

READER'S LETTER

Dear Editor,

Recent responses to my musical and eurythmical articles, for which I am grateful, raise several points. Believing in acknowledging mistakes, I welcome correction. Unfortunately, I find nothing to withdraw, and even find I have already anticipated my critics. Julian CLARKE (RB 41) mistakes Chopin (and two recent researchers, R. Kolben and A. Stott) for his (and their) dress and address. His interesting programme notes about the musical dress, the forms (Mazurka, Polonaise, etc.), miss the point; his speculations about heredity and domiciles are mostly inaccurate and miss the point too.

Robert KOLBEN feels secure in emphasising the truth of notes and rests. His suspicion of literary categories is deep-rooted. Yet he himself is bringing Inspiration and Intuition into the light of day. Consequently, he should rejoice in the Logos-arts that aim to re-establish the lost unity of singing and speaking. Even *The Philosophy of Freedom* and the accounts of spiritual science, Steiner hoped, would be read "as musical scores". In all these activities the same "speaking-singing, singing-speaking" archetypes are discernible.

My critics (including Bevis STEVENS) probably read too rapidly for accurate observation. For does not Rudolf Steiner himself link John's gospel with music and with eurythmy, linking both with *The Philosophy...*, and all four with the Christ-Impulse? Clearly, in renewing the Logos-arts of 'the Goetheanum impulse' Steiner extends the usual meaning of the words 'music' and 'musical'. He takes '*das Musikalische*—the musical element' as something not only for musicians. Steiner could reach the archetypes, which are found deeper than any and all specialist professional and Section concerns.

CHOPIN celebrates our musical system in his Preludes, op. 28. My interest in this work was to find out how, like the circle of fifths itself, it does not illustrate private experience or philosophy but is a gift that portrays humanity to itself. Chopin, too, could reach the archetypes.

All my critics to date ascribe too much to me. They do but judge themselves, for I doubt whether there is anything 'original' in my explanations of the Logos-arts, which are divine-human by definition. (On the Logos-arts, Jürgen SCHRIEFER writes some mature words towards the end of his booklet 'On the 30th Anniversary of Valborg Svärdström-Werbeck's death, 1st February, 1972'. Tr. A.S. Verein zur Förderung der Schule der Stimmthüllung e.V., Bochum, 2004.)

All my work is appropriated. Indeed appropriation is at the root of our cultural consciousness since the dawn of literacy (Stephen PRICKETT, *Origins of Narrative*. CUP, 1996). For researching language, the alphabet and eurythmy—which includes music, for the above-mentioned reasons—, all the clues are given in the myth of Jacob (the patriarch, revered by Jewish, Christian and Moslem communities), a suggestion first made (*Anthroposophical Quarterly*, Vol 1, i, Spring 1956, p. 5) by Owen BARFIELD (leading interpreter of Steiner in the English-speaking world and a subject of two international literary Societies: 'Seven' <www.wheaton.edu/learnres/wade> and 'Inklings-Gesellschaft e.V.' <www.alg.de./gesellschaft/inklings.htm>). The Goetheanum-Impulse is for the healing of the nations.

What Barfield saw is not unconnected with the First Goetheanum and the activities it housed, and Solomon's Temple and the activities it housed. Margaret BARKER's recent pioneer researches in Temple theology and Christian origins are likely to prove seminal for the Logos arts. All this is not irrelevant for those who ask, "How to teach C major, or the alphabet, and so on." On the contrary (if I understand Hermann PFROGNER), it is only by rediscovering what in its entirety and in its context C major is—the alphabet, and so on, too—that we can glimpse light at the end of the tunnel. Though my critics cause no little consternation in me, I find myself in good company. Regarding the crucial subject of the angle-gestures of music eurythmy, I am unhappy that even simple sentences are misconstrued. So I submit to the Editor as complete a report as my abilities allow for this present issue.

Yours etc., Alan Stott

The Angle-Gestures revisited

an exercise in appropriation

Alan Stott, GB-Stourbridge

"What always remains is the freedom to carry out each individual movement beautifully."

Rudolf Steiner. GA 278, Lecture 5.

It would seem sensible not to reject things from a reliable source without first understanding them. Many musical artists believe that we might get further with 'the Goetheanum impulse' when we understand and practice what we have been given. They point out that advocating a 'freedom from principles', when made absolute, invariably turns into its opposite. Anti-intellectualism is self-defeating. Clarity, in particular about these things, cannot fail to help *artistic method* and consequently the situation of art itself:

- the nature of our tonal system,
- some important aspects of the musical event, and
- the relationship of the empirical and the musical realms.

What is 'theory'?

In the tradition of Goethe–Steiner–Pfrogner, music theory is *formally* a distinct discipline. Just as we all live our *lives*, yet there exists a theory of life ('spiritual science'), so we live and work in *music*; yet the means to talk about it also exists (what we call 'theory of music', called by Goethe '*Tonlehre*—instruction in music'; Steiner prefers '*Kunsterkenntnis*—knowledge of art').

If perception and thinking lead to knowledge,¹ we need thinking—perception alone (RB 41, p. 11) is insufficient. In *Eurythmy as Visible Singing*, Steiner proposes (lecture 4+5) to get beyond mere naturalism in music, and beyond a merely abstract mysticism in music—the atonal concept. Steiner even says that "the essential thing" is "the inner movement", rather than the mere information people find in the account. Steiner devotedly and *scientifically* describes the redeemed human body (lecture 7) for a completely human art (lecture 8, summarising the aim of the lecture-course). All this strongly suggests how in eurythmy 'mere theory' is overcome. It might almost be the most important thing about it!

Art, we know, has to be concrete; moreover, it *transforms* the sensory component.² Music "lives and pulses here and now, on earth, in its own soul-spirit nature", as Steiner³ puts it; again,⁴ the soul of the artist "should work not *behind* the technique" but "must be active *in* the technique". That points to, and in fact is, a practical, bifocal, sacramental philosophy (*c.f.*, the Goethean "open secret").

'Theory of music' and 'spiritual science' are two pursuits with which people research the same divine-human nature. This divine-human nature is *expressed* in the art of music through the artist's identification with his instrument, in "simultaneous devotion".⁵ This divine-human nature can be *glimpsed*, incarnated in and through the modern art of eurythmy.⁶ All three pursuits (theory of music, spiritual science and eurythmy) are comprehensive, with nothing 'mere' about any of them. The moment of expression is both spontaneous and eternal, a shining into this world of the radiant world of Being beyond our temporal existence.

The system of angle-gestures

In 1915, 30° angles were given for the arms (with angles also for the legs for three degrees) of the diatonic scale (*degrees*: Prima, Secunda... etc.).⁷ The system of angles combines the 7 (or 8) degrees of the scale and the 12 tonal positions. *Modifications* to show semitones, sharps and flats, decided "after the end of the [1915-]course",⁸ do not affect the system of 7 (or 8) degrees and 12 tonal positions. Consequently, corresponding to our *one* tonal system, *one* system of angle-gestures was given—above the horizontal for the major zone; below for the minor zone. Simple diatonic children's songs were practised in the early days, at first with children themselves. More to the point, the human being and his music can both grow towards maturity. "Twinkle, twinkle little star" is beautiful; so is Beethoven's *Ninth Symphony*—and both use the same musical system. The tune is diatonic, the symphony is diatonic-chromatic.

Since pieces of music—*e.g.*, even hymn-tunes—modulate, the chromatic modifications to the eurythmical angles are a justified development. A *new level* within the one tonal system finds a corresponding modification in the one system of angles. The whole story of music, Pfrogner points out,⁹ shows less the earthly preoccupations of humanity, more the human *protest* against materialism. In this context, *the modifications of the angles are not a compromise to our fallen nature. On the contrary; the angle-system, following the ongoing incarnation of music, provides an artistic method to reveal our redeemed nature.*

We do not know that Steiner ever hinted at a doubt or a wish to retract the semitone angles and the 90° angles at the elbow to show sharps and flats. The angles are taken by Lea van der Pals and Annemarie Bäschlin¹⁰ as *the most spiritual-ly objective part of music*. This corresponds to Pfrogner's explanations of our single tonal system with its diatonic, chromatic and enharmonic levels.¹¹

People who would cut the Gordian knot and do without any system at all, do not know the meaning of the words they use. For example, 'improvisation'—certainly a useful stage in practising—always relies on known patterns.¹² Sadly, those who dismiss the angles have apparently never experienced the unfathomed expressive possibilities. Clearly, in order to get further than "repose", you have to wake up. The consciousness-soul is to be consciously developed.

Demonstration is called for, nevertheless in the age of the consciousness-soul the matter can be, and has to be, thought through. Eurythmy, including the angle-gestures, celebrates sovereign freedom. It is no different, says Steiner,¹³ than the freedom employed in speaking a language. The more exact and suggestive our communication, the more clear and free it becomes. Similarly, in connection with the gestures in music eurythmy, the author of *The Philosophy of Freedom* speaks¹⁴ of "intrinsic necessity":

This is no infringement of freedom, although it does not open the door for purely arbitrary ideas. What always remains is the freedom to carry out each movement beautifully.

Owen Barfield (1898–1997), who thought deeply on the subject, writes:¹⁵

Eurythmy should not be thought of as re-expressing what the music or words are expressing in another way[;]... it fashions a fresh work of art altogether. It is creative art at one remove, not an executive art.

My reports (RB 37, 38 & 39) are based on over 25 years practical work with prominent, indeed great eurythmists. The solar image (RB 36) that links folk art; commercial art; urban, agricultural, industrial, domestic, entertainment, and other settings,¹⁴ in addition to esoteric tradition, came to me, yet I can claim no 'originality'. The angle-gestures link to the most widely-used motif—the sun itself—in our whole human environment, earthly and cosmic. That entire environment seems to be saying, quite literally, "Let the sovereign, spiritual Sun, the Light of the World, sing anew from human hearts!" The curious opinion that the angles are 'an abstract system' would make it into its opposite—precisely what it was intended to counteract!

The whole human being

Our music developed from monophonic chants and simple diatonic songs. Music eurythmy started similarly with children's songs for actual children.¹⁷ So, naturally with adults who enjoy music that modulates, the question soon arose: What about our present-day keys? The modified angle-system, showing them all, at the same time shows all the aspects of the comprehensive meditation—or 12 x 7 meditations—for musicians.¹⁸ You can start the scale beginning, let's say, on the fifth degree, G ('fifth degree' in prime—horizontal arms = threshold fifth. This halfway position can hardly be denied). In G major/G minor your consciousness of prime lives in the collar-bone and arm-socket, while at the same time the arms are on the fifth degree—the soul, we recall, lives "not *behind* but *in* the technique". You proceed to the second ('sixth degree in second', *at the same time* second on the sixth degree)—awareness in the upper arm). This is a different second than the second on the second degree, D. And so on. With each angle you feel the *Ansatz*, the point of departure in the arm for the particular degree of the scale you are practising. You pour "all the *subtle* possibilities of movement... this feeling into your arms".¹⁹ You pour feeling into your bones; "the dead material, mineral element... is permeable for the spirit"²⁰—releasing, or, we could say "defreezing", the earthly instrument by invoking the dynamic, cosmic music that once formed it.

We sing with the arms; we never show 'mere' arms. Our fallen nature can be counteracted by our taking hold of it. The Redeemer, who once 'came down from heaven'—the realm of cosmic life and cosmic music²¹—and moreover, *as human being* returned thither is reappearing from within humanity.²² In Britain, in perhaps the most profound passage on the future of music, Steiner gives a specific sequence of musical intervals for "the possibility" to produce "the musical experience... of the Incarnation" and "the 'Hallelujah' of Christ".²³ Moreover, He has redeemed / is redeeming the whole of our nature. In *musical* terms—"the scale is the human being"²⁴—, there is not, for example, one G, or rather fifth degree. There are as many G-fifths as there are keys (G-fifth in prime, in second, in third, *etc.*). The circle of fifths portrays the complete human being. With this, I am reporting in my words the eurythmy tradition, practised daily by the eurythmists with whom I have worked: Margarete Proskauer, Friedhelm Gillert, Ursula-Ingrid Gillert, Dorothea Mier, Maren Stott, and several others.

The melodic-interval 'rhythms'—often called 'interval forms' though they are not spatial—were given during a lecture for musicians.²⁵ The eurythmical gestures for melodic

intervals²⁶ enrich the expressive possibilities. An 'either/or' mentality not only arbitrarily limits expression in art, for example, 'either tones *or* intervals', or 'either degrees *or* melodic intervals', but also the mistake of looking for a consecutive 'order' in simultaneous musical events. A dualist mentality also denies the wholeness of *life*—summed up as 'not only but also'. The categories and elements of any occupation must be studied separately, yet they obviously belong together. To hum, for example, 'Three Blind Mice' or to carry out the TAO eurythmy-exercise, I need somehow to establish the keynote—the tune begins on the third and the TAO-exercise on the seventh—in other words, I need to be *centred*. To walk, and to ride a bicycle, I need to control my balance. In these and other related activities the 'I' is involved.

Why should doing eurythmy be any less difficult (Steiner asks) than playing the piano?²⁷ Piano-players practice hands separately, in various tempi and rhythms, and so on, and then synthesise all the preparatory work—head, heart and limbs working together. (Van de Pals and Bäschlin²⁸ even suggest that *patients* should carry out an exercise to show pitch, rhythm and beat at the same time.) And, by whistling or humming we show, by definition, that we really *do hear* the degrees and intervals of any and *every* simple tune, whether we initially recognise them or not—consequently, there has inevitably to be a way in visible singing to *show* them together.

What can I do?

Speaking of the degrees of any scale in their relation to the primal scale, it is claimed:²⁹ "It is not possible for one person to make them visible at the same time." We could recall the fifth Supplementary (or better, Basic) Exercise for impartiality.³⁰ "I don't believe it; it contradicts my present opinions" is the attitude from which most of us *start*. Applying the Fifth Exercise here, the claimed denial *does* seem less than fair. A worked example (Mozart, Thema *Andante grazioso*, K. 331) has been described.³¹ The eurythmists mentioned above and the writers of the article are not without experience and teach according to their lights. Eurythmy students practice daily this very technique (degrees of the scale in relation to the primal scale—correctly *not* called C major by Steiner, yet coinciding with it). A few minutes' demonstration decades ago convinced me. I soon became aware that *more than half the eurythmy world has never considered the possibility*. The description *no doubt sounds intellectual, but by trying it you discover how the angle-gestures reveal a whole new life*.

Of course, you don't have to *create* the angles each time—after about a year of practise you can surely feel that the angles are there. The artist does not show a system; he / she attempts to *sing*—either audibly or visibly. In speech, says Steiner,³² we relate to the outer world; in music we relate to *ourselves*. The point of departure for free singing gesture situated between the shoulder-blades opens into all directions. "[W]e really have to feel... how music [brings us] into a relationship with ourselves; how... the gestures of music have to flow back into the human being." This expression from the introductory lecture of *Eurythmy as Visible Singing* makes you consider. The lecturer is explaining the basic differences, and relationship between, speech and music. The categories are "outer world" and "human being". The earthly human being can release enchanted nature (in artistic speech and speech eurythmy).³³ The human being, moreover, is to

become an instrument; the gestures in *music* “flow back” in *time*. Much, indeed very much confusion arises when eurythmy, a time-art, is conceived as a spatial art. Steiner’s statement is eschatological; he is viewing the matter *from the end*. Nevertheless, the redeemed visible world can be *glimpsed* here and now through *this* present bodily instrument.²⁴ This bodily organism moves in (external) space that is transformed by revealing the (inner) time-processes.

Second chapter of eurythmy

In a passage about the *Schwung*, or the ‘breath’, and bar-lines, Steiner²⁵ emphasises that the essential thing is to show “the spirit”. “Everything else” in music eurythmy, Steiner admits, is “more or less an illustrative element”. Shattering words! Some critical people are getting bored with what they call ‘old-fashioned’, or ‘classical’ attempts. These categories, however, do not fit at all; the attempts are *simplistic* and *simplified*. Encouraged, however, to show “the spirit”, which is throughout human-divine—emphatically not a theory, but a life—eurythmists old and young can aim at the opposite of boredom. Yet the *new life* of “the musical arts” (speech, drama, music, eurythmy...) arises out of a death situation.²⁶ At the end of lecture 4, too, at the very centre of the lecture-cycle *Eurythmy as Visible Singing*, crude nature is thrust out: “Out you go!”—for these movements are solely human and have nothing of nature about them. The musical element belongs only to man, not to nature.” The ultimate reference here is to the Mystery of Golgotha. We are already living the redeemed life.

“The second chapter of eurythmy” (already attempted in 1915)²⁷ is asking to be realised in music eurythmy, too. It is becoming increasingly more difficult to avoid facing this crucial subject. Either “It is not possible”, or “I can wake up, and by the grace of God I shall”. The possible development of eurythmy demands more than merely a question of ‘attentiveness’; here we first *begin*. If we aim for completion, then both perceiving and thinking are involved—thinking with ‘the whole human being... as is the case with *The Philosophy of Freedom*’.²⁸ In eurythmy we do not see continuous arm-gesticulation and much floor travel. *The musician’s soul and the eurythmist’s soul in dialogue* ‘in the technique’ become the vehicle expressing instrumental music. Ralph Kux:²⁹ (1903–65), the first male eurythmist, explains:

The practising artist in music eurythmy retraces as it were the path which music has doubly [both as an art and in each present instance] taken. That is, he has first of all to release instrumental music into purely inwardly sounding singing. And that is just what the eurythmical artist does in music eurythmy. Instrumental music is perceived through the ear and straight away transformed [better, perhaps, ‘restored’. Tr.] into an inwardly heard singing, and this singing is fashioned into visible movement. Consequently, we can speak of a ‘visible singing’ and not of a ‘visible music’.

Far from spinning words in order to overcomplicate a situation, Kux is accurately describing spiritual recreation, an event (to repeat) that takes place spontaneously. Interpretative artists (*i.e.*, both performers) are no less ‘original’ than creative artists (*i.e.*, composers).³⁰

Artists, curiously uncertain of Steiner’s musicality, may be interested in certain confirming thoughts of the harpsichordist Ralph Kirkpatrick³¹ (1911–84):

If a harpsichord or any other instrument has to be made to ‘sing’, it is because the notes have been put into a context that makes them sound as if they really were being sung. What passes for a singing tone is the relationship of that tone with other tones and the rightness and meaningfulness of its context... [E]xamine questions of articulation and phrasing. It is not notes themselves but the intervals between them that constitute a melody... Great playing plays the right notes, but it also plays what connects those notes, what gives those notes meaning.

Of course, instrumental timbre and tone-colour is not ignored in eurythmy. Harpsichordists, pianists, double-bass players, *et al.*, however, are all trying to transcend instrumental limitations. Which eurythmist would *illustrate limitations* (for example, ‘play the plucking and percussive harpsichord/piano/ harp/ lyre, in the air’—jabbing at the poor notes, or picking them out like flies)? Sadly, such misconceptions do occur. More important for eurythmy, however, is the possibility that you can show, for example, as many different thirds as you like—indeed, *all* the nuances and subtleties you care to mention—but always experienced as *singing*, which of course involves active listening.³² ‘Mere theory’, as suggested above, does not exist as something separate in a ‘hands-on’ art. The problem, for example, is less tempered tuning *in itself* (the ear constantly adjusts), but what it enabled to happen—the *abstract* twelvefold division of the octave. That abstract, so to speak ‘uninhabited’ (Reubke), 12-tone system is answered by Steiner in *Eurythmy as Visible Singing*, lecture 5—in short, by the creation of a complete system, the divine-human angle-gestures of the complete diatonic-chromatic-enharmonic system. We cannot ask for more.

Musicians already know the subtle tunings of the scales of the future sixth and seventh post-Atlantean epochs. Expanding tonal awareness today involves preparatory practice in listening. Pfrogner himself always counselled patience to musicians, whose art is to reveal “the laws of the T”. The advance comes ‘not from *instrumental* reasons but only from *spiritual-musical* reasons. We should not take the second step before the first...’³³ Though a beginning has to be made, he points out, we are not yet *citizens* of the sixth and seventh epochs. Have the followers of tuning practices come to terms with Pfrogner’s³⁴ reservations? If I understand him, Renold’s ‘scale of twelve fifths’ is an “irregular medley” that can “never ever” advance our musical system. This system will be developed, not superseded, right into the seventh epoch. He explains how and why. Meanwhile, certainly during the fifth post-Atlantean epoch today but on into the seventh epoch, too, Steiner is clear that in eurythmy “the feeling must never arise that we are dealing with anything other than visible singing”.³⁵

AP = Anthroposophic Press, New York

RB= *Run dbrief*: “Newsletter of the Section for the Arts of Eurythmy, Speech and Music”. Biannual. Goetheanum, CH-Dornach.

RSL = Rudolf Steiner Library, London: <rsh-library@anth.org.uk>

RSLG = Rudolf Steiner Library, Ghent NY 12075: <rsteinerlibrary@tactonic.net>

RSP = Rudolf Steiner Press, London

Bibliography

- KIRKPATRICK, Ralph. *Interpreting Bach's Well-Tempered Clavier*. Yale Univ. New Haven & London. 1984.
- KISSELEFF, Tatiana. *Eurythmie Arbeit mit Rudolf Steiner*. Die Pforte. Basel 1982.
- KUX, Ralph. *Erinnerungen an Rudolf Steiner...* Mellinger. Stuttgart 1976. P. 52.
- van der PALS, Lea & BÄSCHLIN, Annemarie. *Ton-Heileurythmie*. Dornach 1991.
- PFROGNER, Hermann.
- *Lebendige Tonwelt*. Langen Müller. München/Wien 1981.
 - *Zeitenwende der Musik*. Langen Müller. München/Wien 1986.
 - "Zur Diskussion um Maria Renolds 'Zwölf-Quintentöne-Leiter'". *Resonanz*. Nr. 5. Dürnau 1987.
- STEINER, Rudolf
- GA 4 *The Philosophy of Freedom*. RSP and AP; various trs. and titles.
- GA 10 *Knowledge of the Higher Worlds—How is it achieved?* RSP and AP; various trs. & eds.
- GA 103 *The Gospel of St John*. RSP 1978.
- GA 153 *The Inner Nature of Man and the Life between Death and New Birth*. RSP 1959.
- GA 155 *Christ and the Human Soul*. RSP 1972.
- GA 198 *Heilfaktoren für den sozialen Organismus*. Dornach.
- GA 233 *Die Weltgeschichte in anthroposophischer Beleuchtung*.
- GA 243 *Rosicrucianism and Modern Initiation*. RSP
- GA 243 *True and False Paths in Spiritual Investigation*. For an accurate tr. of the passage (inaccurate in all the E.T.s hitherto published), see Lea van der Pals. *The Human Being as Music*. Stourbridge 1992. P. 71ff. Distrib. Anastasi Ltd. Weobley.
- GA 271 *Kunst und Kunsterkenntnis*. Dornach 1985. Tb 650. Dornach 1991.
- GA 276 *The Arts and their Mission*. AP 1964.
- GA 277 *Eurythmie: Die Offenbarung der sprechenden Seele*. Dornach 1973.
- GA 277a *Eurythmy: its Birth and Development*. Tr. A.S. Anastasi. Weobley 2004.
- GA 278 *Eurythmy as Visible Singing*. With NB 494 complete. Tr. & commentary by A.S. Anastasi 1998.
- GA 279 *Eurythmy as Visible Speech*. RSP 1955/84. New tr. & commentary by A.S. and others. Anastasi (forthcoming 2005).
- GA 283 *The Inner Nature of Music...* AP 1983.
- GA 293 *Study of Man*. RSP 1966: *Foundations of Human Experience* AP 1996.
- GA 294 *Practical Advice to Teachers*. RSP 1976
- 1 GA 4.
- 2 R. Steiner. 'Goethe as Founder of a new Science of Aesthetics.' The first recorded lecture, Vienna 9th November, 1888. (In GA 271.) E.T. Botton (ND) and in R. Steiner. *Art as Spiritual Activity*. Ed. M. Howard. AP 1998.
- 3 GA 276. Lecture 3. Dornach, 2nd June, 1923.
- 4 News Sheet 20th July, 1924. In GA 279 (1955/84). P. 10. New tr. forthcoming
- 5 GA 278. Lecture 8. Dornach, 27th February, 1924.
- 6 GA 277a. Faculty Meeting, 30th April, 1924. P. 141. R. Steiner said: "Actually, when you see eurythmy you should carry the question in your heart: 'Are all these people angels?'"
- 7 GA 277a. P. 71.
- 8 Kisseleff. P. 79.
- 9 H. Pfrogner. 'Der zerrissene Orpheus'. *Zeitwende*. P. 192f.
- 10 Lea van der Pals & Annemarie Bäschlin. Pp. 26-32.
- 11 These levels correlate with the levels of "the etheric, the astral and the 'I' in the tonal system" (Pfrogner's emphases). With the enharmonic level and, with his term "Tonort—tonal position, or tonal region", Pfrogner (1911-88) supplies the necessary "spiritual-musical correspondence" to the "empirical, well-tempered keyboard notes". With this third and ultimate level, the enharmonic, he meets the "onslaught" of the 12-note /-tone system, which makes redundant the diatonic level of 7. The essential basis, too, is thereby laid for dealing with such questions as 'whether and how' a eurythmical interpretation of 12-note music is at all possible. A naive, lyrical approach here is hardly adequate. See GA 278 Companion, Appendix 3.
- 12 'Improvisation' covers meanings ranging from spontaneous artistry to instrumental virtuosity. Bach, it is reported, could improvise strict 5-part fugues—which is spontaneous composition. The classical concerto cadenza was originally an invitation for the soloist to improvise on the themes of the movement and to include elements of instrumental virtuosity. The heart of jazz, improvisation, is almost synonymous for instrumental virtuosity; this music does not 'develop'. Eurythmy is a spontaneous performing art, yet not an art of improvisation. Frau Proskauer could 'improvise' whole pieces, which shows that her ear was acute and that she had practised eurythmy for a lifetime.
- 13 Lecture. Penmaenmawr 26th August, 1923. In GA 279.
- 14 GA 278. Lecture 5. Dornach, 23rd February, 1924.
- 15 Owen Barfield. 'The Art of Eurhythm.' *The Golden Blade* 1954. Sheffield. Pp. 53-62. See further GA 279 commentary, 2005.
- 16 For further illustrations, see Brian Rice & Tony Evans. *The English Sunrise*. London 1977.
- 17 GA 277a. P. 121ff.
- 18 GA 283. Lecture Dornach, December 2nd, 1922.
- 19 GA 278. Lecture 7. Dornach, 26th February, 1924. Emphasis added.
- 20 GA 293. Lecture 13. Stuttgart, 4th September, 1919.
- 21 GA 155. Lecture 4. Norrköping, 16th July, 1914.
- 22 GA 233. Lecture 5. Dornach, 12th January, 1924
- 23 GA 243. Lecture 11. Torquay, 22nd August, 1924. These two processes (leading theologians point out) belong together. In the sentence in the text, the conjunction "and" is actually redundant, as it is in "death-resurrection". In this unique event, which Steiner terms "the Mystery of Golgotha", the Cry of Abandonment on Good Friday (Mk 15:34) already marks the complete victory. C.G. Jung (*Answer to Job*. Routledge. London 1954. Chap. VII. P. 74): "Here his human nature attains divinity."
- 24 GA 278. Lectures 3 & 8. Dornach, 21st & 27th February, 1924.
- 25 GA 283. Lecture. Stuttgart, 8th March, 1923.
- 26 Given on 19th, 20th & 25th February, 1924. GA 278.
- 27 For a discussion on Steiner and the piano, see Robert Kolben. "Klavierunterricht – rechtzeitig?" *Erziehungskunst*. Stuttgart. August 1992. Jg. 56, Heft 8. Pp. 794-803.
- 28 Lea van der Pals. *Tonheileurythmie*. P. 55f.
- 29 RB 41. P. 11.
- 30 GA 10. Chapter 5.
- 31 RB 39.
- 32 GA 278. Lecture 1. Dornach, 19th February, 1924. P. 10. Cf., the earlier form of the liturgical blessing "The Lord be with you" and the modern use "Christ in you (pl.)".
- 33 C.f., GA 277. Dornach, 28th December, 1923.
- 34 C.f., Grimms' fairy-tale 'Allerleirauh', or 'All-kinds-of-fur'. This princess (the human soul) keeps in a nutshell three dresses (the spiritual members of the human being). The Prince (the higher Self) finally sees through her disguise, catching sight of the starry dress beneath her covering of animal skins (the physical

body).

35 GA 278. Lecture 4. Dornach, 22nd February, 1924.

36 GA 293. Lecture 10. Stuttgart, 1st September, 1919.

37 See GA 277a. P. 159.

38 GA 233. Lecture. Dornach, 12th January, 1924.

39 Ralph Kux. *Erinnerungen*. P. 52. Tr. A.S.

40 *C.f.*, Barfield, FN 17.

41 Ralph Kirkpatrick. P. 61.

42 GA 294. Lecture 4. Stuttgart, 25th August, 1919.

43 H. Pfrogner. 'The first step in training more expanded listening' (1985) in *Zeitwende*. P. 339. Emphases original. Tr. A.S.

44 *Resonanz*Nr. 5. Dürnau 1987. Pp. 8-13.

45 GA 278. Lecture 8. Dornach 27th February, 1924. This phrase, felt (RB 41. P. 2) as a "dogma" in the strictly technical sense, *i.e.*, as an authoritative pronouncement, is, of course, the opposite of 'dogmatic' in the colloquial sense. The shallow, half-educated person, who thinks he knows all there is to be known about everything can give us plenty of dogmatism. Steiner's phrases about his own creations are clearly meant as descriptions. Though I cannot play the violin, I do not deny that it is played.