

THE LEARNING OF EURYTHMY THROUGH INTUITION, IMAGINATION AND INSPIRATION

"Eurythmy is not to be taken as something which can be learned in the ordinary conventional way" R. Steiner, Dornach, 24th June, 1924.

Sofia Sevilla, Madrid Eurythmy School, 2021.

Biologist, specialist in Botany, trained in Waldorf Education and Biodynamic. I have been a tutor of Primary Education and currently I teach Science in Secondary Education applying the principles of Rudolf Steiner's Pedagogy and Goethean Science. I have been trained in Eurythmy, the first and fourth year of the program at the Eurythmy School of Madrid, and the second and third year at West Midlands Eurythmy School in Stourbridge, England.

My investigation for the Eurythmy Project

Demonstration focuses on the learning and teaching methodology of Eurythmy through intuition, imagination and inspiration. It will be explored through an artistic process that integrates the principles of Steiner Pedagogy and Goethean Science. Starting in October 2021, the project will begin working with three different groups (one of Primary Education, one of Secondary Education and another one of adults), who have no prior experience in the art of Eurythmy.

Eurythmy, an art form of spatial movement, that comes to life when one surrenders to the creative forces of nature that work from infinity, in a way in which one can discover more in what arises through the process, than in what has been deposited at the beginning, to therefore become an instrument for the creative powers of the world.

The arts have never been born out of human purposes conceived by the understanding, nor have they arisen from the action of imitating nature in any way, but they have always been born when human hearts that could receive impulses from the spiritual world have come together and felt encouraged to embody these impulses through external matter. The origin of the arts is never found in the external imitation.

Art has its starting point in the relationship between macrocosm and microcosm. The Universe expresses itself in the microcosm. And each of the arts takes as its starting point the Universe and the microcosm to the extent that it can reveal in some way, which is the relationship of the Universe with the human being.

Eurythmy tries to be an extension of what is enclosed in Goethe's conception of the world and of art, trying to give shape to the Goethean conception of art. According to Goethe, art is a revelation of the hidden laws in nature, which could never be revealed without its performance. In eurythmic art, the hidden natural laws of the human being should be revealed, to find their visible manifestation.

The Goethean conception of the world does not arise from merely a theoretical contemplation of the world. Art is enlightened by science and science is artistically shaped in thought, so bridges can be built between its view of the world and artistic creation.

The main goal of Goetheanism is to see forms as movement. Goethe's method cultivates the observation of phenomena through the senses in a conscious way to capture their being or archetype. It activates intuition, imagination and the universal inspiration avoiding falling into personal fantasies. It develops an exact sensory imagination where the human being becomes a participant in the creative process.

Living in the changing forms is a particular kind of experience facilitated by Goethe's methodology.

Eurythmy is an art that human beings can experience themselves, developing their innate ability to intuit and imagine in a suitable environment, that is, holistic, qualitative and participatory that awakes inspiration through an internal experience.

R. Steiner. Penmaenmawr, August 26, 1923

R. Steiner. Berlin, June 28, 1918.

R. Steiner. Dornach, March 13, 1918

Goethe's Scientific Method, J, Sassoon, May 2018.