 307, 5th edition, Dornach 1986, p. 199f.) Rudolf Steiner had characterized four different languages without naming them: ‘Thus we have a language that has especially evolved out of the element of plastic imagination, which, as it were, paints things in the way its sounds are formed. […] We have another language within civilized Europe which is primarily oriented to the will element, a language in whose intonations, in whose shaping of vowels and consonants, we can almost hear how it is entirely focused on the will element, so that a person, when speaking it, continually behaves as if he sought to drive back ocean waves with his exhaled breath. Here the will element lives in language. Then there are other languages that emerge from the human being in such a way that they call more on the element of feeling, music and imagination. Each language has a distinctive relationship to the human being.’ When asked subsequently by teachers at the meeting on 19 June 1924 (GA 300c, 4th edition, Dornach 1975, p. 248), he cleared up the riddle by saying: ‘The first language, spoken as if one were hearing the speaker from afar, as if he were sailing in a ship upon the ocean waves and battling against the wind and against the surging waters of the sea, is English. The second language, which sounds purely musical, is Italian. The third, coming from the rational mind, the intellect, acting in logical forms, is French. And the fourth, which shapes words out of the plastic element, is German.’

95Ilona von Molnar-Nagy (Budapest, 23 July 1891—21 January 1945, Salzburg) spent her childhood and youth in Budapest. Her mother was a theosophist. Towards the end of the First World War, Ilona arrived at the Goetheanum and soon began working as a eurythmist. She received some of the standard forms (see note 127). Marie Steiner repeatedly sent her to various locations for a few months at a time to give eurythmy lessons to people. In 1924 she stood in as teacher at the Stuttgart Eurythmeum for Hedwig Köhler, who had fallen ill. In 1925 she married the musician, and later Goetheanum Section leader for Speech and Music, Karl von Baltz, living with him first in Vienna, then Darmstadt and finally in Salzburg. There, towards the end of the war, she was mortally wounded during a bombing raid. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 160f.

96Both of them had grown up in Hungary and could speak the language.

97The stenographer Helene Finckh recorded a few of the letters of the Hungarian poem. One can decipher ‘eschtevon’ (estevan, which could be the well-known Hungarian poem by Janos Arany, ‘Csaladi Kor’—‘Family Circle’, which begins ‘Este van, este van: kiki nyugalomban!’) and, after Steiner’s phrase, ‘Take a poem that actually exists’, ‘hossa’ (hossza).

98Since Rudolf Steiner had lived in Hungary for ten years when he was a child (1869–1879), in the border village of Neudörfl in what is now Burgenland, he could at least understand some Hungarian. In his lecture of 13 February 1924 (GA 352, 3rd edition, Dornach 1981, p. 117) he characterized the language as follows to the workers at the Goetheanum: ‘You will find, for instance, that the Magyar region of Hungary is very distinctive in nature. The Hungarians wear rather high, close-fitting boots and close-fitting leg-wear that they tuck into the tops of their boots, with a close-fitting tunic. It has all been modernized, and has lost its original meaning, but it points to the same thing as the Hungarian language itself, which originally contains mostly hunting expressions! It is remarkable. If you go to Pest and cross a street, say, you will see the words Kave Haz written up as a sign. And this means nothing other than Kaffeehaus (“Coffee House”). Of course this is neither Hungarian nor Magyar but simply borrowed from German and slightly altered. So you may not notice

that it is actually German. But aside from the numerous words in Hungarian derived from Latin or German, you will find that most expressions are connected with hunting, and that the Magyars were originally a hunting people. And if you look at their clothing, it harks back to what was most comfortable for hunters. Later it was modernized and altered.' See also the teachers' meeting of 22 June 1922 (GA 300b, 5th revised edition, Dornach 2019).

99Marie Savitch (St Petersburg, 15 November 1882—10 July 1975, Arlesheim) was the daughter of a mathematics professor and a former lady of the court of the Tsar. She grew up on an estate in Ukraine and received a full education and then turned first to a study of painting. In 1913 she was able to attend a lecture cycle by Rudolf Steiner in Helsingfors (Helsinki). After the outbreak of the Russian Revolution in 1917, the family had to flee to Norway via Finland. In 1920 Marie Savitch arrived in Dornach and took up eurythmy as her life's task. She received numerous standard forms (see note 127) from Rudolf Steiner. Soon after his death—though not without ensuing conflict—she took over direction of the eurythmy stage group, a position which Tatiana Kisseleff had held until then. In 1972—by then aged 90—she retired from this task. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 192–194.

100Cf. comments in the lecture of 18 December 1916 (GA 173a, 2nd edition, Basel 2014, p. 247f.): 'The Slavic peoples push thought back into the interior […] In Slavic culture, the word is completely distant from thought, floating as if separate from it.' See also the lecture of 14 March 1915 (GA 159).

101Vladimir Soloviev, 'Our Wishes are Fleeting as Shadows'.

102See comments in the lecture of 18 December 1916 (GA 173a, 2nd edition, Basel 2014, p. 246–248): 'Now the fact is that the French peoples have a tendency to push down thought as far as words, that is, to push thought into speech when they speak—which is why they so easily become intoxicated with words, phrases—though here I mean "phrase" in a good sense, certainly. […] In French we find that word and thought coincide

most strongly, so that thought disappears into words.' See also the teachers' meeting of 14 February 1923 (GA 300b).

103The Franco-Russian alliance of 1894 was a military support agreement that was initially kept secret. In 1907 England joined this alliance (Triple Entente). See also Rudolf Steiner's lectures of 9 November 1914 (GA 158), 18 May 1915 (GA 159), 9 December 1916 (GA 173a and 8 January 1917 (GA 173b).

104Cf. the corresponding session in the Apollonian Course on 18 August 1915. See GA 277a, 3rd edition, Dornach 1998, p. 62.

105In relation to Immanuel Kant, cf. the chapter 'Das Zeitalter Kants und Goethes' in Rudolf Steiner's book Die Rätsel der Philosophie, 1914 ('Riddles of Philosophy'), GA 18, 9th edition, Dornach 1985, p. 137–211; and also his comments in the lecture of 14 May 1924 (GA 353).

106Mont Blanc in France is the highest mountain in Europe at 4810 metres, while Monte Rosa (4634 metres) with its highest elevation—the Dufour Peak—is the highest point in Switzerland.

107The first general assembly of the International Laboratories company took place in Arlesheim on 28 June 1924, then on 29 June there was a meeting of the executive council of the Goetheanum Association, followed at 10 a.m. by the 11th ordinary and 3rd extraordinary general assembly of this association.

Lecture 5, 30 June 1924

108No records of this are extant.

109See also Rudolf Steiner's comments about the stances for 'question' and 'call', in the ninth session of the Apollonian course on 25 August 1915, GA 277a, 3rd edition, Dornach 1998, p. 75.

110Goethe's poem 'The Sorcerer's Apprentice' (written 1797) was performed with the standard form (see note 127) by Rudolf Steiner on 8, 22 and 29 June 1924 (see the programme on p. 333), thus on the day before lecture 5 was given. Wilhelm and Ralph Kux were the brooms, Wilhelm Lewerenz the master, and Erika Schilback the apprentice.

111Here, and also after 'breathe freely', there is a large gap in the transcript, suggesting that the poem was discussed in greater detail.

112See also Rudolf Steiner's comments on the stance for 'knowledge' in the ninth session of the Apollonian course on 25 August 1915 in GA 277a, 3rd edition, Dornach 1998, p. 75.

113Written 1814, a 16-verse ballad by Ludwig Uhland.

114There follows a gap in the transcript. It is possible that parts of 'The Singer's Curse', with gestures, were repeated here.

115The word 'self-assertion' which Steiner gave for the gesture is not mentioned in the lecture itself.

116From Goethe's Faust, the scene 'In Wood and Cave', verse 3217 f.

117From Goethe's poem, 'The Sorcerer's Apprentice'.

118A reference to the biblical phrase in Matthew 11:28, and also Matthew 19:14, 'Suffer the little children to come unto me.'

119From July 1884 to the end of September 1890, Rudolf Steiner lived as home tutor with the family of the cotton merchant Ladislaus Specht in Vienna. The children's mother, the 'housewife' Pauline Specht (1846–1916) was related on her mother's side to the musician Ignaz Brüll (1846–1907)—he was her cousin. Ignaz Brüll and his friend Johannes Brahms were both sometimes guests at the Spechts' house in Vienna, but also at their holiday home in Unterach, by Lake Atter.

120See also Rudolf Steiner's comments on the stance for 'telling' in the ninth session of the Apollonian course on 25 August 1915, GA 277a, 3rd

edition, Dornach 1998, p. 75.

121This phrase is found in many places in the Gospel of John; see for instance John 1:51, 5:24, 6:53, 16:20.

122The oldest daughter of a factory-owner in Aachen. Magda Zoeppritz-Ney (Aachen, 19 November 1884—25 November 1932, Heidenheim) married the textile merchant Dr Rudolf Zoeppritz in 1907 and moved to Heidenheim with him. The couple became committed to anthroposophy and Magda Zoeppritz cultivated its artistic impulses in particular. She took several smaller roles in eurythmy and Faust performances at the Goetheanum, and gave eurythmy courses in Heidenheim. In 1931 she fell ill with cancer, and died a year later. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.208.

123Goethe's Faust, Part One, verses 354–357.

124For more on the distinction between epic, lyric and dramatic, see for instance the lecture of 2 June 1923 (GA 276), the eurythmy address of 26 March 1922 (GA 277) and the lecture of 5 September 1924 (GA 282).

Lecture 6, 1 July 1924

125Cf. here Rudolf Steiner's address on 9 July 1923 (in Eurythmie. Die neue Bewegungskunst der Gegenwart, Dornach 1991, p. 123f.): 'And it can always be said that someone who likes standing as stiff as a stick […] is really always […] materialistic in his feelings, earthly. Someone who speaks more out of the world of spirit will always be spurred to accompany what he says with gestures. What is accompanied by ordinary gestures has a significance in the world of spirit directly adjoining ours—there it is experienced as speech. Here it is always as if beings from the angelic world, the world of the angeloi, were encouraging us to support and sustain speech, which is an earthly speech, from the realm of the supersensible.' See here also the discussion evening on 4 October 1920 (GA 73a, 1st

edition, Dornach 2005, p. 468f.): ‘As you know, this development from dynamic mobility to rest, to stillness is reflected in the fact that nowadays it is very much seen as an educated trait to behave in as phlegmatic way as possible when one speaks, and to accompany what one says with as few gestures as possible. It is thought “respectable” when certain speakers keep their hands in their trouser pockets, at all costs avoiding making gestures with their arms. It is thought to be the sign of an especially good speaker to stand there still as a post. But in caricature form this expresses humanity’s development from mobility to stillness, and we can discern a transition in primordial, ancient times that occurred from a language of gestures, a kind of eurythmy, to a language of speech sounds.’ In the afternoon lecture of 29 September 1921 (GA 343, 1st edition, Dornach 1993, p. 139), he says: ‘Just in passing I will emphasize that language arises from the whole human being, and the more a person still feels language, the more he will move as he speaks.’

126This formulation, as also the drawings from the course (p. 354), are clear. But there is a problem here in that the eurythmy figure for ‘Festive Solemnity’ has the right arm raised, not the left. Lory Maier-Smits reported that on 19 September 1912, Rudolf Steiner showed and drew her the soul gesture for festive solemnity as follows: ‘This second profile stance for festive solemnity is, like all stances drawn in profile at the time, oriented to the left; thus here the left arm is not raised as in the first facing position, but the right. One can and may use it both toward the right and the left.’ (GA 277a, 3rd edition, Dornach 1998, p. 29f.) On the draft drawing for the figure—which, like the figure itself, has the right arm raised—stands the handwritten comment: ‘This figure is the wrong way round. It should be pointing left according to Dr Steiner’s own words, and as he gave it in the eurythmy course.’ Elke von Laue reports that a eurythmist, who took part in the speech eurythmy course, confided to her that after the course lecture on 30 June 1924, she took four figures home with her that were missing the following day. These four figures were: Knowledge (p. 82), Festive Solemnity (p. 96), Delusion of Grandeur (p. 84), and Despair (p. 90). On the following day, 1 July, when Käthe Mitscher passed the figures to Steiner one after another, she is said to have been taken aback therefore when she was due to give him the figure for ‘Festive Solemnity’. Instead she gave him the figure for ‘?!’ (see p. 77), whose gesture is similar to that for

‘Festive Solemnity’, albeit in different colours, and points to the left. Given this, we might read a slight irritation in Rudolf Steiner’s words, ‘This passage from one to the other could not be shown on the figure; it was hard to depict, and this transition is needed.’ The problem cannot therefore be conclusively cleared up.

127From November 1918, Rudolf Steiner gave choreographic forms for particular poems which he called ‘standard forms’. He intended them to be ‘elaborated so as to bring out and express in some way the distinctive character of a poem’ (Lory Maier-Smits in her obituary for Edith Ritter-Röhrle in Mitteilungen aus der Anthroposophischen Arbeit in Deutschland, no. 77, 1966). Initially there were standard forms for groups, and from January 1920 onwards also for solo presentations. In a letter to Marie Steiner on 9 October 1924 (GA 262, 3rd edition, Basel 2014, p. 424), Rudolf Steiner wrote: ‘Basically there is only one right form for one poem.’ See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.123–129.

128Steiner had given a standard form for this poem, which was first performed by Rie Brouwer on 25 August 1923.

129In Indian occultism, a distinction was made between different eras in humanity’s evolution. The Golden Age (Krita Yuga) comprised 2000 years, the Silver Age (Treta Yuga) lasted 15000 years, the Bronze Age (Dvapara Yuga) 1000 years, and the Dark Age (Kali Yuga) began 3001 years BC and ended in 1899. Since then the Light Age has begun, and will last around 2500 years. See also the lectures of 25 and 27 January 1910 (GA 118). In the lecture of 24 April 1922, Rudolf Steiner described this new age of light as follows: ‘It is true that since 1899 the age of darkness—Kali Yuga as the ancient prophets called it—is over. Now the world of spirit surrounds us and can reveal itself. We can notice it, and it is our task to hear this revelation. Our anthroposophy seeks to point humanity to it.’ (GA 211, 3rd edition, Dornach 2006, p. 194.) On 18 July 1924 in Arnhem, Steiner speaks of teachings given in the School of Chartres in the twelfth century, which stated: ‘Christianity will be renewed. Its spirit content will be understood once more when the Kali Yuga, the age of darkness, has run its course and a new age has dawned.’ (GA 240, 5th edition, Dornach 1992, p. 151.)

130In questions and answers after the lecture he gave on 9 October 1905, Rudolf Steiner was asked whether ‘cities have particular colours’. He replied: ‘Yes, Berlin is grey, Vienna is red’ (GA 90b, 1st edition, Basel 2017, p. 152). In the context of the Apollonian course also, it is likely that the colours of cities were discussed—at all events, Marie Steiner’s notebook 138, which contains material from the Apollonian course, has this entry: ‘Basel = yellow; Zurich = green’. We do not know whom he is referring to when he speaks of ‘over-sensitive people’ in whom this perception manifested in ‘distorted form’.

131For more on the colour aura of the human being and its structure, see Rudolf Steiner’s fundamental comments in the chapter ‘Die drei Welten VI.: Von den Gedankenformen und der menschlichen Aura’ (‘The Three Worlds VI: Thought Forms and the Human Aura’) in Theosophie, GA 9, 33rd edition, Basel 2013, p. 158–171.

132The colours named here by Rudolf Steiner in connection with the figures, by and large correspond to the colour designations for feeling and movement which he specified for them. An exception to this, however, is green for oo and yellow for oh. Marie Steiner noted something slightly different in her notebook (NB 25) at this place: ‘ah—out of blue oo. Draw out purple (from the dark colours); oh—mood of encompassing, of uniting oneself with. Light colours, out of yellow and red; eh—pale yellow with a little green, being affected in feeling and asserting oneself. oo—blue-green (anxiousness); ee—self-assertion; reddish, yellowish, orange.’ Maria Schuster records yet another vowel series: ‘ah: blueish, purplish; oo: blueish-greenish; oh: reddish-yellowish; eh: light yellowy-greenish; ee: yellowy-reddish-orange.’ In memo sheet IV is noted: ‘ah—blue purple; oh —red yellow; oo—green yellow; ee— yellow-red orange; eh—yellow-green.’

Lecture 7, 2 July 1924

133See Notebook 615/01, p. 274. Cf. here Rudolf Steiner's characterization in the 1922 course on artistic speech formation (GA 280, 4th edition, Dornach 1983, p. 88) and the lectures of 14 April 1921 (GA 315) and 6 and 21 September 1924 (GA 282). See also the lecture of 18 August 1910 (GA 122) in which Steiner speaks about the development of speech sounds from the elements. The terminology used here—plosives and blown sounds, and also trill and undulating sounds—was current primarily in the pedagogy of the nineteenth century. Cf. Johann G. Chr. Woerle, Encyclopädisch-pädagogisches Lexikon, Heilbronn 1835, p. 177f.; B.G. Denzel, Einleitung in die Erziehungs- und Unterrichts-Lehre für Volksschullehrer, Stuttgart, 3rd revised edition, 1828, p. 114–116; Franz Hermann Czech, Versinnlichte Denk-2und Sprachlehre, Vienna 1838, p. 91; Amtlicher Bericht über die 33. Versammlung deutscher Naturforscher und Ärzte zu Bonn im September 1857, Bonn 1859, p. 209f.; Otto Stern: Der Zitterlaut R, Langensalza 1907.

134In relation to r and l, see Notebook 615/06, p. 275.

135In relation to the workings of these two adversarial beings within human nature, see the essay on the nature of Goethe's mind as revealed in his Faust (in GA 22, 7th edition, Basel 2014, p. 53f.). See also Occult Science, GA 13, in relation to their diverse effect upon the course of human evolution.

136Bartholomew Carneri (1821–1909), Austrian philosopher. See Rudolf Steiner's article, 'Bartholomäus Carneri, der Ethiker des Darwinismus', 1900 (GA 30, 3rd edition, Dornach 1989, p. 452–461) for which Carneri thanked him in a letter. In GA 20, 5th edition, Dornach 1984, Steiner also refers to him extensively in the chapter 'Bilder aus dem Gedankenleben Österreichs' (p. 110–123).

137Is not known when or where Carneri expressed this view.

138The name diphthong, derived from Greek, means a double sound: it is a vowel that passes into another vowel.

139The word 'umlaut' originated with Jacob Grimm, and means a change in the articulation of a vowel that is governed by certain laws. The two dots above such vowels (ä, ö, ü) arose as a modification of the small e that was originally written above each letter.

140Steiner first wrote about Dionysus and Apollo in connection with Friedrich Nietzsche's book The Birth of Tragedy. See primarily his book on Nietzsche, GA 5, 4th edition, Dornach 2000 (e.g. p. 87f, 101–103, 130f.). In his lecture of 19 November 1911, Steiner characterizes the two streams from a spiritual-scientific perspective, writing how 'the two streams—the one leading mystically into one's own interior, and the other outwards into the cosmos—came together in Greek culture, met and were cultivated at the same time. This is expressed in the fact that the one path was given the name of Dionysus, the mysterious god, who can be found when a person immerses himself ever deeper in his interiority, finding there that dubious subhuman nature that he did not formerly possess and from which he first evolved to be a human being. What still remains there in unpurified form, and is still half-animal, was given the name Dionysus. But what comes towards us when we understand the world, when we spiritually behold what meets our physical senses, is given the name of Apollo. This is why, in ancient Greece, we meet the Zarathustra teaching in the Apollo stream, and, hand-in-hand with it, the teaching of mystical immersion in the Dionysus stream. Here they unite, they flow together, Zarathustrianism and mysticism, which, in sublime form, can be found in ancient Indian culture. Thus it was the task of ancient times to allow two streams to run side by side as it were, and in Greece's Apollonian and Dionysian circles they merged and then streamed on as one so that, in our culture, when we raise ourselves to the spirit, they live on in unity.' (GA 60, 2nd edition, Dornach 1983, p. 263.) In the lecture of 5 February 1921, Steiner gives a brief characterization as follows: 'For one must point out that in ancient Greece it was said, roughly: If one does not regard the human being from within, but only from without, then he appears in the Dionysian form. Apollo and Dionysus—Apollo, the leader of the Muses, the conserver of a past that lives on into the present life of the earth, and Dionysus, the deep-delving, waste-laying seed that will only clarify itself in the future. These are the two great contraries.' (GA 203, 2nd edition, Dornach 1989, p. 170.)

Lecture 8, 3 July 1924

141In relation to the dual character of language, see the lectures of 18 July 1915 (concerning the evolution of language) in GA 162, and 2 December 1923 (concerning the Mystery school at Ephesus) in GA 232.

142See the lecture of 2 July 1924, p. 128.

143See the lectures on 21 February and 22 February 1924 in GA 278, 6th edition, Basel 2015.

144See Notebook 615/25 and 615/33, p. 276f.

145On 26 April 1913, Rudolf Steiner visited Haus Meer, near Dusseldorf, with a few other people, to see the work so far accomplished by Lory Smits and her sisters, Erna Wolfram and Annemarie Donath. On this occasion, he gave 'The Cloud-Illuminer' to them as the first verse specifically for eurythmy. Lory Smits recalled: 'We went over it a few times straight away, and I believe that we all, the audience and the performers, had the same experience: now true eurythmy is born; in its whole sacred and shaping power, it has come to life.' (Lory Maier-Smits, 'Die Anfänger der Eurythmie', in: Maria Krück von Poturzyn, ed., Wir erlebten Rudolf Steiner. Erinnerungen seiner Schüler, 6th edition, 1980, p. 162f.).

146Natalie Pozzo-Turgenieff (Moscow, 3 September 1888—14 August 1942, Paris) married the jurist Alexander Pozzo when still young. In 1911, their daughter Masha was born. Made aware of Rudolf Steiner by Natalie's sister, Assja, the couple moved to Dornach already in 1914 to help with the building of the first Goetheanum. From 1915, Natalie was part of the eurythmy group and she received several of the standard forms from Rudolf Steiner (see note 127). From 1925 she directed the eurythmy training in Berlin for several years before moving to Paris to work there on behalf of anthroposophy and eurythmy, chiefly amongst Russian émigrés . During the Second World War she fell gravely ill and died from her illness. See Natalie Turgenieff-Pozzo, Zwölf Jahre Arbeit am Goetheanum 1913–1925, Dornach 1942, and Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.94f.

147For more on the German poet Martin Greif (1839–1911) who lived in Munich and at times also in Vienna, see Rudolf Steiner's comments on him

in GA 33, 2nd edition, Dornach 1992, p. 135: ‘The lyric poems of Martin Greif are born from a delicate soul in whom the subtlest stirrings of nature and the human soul tremble in noble response. He does not let himself be stirred by the entirety of an impression but only by its soul nature. A pious, reverent spirit passes into us from Greif’s works. Greif awakens to life the quiet, humble melodies that rest as if enchanted within things. When we surrender to his poems it is as if all loud, imperious tones of the world fell silent and a soft music of the spheres entered our ears. The devout stillness of the soul, so beloved of Goethe, has found a minstrel in Martin Greif.’ In the course on ‘artistic speech’ in 1922 (in GA 280, 4th edition, Dornach 1983), Steiner calls him a master of ‘objective lyricism’ (p. 61), someone ‘who brings lyric poetry almost into the epic’ (p. 70). See also the teachers’ meeting on 19 June 1924 in GA 300c, 5th edition, Dornach 2019, p. 248.

148Rudolf Steiner also cites this poem in three other eurythmy courses. In the Apollonian course it served as practice of speech-sounds at three levels (30 August 1915 in GA 277a, 3rd edition, Dornach 1998, p. 84). In the lecture of 17 April 1921 during the curative eurythmy course (GA 315, 5th edition, Dornach 2003, p. 78), he drew on it to explain the different effect of shaping vowels or consonants. In the music eurythmy course, in the lecture of 22 February 1924 (GA 278, 6th edition, Basel 2015, p. 95f.) he elaborated on the concordances in relation to this poem. In the eurythmy address of 11 February 1923 (GA 277, 3rd edition, Dornach 1999, p. 310f.) he says regarding this poem: ‘But really there is already eurythmy in the way a real poet gives artistic form to language. […] It is a matter […] of how the poet uses language to bring to imaginative, thus pictorial, expression—or I might also say musical expression in pulse, rhythm, in the language’s melodious theme […] what he is seeking to convey. […] It is not a question of me expressing the peace or stillness in the treetops but rather of having the syllables flow and surge with the same peacefulness as lives in nature itself: […] One might say that the peaceful atmosphere resounding from a forest resounds also in the sequence of syllables, in their resonant interplay, their reciprocal coloration.’ There are lighting and dress indications for this poem, but no form.

149This poem by Goethe comes from the early Weimar period between 1775 and 1786. See Goethes Gedichte in zeitlicher Folge, ed. by Heinz

Nicolai, Frankfurt 1882, p. 281.

150This Goethe poem also originated in the early Weimar period. See the previous note, ibid., p. 258.

Lecture 9, 4 July 1924

151See Notebook 615/21, p. 279 and Notebook 615/32, p. 285.

152See Notebook 615/21, p. 279 in relation to rhythms.

153For more on the origins of poetry, see GA 18, 9th edition, Dornach 1985, p. 39. There he says in relation to the Greek era: ‘When inwardly autonomous experience of thought arose, it extinguished a previous experience in images, pictures. Thought arose as the instrument of truth. But there lived in it only one branch of the old, pictorial way of perceiving and experiencing the world, which had found expression in myth. In another branch, the extinguished pictorial experience lived on, though now in pale and inspid form, in the creations of imagination, of poetry. Poetic imagination and a thought-borne way of seeing the world are both the offspring of one mother, the old, picture sensibility, which should not be confused with poetic experience.’ Accordingly, both poetry and philosophy are the children of this old mode of experience in images, which found its expression in myth. But with the term ‘poetic language’ Steiner might also be pointing, in the sense of the Greek word ‘poiesis’—meaning ‘creation’—to the era when language was actively creating. Cf. note 28.

154See notes 24 and 28.

155In the eight lectures of the music eurythmy course, from 19 to 27 February 1924 (GA 278, 6th edition, Basel 2015). In relation to the theme addressed here of the relationship between language and music, see the lectures of 19, 23, and 25 February 1924. And in relation to pitch, see the lecture of 27 February 1924, p. 152–156.

156In many lectures Steiner mentions that the contemporary mode of recitation and declamation, in which only the meaning is accentuated, and everything that actually constitutes the artistic aspect of language is overlooked, is not suitable for [accompanying] eurythmy: ‘Reciters who only emphasize the prose contents of poetry cannot collaborate in eurythmy.’ (Report on his addresses in England in 1923, GA 307, 5th edition, Dornach 1998, p. 276.). See also his written comments for the eurythmy address of 24 August 1921, where he writes: ‘But one cannot declaim and recite for eurythmy in the way it is usually done in our inartistic era, thinking that the important thing is an emphasis on the prose content of a poem. The important thing, rather, must be found in going beyond this prose content in recitation and declamation by bringing out pulse, rhythm, harmony, rhyme, and musical and pictorial themes. Out of poetry we must draw the invisible eurythmy which then appears visibly before an audience.’ (GA 277, 3rd edition, Dornach 1999, p. 245.) He explains what human qualities are developed by, respectively, ‘emphasis on prose meaning’ and artistic speech, in the lecture of 20 May 1923: ‘But for people to return again to artistic feeling at a higher level in this sphere, in relation to the way prose meaning is accentuated today—which I have nothing against by the way, it is something we must retain, something we achieved through naturalism, it made us human but we must become soulful and spiritual again since the mere content of words can never express qualities of soul and spirit—they must return to the way language itself is handled. The poet rightly said, “When the soul speaks, alas, already it no longer speaks.” He meant that when the soul world passes into the coinage of prosaic words, it is no longer soul. The soul is present as long as it expresses itself in pulse, in rhythm, in melody, in picture, which lie in the shaping of speech sounds, in the expression of their inner movements, their rise and fall.’ (GA 276, 4th edition, Dornach 2002, p. 148f.) In the lecture of 19 December 1911, Steiner points to a deeper level of the problem: ‘How many people today still feel the necessity of a rhyme wherever it appears? Nowadays the deplorable custom has arisen for the speaker to, where possible, suppress the rhyme, recite past it and pay proper heed only to meaning, that is, to what corresponds to outer reality. But this form of poetry, rhyme, is also closely connected with a stage in the evolution of language that existed at a time when the vestiges of ancient clairvoyance still took effect.’ (GA 127, 2nd edition, Dornach 1989, p. 208.) He also

speaks about a future form of poetic recitation in the lecture of 9 January 1915: '[…] Nowadays a speaker of verse does not deign to emphasize the end-rhyme in the way this was originally done. People prefer to emphasize meaning. But this is prose, not poetic language, merely to recite in accordance with the meaning. A poetic form of recitation would be to accentuate primarily the non-prosaic element, through an artistic mode of shaping language. But this will only become possible by living one's way into the inner rhythm of a poem, instead of the outward configuration of sounds in rhyme, or outward rhythms. People will need to find their way into speech sounds in the way I described in relation to another realm, in recent lectures, when I spoke about living in to each tone in musical compositions of the future.' (GA 161, 2nd edition, Dornach 1999, p. 24f.)

157See Notebook 615/21, p. 279 and 615/24, p. 281.

158A slightly modified version of the first line of the first song in Messias (1748) by Friedrich Gottlieb Klopstock (1724–1803).

159It is probable that on the day of this lecture demonstrations were done in front of the closed stage curtain. On 5 July there were no doubt rehearsals for the performance on 6 July.

160Often cited by Steiner as an instance of the limitations of definition, this is called 'Diogenes' chicken'. See Diogenes Laertius, Leben und Meinungen berühmter Philosophen, Book VI, Chapter 2 (Hamburg 1998, p. 314): 'When Plato defined man as a featherless, two-footed animal, and was acclaimed for it, he [Diogenes] plucked a chicken, and brought it to Plato's school, saying: "This is Plato's man." In consequence the Platonists added "with flat nails" to the definition.'

161The first two lines from the poem 'Summer Evening by the Lake' by German poet, journalist and professor of literature Robert Prutz (1816–1872), published in Buch der Liebe (Leipzig, 3rd edition, 1874, p. 22). Rudolf Steiner probably first met this example of the nature of metaphor in an essay by his German teacher Josef Mayer (1844–1929) on 'Images from the Point of View of Logic and Psychology' (in Dreizenhter Jahresbericht der Niederösterreichischen Landes-Ober-Realschule und der mit derselbben vereinigten Machinenschule in Wiener-Neustadt, veröffentlicht am Schlusse

des Schuljahres 1878. Wiener-Neustadt 1878, p.10). Rudolf Steiner also refers to this essay in the teachers' meetings of 3 July 1923 and 19 June 1924, where he says: 'What is expressed there [is neither lily nor swan, it] hovers between the two. This cannot be expressed in prose.' (GA 300c, 5th edition, Dornach 2019, p. 248.) Rudolf Steiner here wrongly ascribes the poem to Emanuel Geibel, which may be because Geibel did write a poem entitled 'The Lily' (Emanuel Geibel, Gedichte, Nijmegen, undated, p. 57). In his survey of 'Literature and Cultural Life in the 19th Century', Rudolf Steiner refers to Robert Prutz as an 'individual with a wealth of thoughts and deep feelings' (GA 33, 2nd edition, Dornach 1992, p. 53). And he cites him also in the lecture of 26 November 1914 (GA 64, 1st edition, Dornach 1959, p. 113).

162See Notebook 615/21, p. 279. The words 'forwards—backwards / sideways' in Notebook 615/30, p. 285 may also relate to the representation of different images.

163'Metaphor' comes from the Greek μεΤαφορά (metaphora) = transfer. In the Apollonian course, on 25 August 1915, Steiner speaks about the three ways in which thoughts can relate to one another: encompassing = synecdoche; akin = metaphor; touching on, bringing together = metonym (GA 277a, 3rd edition, Dornach 1998, p. 75). In Marie Steiner's Notebook 38, he clarifies these relationships with a drawing. There, in an explanation of metaphor, we read: 'A term that has some things in common with something else.'

164Jan Stuten (1890–1948): after his initial training in music, he studied viola, composition and conducting, and met Rudolf Steiner in 1910. When work began on building the first Goetheanum, he moved to Dornach. He played Faust in the first stagings of the play in 1915, and composed music for the different scenes. He wrote further works for other plays, for eurythmy performances and for diverse festivals. In 1934/35 his opera 'Merlin's Birth' was performed at Basel's City Theatre. Together with Steiner, he sought a new type of 'lightplay' art, and he designed the set for the first complete performance of Faust at the Goetheanum in 1938.

165Synecdoche—from the Greek συνεκδοχή meaning 'misunderstand'; see also note 163.

166A reference to Don Juan, Canto XV, by Lord Byron (1788–1824) which describes Donna Ines as follows: ‘Some women use their tongues—she look’d a lecture, / Each eye a sermon, and her brow a homily, / An all-in-all sufficient self-director.’

167Minnie (Wilhelmine) Husemann-Volland (New York, 15 July 1891—23 July 1966, Wiesneck) arrived in Marburg, Germany from New York with her family at the age of 14. In 1914 she married the physician Friedrich Husemann. His colleague Ludwig Noll drew Minnie’s attention to eurythmy. From 1914 onwards she attended courses and in the following years participated in eurythmy study weeks in Berlin, organized by Marie Steiner for advanced eurythmists. After 1920 she lived partly in Dornach and was part of the stage group there, also receiving some standard forms from Rudolf Steiner (see note 127). From 1925 she worked as a eurythmy therapist, from 1930 collaborating with her husband at the sanatorium in Wiesneck near Freiburg. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 81f.

Lecture 10, 7 July 1924

168Friedel (Erna Frieda) Simons (Verlbert, 24 February 1896—18 May 1974, Dornach) was the daughter of Walter Simons, who in 1920 was the German Foreign Minister and subsequently president of the Supreme Court of the German Reich. As a child she was often ill, and this left her with a delicate constitution throughout her life, and meant she was often unwell. At the family’s holiday home in Switzerland she first heard about the Goetheanum and immediately travelled there. She undertook a eurythmy training and from 1922 was part of the stage group. She received numerous standard forms (see note 127) from Rudolf Steiner, in particular for music eurythmy. After a short marriage to the Scotsman Philip Thomas, she worked in London between 1949 and 1955, before returning to Dornach and working at the eurythmy training course there. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 233–235.

169In relation to the zodiac positions, see also Notebook 238/19–1, p. 326 and 238/20, p. 328–330.

170See Notebook 238/18–1, p. 324.

171A play on Friedel Simons's delicate figure.

172In relation to the planetary gestures see also Notebook 238/19–02, p. 327 and 238/20–02, p. 329.

173Simonne Rihouët (Paris, 23 May 1892—5 June 1982, Paris) first studied philosophy and in 1913, at Mabel Collins's house in London, first heard about Rudolf Steiner. In 1920/21 she undertook a training to be a eurythmist, first with Lory Maier-Smits, then in Dornach. At the advice of Rudolf Steiner she returned to Paris where she taught eurythmy and edited the journal La Science Spirituelle. She wrote a book about eurythmy, and later also an autobiography of Rudolf Steiner, and translated the music eurythmy course into French. In 1929 she married the lawyer Paul Coroze. From 1930 to 1974 she was general secretary of the Anthroposophical Society in France, and also continued working in publishing and journalism. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.195.

174Assja (Anastasia) Bugaieff-Turgenieff (Moscow, 12 May 1890—16 October 1966, Arlesheim) studied drawing and etching in Paris. There, in 1909, she met her future husband Andrei Belyi (Boris Bugaieff). In 1912 both of them went to Brussels, where Assja finished her training. The same year she met Rudolf Steiner in Cologne. In 1914 the couple arrived in Dornach and worked on the Goetheanum building. From 1915 to 1925, Assja was also part of the eurythmy group at the Goetheanum and received several standard forms from Rudolf Steiner (see note 127). After separating from her husband in 1922, she remained in Dornach and later worked on the windows of the second Goetheanum, using a cross-hatch etching technique that she had developed in collaboration with Steiner. Throughout her life she worked intensively in various fields of anthroposophic art. See Assja Turgenieff, Erinnerungen an Rudolf Steiner und die Arbeit am ersten Goetheanum, 5th edition, Stuttgart 1993; and also See Martina Maria Sam,

Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 92f.

175Elisabeth Hensel (d. 6 April 1954, Freiburg) studied singing in Berlin and first heard a lecture there by Steiner in 1914. After attending eurythmy courses in various cities, she finished her training in Berlin. In the autumn of 1923 she taught the first course at the eurythmy school in Stuttgart, and thereafter, from 1926–28, directed her own training course in Breslau, as well as giving courses in many cities in Germany. Subsequently she was a eurythmy teacher for two years in Reval, and for three years in Helsinki. From May 1933 she studied speech formation in Dornach, and later lived in Freiburg. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 180f.

176Annemarie Donath (Berlin, 18 March 1895—27 May 1972, Dornach) encountered anthroposophy in 1912 in Ticino, Switzerland, through Michael Bauer and immediately travelled to see Steiner in Munich. At the advice of Marie von Sivers she went to Haus Meer in 1913 and thus became Lory Maier-Smits's first pupil and colleague. From August 1918 she joined the Goetheanum stage group and in 1925/26, at Marie Steiner's request, wrote the book Grundelemente der Eurythmie ('Basic Elements of Eurythmy'). After a long illness she was no longer able to perform. Her husband, the Russian sculptor Oswald Dubach, encouraged her to devote herself to sculpture from 1928, which she did for seven years. In the 1950s she conceived and developed major eurythmy form compositions on the theme of cosmic evolution, using entirely new gestures. See Annemarie Dubach, Die Kunst der Eurythmie / Erinnerungen, Dornach 1983, 'Aus der eurythmischen Arbeit mit Rudolf Steiner' in E. Beltle, K. Vierl (eds.), Erinnerungen an Rudolf Steiner, Stuttgart 2001, and Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 33f.

177Rudolf Steiner always gives his indications for eurythmy, and also the standard forms, from the audience's perspective. For this reason the eurythmist always has to 'inwardly reverse' these in order to execute them.

178In the lecture of 17 April 1909, Steiner describes an early evolutionary condition of the earth, known as Old Moon, when the human being

consisted of fire, air and water: ‘Calling the human according to his densest substance at the time, you could have named him “waterman”. He became this by virtue of being inoculated with the astral body. He was not as yet an I-being but an astral-endowed human being. The impulse for this was given at one point, leading it to occur; then it circled around and came back to the same point from which it had first issued. This was the region of the zodiac we refer to as Waterman or Aquarius. In Waterman, therefore, you must see the zodiac sign that brought consciousness to the human being on Old Moon […].’ (GA 110, 7th edition, Dornach 1991, p. 136f.). See also the lecture of 24 November 1921, where he says, from a different perspective: ‘But take a look for a moment at the ancient star sign of Waterman: this is not a waterman who, say, splashes about in water or suchlike, but, in a correct representation of the zodiac he is represented as if walking over a hard ground or a meadow or a field and spreading manure on it, or pouring fertilizing water upon it from his water vessels. Waterman represents what the farmer or tiller represented.’ (GA 209, 2nd edition, Dornach 1982, p. 26.)

179For more on the esoteric background to the renaming of Eagle as Scorpion, see the lecture of 17 April 1909, in which Steiner describes how, at an early stage of the earth’s evolution, known as Old Sun, the ‘stimulus issued for this sun orb, this living being in cosmic space’ from the Eagle region: ‘Now, after this living sphere has passed once round [the zodiac], has completed the whole orbit, it returns once more to the region of the Eagle. But now something different happens. Whereas the sphere previously began to live inwardly at this position, now, when it returns to the same point, it is killed by the same influence that originally brought it to life. One such sphere after the other is killed. Then, when all have been killed and no new ones arise, the life of this Old Sun is also at an end. Life consists in new orbs arising here and eventually coinciding here at the place where they are killed off from out of cosmic space. This sting of death, received by the life of the Old Sun from cosmic space, was felt as the “sting of the Scorpion”. And so this region, because it also at the same time brings death, was called the region of the Scorpion. At this place, therefore, can be seen the star sign that awakens dead matter to life, the Eagle, but also that which sends in the powers that kill, the star sign of Scorpion.’ (GA 110, 7th edition, Dornach 1991, p. 134.) ‘Under the star sign of Scorpion the killing

off of each orb occurred; they interleaved with each other, but individual inner life began to arise instead.' (Ibid, p. 141.)

180The correspondences between macrocosm and microcosm in the human body is a knowledge passed on from ancient times and was something often illustrated in the Middle Ages. Well-know, for instance, is the illustration in the Book of Hours by the Duke of Berry (Les Très Riches Heures du Duc de Berry). Here the human chest corresponds to the zodiac sign of the Crab. Cf. Rudolf Steiner's comments in the lecture of 17 April 1909: 'What lies in the region of the heart, the ribcage, that is, what must exist to protect the heart, was called the "breastplate" in the human body. In its initial form, of course, its region had to be formed before the heart was completed. And another name developed for "breastplate" since the nomenclature was taken from a creature that naturally possesses such armouring, from the crab. Really what lies out there in the zodiac is called "the breastplate", but the crab already naturally possesses this breastplate. And so this region was called "Crab". The other regions of the zodiac were similarly named according to this principle. The human being projected out into cosmic space has given us the names for the various regions of the zodiac. However, in these often distorted names it is sometimes far from easy to find the original intention, such as you find in the instance of the Crab. The name has often not been passed down in a straightforward way; we often have to go back, rather, to the original meaning to gain clarity.' (GA 110, 7th edition, Dornach 1991, p. 131; cf. also the lecture of 18 April 1909, morning lecture, ibid.). For more on the names of the zodiac signs, see also the lecture of 18 December 1910 (GA 124); and on the correspondences between the formation of the body and the zodiac signs, see the lectures of 27 January 1908 (GA 102), 7 July 1909 (GA 112), 7 June 1912 (GA 137), 28 August 1916 (GA 170), 24 October 1921 (GA 209, 2nd edition, Dornach 1982) and 30 October 1921 (GA 208).

181Steiner seems to be referring to a dialect word that could not be traced.

182Known as the 'Colour Spinner'. It is mentioned, for instance in Adolph Wüllner, Lehrbuch der Experimentalphysik, Band 2: Die Lehre vom Licht, 3rd revised edition, Leipzig 1875, p. 302, RSB N 602.

183Steiner speaks here of the seven colours of the rainbow but then only names six of them, because, in the sevenfold spectrum, blue is subdivided into light and dark blue.

184In this case, the correspondence between zodiac/planetary movements and speech sounds.

Lecture 11, 8 July 1924

185Cf. the beginning of Lecture 8, on 3 July 1924, p. 132f.

186Cf. note 143.

187Marie Savitch (Lion), Nora Stein-von Baditz (Virgin), Erika Schilbach (Scales), Ina Schuurman (Scorpion), Resi Vorbeck (Archer), Emica Senft (Goat), Isabella de Jaager (Waterman), Natalie Pozzo (Fishes), Ilse von Baravalle (Ram), Friedel Simons (Bull), Ela Dziubanjuk (Twins), Tatiana Kisseleff (Crab).

188Simonne Rihouet (Sun), Assja Bugaieff (Venus), Elli Wilke (Mercury), Elisabeth Hensel (Moon), Annemarie Donath (Mars), Edith Röhrle (Jupiter), Gertud Pütz (Saturn).

189Rudolf Steiner is referring here to the performance of ‘The Sorcerer’s Apprentice’ on 29 June 1924. Erika Schilbach had rehearsed this with three young guards at the Goetheanum (Wilhelm and Ralph Kux as the brooms, Wilhelm Lewerenz as the master and Erika Schilbach as the apprentice)—thus with people who were relatively new to eurythmy but, as he says here, have learned ‘a little eurythmy’.

190Known as Liszt’s ‘Silent Piano’—a board with the keys painted on it—this still stands in the servants’ room in Liszt’s house in Weimar. In the booklet for visitors, it says that it was ‘used especially for practice on long journeys’.

191The eurythmy lectures began at 5.30 p.m., and the evening lectures at 8 p.m., and so there was only a short time in between for the eurythmy rehearsals.

192The performance on 10 July 1924, two days after the lecture (see the programme p. 336).

Lecture 12, 9 July 1924

193See Notebook 238/15–2, p. 319. Rudolf Steiner gave this exercise to Lory Maier-Smits on the fourth day of the first eurythmy lessons, on 19 September 1912. She reports as follows: 'On Thursday Dr Steiner first spoke of a further Dionysian dance, one that groups itself around a central figure representing Dionysus. For this dance all involved should speak the given words themselves. The "I" first uttered and emphasized in contrast to the "you" should be subsumed ever more joyfully into the "we"! As with all Dionysian dances, the tempo here too must grow ever quicker so that the two last "I"s (are we!) sound with ever more jubilant radiance.' (GA 277a, 3rd edition, Dornach 1998, p. 28.)

194Peace Dance and Energy Dance: see Notebook 238/15–1, p. 318 and Notebook 615/10a, also 615/12, p. 283f. Rudolf Steiner gave these two dances on the third day of the course for Lory Maier-Smits, on 18 September 1912. See GA 277a, 3rd edition, Dornach 1998, p. 24–27.

195The transcripts and drawings make it seem probable that the lines of the triangle were followed in an anti-clockwise direction. Prior to the speech eurythmy course, the exercise was done in the opposite direction, thus clockwise.

196In Helene Finckh's shorthand transcript, there is a drawing showing the directions to be taken (see picture Appendix, p. 362, which makes the anti-clockwise direction apparent.

197See Notebook 615/30, p. 285.

198The names here may well be wrong, since this triangle was performed before by Resi Vorbeck, Emica Senft and Nora Stein.

199It is likely that Steiner here spoke two other names which Mrs Finckh did not record.

200Although the drawing by Ilse Kändler is turned by 45° relative to that by Maria Schuster, both seem to relate to the same moment in the exercise.

201In relation to the temperaments, see for instance Rudolf Steiner's lecture on 4 March 1909 on 'The Secret of Human Temperaments' in GA 57, and the discussion after the lecture on 8 October 1920 in GA 297, Dornach 1998, p. 222–227.

202The words 'along a diagonal line' were only added by Helene Finckh in the typescript; they are not there in the shorthand version.

203In the following drawing by Maria Schuster, the arrows showing the directions seem to be wrong for two of the eight paths.

204See Notebook 238/14–1, p. 316.

205See Notebook 238/14–1, p. 316.

Lecture 13, 10 July 1924

206See Notebook 238/13–1, p. 314.

207See Notebook 238/13–1, p. 314, where it says: 'Answer: 4 anapaests, 2 longs'.

208See Notebook 238/13–1, p. 314. In Steiner's seventh lesson for Lory Maier-Smits on 22 September 1912, he gave her the pentagon and the

‘Crown Form’ for the hallelujah. See GA 277a, 3rd edition, Dornach 1998, p. 38 f. As is clear from records by an early eurythmy student at the Goetheanum, the Swede Margarete Bergman (5 June 1902—30 March 1984), the ‘hallelujah in the pentagram’ was a form often used at the time. Margarete Bergman describes a way of doing the hallelujah in the early 1920s with five people who first stood in a row one behind the other, and one after another entered the pentagram: ‘The first hallelujah is begun by the person standing in the head position. He does the hallelujah alone. The h is the cleansing of the divine of everything outward. The ah is the cleansing of the divine within. The 7 x ls are inner unfolding. The oo is receiving. The ee and the ah are absorption and fulfilment. Once he has done the hallelujah, in the h he passes in 7 steps to the left standing position, from the viewer’s perspective. (In the drawing Yellow occupies this place.) Now Blue places himself in the head position. And now Yellow and Blue together do the hallelujah and afterwards the transition to the next position in 7 steps with the h. Then Green is in head position and does the hallelujah together with Yellow and Blue. Transition as before. After Green come Red and Brown. Once Brown has made the transition, Yellow stands once again in head position. He does the hallelujah and then departs. Then the others arrive in the head position one after the other, so that the pentagram slowly disappears. The change between the different positions must be such that no one crosses past anyone else in the circle formed by the five. The previous person must first have completed the movement. The hallelujah can also be done differently.’ (Notebook, RSA.)

209See also Notebook 238/12–1, p. 312. In the first course for Lory Maier-Smits, already, Steiner gave the Hallelujah and the Evoe on the same day. See GA 277a, 3rd edition, Dornach 1998, p. 39f.

210Like his colleagues on the executive committee of the General Anthroposophical Society (Marie Steiner, Ita Wegman, Elisabeth Vreede, Albert Steffen), Guenther Wachsmuth (Dresden, 4 October 1893—2 March 1963, Dornach) took part in all the lectures and courses, thus also the speech eurythmy course. 31 years old at the time, he was the youngest member of the Vorstand and occupied the office of treasurer. In previous years he had worked as Rudolf Steiner’s personal assistant.

211See Notebook 238/12–2, p. 313.

212Rudolf Steiner gave this text for the Peace Dance for the first time here. See Notebook 238/07, p. 300f.

213As Rudolf Steiner explains in a lecture on 12 September 1920 (GA 271, 3rd edition, Dornach 1985, p. 196), this comment relates to a statement by Georg Christoph Lichtenberg (1742–1799) that runs: ‘I believe that if we knew the precise nature of the human being we would find […] it necessary —if we wished to avoid those who might under certain circumstances become dangerous—to avoid ninety-nine out of a hundred people.’ (Georg Christoph Lichtenbergs Auserlesene Schriften, Bayreuth 1800, p. 186.) Cf. also the lectures of 2 January 1920 (GA 299, 4th edition, Dornach 1981, p. 63), 20 May 1923 (GA 276, 4th edition, Dornach 2002, p. 148) and 17 January 1920 (GA 196, 2nd edition, Dornach 1992, p. 79), where Steiner says: ‘Today there are poets who write poems with very great ease, make beautiful verses that one can admire. Nevertheless it is true to say that ninety-nine per cent of all poems are superfluous. Then there are others whose verses are like a stammer, but though they sound like stammering, they can draw on a true source of humanity, that is, a spiritual source. Whereas those one admires—since nowadays languages have come to the point where any fool can create admirable things out of language—can be worthless word-sounds.’

214In previous editions of the speech eurythmy course, the names of Goethe and Schiller were confused here. This has now been corrected with reference to the shorthand transcript. The comment here is underscored by his words in many lectures where he speaks of how Friedrich Schiller wrote his poems. Thus in a eurythmy address on 11 August 1919: ‘I will only remind you that Schiller, before bringing to mind the content of a poem, did not have concepts in words in his thinking but rather something like a vague melody, felt something musical in his soul. Schiller certainly created his works out of his soul’s musical impulses. Thus the rhythmic element, the inward dynamic which then afterwards informs his prose too, underlay Schiller’s most important poems.’ (GA 277, 3rd edition, Dornach 1999, p. 68.) And similarly in the address on 19 November 1920: ‘A poem is only truly artistic in so far as it contains either a plastic or musical quality. For

this reason we must continually remind ourselves how a real poet, say Friedrich Schiller, works. Before he had the "prose" of the poem, a vague melody lived in his soul. The rhythm, pulse, the melody underlying a poem, and not its "prose content", its literal words, is the truly artistic element also in poetry.' (Ibid, p. 206.) And in the address on 2 April 1923 he says: 'Before he had the "prose meaning" of a poem Schiller always first had an undefined melody in his mind, and he placed the words of the poem into the motion of this undefined melody. One can even imagine that in Schiller's case, two poems quite different in respect to their prose content, could have settled upon the same melodic theme that he had resounding in his soul.' (Ibid., p. 329.) See also the eurythmy address of 24 August 1921 (GA 77b), and the lectures of 24 January 1919 (GA 188), 23 August 1919 (GA 294), 2 January 1921 (GA 323), 3 June 1923 (GA 276) and the letter (from 'Anthroposophical Leading Thoughts') entitled 'Gedächtnis und Gewissen' ('Memory and Conscience') in GA 26, p. 237–241.

215Ernst von Wildenbruch (1845–1909), German diplomat and, at the end of the nineteenth century, a popular author. His historical plays were performed in many theatres. In his survey of 'Literature and Cultural Life in the 19th Century', written at the turn of the century, Steiner still characterizes him in cautiously positive terms ('[…] Ernst von Wildenbruch, who has written a whole series of plays with a certain poetic drive and excellent skills of dramatic structure. Wildenbruch possesses a noble enthusiasm for heroic greatness and an idealizing mode of presentation, and his short stories and poems testify to an inwardness of feeling and a sympathetic sensibility.' (GA 33, 2nd edition, Dornach 1992, p. 91.) In later lectures, however, he criticizes him for not concerning himself in his historical plays with historical conflicts but instead with trivial family tales. Thus in the lecture of 12 April 1919, he says: 'And so it was possible […] for unthinking people to tend to welcome as serious drama or serious poetry the glorification of a heroic German era in works such as those by the word-babbler Ernst von Wildenbruch. Who knows how many dramas Ernst von Wildenbruch has written and populated with all kinds of kaisers, kings and so on, princes of a bygone age: always he writes of their least significant family events, never of world-historical impulses! And at the same time one has the sense in his dramas of their words sounding like loudly struck sheets of tin. In the age of industrialism—which

inevitably has such a devastating effect on a people so predisposed to spirituality as the Germans are—we have come to the point where the empty reverberations of Ernst von Wildenbruch are felt to be true poetry.' (GA 190, 3rd edition, Dornach 1980, p. 176f.) See also the lectures or 18 October 1918 (GA 185) and 23 July 1922 (GA 214).

216See Notebook 238/08–1, p. 304. For more on the speeding up and slowing of movements, cf. also Rudolf Steiner's comments in the Apollonian course, in the lesson of 28 August 1915 (GA 277a, 3rd edition, Dornach 1998, p. 80).

Lecture 14, 11 July 1924

217In the first lesson of the Apollonian course, on 18 August 1915, Rudolf Steiner first gave forms for the different parts of speech; see GA 277a, 3rd edition, Dornach 1998, p. 62. See also note 24 above in relation to Rudolf Steiner's comments on the parts of speech.

218See Notebook 238/11–1, p. 310.

219In Karl Julius Schröer, Gedichte, Vienna, second, expanded edition, 1862, p. 19.

220See Notebook 238/10, p. 308f.

221See Hegel's short text of 1807, 'Who Thinks in the Abstract?' (in Georg Wilhelm Friedrich Hegels vermischte Schriften, Zweiter Band, ed. by Friedrich Förster and Wilhelm Baumann, Berlin 1835, p. 400–405). That passage however concerns a market-woman not a washerwoman. It runs: 'Old woman, your eggs are rotten! the maid says to the market woman. What? she replies, my eggs rotten? You may be rotten! You say that about my eggs? You? Did not lice eat your father on the highways? Didn't your mother run away with the French, and didn't your grandmother die in a public hospital? Let her get a whole shirt instead of that flimsy scarf; we

know well where she got that scarf and her hats: if it were not for those officers, many wouldn't be decked out like that these days, and if their ladyships paid more attention to their households, many would be in jail right now. Let her mend the holes in her stockings!—In brief, she does not leave one whole thread on her. She thinks abstractly and subsumes the other woman—scarf, hat, shirt, etc., as well as her fingers and other parts of her, and her father and whole family, too—solely under the crime that she has found the eggs rotten. Everything about her is coloured through and through by these rotten eggs, while those officers of which the market woman spoke —if, as one may seriously doubt, there is anything to that—may have got to see very different things.'

222See Notebook 238/11–1, p. 310.

223See Notebook 238/09–1, p. 306.

224Constance Birks-Elliott (Crookes, 3 December 1891—September 1980, Beaconsfield) was a member of the Anthroposophical Society from 1913, when she lived for a while in Hamburg. In 1921/22 she took part in performances on the Goetheanum stage and received various standard forms from Rudolf Steiner (see note 127). She took part in performances in Oxford in 1922 and in 1924 again spent some time in Dornach before teaching eurythmy in London in 1925/26 and then in North America and Hawaii. There she married, but soon afterwards lost her husband in tragic circumstances. Later she returned to England, married again and had a child.

225The poem was not recorded in the shorthand transcript, but was very probably the one cited here, 'Spring' by Thomas Nashe (1567–1601), containing many interjections, a poem for which Steiner created a form. It was performed by Constance Birks on 31 July 1924.

226See Notebook 238/09–1, p. 306.

227See Notebook 238/09–1, p. 306.

228See Notebook 238/06–1, p. 306.

229In Karl Julius Schröer, Gedichte, Vienna, second, expanded edition, 1862, p. 18.

230Known as a ‘eurythmy meditation’, this verse was given here for the first time. See Notebook 238/06–2, p. 298 and 238/04–2, p. 293.

Lecture 15, 12 July 1924

231Rudolf Steiner fell ill at the end of September 1924, and died on 30 March 1925, so no further course could be given.

232See Notebook 615/40, p. 286 and Notebook 238/05–1, p. 295.

233g stood at third place in both the Hebrew and Greek alphabets, as, respectively Gimel and Gamma. Our modern g and c developed from them.

234Cf. Rudolf Steiner’s comments in the Apollonian course, in lesson 17 on 6 September 1915 in GA 277a, 3rd edition, Dornach 1998, p. 86f.

235‘The Song of Hildebrand’ (ninth century) is the oldest extant epic and relates the tale of Hildebrand, the liegeman of Dietrich of Bern, whose fate it is to do battle with his own son, and to kill him. The poem, written in alliterative verse, is in Old High German. The original of the verses cited here by Steiner run: ‘ih wallota sumaro enti wintro sehstic ur lante, / dar man mih eo scerita in folc sceotantero: / so man mir at burc enigeru banun ni gifasta. / nu scal mih suasat chind suertu hauwan, / breton mit sinu billiu, eddo ih imo ti banin werdan.’ Steiner probably took the translation he used here from Hermann Klug’s Geschichte der deutschen National-Literatur. Zum Gebrauche an höheren Unterrichtsanstalten und zum Selbststudium, 19th edition, Altenburg 1888 (RSB, L 138, p. 14). The relevant passage there is annotated by him. See Notebook 238/05–2, p. 296. A few years previously, Steiner had written down the same passage from ‘The Song of Hildebrand’ in a notebook belonging to Erna Wolfram (Notepad 7422) but in that instance in Old High German.

236See the lecture of 19 December 1911: ‘In Europe, the culture of the sentient soul waited behind at a less advanced stage for a higher culture, for a culture of the rational or mind soul, which moved in from central and southern Europe. This lasted beyond the fourth post-Atlantean period so that what had developed in central and southern Europe and in the Near East could enter in to the old sentient soul culture of central Europe, enabling it to absorb the strength of will and energy of will that primarily comes to expression in sentient soul culture. And so we see how in all cultural influence from the South, in poetry, the endrhyme takes up habitation, while for the will culture into which Christianity is absorbed, the other kind of rhyme, alliteration, is the right expression. In the Norse and central European alliterative tradition we feel the onward-rolling will that pours itself into the culture standing at the summit of the fourth post-Atlantean cultural period, that of the rational or mind soul.’ (GA 127, 2nd edition, Dornach 1989, p. 209.) Steiner refers to alliteration at an earlier point too, in the evening lecture of 21 October 1907, where he says, in relation to Richard Wagner: ‘What rose up in him was like a spirit hearing of those old modes of speech. He had a very good feeling of those most ancient modes of speech and [this meant that] he did not remain in end-rhyme, which belongs to a later stage, one of rationality, but instead chose that stage of the evolution of language which is an echo of the surging waves that purl forth from the mist of ancient Atlantis—alliteration, which, for those who can feel it, repeats in tone what can be called the music of the waves.’ (GA 101, 2nd edition, Dornach 1992, p. 75.)

237Wilhelm Jordan (1819–1904), German liberal politician and writer, took part in the Frankfurt national assembly in 1848 and was admiralty minister in the Reich’s Board of Trade. As literary figure he sought to revive alliteration in several of his works. Rudolf Steiner often engaged with his poems, as we can see from his library and several articles and lectures. For Jordan’s 80th birthday he wrote an appreciation in the Magazin für Litteratur (GA 32, 4th edition, Basel 2016, p. 42–45). There he counts Jordan among the ‘best minds of the end of the century’ (p. 42). In his survey ‘Biographies and Biographical Sketches 1840–1871’ (GA 33, 2nd edition, Dornach 1992, p. 105) he calls him a ‘poetic prophet of the Darwinian outlook’. This ‘truly modern spirit’ (GA 33, p. 43), when he turned to poetry, sought, out of a ‘primary power of the soul’ to re-enliven

and revive a memory of the original power in a particular domain, sought to point back to something of former times, in a ‘sometimes very unorganic way’ (19 December 1911, GA 127, 2nd edition, Dornach 1989, p. 209). He still had ‘an inkling of the spirit’s connection with speech and language’ (lecture of 28 March 1915, in GA 161, 2nd edition, Dornach 1999, p. 192). Steiner valued his endeavour to connect the modern scientific outlook with a true search for the spirit. After speaking of Jordan in two lectures, 28 March 1915 and 13 February 1916 (GA 157), he wrote an essay in Das Goetheanum entitled ‘The Insufficiency of a Seeker for the Spirit’ (GA 36, 2nd edition, Basel 2014, p. 186–190) in which he describes the tragic aspect of his strivings.

238See Notebook 238/05–1, p. 295.

239See Notebook 238/05–1, p. 295.

240The notes in square brackets in these lines appeared only in the typescript and were not present in Helen Finckh’s original shorthand.

241According to the Deutsches Wörterbuch (1893–1984) edited by Jacob and Wilhelm Grimm, reprinted Munich 1999, vol. 14, item 2189, the expression Steiner uses here, ‘sharp rhyme’ means an ‘exact rhyme’. Steiner equates this with ‘Hochton’ (‘high tone’), meaning an emphasis on the last syllable of a line. If the last syllable is not accentuated, (‘low tone’), the rhyme is called ‘resonant’ or ‘feminine’ as opposed to a ‘masculine’ or ‘dull rhyme’. See Notebook 238/02–1.

242In Karl Julius Schröer, Gedichte, Vienna, 2nd expanded edition, 1862, p. 50.

243See also Notebook 238/02, p. 290f.

244Steiner is referring here to the eurythmy tours through many cities from 1919, which aimed to present eurythmy to the general public in a specifically targeted undertaking, thus a ‘campaign’.

245The play by the German writer Hermann Sudermann (1857–1928) became a sensational success after its first performance on 28 November

1889 in Berlin, and in subsequent years was performed in many theatres. Rudolf Steiner probably attended the many performances of it in Weimar in the summer of 1891.

246In his article ‘The Place of Eurythmy Within the Anthroposophical Society’ which appeared in ‘What is Happening in the Anthroposophical Society’ (the newsletter) on 8 June 1924 (see p. 338–340; also reprinted in GA 260a, 2nd edition, Dornach 1987, p. 232–235).

Notebook 615

247From ‘Zahme Xenien II’, in Johann Wolfgang von Goethe, Werke, Hamburg edition vol. I, p. 710.

248From Friedrich Schiller, Die Huldigung der Künste, 1804.

The Place of Eurythmy in the Anthroposophical Society

249Reprinted in Die Konstitution der Allgemeinen Anthroposophischen Gesellschaft und der Freien Hochschule für Geisteswissenschaft, GA 260a, 2nd edition, Dornach 1987, p. 232–235.

250The eurythmy group performed in Ulm on 19 May, in Nuremberg on 21 May, in Eisenach on 23 May, in Erfurt on 26 May, in Naumburg on 28 May, in Hildesheim on 30 May, in Hanover on 2 June, in Halle on 5 June and in Breslau on 9 June. The eurythmists in this performing group were: Ilse Baravalle, Constance Birks, Annemarie Donath, Isabella de Jaager, Marie Savitch, Ina Schuurman, Emica Senft.

251See the letters Marie Steiner wrote to him during this period (GA 262, 3rd edition, Basel 2014): on 21 May 1924 (from Nuremberg, p. 393f.), on 26 May (from Erfurst, p. 396f.), on 28 May (from Naumburg, p. 399f.) on 1 and 2 June (from Hannover, p. 402–405), on 4 June (from Schirken, Harz, p. 406f.). On 22 June 1924, Das Goetheanum (no. 46/1924) published positive reviews from the Eisenacher Zeitung of 24 May, and on 29 June (no. 47/1924) from the Naumburger Tageblatt of 30 May 1924.

252In her letter of 28 May 1924, Marie Steiner reported on some incidents in Erfurt: 'In Erfurt […] as the first applause began (after the second item in the programme), someone in the audience started hissing. He did this after every item, and when the audience carried on clapping and asking for encores, he whistled very loudly and piercingly. Then he began whistling again when I announced an item. Now this would not have mattered so much, nor likewise the giggling from a few actresses, if we had all kept our cool in Part 2, and, apart from the concluding item not given any encores, as was my intention. […] We got safely enough through to "Nixe Binsenfuss", when he whistled, and the audience clapped so much that Schuurman thought she should do it again. This was unfortunate since all the clapping was, rather, an objection to the whistling, and the right mood was no longer present. After this repeat, the man began stamping and the actresses started squealing, and a lady called out, "Can't we chuck this group out?" The final number, the Tartini, then received ostentatious applause, and was likewise repeated. But now, because of this penultimate scenario, the newspapers will be able to write of a scandal, which may follow us further on the tour, as may the whistler, which is appalling, and who knows where it may end.'

253Cf. Rudolf Steiner's opening words at the Christmas Foundation Meeting 1923/24, on 24 December 1923, morning address: 'As I said yesterday at the start of the eurythmy performance, eurythmy is really drawn and cultivated out of the deepest depths of the being of anthroposophy. And we must be aware that however imperfect eurythmy may be as yet, it introduces into the world something that is entirely original, primary, and that can in no way be compared with anything that only seemingly appears similar in the world today.' (GA 260, 5th edition, Dornach 1981, p. 47.) See also the address of 30 December 1923: '[…] in particular I have been able to show that eurythmy had to emerge with a

certain necessity from a spiritual movement strictly according with the signs of the time. Every artistic impulse, every new impetus in art in the course of human evolution, has always arisen, you see, when in some way a new domain has been opened up for people, or when something whose source already existed has been conveyed to humanity in a new way.' (GA 277, 3rd edition, Dornach 1999, p. 420.)

254Rudolf Steiner speaks about the relationship between eurythmy and recitation in many addresses; see, for instance, the address of 11 August 1919 (GA 277, 3rd edition, Dornach 1999, p. 68) and 16 November 1919 (ibid., p. 113–115).

255In 1914 Marie Steiner took over responsibility for eurythmy work. She described this step as follows: 'At that time the world war threatened to suffocate the germ of this new art, and no branch leader could be found willing to help the young girls in their seemingly uncontemporary work. So I took them on. We worked a great deal on Conrad Ferdinand Meyer, and later Fercher von Steinwand. Annemarie Donath, Alice Fels, Erna Wolfram, Annemarie Groh, Lory Smits, Edith Röhrle, and Minnie Husemann were the ones who developed eurythmy with me. And when I returned to Dornach I found awaiting me the fruits of the work done by Tatiana Kisseleff, who had been working there with great industry, at first in the modest little room in Villa Hansi.' (In 'Herbstwerden' in Was in der Anthroposophischen Gesellschaft vorgeht, no. 42/1925.)

256Those in Dornach included, primarily, the Dutchman Jan Stuten (1890–1948), Max Schuurman (1889–1955) and Leopold van der Pals (1884–1966).

257The 'Eurythmeum Association' was founded in Dornach as early as December 1920, but it was not until the autumn of 1922 that Alice Fels and Hedwig Köhler started teaching the first courses. In 1923/24 the eurythmy school gained its own premises, the Eurythmeum, which opened in May 1924.

258Shortly before the Eurythmeum opened in Stuttgart, a meeting was held with Steiner on 30 April 1924 with the eurythmy teachers and several other specialist teachers of the named disciplines, about the curriculum for the

eurythmy training. See GA 277a, 3rd edition, Dornach 1998, p. 138–143. Named there also are the other subjects of geometry, anthropology, singing and recitation, pedagogy and anthroposophy.

259See the previous note.

260For more on Steiner's aesthetics, see also the compilation of essays and lectures on this theme, GA 271, 3rd edition, Dornach 1985.

To the Members. Speech Eurythmy Course

261Reprinted in Die Konstitution der Allgemeinen Anthroposophischen Gesellschaft und der Freien Hochschule für Geisteswissenschaft, GA 260a, 2nd edition, Dornach 1987, p. 330–332.

262Teachers at the Stuttgart Eurythmeum were: Alice Fels (see Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.137f.), Elly Wilke (ibid., p. 224f.) and Ilona von Molnar (ibid., p. 160.f.). Teachers at the Goetheanum further training school were: Ilse von Baravalle (ibid., p. 184) and Marie Groddek (1891–1958, ibid., p. 18 2f.).

Memories of Participants

263In: Die Grundelemente der Eurythmie, Dornach, 5th edition, 1981, p. XVf.

264In: 'Herren-Eurythmie', in: Erika Beltle/Kurt Vierl, Erinnerungen an Rudolf Steiner. Gesammelte Beiträge aus den 'Mitteilungen aus der

anthroposophischen Arbeit in Deutschland' 1947–1978, Stuttgart 1979, p. 181f.

265In: Ralph Kux, Willi Kux, Erinnerungen an Rudolf Steiner / Eurythmie und Musik, Stuttgart 1976, p. 12.

266In: Elena Zuccoli: Eine Autobiographie. Edited and supplemented by Ingrid Braunschmidt, Dornach 1999, p. 73.

Further sketches of Movements and Forms from Participants

267In: Ergänzende Hinweise zu den Grundelementen der Lauteurythmie, Basel 1982

Foreword by Marie Steiner to the first edition, 1927

268In 1924 eurythmy was already widespread, partly due to the many performances by the Goetheanum eurythmy stage group, partly through courses in many cities and eurythmy lessons in the Waldorf schools. There were training courses in Stuttgart, Breslau and Dornach. This led to the 'differing views' (Marie Steiner) arising in relation to certain elements of the new art. Thus the new speech eurythmy course was intended to enable Steiner to 'check and correct' the basic elements of eurythmy, and to enlarge and extend them.

269Steiner's own words at the beginning of the last lecture on 12 July 1924 were: 'I thought it was better to elaborate a number of guidelines drawn from the intrinsic nature of eurythmy than to give an, as it were, encyclopaedic overview of the whole field of eurythmy' (see p. 200).

270Steiner's actual words were: 'And you will have seen that my prime concern in this course is to give a sense of how eurythmy emerges from soul feeling, how, if you like, the techniques of eurythmy must be acquired through love for it, how everything should proceed from love' (see p. 263).

271Neither the instructions given to Lory Smits in 1912 nor the second course ('Apollonian course') were recorded in anything more than cursory notes and later reports from participants.

272From 16 to 24 September 1912, Rudolf Steiner gave Lory Smits (1893–1971) daily lessons at Binningen near Basel, to introduce her to the basic elements of eurythmy. See GA 277a, 3rd edition, Dornach 1998, p. 19–44.

273Lory Maier-Smits reports of this: 'For the first two or three lessons we were alone with Rudolf Steiner, but then one day he brought Miss v. Sivers along too and, smiling as he entered, said: "Yes, Miss von Sivers is now also interested in what we are doing here. She has asked me how I can show all the 'steps' in this little room!" And from then on Miss v. Sivers did not miss any of the afternoon sessions.' ('Erste Lebenskeime der Eurythmie' in E. Beltle, K. Vierl (eds.), Erinnerungen an Rudolf Steiner, Stuttgart 2001, p. 112.)

274See GA 277a, 3rd edition, Dornach 1998, p. 19–44.

275The first pupils of Lory Smits—Erna Wolfram, Annemarie Donath, Tatiana Kisseleff, Elisabeth Baumann, Natalie von Papoff, Edith Röhrle—to whom she had taught the basics in the autumn of 1913, immediately began to give courses in their respective locations. The first beginnings of artistic eurythmy were internal performances in Cologne and Berlin around New Year 1913/1914.

276In March 1914 Tatiana Kisseleff was called to Dornach to develop eurythmy work there. Gradually artistic work developed—in Faust performances and, from 1915, also in small performances before lectures by Steiner. See See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.69ff.

277There are different accounts of how the ‘Apollonian course’ came about in August/September 1915. Initially only Tatiana Kisseleff, Elisabeth Dollfus, Erna Wolfram and Lory Smits were invited to attend, along with the mothers of the last three. But during the course other eurythmists joined them, also to make it possible to perform the poem ‘Twelve Moods’, and so in the end there were 19 participants altogether. See Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.85ff.

278During the war years, Marie Steiner worked half of every year in Berlin with the eurythmists living in Germany, in order to develop the new art further. At the same time she was using her organizational and speech abilities in Dornach to help eurythmy gradually develop there to a point where it could be staged and, from 1919, publicly performed.

279See note 156.

280See the lecture of 24 June 1924 in this volume, p. 1–18.

281Marie Steiner commissioned Annemarie Dubach-Donath to write Die Grundelemente der Eurythmie (‘The Basic Elements of Eurythmy’), which was published in 1927. The book presents everything given in the first two eurythmy courses in 1912 and 1915. Annemarie Dubach was not present at the two courses, but she was Lory Smits’s first pupil from the spring of 1913 and thus the ‘second of the young ladies who dedicated themselves to the study of eurythmy’ (p. 372). And, in the autumn of 1915, together with Lory Smits and Elisabeth Dollfus, Annemarie Donath worked through the elements given in the Apollonian course in painstaking fashion. From 1918 she lived in Dornach, and was part of the eurythmy stage group at the Goetheanum.

282Reference to a comment by J. W. Goethe in his Italian Journey (6 September 1787, Chapter 67): ‘These sublime works of art were at the same time produced by human beings according to true and natural laws as the highest works of nature.’

283The musicians who were very much inspired by the new art of eurythmy were primarily the three working at the Goetheanum, Jan Stuten,

Leopold van der Pals and Max Schuurman. Cf. the comment by Rudolf Steiner in the essay ‘The Place of Eurythmy in the Anthroposophical Society’, p. 340, as well as his Foreword to the edition of music by Leopold van der Pals for the eurythmy preludes: ‘The composer has adapted his work fully to the artistic laws of eurythmy. These “preludes” are performed at the beginning, at certain places during, and at the end of a eurythmy piece, in connection with movements corresponding to recitation that either follows or precedes them. It can surely be stated that those involved in eurythmy owe a great debts of thanks to Mr van der Pals. His musical help has had an important, stimulating and enlivening effect upon the art of eurythmy. This group of people has therefore been very pleased to undertake the publication of van der Pals’s compositions. They will convey a sense of how this eurythmy will increasingly entwine itself with music too in future. Hitherto, the connection with music, as a beginning only, has been more in terms of it following after recitation. But it is possible to bring this art of movement as close to music as to the art of recitation.’ (GA 277a, 3rd edition, Dornach 1998, p. 161.)

284Cf. the compilation on ‘lighting eurythmy’ in GA 277, 3rd edition, Dornach 1999, p. 577–582, and the chapter ‘Licht und Farben in der Eurythmie’ in Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p. 175f.

285From 4 April 1915 to 2 February 1919, Rudolf Steiner and Marie Steiner rehearsed these scenes in the following order: 1915: Night, Pleasing Landscape; Ascension. 1916: Dedication, Prelude, Prologue in Heaven; Midnight, Burial; Study; Easter Walk; Dungeon; Cathedral; Romantic Walpurgis Night. 1917: High-Vaulted Gothic Room; Laboratory; Dark Gallery; Pharsalic Fields; By the Lower Peneus. 1918: By the Upper Peneus. 1919: Rocky Inlets of the Aegean. All these performances took place in the joinery workshop and were internal, only occasionally were outsiders admitted. After 1919 only certain scenes—such as the Prologue in Heaven, Easter Night, Pleasing Landscape and the four grey women from the Midnight scene—were occasionally performed. All these scenes were played in unabbreviated form.

286See lectures by Rudolf Steiner on 10 December 1916 (GA 273, 4th edition, Dornach 1981, p. 38–58) and from 17 to 19 January 1919 (ibid., p. 196–251). See also the accounts by Assja Turgenieff in her book Erinnerungen an Rudolf Steiner und die Arbeit am ersten Goetheanum, Stuttgart 1972; by Natalie Turgenieff-Pozzo, Zwölf Jahre Arbeit am Goetheanum 1913–1925, Dornach 1942; by Tatiana Kisseleff, Eurythmie-Arbeit mit Rudolf Steiner, Basel 1982; by Andrei Belyi, Verwandeln des Lebens. Erinnerungen an Rudolf Steiner, Basel 1975, and also the relevant section in Martina Maria Sam, Rudolf Steiners Faust-Rezeption. Interpretationen und Inszenierungen als Vorbereitung der Welturaufführung des gesamten Goetheschen Faust 1938, Basel 2011.

287On 24 February 1919, the first public performance took place at Zurich's Pfauentheater. See GA 277a, 3rd edition, Dornach 1998, p. 114f., and Martina Maria Sam, Eurythmie. Entstehungsgeschichte und Porträts ihrer Pioniere, Dornach 2014, p.141–147.

288In antiquity, 'ostracization' was called 'shard judgement': The name of disagreeable citizens was etched on shards of clay pots and the person most frequently named in this fashion was banished for a certain period. Here Marie Steiner is pointing to the fact that efforts of the most vigorous kinds were made by officialdom to prevent eurythmy gaining popularity.

289See the study by Hans Fors, Geschichte der Eurythmie im tanzhistorischen Kontext 1912–1930, Vienna 2015, in which many of the Press reviews are documented.

290The term used here by Marie Steiner, 'Stahlbad' ('chalybeate bath') also suggests metal foundries where steel ('Stahl') was smelted, here intentionally used in reference to the war to hint at a process of testing and tempering.

291Worldviews which emphasize the limitations of human knowledge. Agnosticism is the conviction that human beings cannot know anything about higher realities. 'Ignorabimus' literally means: 'We will never know', a phrase that became famous after a speech (to which Steiner often referred) given by Emile du Bois-Reymond at the 45th assembly of German scientists in 1872, entitled 'The Limits of Our Knowledge of Nature'.

‘Spenglerism’ derives from Oswald Spengler (1880–1936) whose major work ‘The Decline of the West’ (1918/1922) proposed a pessimistic view of culture. Cf. Rudolf Steiner’s four essays on Spengler’s work, GA 36, 2nd edition, Basel 2014, p. 81–100, where he calls Spengler’s book one of ‘helplessness and perplexity’ (p. 89).

292At the close of his lecture on 14 January 1915, in relation to the beginning of the First World War, and in the hope of opposing militarism by recalling German cultural impulses and thereby giving stimulus for a realistic assessment of Germany’s role, he summarized in these poetic words what, as he said, had arisen ‘as a consequence’ of the lecture he had just given, entitled ‘The German Soul and Spirit’ (GA 64, 1st edition, Dornach 1959, p. 184).

293In the 1920s, right-wing circles were already vehemently pushing a view of German nationhood in this direction.

294Marie Steiner here refers, disparagingly, to all new dances (such as Tango and Foxtrot) that came from outside Europe. Thus in Joseph Roth’s tale, ‘Flight Without End’, published the same year as Marie Steiner’s Foreword (1927), there is a dispute about the inclusion of foreign cultures: ‘“Is this European culture” asked Franz and pointed to the Buddhas, the cushions, the wide, deep sofas, the Oriental carpets. “It seems to me you have been borrowing from abroad. Today your guests were dancing negro dances, which are unlikely to figure in Parzival. I do not understand how you can still speak of European culture.”’ The host defends himself by saying: ‘“We make a few concessions […] that is all. The world has become smaller. Africa, Asia and America are closer to us now. In all ages people have adopted foreign customs and incorporated them into their culture.”’ (Romane, Erzählungen, Aufsätze, Cologne, Berlin 1964, p. 147.)

295By this time the gramophone had become generally widespread in civilization, making it easier to hear styles of music from other parts of the world.

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3rd edition, edited by Eva Froböse, Dornach 1968 (without the addresses of 21 July and 26 December 1923, or the report of 8 June 1924).

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RUDOLF STEINER'S COLLECTED WORKS

The German Edition of Rudolf Steiner's Collected Works (the Gesamtausgabe [GA], published by Rudolf Steiner Verlag, Dornach, Switzerland) will be completed in the year 2025. The works are organized either by type of work (written, spoken, artistic creations), chronology, audience (public or other), or subject (education, art, etc.). For ease of comparison, the Collected Works in English (CW), listed below, follows the German organization and numbering.

The volumes that have so far been published in the English Collected Works edition appear in italics with their published titles; all other volumes, including those that have appeared in editions other than the CW, are set in Roman type with literal translations of the German titles. Published English titles are not necessarily the same as the German.

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CW 100	True Knowledge of the Christ: Theosophy and Rosicucianism—The Gospel of John
CW 101	Myths and Legends. Occult Signs and Symbols CW 102 Good and Evil Spirits and Their Influence on
CW 104	The Apocalypse of John
CW 104a	From the Picture-Script of the Apocalypse of John
CW 105	Universe, Earth, Human Being: Their Relationship to Egyptian Myths and Modern Civilization
CW 106	Egyptian Myths and Mysteries in Relation to the Active Spiritual Forces of the Present
CW 107	Disease, Karma, and Healing: Spiritual-scientific Enquiries into the Nature of the Human Being
CW 108	Answering the Questions of Life and the World through Anthroposophy
CW 109	The Principle of Spiritual Economy in Connection with the Question of Reincarnation. An Aspect of tl
CW 110	The Spiritual Hierarchies and the Physical World: Zodiac, Planets, and Cosmos
CW 111	Introduction to the Foundations of Theosophy
CW 112	The Gospel of John in Relation to the Three Other Gospels, Especially the Gospel of Luke
CW 113	The Orient in the Light of the Occident. The Children of Lucifer and the Brothers of Christ
CW 114	The Gospel of Luke
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CW 119	Macrocosm and Microcosm: The Greater and the Lesser World: Questions Concerning the Soul, Life a
CW 120	The Revelations of Karma CW 121 The Mission of Folk Souls
CW 122	The Secrets of the Biblical Creation-Story. The Six-Day Work in the First Book of Moses
CW 123	The Gospel of Matthew
CW 124	Background to the Gospel of St. Mark
CW 125	Paths and Goals of the Spiritual Human Being: Life Questions in the Light of Spiritual Science
CW 126	Occult History. Esoteric Observations of the Karmic Relationships of Personalities and Events of Worl
CW 127	The Mission of the New Spiritual Revelation: The Pivotal Nature of the Christ Event in Earth Evolutio
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CW 135	Reincarnation and Karma and Their Meaning for the Culture of the Present
CW 136	Spiritual Beings in the Heavenly Bodies and in the Kingdoms of Nature
CW 137	The Human Being in the Light of Occultism, Theosophy and Philosophy
CW 138	On Initiation. On Eternity and the Passing Moment. On the Light of the Spirit and the Darkness of Life
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CW 143	Three Paths to Christ: Experiencing the Supersensible
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CW 153 The Inner Being of Man and Life Between Death and New Birth CW 154 How does One Gain an Und
CW 155 Christ and the Human Soul: The Meaning of Life – The Spiritual Foundation of Morality – Anthroposo
CW 156 Inner Reading and Inner Hearing: And How to Achieve Existence in the World of Ideas
CW 157 Human Destinies and the Destiny of Peoples
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CW 163 Coincidence, Necessity and Providence. Imaginative Knowledge and the Processes after Death
CW 164 The Value of Thinking for a Cognition that Satisfies the Human Being: The Relationship between Spir
CW 165 Unifying Humanity Spiritually through the Christ Impulse
CW 166 Necessity and Freedom in World Events and in Human Action CW 167 The Human Spirit Past and Pre
CW 168 The Connection between the Living and the Dead
CW 169 World-being and Selfhood
CW 170 The Riddle of the Human Being. The Spiritual Background of Human History
CW 171 Inner Development-Impulses of Humanity. Goethe and the Crisis of the 19th Century.
CW 172 The Karma of the Vocation of the Human Being in Connection with Goethe's Life.
CW 173a Observations of Modern History, Vol. I: Paths to an Objective Judgment;
CW 173b Observations of Modern History, Vol. II: The Karma of Untruthfulness
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CW 174a Europe Between East and West in Cosmic and Human History
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CW 175 Building Stones for an Understanding of the Mystery of Golgotha: Human Life in a Cosmic Context
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CW 177 The Fall of the Spirits of Darkness: The Spiritual Background to the Outer World: Spiritual Beings and
CW 178 Individual Spiritual Beings and Their Influence in the Soul of the Human Being
CW 179 The Influence of the Dead on Destiny
CW 180 Mystery Truths and Christmas Impulses. Ancient Myths and their Meaning.
CW 181 Dying Earth and Living Cosmos: The Living Gifts of Anthroposophy: The Need for New Forms of Co
CW 182 Death as Transformation of Life
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CW 184 Eternal and Transient Elements in Human Life: The Cosmic Past of Humanity and the Mystery of Evil
CW 185 Historical Symptomology
CW 185a Historical-Developmental Foundations for Forming a Social Judgment
CW 186 The Fundamental Social Demands of Our Time. In Changed Times
CW 187 How Can Humanity Find the Christ Again? The Threefold Shadow-Existence of our Time and the New
CW 188 Goetheanism, a Transformation-Impulse and Resurrection-Thought. Science of the Human Being and
CW 189 Conscious Society: Anthroposophy and the Social Question
CW 190 Past and Future Impulses in Societal Events
CW 191 Understanding Society through Spiritual-Scientific Knowledge: Social Threefolding, Christ, Lucifer, a
CW 192 Spiritual-Scientific Treatment of Social and Pedagogical Questions
CW 193 Problems of Society: An Esoteric View, from Luciferic Past to Ahrimanic Future
CW 194 Michael's Mission: Revealing the Essential Secrets of Human Nature
CW 195 Cosmic New Year: Thoughts for New Year 1920
CW 196 What Is Necessary in These Urgent Times
CW 197 Polarities in the Evolution of Humanity: West and East – Materialism and Mysticism – Knowledge and
CW 198 Healing Factors for the Social Organism
CW 199 Spiritual Science as Knowledge of the Foundational Impulses of Social Formation
CW 200 The New Spirituality and the Christ-Experience of the 20th Century
CW 201 The Correspondences Between Microcosm and Macrocosm. The Human Being – A Hieroglyph of the
CW 202 Universal Spirituality and Human Physicality: Bridging the Divide: The Search for the New Isis and th
CW 203 The Responsibility of Human Beings for the Development of the World through their Spiritual Connec
CW 204 Perspectives of the Development of Humanity. The Materialistic Knowledge-Impulse and the Task of
CW 205 Human Development, World-Soul, and World-Spirit. Part One: The Human Being as a Being of Body

CW 206 Human Development, World-Soul, and World-Spirit. Part Two: The Human Being as a Spiritual Being
CW 207 Anthroposophy as Cosmosophy. Part One: Characteristic Features of the Human Being in the Earthly a
CW 208 Anthroposophy as Cosmosophy. Part Two: The Forming of the Human Being as the Result of Cosmic
CW 209 The Language of the Cosmos: Cosmic Influences and the Spiritual Task of Northern Europe
CW 210 Old and New Methods of Initiation. Drama and Poetry in the Change of Consciousness in the Modern
CW 211 The Sun Mystery and the Mystery of Death and Resurrection: Exoteric and Esoteric Christianity
CW 212 Life of the Human Soul: And Its Relation to World Evolution
CW 213 Human Questions and World Answers
CW 214 The Mystery of the Trinity: The Human Being in Relationship with the Spiritual World in the Course o
CW 215 Philosophy, Cosmology, and Religion in Anthroposophy CW 216 Supersensible Impulses in the Histor
CW 217 Becoming the Archangel Michael's Companions: Rudolf Steiner's Challenge to the Younger Generatio
CW 217a Youth and the Etheric Heart: Rudolf Steiner Speaks to the Younger Generation
CW 218 Spirit as Sculptor of the Human Organism
CW 219 The Relationship of the World of the Stars to the Human Being, and of the Human Being to the World
CW 220 Awake! For the Sake of the Future
CW 221 Earth-Knowing and Heaven-Insight
CW 222 The Driving Force of Spiritual Powers in World History
CW 223 The Cycle of the Year as Breathing Process of the Earth and the Four Great Festival-Seasons. Anthrop
CW 224 The Human Soul and its Connection with Divine-Spiritual Individualities. The Internalization of the F
CW 225 Three Perspectives of Anthroposophy: Cultural Phenomena from the Point of View of Spiritual Scienc
CW 226 Human Being, Human Destiny, and World Development
CW 227 Initiation-Knowledge
CW 228 Initiation Science: And the Development of the Human Mind
CW 229 The Experiencing of the Course of the Year in Four Cosmic Imaginations
CW 230 The Human Being as Harmony of the Creative, Building, and Formative World-Word
CW 231 The Supersensible Human Being, Understood Anthroposophically
CW 232 The Forming of the Mysteries
CW 233 World History and the Mysteries in the Light of Anthroposophy
CW 233a Rosicrucianism and Modern Initiation: Mystery Centres of the Middle Ages: The Easter Festival and th
CW 234 Anthroposophy. A Summary after 21 Years
CW 235 Esoteric Observations of Karmic Relationships in 6 Volumes, Vol. 1
CW 236 Esoteric Observations of Karmic Relationships in 6 Volumes, Vol. 2
CW 237 Esoteric Observations of Karmic Relationships in 6 Volumes, Vol. 3: The Karmic Relationships of the
CW 238 Esoteric Observations of Karmic Relationships in 6 Volumes, Vol. 4: The Spiritual Life of the Present
CW 239 Esoteric Observations of Karmic Relationships in 6 Volumes, Vol. 5
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CW 251 On the History of the Anthroposophical Society 1913–1922
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CW 254 The Occult Movement in the 19th Century and Its Relationship to World Culture. Significant Points fr
CW 255b Anthroposophy and Its Opponents CW 256 [Blank number]
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CW 258 The Anthroposophic Movement: The History and Conditions of the Anthroposophical Movement in R
CW 259 The Year of Destiny 1923 in the History of the Anthroposophical Society. From the Burning of the Go
CW 260 The Christmas Conference for the Founding of the General Anthroposophical Society 1923/24
CW 260a The Constitution of the General Anthroposophical Society and the School for Spiritual Science. The R
CW 261 Our Dead: Memorial, Funeral, and Cremation Addresses 1906–1924
CW 262 Rudolf Steiner and Marie Steiner-von Sivers: Correspondence and Documents, 1901–1925
CW 263/1 Rudolf Steiner and Edith Maryon: Correspondence: Letters, Verses, Sketches, 1912–1924
CW 264 From the History and Contents of the First Section of the Esoteric School: Letters, Documents, and Le
CW 265 Freemasonry and Ritual Work: The Misraim Service

CW 265a	Teaching and Instruction Lessons for Members of the Knowledge-Cultic Section of the Esoteric Schoc
CW 266/1	From the Esoteric School: Esoteric Lessons 1904–1909 CW 266/2 From the Esoteric School: Esoteric
CW 268	Mantric Sayings: Meditations 1903–1925
CW 269	Ritual Texts for the Celebration of the Free Christian Religious Instruction. The Collected Verses for T
CW 270	Esoteric Instructions for the First Class of the School for Spiritual Science at the Goetheanum 1924, 4

III. Lectures and Courses on Specific Realms of Life Lectures on Art

CW 271 Art and Theory of Art: Foundations of a New Aesthetics
CW 272 Anthroposophy in the Light of Goethe's Faust: Volume One of Spiritual-Scientific Commentaries on Go
CW 273 Goethe's Faust in the Light of Anthroposophy: Volume Two of Spiritual-Scientific Commentaries on Go
CW 274 Addresses for the Christmas Plays from the Old Folk Traditions CW 275 Art in the Light of Mystery Wi
CW 276 The Arts and Their Mission
CW 277a The Origin and Development of Eurythmy 1912–1918 CW 277b The Origin and Development of Eurytl
CW 277c The Origin and Development of Eurythmy 1920–1922 [forthcoming]
CW 277d The Origin and Development of Eurythmy 1923–1924 [forthcoming]
CW 278 Eurythmy as Visible Song
CW 279 Eurythmy as Speech Made Visible: Speech Eurythmy Course
CW 280 The Method and Nature of Speech Formation CW 281 The Art of Recitation and Declamation
CW 282 Speech Formation and Dramatic Art
CW 283 The Nature of the Musical Element and the Experience of Tone in the Human Being
CW 284 Rosicrucianism Renewed: The Unity of Art, Science & Religion: The Theosophical Congress of Whitsu
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CW 286 Paths to a New Style of Architecture. "And the Building Becomes Man"
CW 287 Architecture as Peacework: The First Goetheanum, Dornach, 1914
CW 288 Architecture, Sculpture, and Painting of the First Goetheanum
CW 289 The Building-Idea of the Goetheanum: Lectures with Slides from the Years 1920–1921
CW 290 Toward a New Theory of Architecture: The First Goetheanum in Pictures [no longer in the German GA]
CW 291 The Being of Colors
CW 291a Knowledge of Colors. Supplementary Volume to "The Being of Colors"
CW 292 Art History as a Reflection of Inner Spiritual Impulses

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CW 293 General Knowledge of the Human Being as the Foundation of Pedagogy
CW 294 The Art of Education: Methodology and Didactics
CW 295 The Art of Education: Seminar Discussions and Lectures on Lesson Planning
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CW 300c Conferences with the Teachers of the Free Waldorf School in Stuttgart, 1919 to 1924, in 3 Volumes, Vol.
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CW 302 Knowledge of the Human Being and the Forming of Class Lessons
CW 302a Education and Teaching from a Knowledge of the Human Being CW 303 The Healthy Development of t
CW 304 Methods of Education and Teaching Based on Anthroposophy CW 304a Anthroposophical Knowledge o
CW 305 The Soul-Spiritual Foundational Forces of the Art of Education. Spiritual Values in Education and Socia
CW 306 Pedagogical Praxis from the Viewpoint of a Spiritual-Scientific Knowledge of the Human Being. The Ec
CW 307 The Spiritual Life of the Present and Education
CW 308 The Method of Teaching and the Life-Requirements for Teaching CW 309 Anthroposophical Pedagogy a
CW 310 The Pedagogical Value of a Knowledge of the Human Being and the Cultural Value of Pedagogy
CW 311 The Art of Education from an Understanding of the Being of Humanity

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CW 313 Illness and Therapy: Spiritual-Scientific Aspects of Healing CW 314 Physiology and Healing: Treatment,
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CW 332b	Lectures and Speeches on Social and Economic Issues
CW 333	Freedom of Thought and Societal Forces: Implementing the Demands of Modern Society
CW 334	From the Unified State to the Threefold Social Organism
CW 335	The Crisis of the Present and the Path to Healthy Thinking
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CW 337b	Social Ideas, Social Realities, Social Practice, Vol. 2: Discussion Evenings of the Swiss Alliance for th
CW 338	Communicating Anthroposophy: The Course for Speakers to Promote the Idea of Threefolding
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CW 343 Lectures and Courses on Christian Religious Work, Vol. 2: Spiritual Knowledge – Religious Feeling – Cu
CW 344 Lectures and Courses on Christian Religious Work, Vol. 3: Lectures at the Founding of the Christian Com
CW 345 Lectures and Courses on Christian Religious Work, Vol. 4: Concerning the Nature of the Working Word
CW 346 Lectures and Courses on Christian Religious Work, Vol. 5: The Apocalypse and the Work of the Priest

Lectures for Workers at the Goetheanum

CW 347 The Knowledge of the Nature of the Human Being According to Body, Soul and Spirit. On Earlier Condit
CW 348 On Health and Illness. Foundations of a Spiritual-Scientific Doctrine of the Senses
CW 349 On the Life of the Human Being and of the Earth. On the Nature of Christianity
CW 350 Rhythms in the Cosmos and in the Human Being. How Does One Come To See the Spiritual World?
CW 351 The Human Being and the World. The Influence of the Spirit in Nature. On the Nature of Bees
CW 352 Nature and the Human Being Observed Spiritual-Scientifically
CW 353 The History of Humanity and the World-Views of the Folk Cultures
CW 354 The Creation of the World and the Human Being. Life on Earth and the Influence of the Stars

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CW A 51	The Art of Jewelry as a Goethean Language of Form
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Eurythmy Figures

CW A 26	Skectches of the Eurythmy Figures
CW A 26a	The Eurythmy Figures of Rudolf Steiner, Artistically Executed by Annemarie Bäschlin
CW A 26b	Eurythmy Figures from the Time When They Were Created

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CW A 23/1 Volume I: Eurythmy Forms for Poems by Rudolf Steiner
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CW A 23/4 Volume IV: Eurythmy Forms for Poems by Christian Morgenstern
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CW A 23/6 Volume VI: Eurythmy Forms for German Poems by Fercher von Steinwand, Hamerling, Hebbel, C. F.
CW A 23/7 Volume VII: Eurythmy Forms for English Poems
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CW A 58/6 Volume VI: 46 Plates from Lectures 1920–1921 in CWs 202–204
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SIGNIFICANT EVENTS IN THE LIFE OF RUDOLF STEINER

1829: June 23: birth of Johann Steiner (1829–1910)—Rudolf Steiner's father—in Geras, Lower Austria.
1834: May 8: birth of Franciska Blie (1834–1918)—Rudolf Steiner's mother—in Horn, Lower Austria. 'My
1860: May 16: marriage of Johann Steiner and Franciska Blie.
1861: February 25: birth of Rudolf Joseph Lorenz Steiner in Kraljevec, Croatia, near the border with Hungar
1862: Summer: the family moves to Mödling, Lower Austria.
1863: The family moves to Pottschach, Lower Austria, near the Styrian border, where Johann Steiner becom
1864: November 15: birth of Rudolf Steiner's sister, Leopoldine (d. November 1, 1927). She will become a s
1866: July 28: birth of Rudolf Steiner's deaf-mute brother, Gustav (d. May 1, 1941).
1867: Rudolf Steiner enters the village school. Following a disagreement between his father and the schoolm
1868: A critical experience. Unknown to the family, an aunt dies in a distant town. Sitting in the station wait
1869: The family moves to the peaceful, rural village of Neudorfl, near Wiener Neustadt in present-day Aust
1870: Through a book lent to him by his tutor, he discovers geometry: 'To grasp something purely in the spi
1871: Though his parents are not religious, Rudolf Steiner becomes a 'church child', a favourite of the priest
1872: Rudolf Steiner transfers to grammar school in Wiener-Neustadt, a five-mile walk from home, which m
1873–75: Through his teachers and on his own, Rudolf Steiner has many wonderful experiences with science an
1876: Rudolf Steiner begins tutoring other students. He learns bookbinding from his father. He also teaches l
1877: Rudolf Steiner discovers Kant's Critique of Pure Reason, which he reads and rereads. He also discove
1878: He studies extensively in contemporary psychology and philosophy. 1879: Rudolf Steiner graduates fr
October
1879–1883: Rudolf Steiner attends the Technical College in Vienna—to study mathematics, chemistry, physics, mi
1880: Rudolf Steiner attends lectures on Schiller and Goethe by Karl Julius Schröer, who becomes his mento
1881: January: '... I didn't sleep a wink. I was busy with philosophical problems until about 12:30 a.m. Then
July: 'I am not one of those who dives into the day like an animal in human form. I pursue a quite specific g
August: Steiner puts down on paper for the first time thoughts for a 'Philosophy of Freedom'. 'The striving for
1881–1882: Felix Koguzki, the herb gatherer, reveals himself to be the envoy of another, higher initiatory personal
1882: Through the offices of Karl Julius Schröer, Rudolf Steiner is asked by Joseph Kürschner to edit Goeth
1883: Rudolf Steiner completes his college studies and begins work on the Goethe project.
1884: First volume of Goethe's Scientific Writings (CW 1) appears (March). He lectures on Goethe and Less
1885: While continuing to edit Goethe's writings, Rudolf Steiner reads deeply in contemporary philosophy (
1886: May: Rudolf Steiner sends Kürschner the manuscript of Outlines of Goethe's Theory of Knowledge (C
1887: At the beginning of the year, Rudolf Steiner is very sick. As the year progresses and his health improv
1888: January–July: Rudolf Steiner assumes editorship of the 'German Weekly' (Deutsche Wochenschrift). I
1889: Rudolf Steiner first reads Nietzsche (Beyond Good and Evil). He encounters Theosophy again and lea
1890: Rudolf Steiner finishes Volume 3 of Goethe's scientific writings. He begins his doctoral dissertation, v
1891: Volume 3 of the Kürschner edition of Goethe appears. Meanwhile, Rudolf Steiner edits Goethe's studi
1892: Rudolf Steiner continues work at the Goethe-Schiller Archive and on his Philosophy of Freedom. Trut
1893: Rudolf Steiner begins his habit of producing many reviews and articles. In March, he gives a lecture ti
1894: Rudolf Steiner meets Elisabeth Fürster Nietzsche, the philosopher's sister, and begins to read Nietzsch
1895: May, Nietzsche, A Fighter against His Time appears.
1896: January 22: Rudolf Steiner sees Friedrich Nietzsche for the first and only time. Moves between the Ni
1897: Rudolf Steiner finishes the manuscript of Goethe's Worldview (CW 6). He moves to Berlin with Anna
1898: Rudolf Steiner is very active as an editor in the political, artistic, and theatrical life of Berlin. He becor
1898–99: 'This was a trying time for my soul as I looked at Christianity. . . . I was able to progress only by conte
1899: Rudolf Steiner begins teaching and giving lectures and lecture cycles at the Workers' College, founded
1900: 'I thought that the turn of the century must bring humanity a new light. It seemed to me that the separa
1901: In continual financial straits, Rudolf Steiner's early friends Moritz Zitter and Rosa Mayreder help supp
1902: Beginning in January, Rudolf Steiner attends the opening of the Workers' School in Spandau with Ros
1903: Rudolf Steiner holds about 300 lectures and seminars. In May, the first issue of the periodical Luzifer
1904: Rudolf Steiner continues lecturing at the Workers' College and elsewhere (about 90 lectures), while le

1905: This year, Steiner ends his non-theosophical lecturing activity. Supported by Marie von Sivers, his the
1906: Expansion of theosophical work. Rudolf Steiner gives about 245 lectures, only 44 of which take place
1907: Further expansion of the German Theosophical Movement according to the Rosicrucian directive to ‘i
1908: The movement grows (membership: 1,150). Lecturing expands. Steiner makes his first extended lectu
1909: An Outline of Esoteric Science appears. Lecturing and travel continues. Rudolf Steiner’s spiritual rese
1910: New themes: The Reappearance of Christ in the Etheric (CW 118); The Fifth Gospel; The Mission of
1911: The crisis in the Theosophical Society deepens. In January, ‘The Order of the Rising Sun,’ which will
1912: Despite the ongoing, now increasing crisis in the Theosophical Society, much is accomplished: Calend
1913: Expulsion of the German section from the Theosophical Society. February 2–3: Foundation meeting o
1914: Building continues on the Johannes Bau (Goetheanum) in Dornach, with artists and co-workers from s
1915: Building continues. Life after death becomes a major theme, also art. Writes: Thoughts during a Time
1916: Rudolf Steiner begins work with Edith Maryon (1872–1924) on the sculpture ‘The Representative of I
1917: Russian Revolution. The U.S. enters the war. Building continues. Rudolf Steiner delineates the idea of
1918: March 18: peace treaty of Brest-Litovsk—‘Now everything will truly enter chaos! What is needed is c
1919: Focus on the threefold social organism: tireless travel, countless lectures, meetings, and publications.
1920: The Waldorf School flourishes. New threefold initiatives. Founding of limited companies Der Komme
1921: Rudolf Steiner continues his intensive work on cultural renewal, including the uphill battle for the thre
1922: The first half of the year involves very active public lecturing (thousands attend); in the second half, R
1923: Despite the fire, Rudolf Steiner continues his work unabated. A very hard year. Internal dispersion, dis
1924: January 1: having founded the Anthroposophical Society and taken over its leadership, Rudolf Steiner
1925: Rudolf Steiner, while continuing to work, continues to weaken. He finishes Extending Practical Medic

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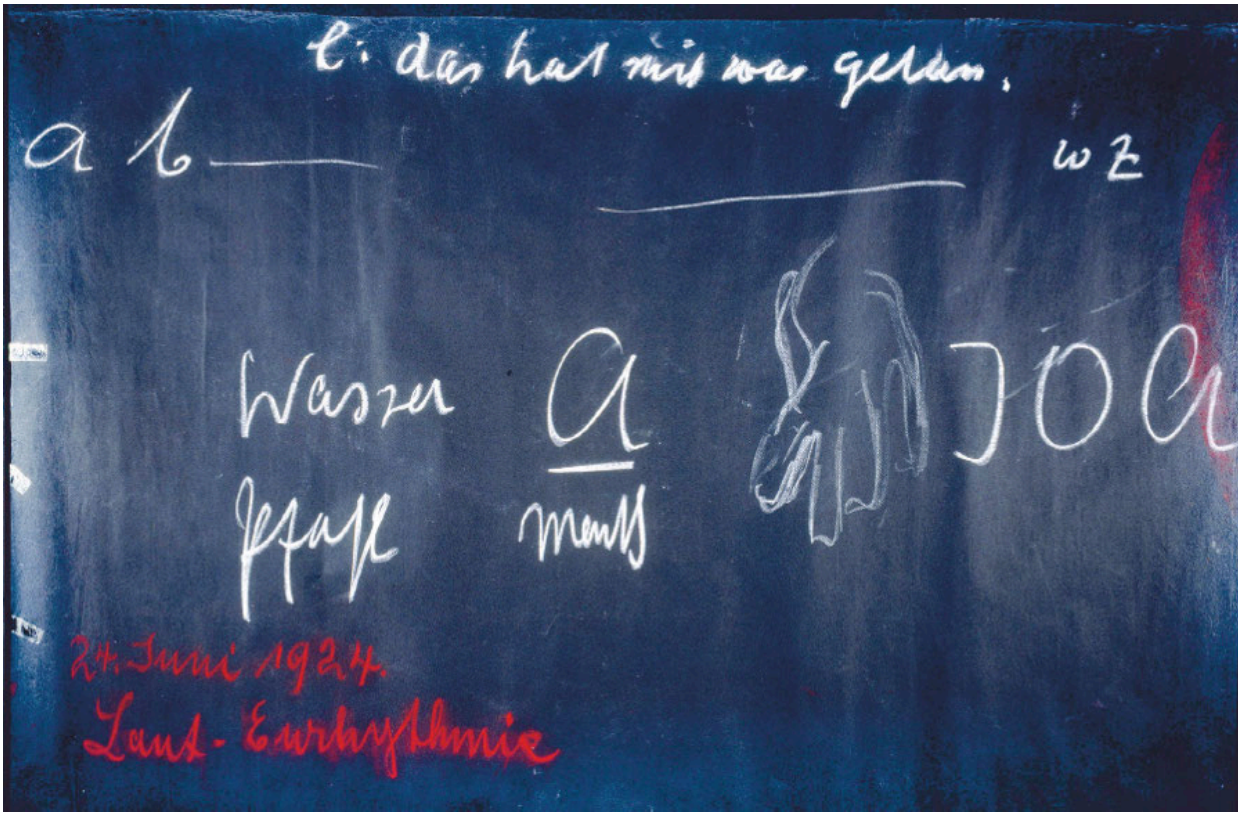

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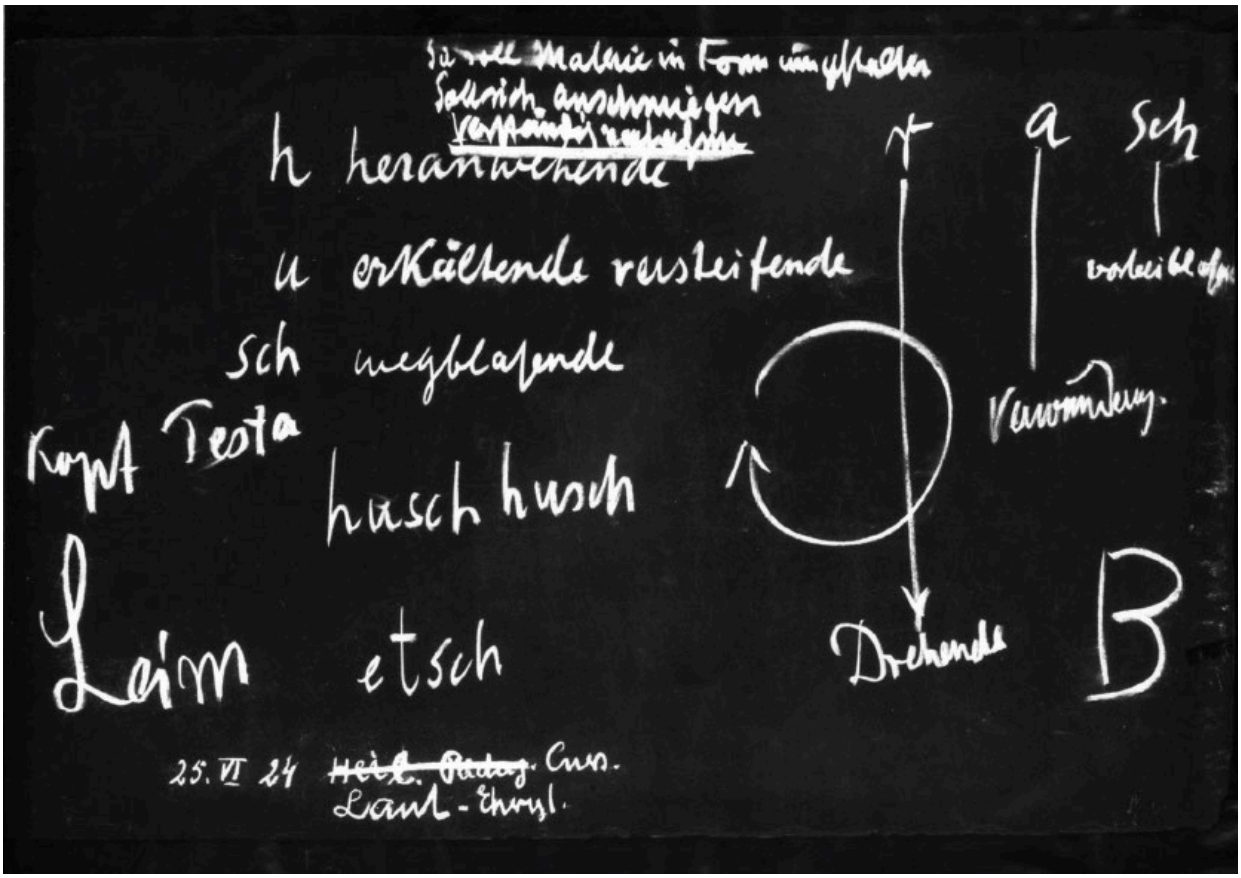

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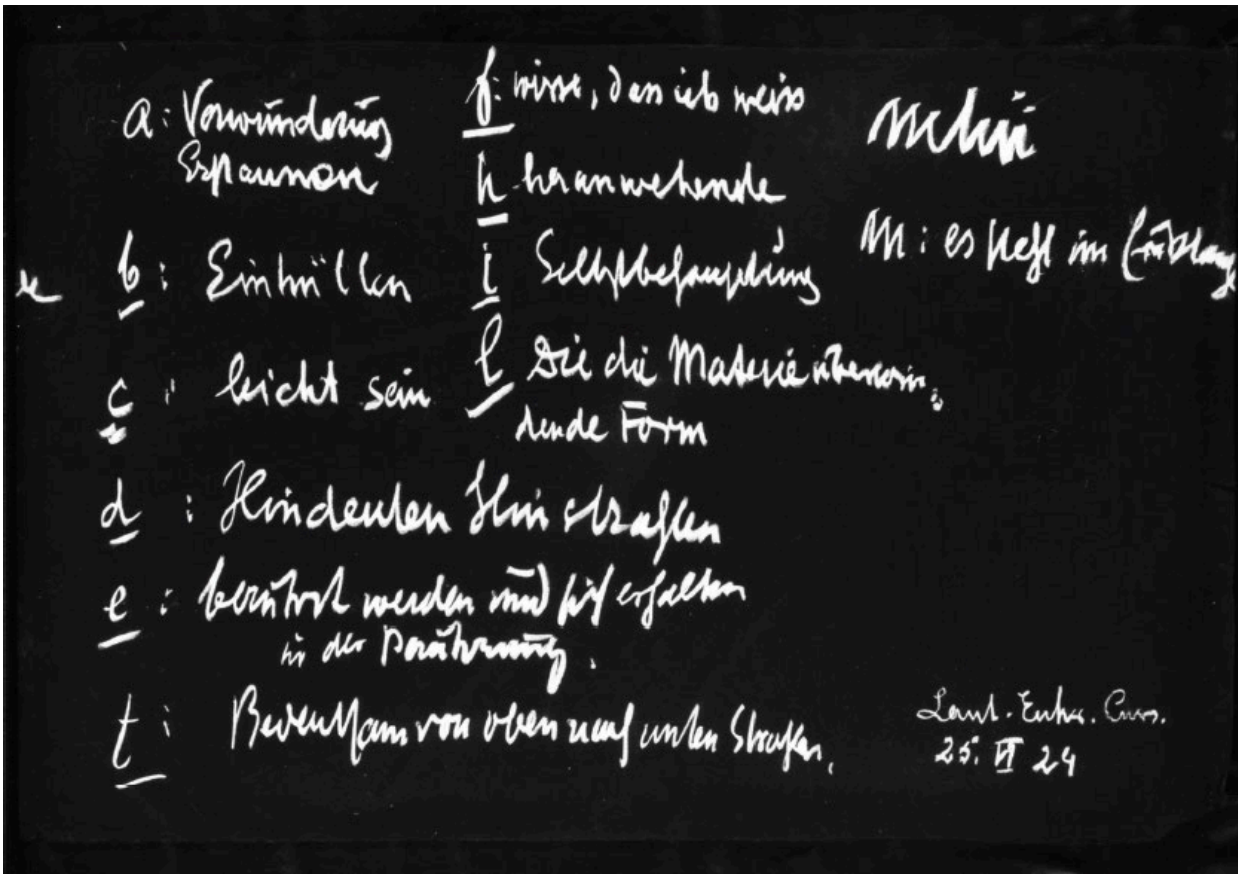

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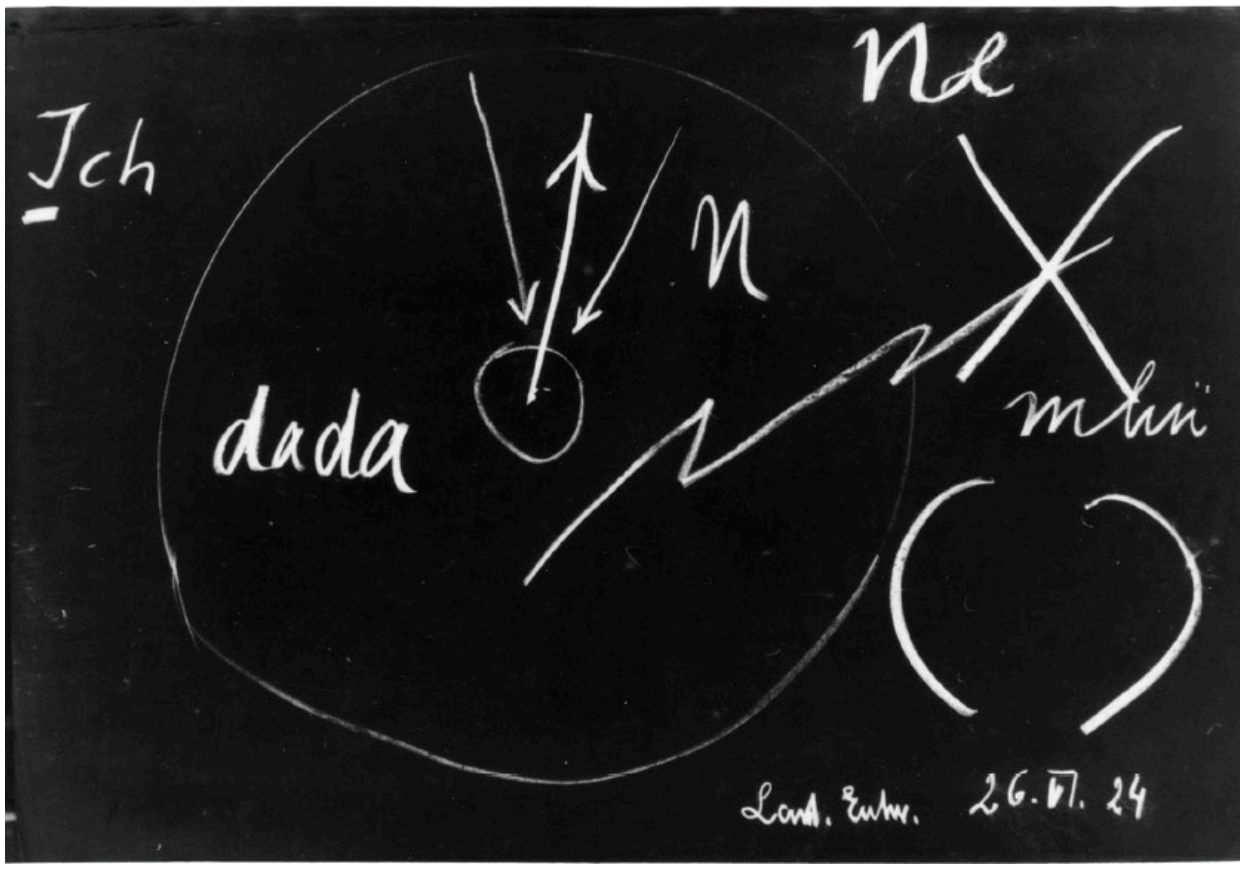

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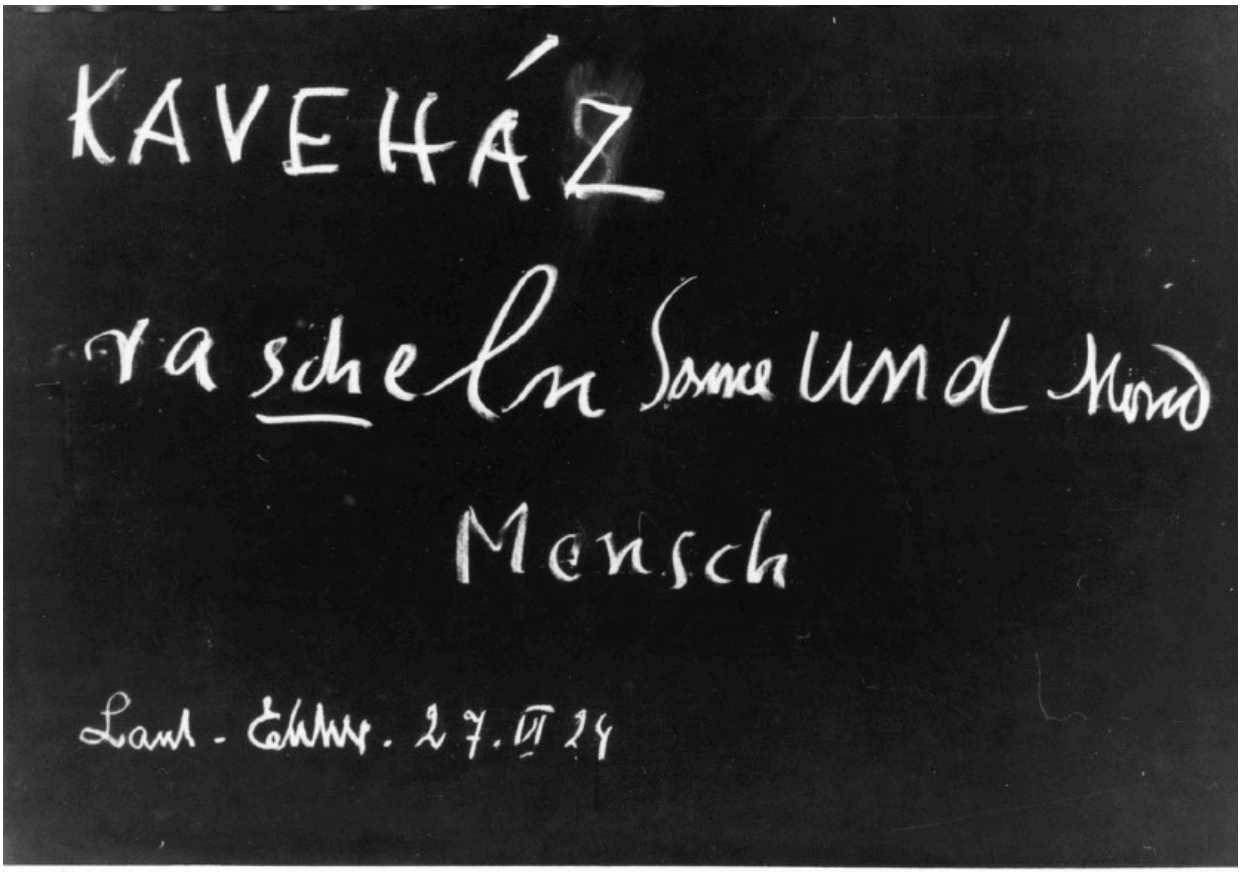

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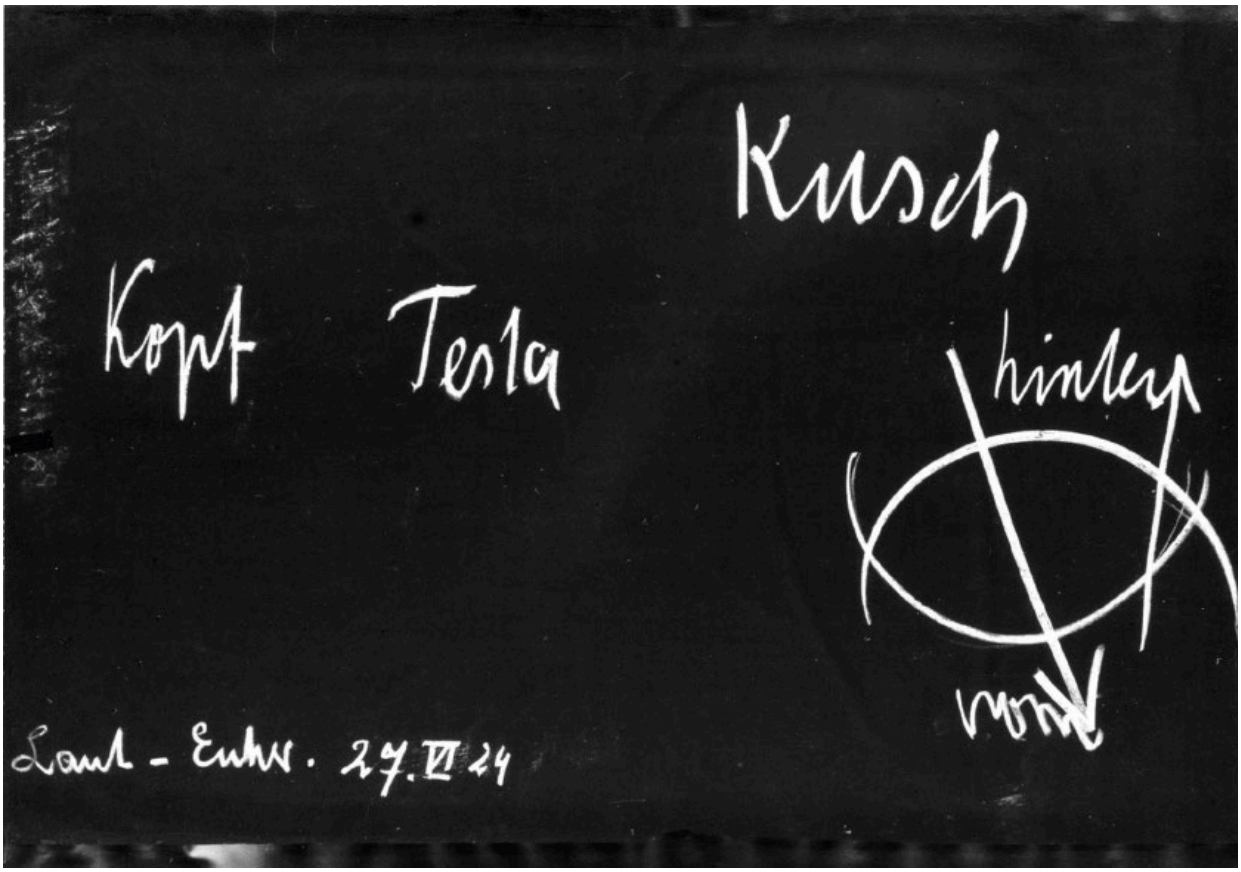

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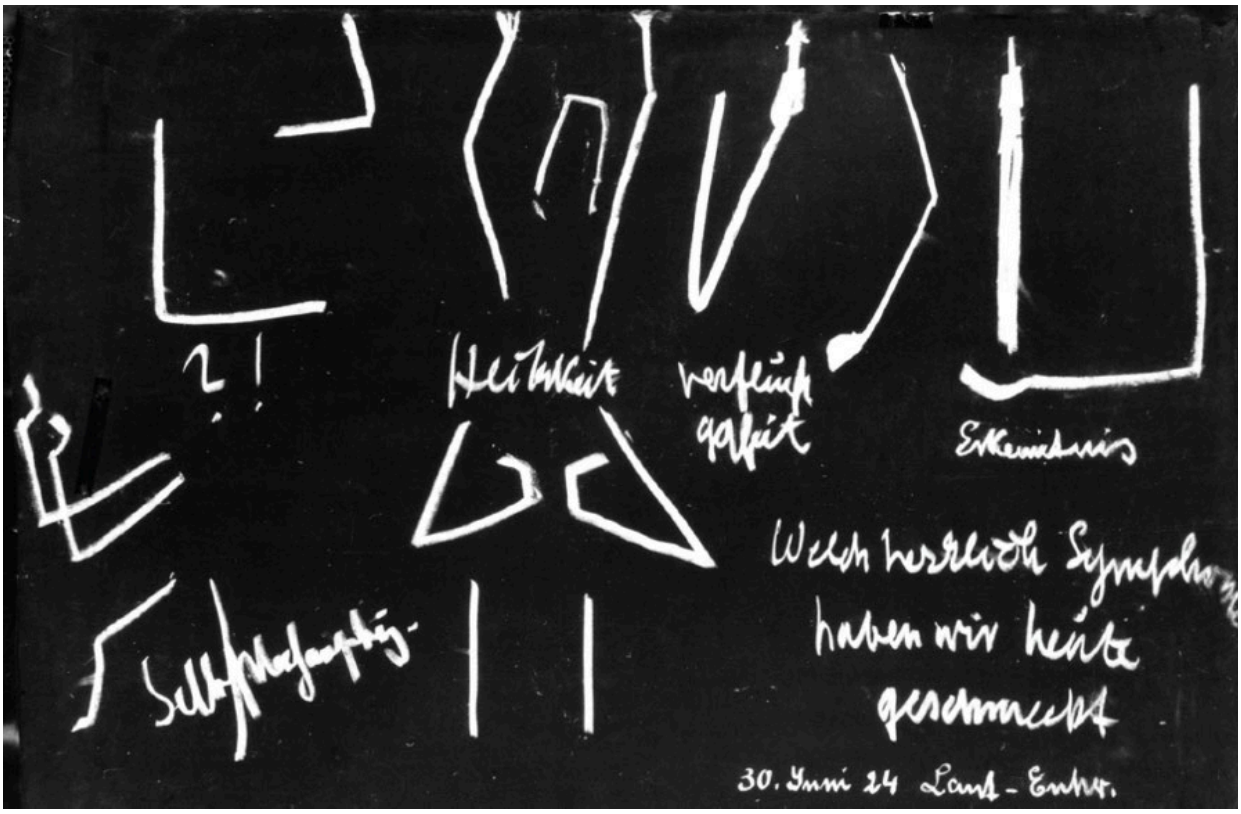

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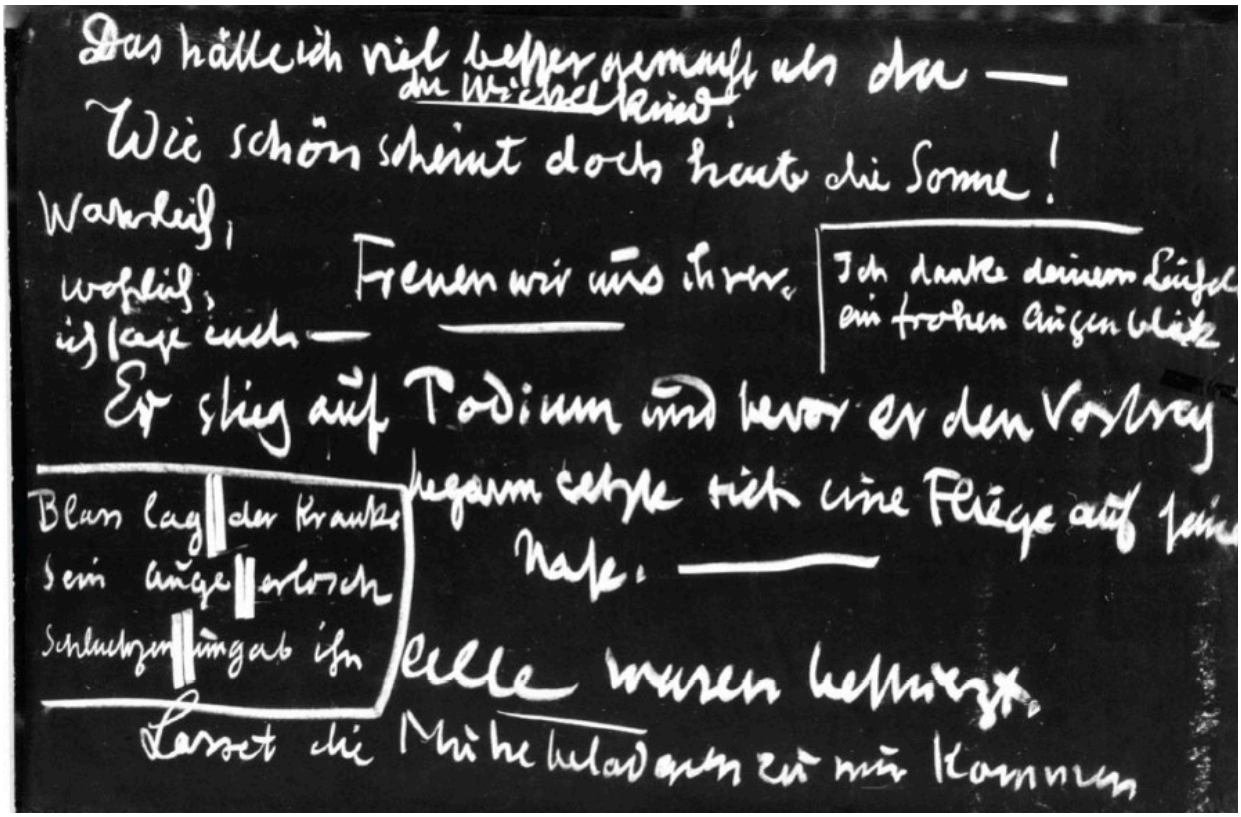

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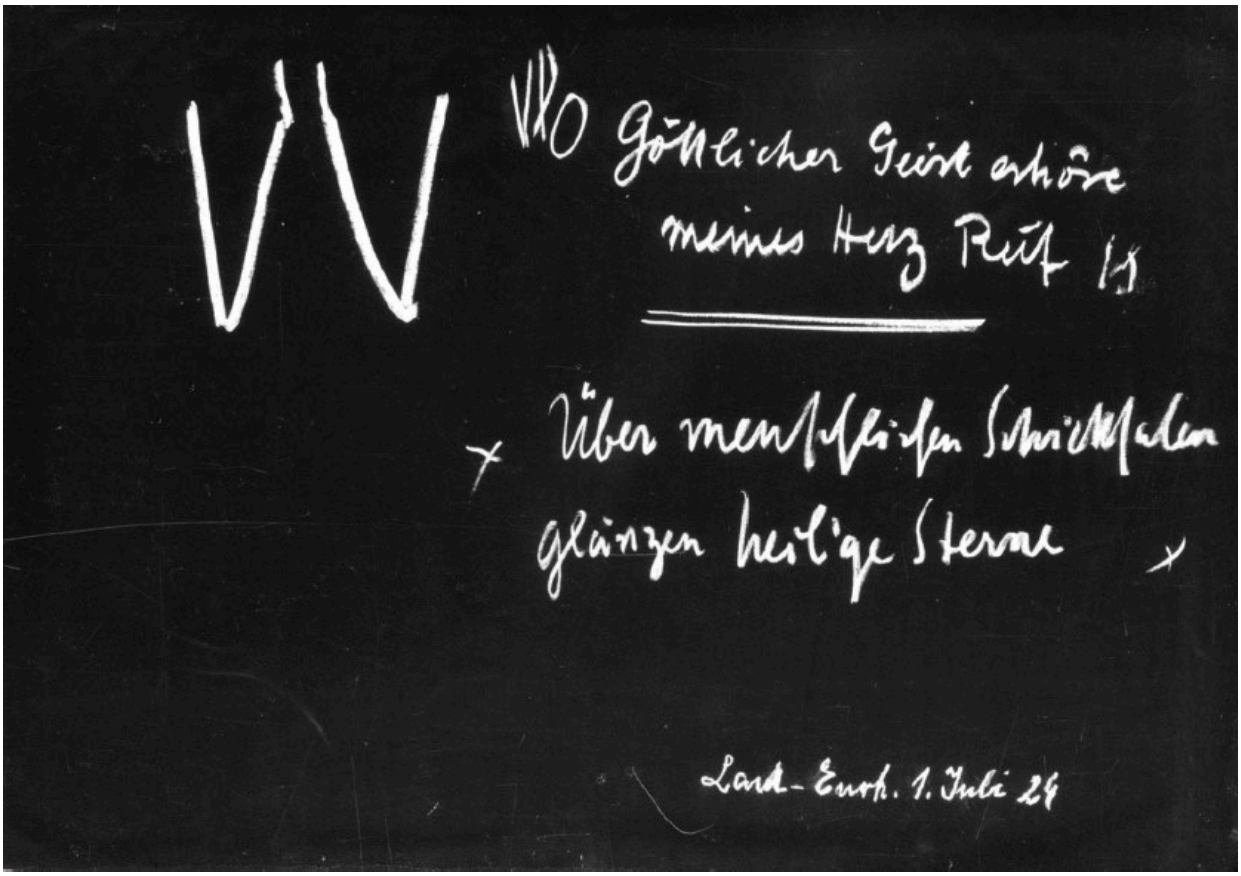

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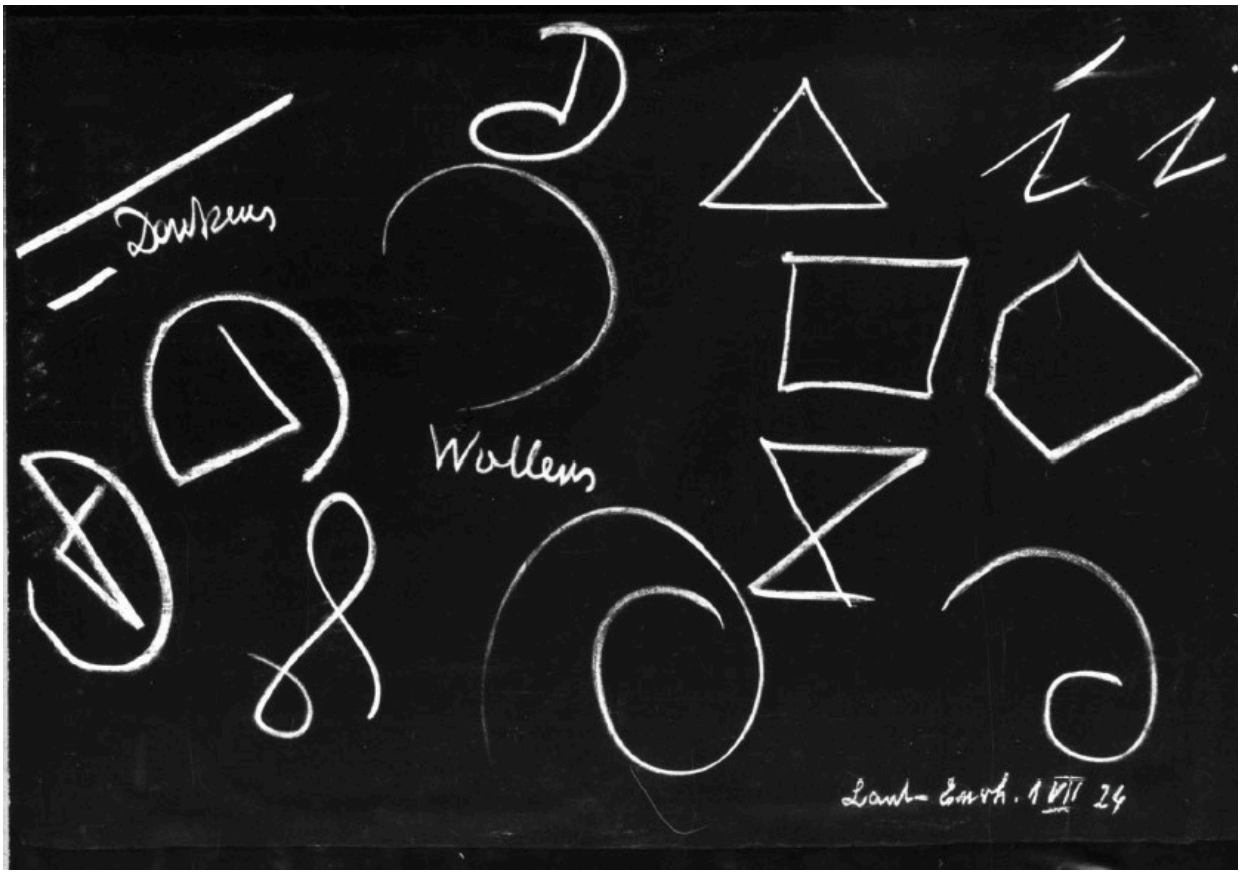

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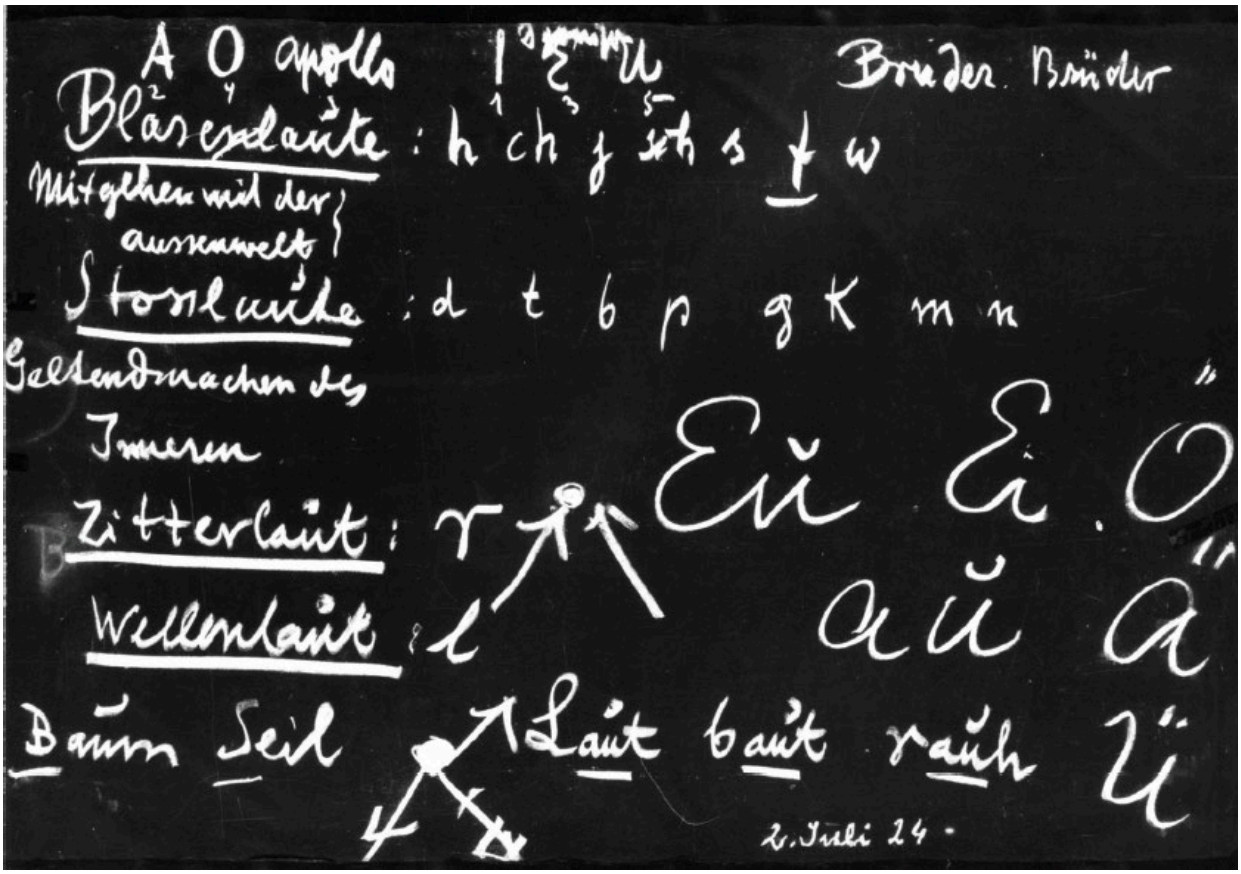

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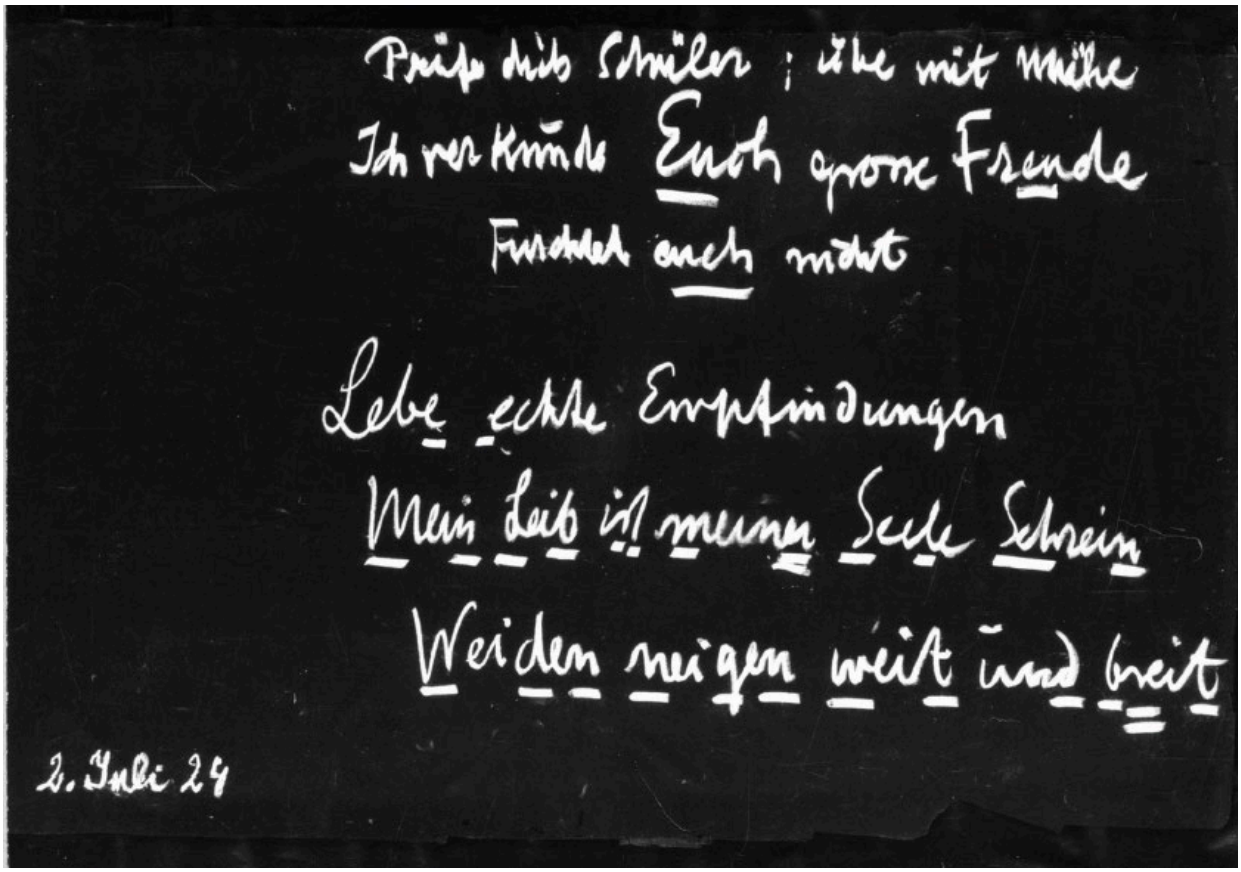

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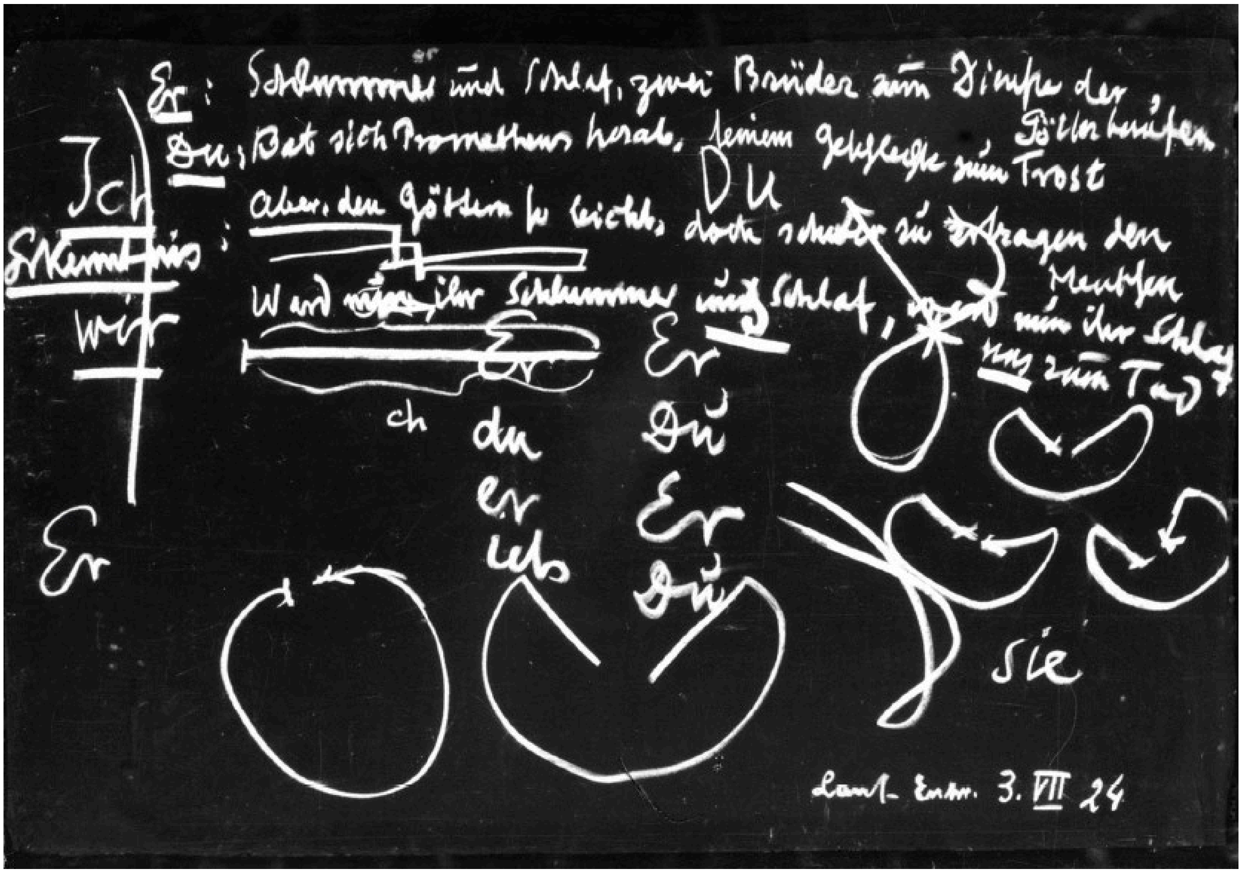

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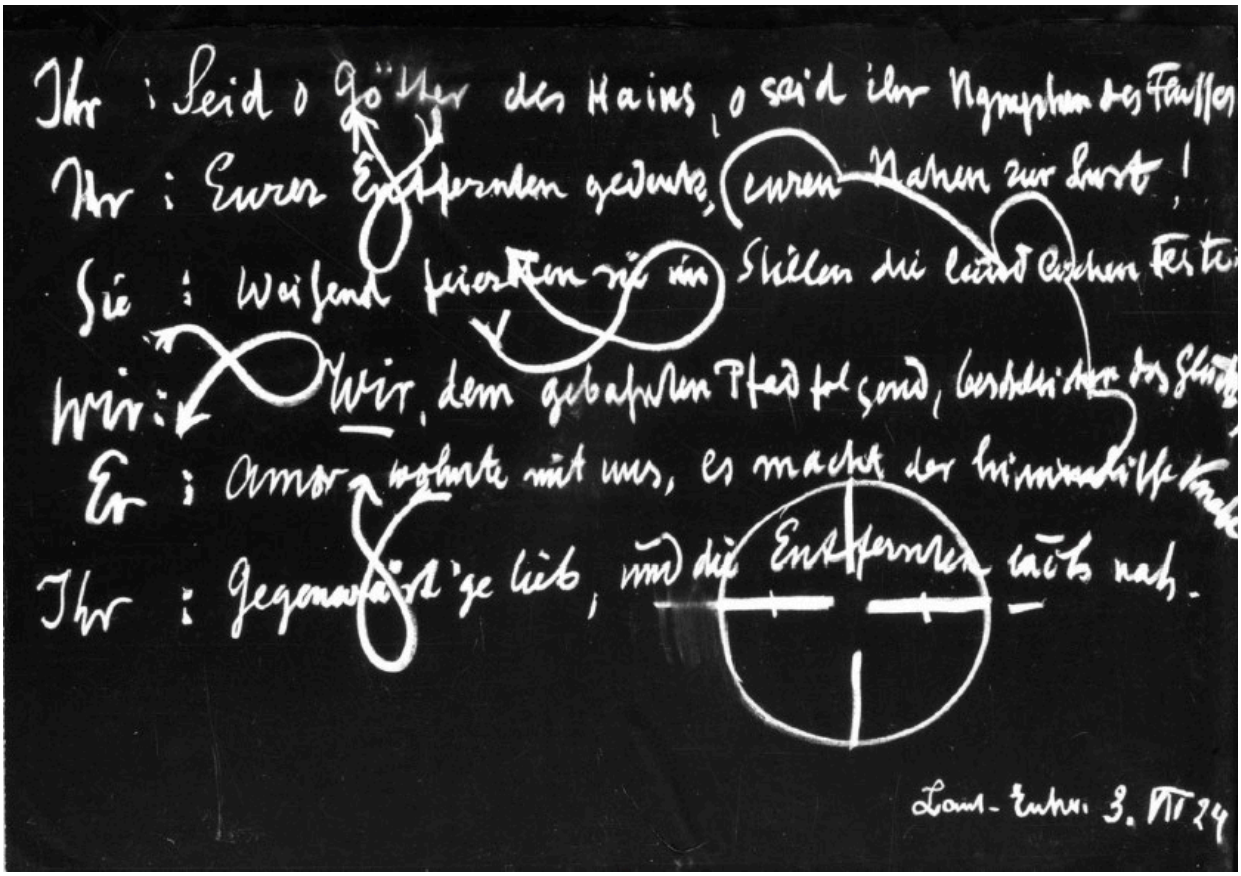

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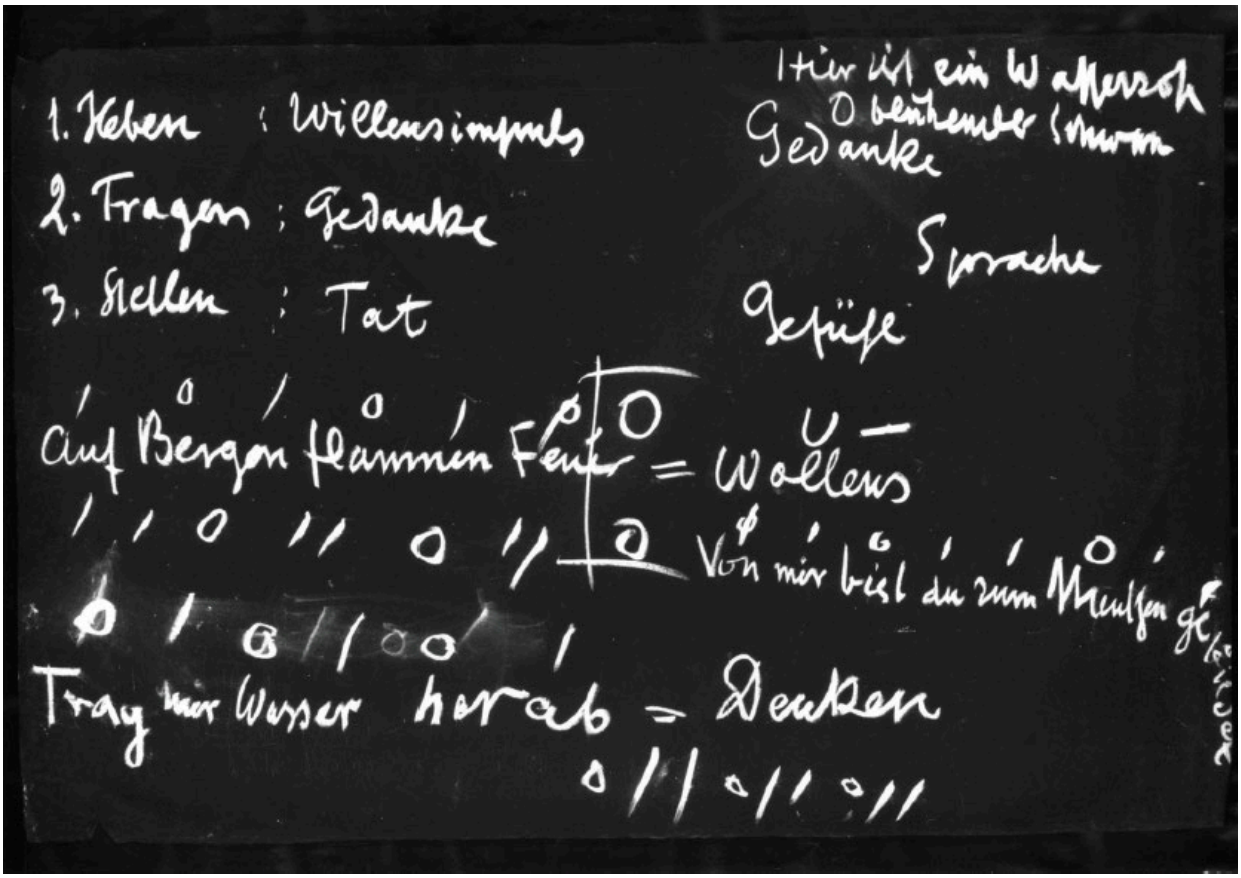

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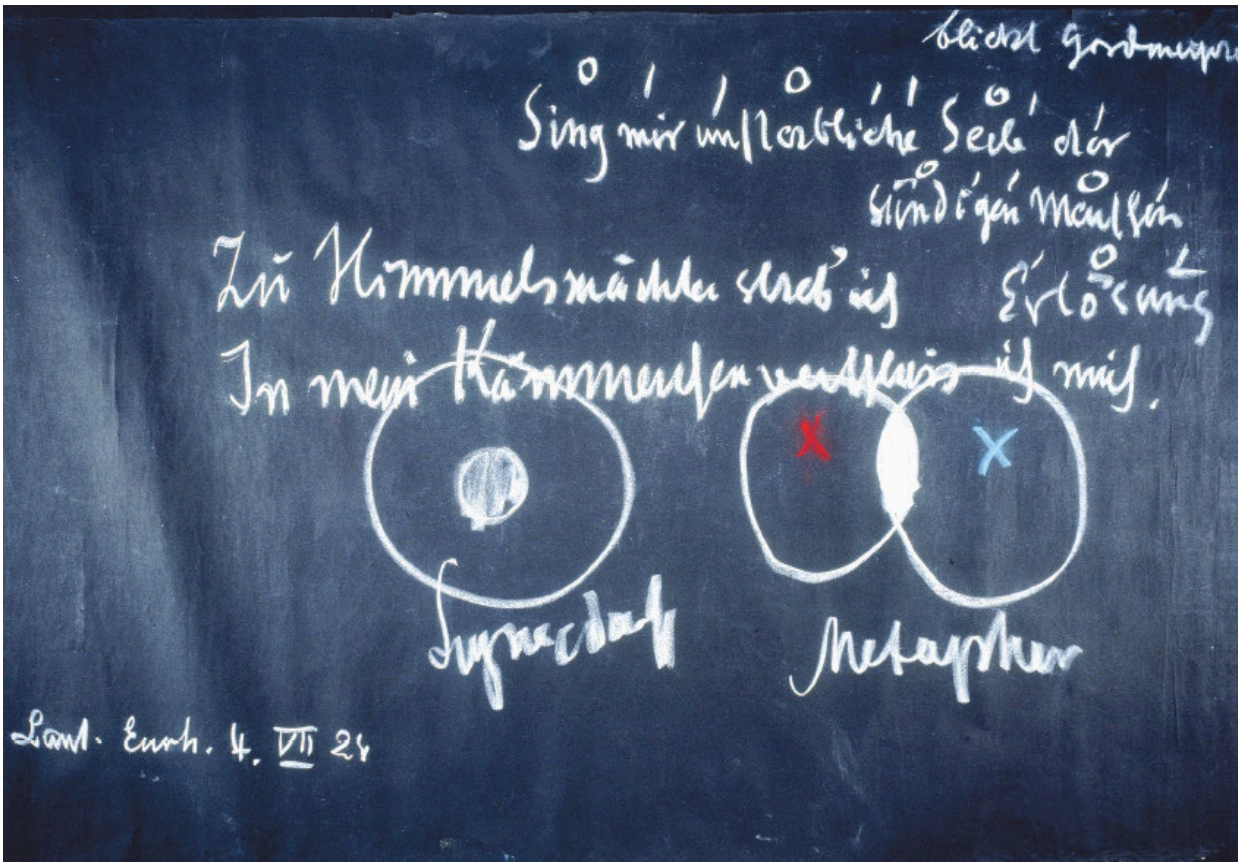
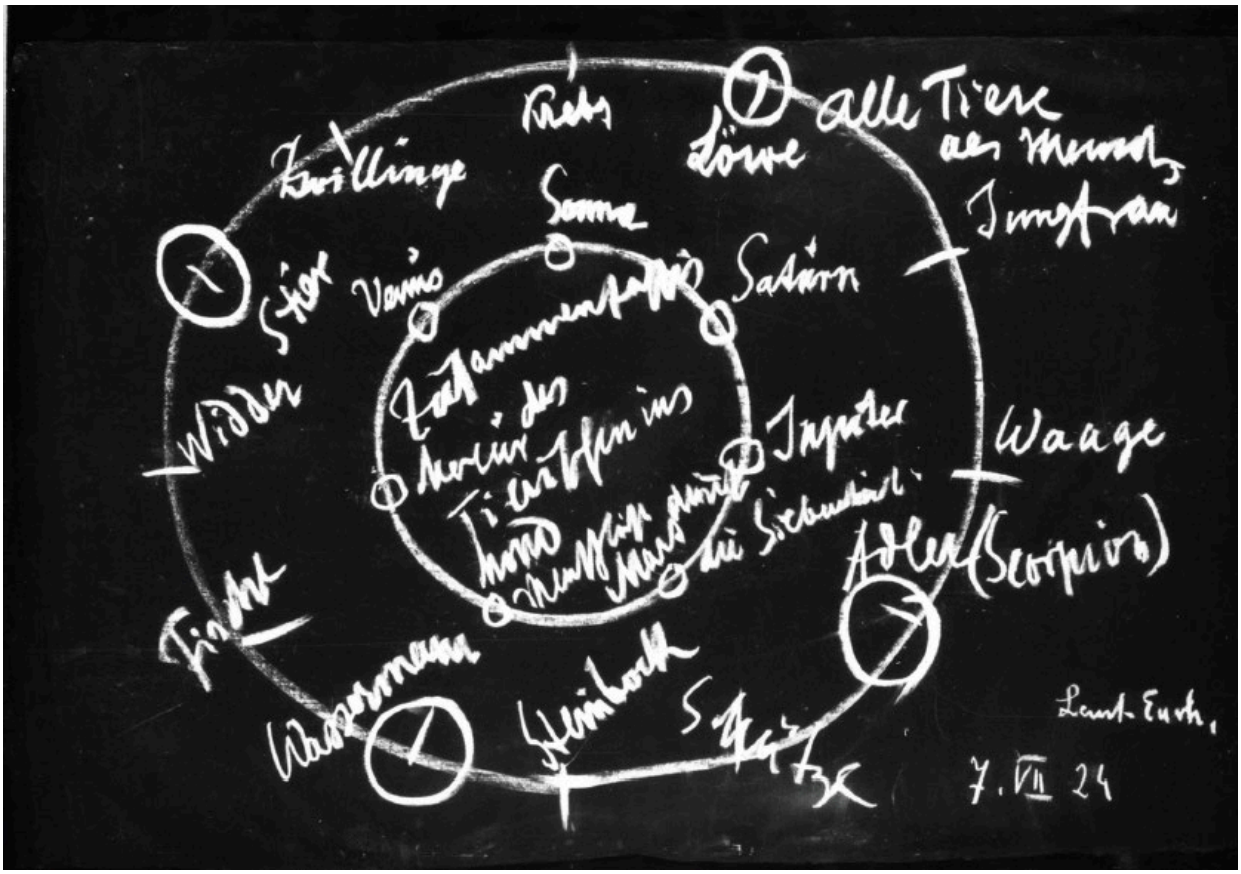
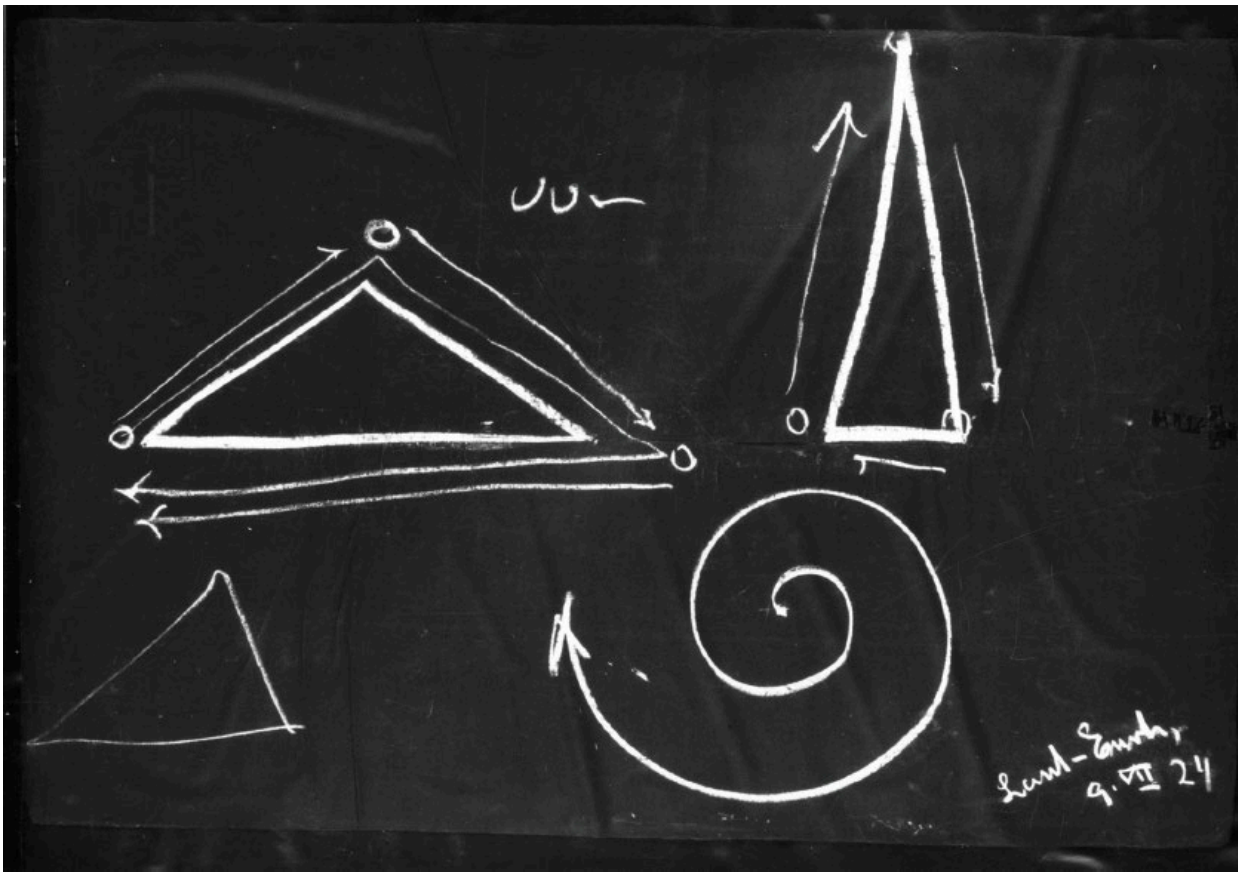


Board drawing 18, 4 July 1924

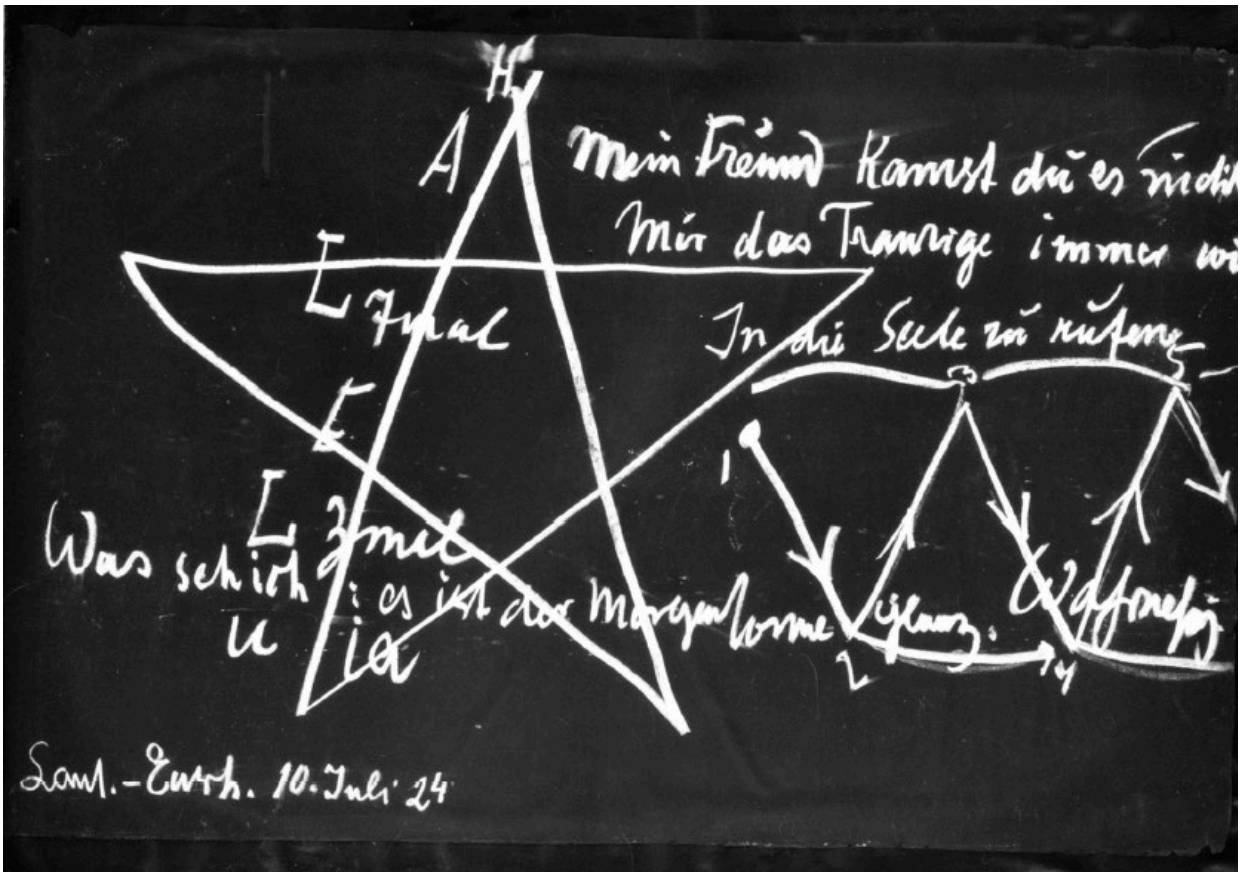
Board drawing 19, 7 July 1924



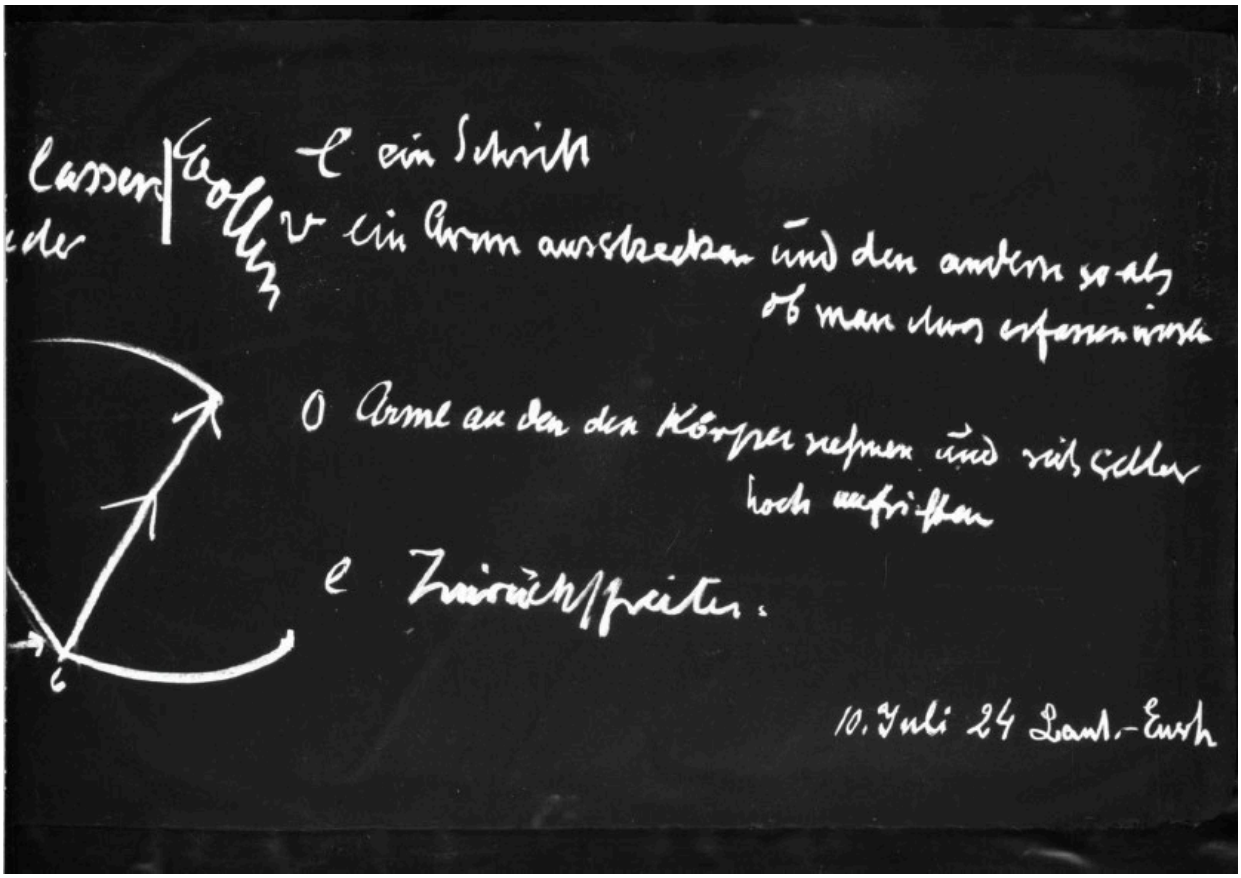
Board drawing 20, 7 July 1924



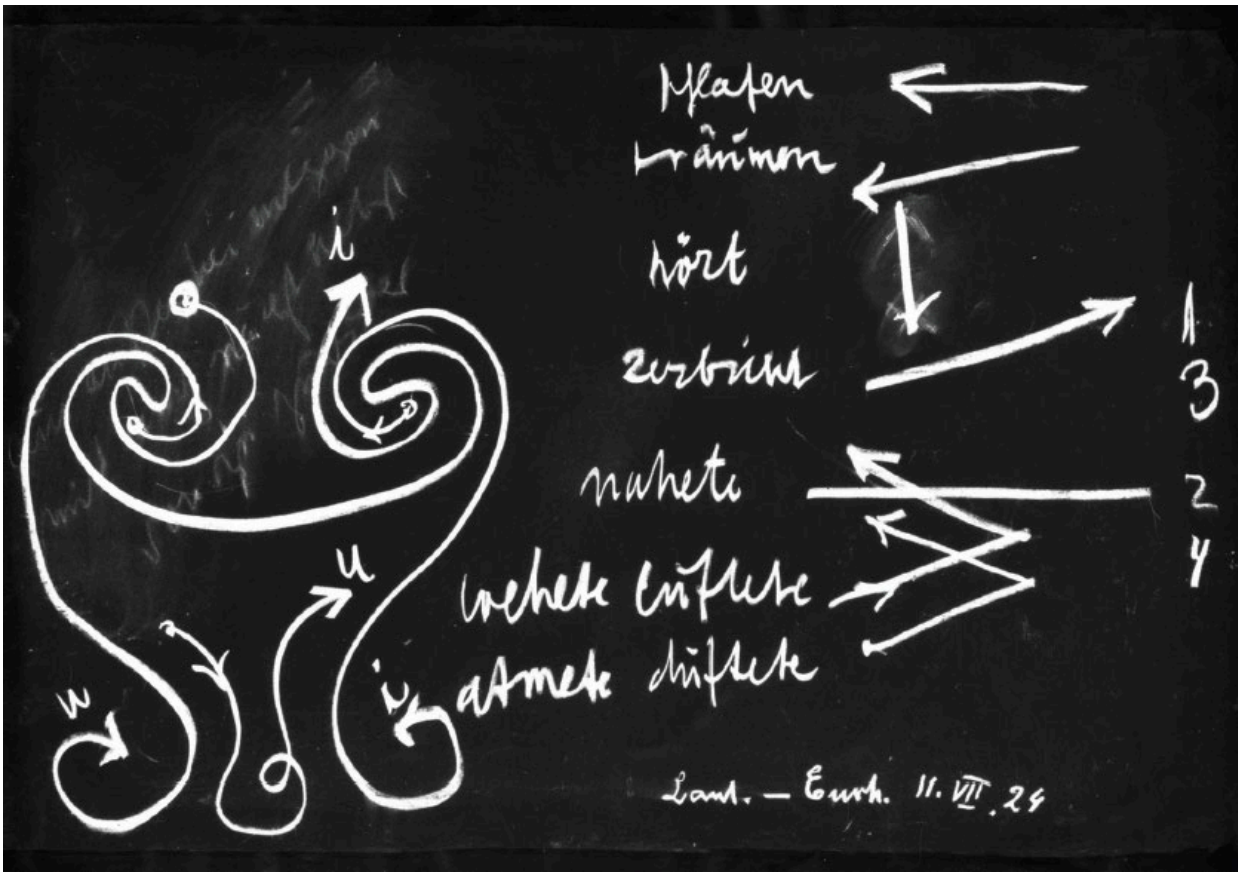
Board drawing 21, 9 July 1924



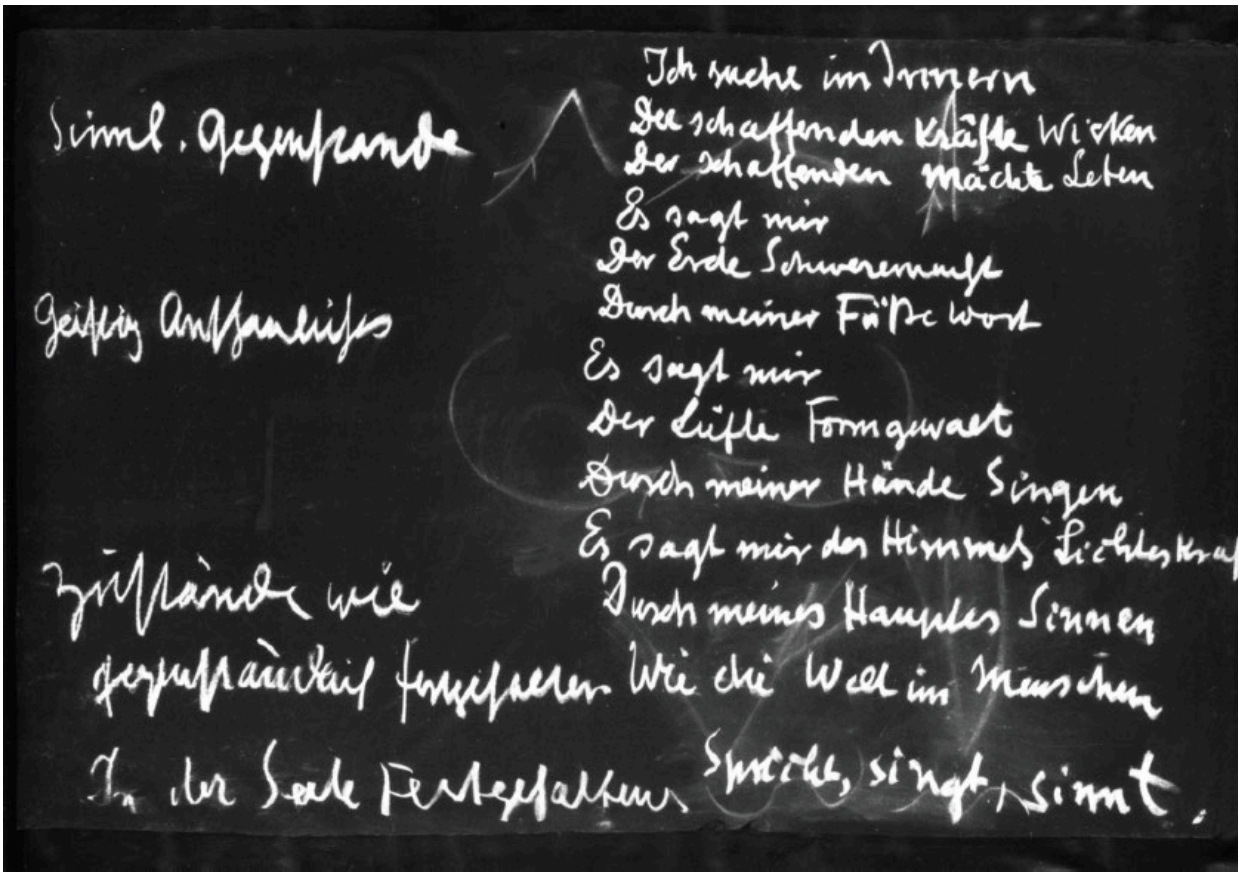
Board drawing 22, 10 July 1924



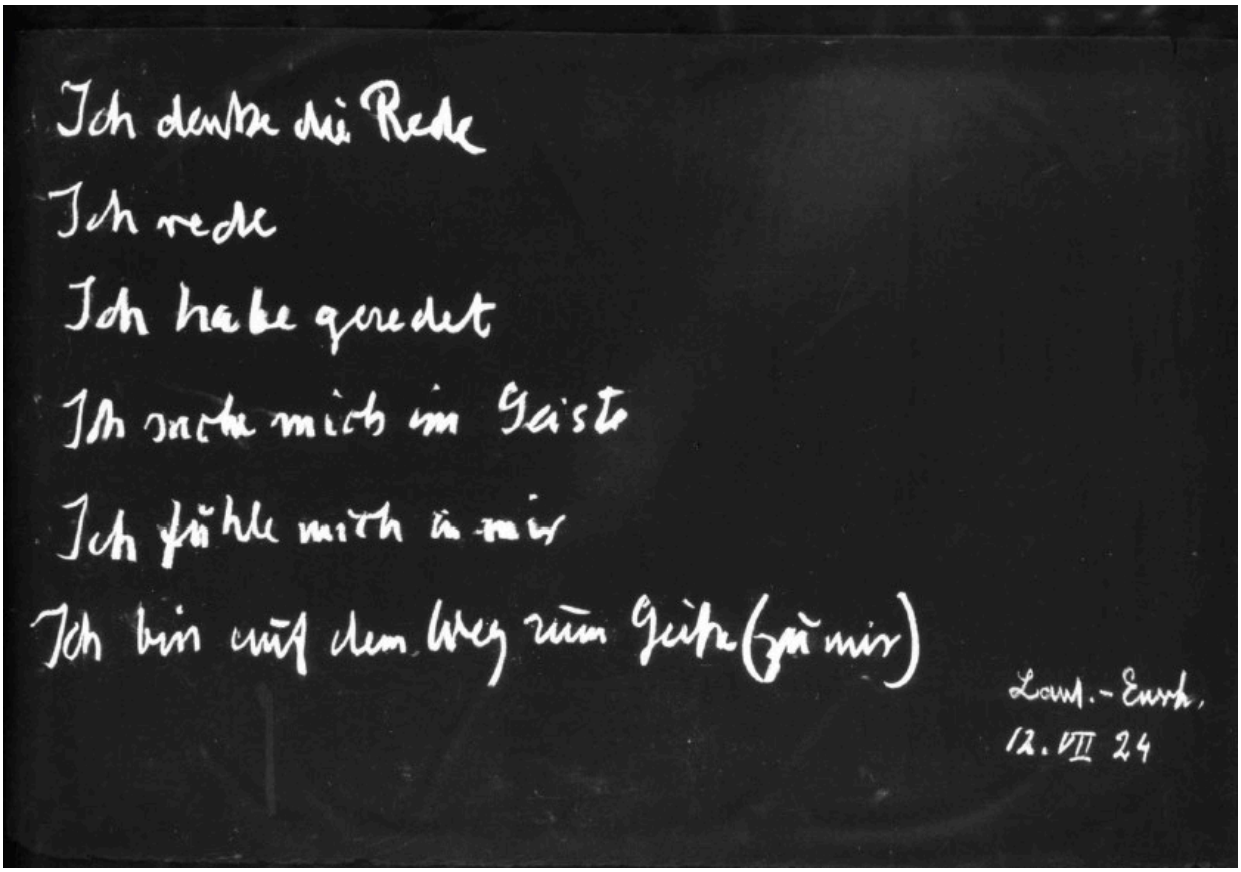
Board drawing 23, 10 July 1924



Board drawing 24, 11 July 1924



Board drawing 25, 11 July 1924



Board drawing 26, 12 July 1924

EURYTHMY FIGURES (E. MARYON / R. STEINER)

For p. 77

and 86: ?! GA K26B, ref. no. 33.1/26.39A (Goetheanum art collection, Dornach)

For p. 80: Gaiety, GA K26B, ref. no. 24.2/26.28B (Goetheanum art collection, Dornach)

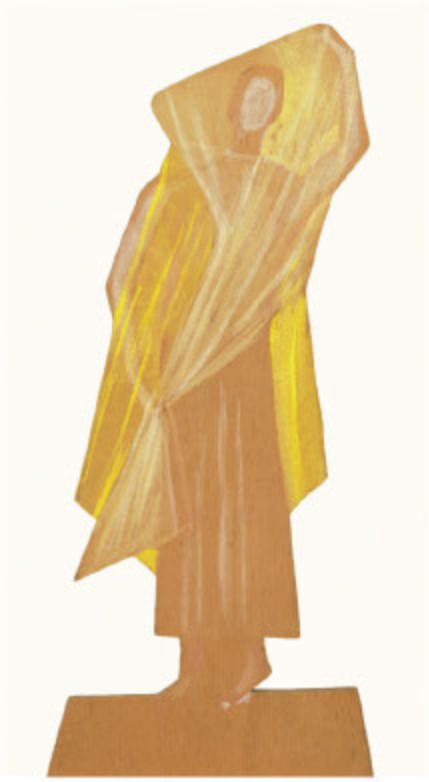
For p. 81: Damned Clever, GA K26B, ref. no. 27.1/26.31A (Goetheanum art collection, Dornach)

For p. 82: Knowledge, GA K26B, ref. no. 28.1/26.34A (Goetheanum art collection, Dornach)

For p. 84: Self-Assertion, Almost Delusion of Grandeur, GA K26B, ref. no. 29.1/26.35A (Goetheanum art collection, Dornach)

For p. 85: Insatiability, GA K26B, ref. no. 32.1/26.38A (Goetheanum art collection, Dornach)

For p. 86: Inwardness, GA K26B, ref. no. 21.1/26.25A (Goetheanum art collection, Dornach)



For p. 87: Amiability, GA K26B, ref. no. 22.1/26.26A (Goetheanum art collection, Dornach)

For p. 88: Informing Someone..., GA K26B, ref. no. 31.3/26.37c
(Goetheanum art collection, Dornach)

For p. 90: Despair, GA K26B, ref. no. 26.3/26.30c (Goetheanum art collection, Dornach)

For p. 90: Sadness, GA K26B, ref. no. 25.1/26.29A (Goetheanum art collection, Dornach)

For p. 95: Devotion, GA K26B, ref. no. 23.3/26.27c (Goetheanum art collection, Dornach)

For p. 96: Mood of Festive Solemnity, GA K26B, ref. no. 30.2/26.36B
(Goetheanum art collection, Dornach)

For p. 105: OH[O], GA K26B, ref. no. 4.5/26.4E (Goetheanum art collection, Dornach)

For p. 105: AH[A], GA K26B, ref. no. 1.4/26.1D (Goetheanum art collection, Dornach)

For p. 106

and 109: EH[E], GA K26B, ref. no. 2.1/26.2A (Goetheanum art collection, Dornach)

For p. 109: oo[u], GA K26B, ref. no. 5.2/26.5B (Goetheanum art collection, Dornach)

For p. 109: ee[i], GA K26B, ref. no. 3.5/26.3E (Goetheanum art collection, Dornach)

For p. 260: L, GA K26B, ref. no. 13.2/26.17B (Goetheanum art collection, Dornach)