



Section for the  
Performing Arts

# Newsletter

Eurythmy  
Speech  
Music | Puppetry

Individual Paths in Eurythmy and  
Formative Speech

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# NL Nr 70 TABLE OF CONTENTS

<b>INDIVIDUAL PATHS IN EURYTHMY AND FORMATIVE SPEECH</b>			
Gia van den Akker: <i>Eurythmy for Times of Loss and Grief: The Connection with the World of the Dead</i>	4	Wieger Veerman: <i>Extending Eurythmy by Collaborating with Spirit Beings</i> 43	
Tanja Baumgartner: <i>Making the Effects of Eurythmy Visible</i>	6	Peter Wege: <i>The Role of Art in Training, Coaching and Advisory Work</i> 45	
Tanja Baumgartner: <i>Eurythmy Massage</i>	8	Ulrike Wendt: <i>Eurythmy as an Instrument of Insight and Understanding</i> 47	
Noemi Böken: <i>You with me eurythmy – Living Anthroposophy</i>	10	Iris Zenker: <i>All I Wanted to Do Was Dance, Dance and Dance</i> 50	
Christine van Draanen: <i>Developing an Approach to Therapy for Treating Animals: a Eurythmist's Journey</i>	13	<b>OBITUARIES IN BRIEF</b>	
Peter Elsen: <i>Eurythmy in Emergency Education</i>	16	Christa Schneider, Robert Schmidt	52
Martina Geith: <i>Eurythmy Research into the Effects of the Biodynamic Compost Preparations</i>	18	<b>BOOK REVIEW IN BRIEF</b>	
Gudrun Goblirsch: <i>Eurythmy on the Land</i>	20	Rozanne Hartmann „Der Kampf um die Heileurythmie“ by Peter Selg	53
Christiane Hagemann & Michael Werner: <i>Vitaleurythmy – A New Approach to Enhancing the Effectiveness of Eurythmy</i>	21	<b>FURTHER ARTICLE</b>	
Ha Vinh Tho: <i>How Eurythmy supports Subtle Perceptions</i>	23	Ursula Wessels-Kühne: <i>On the Mars Gesture</i>	54
Hannah Hartenberg: <i>The Nature and Art of Eurythmy</i>	24	<b>ANNOUNCEMENTS AND EVENTS</b> 55	
Rozanne Hartmann: <i>Eurythmy as a Celebration of Life!</i>	26	<b>IMPRINT</b> 59	
Delia Heidekorn: <i>.... Everything that one can feel</i>	28		
Theodor Hundhammer: <i>Eurythmy4you – Eurythmy For Millions</i>	29		
Cornelia Klose: <i>Eurythmy at the Mill</i>	31		
Ulrike Langescheid: <i>What Does Eurythmy Have to Do with Social Work?</i>	34		
Christa Macbeth: <i>A High Reach</i>	35		
Jens Bodo Meier: <i>How do we talk to each other?</i>	36	<b>Editor's note on eurythmy sounds:</b>	
Claudine Nierth: <i>Eurythmist, Cross and Ribbon</i>	38	The vowels are left in the German rendering IAO and not translated into the English rendering of ee-ah-o.	
Ernst Reepmaker: <i>Playing Around with Eurythmy</i>	40	A sounds ah; I sounds ee; O sounds o (as in story); V sounds f as in EVOE (german: von, english: fun)	

## Helga Daniel Stefan Hasler



Dear readers, dear colleagues,

This edition of the newsletter is a special one, and I have invited Helga Daniel to join me in preparing and editing it.

In today's world, many people are no longer working in the profession for which they trained at the start of their professional life or they have either changed or developed their original intentions in such a way that occasionally quite new vocations are born. We have decided to look into the professions at home within the Section for the Performing Arts from this perspective and have therefore approached a number of our colleagues with the following request:

*In this edition we wish to encourage those speech artists and eurythmists who have developed new areas in their professional work to write about them. This includes cases in which the field of work employs eurythmy or speech formation in a new, transformed way or in which these two arts are only a background to the particular field of work.*

*We therefore wish to put the following questions to you:*

- *In what ways does eurythmy or speech feature in your work?*
- *How does it inspire you? What foundations does it give you?*
- *When and how do you overstep the boundaries of your art in this work?*
- *Where and how do you experience yourself as a eurythmist or speech artist, even if you are doing something quite different?*
- *What role does anthroposophy play in your work?*

*Please select the questions that inspire you. In any case we are inviting you to contribute in such a way that readers can have an insight into your individual approach to the arts of creative speech or eurythmy.*

Some colleagues responded to the request joyfully; others declined to respond to the questions, while we have not managed to establish contact with others, in spite of intensive efforts to do so. We also received information about new initiatives. So, the contents of this edition give insights into special biographies, special destiny situations, and reveal exciting new facets of the performing arts.

The articles are in alphabetical order: we both wish you all much pleasure in reading them!

Best wishes

Helga Daniel and Stefan Hasler

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

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

**5th – 9th April, 2021**

# INDIVIDUAL PATHS IN EURYTHMY AND FORMATIVE SPEECH

## Eurythmy for Times of Loss and Grief: The Connection with the World of the Dead

Gia van  
den Akker



Gia van den Akker  
Studied eurythmy with Werner Barford (The Hague). Worked with Elsa Klink and Elena Zuccoli. M.A. Performing Eurythmy at Alanus University. Free-lance Eurythmist, choreographer, coach, guest tutor at eurythmy trainings in Leiden, Witten/Annen, Alanus, Accademia Europa di Eurythmia Venezia. Performed with the Netherlands Ensemble and Elsa Klink Ensemble. From 1992 international stage and solo projects. Living in Italy since 2007; founded *la fabbrica* for courses, further training and cultural events for various groups  
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*Can you dance it?* Rudolf Steiner

*You can dance anything you feel.* Margarita Woloshina

Performing eurythmy during the funeral mass of my parents in a Catholic church or at a memorial service outside in the park of a crematorium has never been planned. I have encountered these and similar situations and questions as part of my biography. I have heard an inner voice that counselled me to take hold of and work with such intuitions. Often such situations are linked to feelings of responsibility: it is not about whether I want to take up this or that; it is about a wake-up call: you are being asked to do something here, so just do it! Eurythmy plays the central role in my life; it gives my life its momentum, its impetus, so I encounter everything that comes towards me with a sense of inner movement, with what I might call my **sense of eurythmy**. If an element of entrepreneurship is added, then new spheres of work emerge. My own experiences with eurythmy and with people have left their mark: they have become an organ of perception in me. And this leads me straight to the theme of this article: the dead communicate with the help of imagination, inspiration and intuition. The way in which I use eurythmy in working in situations of loss and grief is entirely individual: this can be in a performance at a funeral or memorial service or in a workshop or an individual meeting. If I am asked to suggest how to create and shape grief work in a group, then this involves a personal meeting, what I might call *movement between*. The meeting and the conversation awaken in me an impression of the questions that the people concerned are addressing and the possible nature of my response. I can then begin to sense how we might work together.

What comes about? When I am working with a group, I first suggest exercises which invite individuals to become more sensitive to how they breathe, rest in themselves, how they can find a balance in themselves between the forces of the world above and below; in short, these are exercises that allow individuals to become aware of and discover their body and its boundaries, to open themselves to the space around them, in particular to the space behind them. Then we become aware of our inner movement: we work at discovering this in ourselves and then perceiving it intensely and questioning it. All our emotions and deeper inner feelings arise at this point, too: everyone starts a conversation with themselves. These perceptions are often written down and then shared with others similarly affected. They are weighed up and examined inwardly, then they can be looked at from the outside. The desire to work with and shape these experiences then arises from this process, mostly using gestures and movements in my work.

I have discovered that the phases of grieving as described by Verena Kast and others are linked to the four elements. We sometimes use examples that represent these four qualities. Giving form and shape to these poems or to texts written by the participants themselves is a similar process to the one we engage

in when preparing a piece for the stage. After most people have spent time on their own at the beginning of the grieving process, meeting and being with others in a group and sharing with them brings consolation and mutual trust.

While I am working, I do not address the question of whether I am moving within or outside the boundaries of eurhythm. Real life poses other questions! I attempt to meet the people I am working with and give them what they need. I also integrate objects that participants bring with them, for example, crystals, candles and other things. Some participants create a human sculpture, touch and hug each other, in order to express themselves; others make gentle etheric movements. Wonderful little choreographies are created; they are like pearls, which are authentic, true and touching in the present moment.

People experience the effect and power of the movements for the sounds in eurhythm immediately; occasionally the group also moves in archetypal forms. Moving the Hallelujah together is a firm favourite and an essential part of the ritual we create. The most important assets for the future are – this is what the world at large says today – are human skills.

What distinguishes us as human beings from other species that are part of creation? That we are beings with an 'I' who can speak and listen, who can experience and express empathy and compassion for other human beings. Eurhythm is like gold in our hands when we are working with others in a serving capacity in any place and at any time.

From the moment when I first met anthroposophy at the age of 18, it became my inner home; Rudolf Steiner is a source of inspiration that continually nourishes me, just as the Dalai Lama, Laszlo, Pim van Lommel and many, many artists, including Joseph Beuys, do.

I wish to quote the following words of Joseph Beuys here:

*The power of Christ, the principle of evolution, can only arise in human beings, can only emerge from human beings because the old form of evolution has come to an end. This is the cause of the current crisis. Human beings have to bring about all the new things that happen on the earth... Anyone who makes the effort to look with their inner eye will see that Christ has been here again for a long while. He is no longer present in his physical form but in the moving form of a substance not visible to the external eye. This means that His substance is weaving through every single space and every single element of time; this also means that he is very close to us, and the threshold to breaking through and entering human beings has never in history been as huge as it is today. All we have to do is approach Him in openness in order to experience this and then, as human beings, change, change utterly... We need a cue to start, the cue of movement. We need to emphasise this element of movement very strongly...*

*The way in which this embodiment or incarnation of Christ comes about today is simply by means of the element of movement. Human beings who move...*

Joseph Beuys



Program „Face to Face“



EVOE



# Making the Effects of Eurythmy Visible

Using Eurythmy to Treat Plants and Substance

## Tanja Baumgartner



Eurythmist, Basel, born 1962

Graduated in 1986, since then therapeutic work with individuals. Development of eurythmy massage incl. training. M.A. in eurythmy therapy at the *Alanus University*.

From 2000 eurythmy research on plants, water and medicines. 2007 founded the *ArteNova Institute for Eurythmy in Research and Art*. Numerous research projects, e.g. with the University of Bern on the actual application of eurythmy treatment in various professions.

### Development

A bout of serious illness was the starting point for my research into the following question: whether and how the effects of the sounds in eurythmy can be described so that they can primarily be explained for those people who have had no experience of eurythmy. We know this effect in eurythmy therapy. But some people repeatedly have doubts: is it really the eurythmy that is working or does my faith or my wishful thinking play a role? I went in search of a suitable indicator which reacts to eurythmy treatments but which does not itself have feelings or make decisions and thus have an influence on the effects.

Plants presented a possibility. They are living beings in which the etheric forces appear in their purest form. I assumed therefore that an exchange between eurythmy – that works intensively with the etheric forces – and plants can occur. My hope was that the plants would react in different ways if they were treated with the eurythmy gestures for the sounds. They are not able to want – or not want – to take part in the treatment.

The first things I treated were Chinese wisteria seeds. My purpose was not to come to a scientific confirmation of the effects of eurythmy; I simply wanted to see what would happen when plants, or their seeds, were treated with eurythmy.

In 2000, using eurythmy to treat plants was completely new: there were no references or indications which sounds I was supposed to use. I chose a sound from each of the element groups of consonants based on Rudolf Steiner's indications on the relationship between the elements and the etheric: B for earth, L for water, R for air and S for fire. The seeds grew in very different ways, for example, in how quickly they sprouted, how generously they grew or how clearly defined the leaf growth was.

The physicist Stefan Baumgartner made it possible for me to run projects with him at *Hiscia* in Arlesheim and at the University of Berne. We examined the eurythmy treatments on cress, *Bryophyllum* (the Goethe plant) and dwarf pea plants. Further questions we had were related to the foundations of the treatment: how long does the treatment last? What is the best distance between the person conducting the treatment and the object being treated? What is the effect of the packaging? Who is treating the plant? Etc., etc... After seven years of work, in 2007 a group of artists and scientists founded the *Institut Artenova, Institute for Eurythmy in Research and Art*.

### Eurythmy Treatments in Practice

The questions we have been working on at the *Institut Artenova* have in recent years been more and more focussed on the application of eurythmy treatments to a range of fields. Bio-dynamic agriculture is of course an important element in our research with plants. It all began with a Swiss apple grower, who asked if it is possible to use eurythmy to make his apples sweeter and crisper. This led us to a completely new field of research. Now we had to find the appropriate gestures in eurythmy for a particular goal. What needs to be done to raise the sugar levels in the apples? The meeting and engagement with the object that is to be treated is a decisive element in the work. The movement qualities of the processes that the treatment affects in particular, need to be perceived and recognised. And these qualities must be converted or 'translated' into eurythmy

gestures. However, decisions need to be made as to which aspects require strengthening and which given less attention. This is a decisive step in the artistic process.

Six months after beginning the treatments we discovered an ancient Persian relief, that was an interesting confirmation of this approach. I had chosen as the first gesture for the treatment that of *communication*: I wanted to start a dialogue and open exchange with the apple trees with this. The relief, from 700 B.C., shows an angel kneeling in front of a tree and holding his arms in the same position as in the gesture of *communication* (cf. image). This was a wonderful confirmation of the fact that we can find similar gestures if we explore the processes of nature in eurythmy.



In the laboratory it became clear that the treated apples were indeed sweeter and crisper than those that had not been treated.<sup>[1]</sup> In the following year, 80 experienced testers gave the treated apples a considerably higher score than the untreated ones in a taste laboratory in Holland. It is even possible to treat water with eurythmy and then to spray it on the apple trees in the same way as can be done with bio-dynamic preparations. In this case as well, differences were noted between the treated and the untreated apples using a variety of methods to test them.

A further question that we were presented with was whether eurythmy can be used to treat foods, for example as part of the baking process. This asked us to go a step further than had occurred before with regard to the processes, from the living plant to a life-filled substance, the dough. It took several months to develop the appropriate sequence of eurythmy treatments. It became evident that the evolutionary sequence of sounds corresponded exactly to the baking process, starting from B for the unground grain to M for the grinding to T for the baked loaf of bread. The same evolutionary sequence can be observed in the growth of a grain plant from the seed to the ripened grain after the harvest. In both cases I used the evolutionary sequence for the treatment and there were differences in the growth of the grains, for example, in the formation of the ear as well as in the flavour of the loaves of bread that had been treated.



## Conclusion

The above is a new way of treating plants and other substances by means of which we can arrive at an artistic and practical relationship to the natural processes. The eurythmy gestures for sounds offer a rich palette of opportunities to mindfully perceive processes and to shape them responsibly.

### Notes:

[1] For detailed results on this and other projects run by the Insitut Artenova cf Die Kräfte der Eurythmie sichtbar machen. Vorträge am Tag der Begegnung 2017 des EVS (Making the Powers of Eurythmy Visible. Lectures Given on Open Day 2017), 2018, available through [www.institut-artenova.ch](http://www.institut-artenova.ch)

# Eurythmy Massage

Tanja  
Baumgartner

## What is Eurythmy Massage?

Eurythmy massage is a treatment method based on the art of eurythmy. In eurythmy massage the differentiated qualities of the gestures for the sounds are applied to a patient, first using touch, and then without. The therapy is initiated by a therapist and helps patients to treat themselves independently.

## Motivation

I am absolutely inspired by how specific and related to everyday life eurythmy can be, how easily it can be integrated into the most varied of professions and fields of work and how it can enliven any given tasks, bringing quite new perspectives to them. This also holds true for massage. I was able to deepen two polar activities particularly well with the help of eurythmy and the qualities of the sounds.

The first of the activities is that it is possible to use any sound as a 'lens' of perception: with the help of the quality of the movement, it is possible to perceive and observe the world with the qualities of B, M or D, for example. When converted into the field of massage, this means that with the help of the sounds, the hands - through the sense of touch - acquire a basis of perception for, which etheric forces are strongly or hardly present in the body.

The second activity is the intentional forming of the sounds in the etheric. This is the moment when the artistic element in eurythmy melds with the therapeutic impulse in the massage.

Personal crises and debilitating environmental influences have frequently been the root cause of the undermining and weakening of human beings' life forces, of the etheric forces. In my experience, eurythmy has proved itself to be extraordinarily helpful in its conscious work with the etheric forces. It may seem strange to want to work with touch in eurythmy, but the sequence of treatments has shown that it is worthwhile stepping out of one's comfort zone in this regard.



## What Can a Eurythmy Massage Achieve?

The all-encompassing variety of life energy (the etheric forces) becomes differentiated in the sounds of the alphabet in eurythmy, and then deepened in form and experience by means of the inner movement of colour. The eurythmy gestures given for the sounds make both these things possible. Individual qualities can then be deliberately perceived and taken hold of, in eurythmy massage in the form of a eurythmy appraisal, in order then to develop a specific, individual treatment as an artistic process. A eurythmy massage in particular is – as an artistic massage - both an ideal way of finding tensions and blocks and of developing the appropriate resources and treatments for harmonising, releasing and loosening. The experiences so far have shown that eurythmy massage is particularly good in cases of illness in which the life forces have become blocked or have withdrawn from the body.

The lower sheaths of the human being are conducted by the higher ones, in accordance with the anthroposophical image of the human being, Eurythmy massage offers effective help with problems where this process of guidance needs support, for example, when the human soul has been weakened as a result of major biographical crises.

## What is the Course of Treatment with Eurythmy Massage?

Eurythmy massage has several phases: it begins with a conversation about the patient's specific situation, in which his or her complaints are reviewed and the treatment agreed on. The patient is then given eurythmy massage treatments; these may initially be received passively. Gradually the patient may spend more and more time inwardly accompanying the sounds, so that the patient's powers of self-healing may be stimulated and trained by means of his or her own inner activity.

The aim is for the individuals to be able to treat themselves: when the sound qualities are moved inwardly, any problems in particular places in the body can be perceived and then treated by patients themselves. A eurythmy massage thus starts with a patient being offered and receiving help in trust and leads to the patients themselves taking on independent responsible work in their own organism. Eurythmy massage is used in different degrees of intensity: which level is applied depends on the degree of the symptoms. At the first level, the massage serves to alleviate everyday tension that does not manifest as symptoms of illness but can be rather categorised as discomfort. At this level patients can carry out the treatment on themselves once they have been shown how to do it.

If the symptoms have already manifested at a second level, then patients need to be accompanied for a longer period; once an intensive phase of learning has come to an end, then treatments can again be carried out by the patients themselves. In such instances it is recommended that the doctor treating the patient is aware of the therapeutic intervention. At the third level, when the symptoms are serious, consultation with the doctor treating the patient becomes a necessity. This means that the aims of the treatment can be discussed, and the process of recovery be followed on a medical basis

## Where Can One Train in Eurythmy Massage?

Das *unternehmen eurythmie* in Basel, Switzerland, offers a training in eurythmy massage.

There are three levels to this training:

1. The basic requirement for eurythmy massage is the ability to take hold of one's own instrument, in particular of the physical body. Special sequences of exercises have now been developed, known as *warming up*, *warming out* and *warming through*, and these are taught in the course of the training.
2. The tools used in eurythmy massage are developed when eurythmy movements are practised in a differentiated way. These then become the foundation of how individuals manage the tools artistically on their own.
3. Learning to massage so that the etheric forces of the sounds are transferred to the patient in the seven steps that make up the eurythmy massage method creates the foundation for the conversation between the therapist conducting the treatment, the beings of the sounds in eurythmy and the individual being treated.



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# You with me eurythmy – Living Anthroposophy

## Noemi Boeken



Born 1973, Pforzheim, Germany. 1980-1992 Waldorf Schools in Tübingen and Überlingen. Years abroad in Hawaii, USA and New Zealand. 2000 Eurythmy training, The Hague. Up till 2002 artistic work on various eurythmy stages. Eurythmy teacher in Switzerland and Germany. Eurythmy in the Workplace in Holland/Egypt with Annemarie Ehrlich. Projects in a youth prison in Thailand. Eurythmy therapy training, Unterlengenhardt. Worked at Paracelsus Hospital Richterswil, at the Centre for Integrative Oncology in Zurich and soon at lups Lucerne. Eurythmy in the Workplace at Arlesheim Clinic. 2017 founded: *youwithme eurythmy*

There is rarely a moment in any day of the year in which eurythmy does not give me an experience of living anthroposophy. For example, if I attend a lecture, I am always inspired to make what I have heard into an experience by turning it into a eurythmy exercise. Eurythmy is to my mind like a path of schooling that can enliven and turn cognitive science into an experience. Everything that a soul experiences can be precious; the art is to apply eurythmy as the translator of these experiences.

As a result of the life experiences eurythmy has given me in my work with pupils, with young prisoners in Thailand, with people in Buddhist countries, with eurythmy in the workplace and with eurythmy therapy patients, I have learned to be amazed at how deeply human eurythmy makes anthroposophy seem.

When I was working **in a school**, I had experiences with my students which in my memory, shimmer with the sheen of pearl. The following example from my teaching in Class 3 shows how deeply the children can experience everything that is human when the gestures for the sounds are introduced: the children were sitting on the floor in a circle and were watching my movements for the sounds and I was, for example, showing three versions of B: the children then described what they had seen. *You are putting on a coat; you are looking at the mountains in front of you; you are protecting an animal in your arms.*

When we were talking about C, a child called it *a sacrificial fire for God*. F was the following:

*Everybody has goals, but sometimes there are obstacles and we have to go backwards to get over the obstacles and reach our goals.*

G: *You push something away and then you can breathe easily again.*

H: *There is something evil close to you and you throw it behind you and are liberated*

*or That is the first beat of the human heart, the second looks different.*

P: While I was still making the movement, a child called out: *Quick, turn around, there is an angel behind you.*

A further example comes from my work in the Upper School: In Class 12 and supported by the maths teacher, I had the good fortune to be able to use eurythmy to enliven projective geometry. As part of this, we worked on the 6 positions in *I Think Speech*. Even though we could not really express it in words, the concentration and the intensity of the silence was so clear to all of us that the students had not only acquired a scientific idea of eternity but that one or other of them had also had an experience at a soul-spiritual level. Making eurythmy movements gives children and young people an experience of anthroposophy, human wisdom, their own wisdom.

While I was **in Thailand**, I had the opportunity to do eurythmy with children and young people inside a young people's prison for several weeks, supported by the music teacher from the Bangkok Waldorf school. The concept of resocialisation there consisted of absolute adherence to strict discipline: the participants came to their eurythmy sessions walking in step with a guard's whistle. Initially, the social workers were confused and annoyed about how spatial forms appeared with music, for example, and how from a higher perspective order was created

from apparent chaos.

There follow a few quotes from the young people who experienced eurythmy, who surely had quite a different constitution to the one most of us know:

*It feels so good, because everything starts off seeming quite simple but when we really do it, it is hard, but when we practise, it gets easier and easier and then you begin to enjoy it. When we succeed, it is just so brilliant, and the form looks good, it is filled with light and simply harmonious.*

*Eurythmy helped us to concentrate better, it was like light in our thinking, and the music supported this. I don't have anything more to say, apart from the fact that I learned, for the future, first to think and then to act. I am grateful for this insight.*

*That I am doing eurythmy today is nothing special. But I know that when I am grown up, and want to lead a spiritual life, today is the gateway to it!*

*The essence of eurythmy does not allow me to have negative thoughts. Eurythmy simply does not allow it.*

For these children and young people living in a Buddhist country, eurythmy is the gateway to deep, existentially touching, self-discovery.

When **in China** I was repeatedly working with larger groups of people interested in Waldorf education and therefore in eurythmy. As a result of China's one-child-policy and the current state system, from a European perspective, social competences seem to be less well developed. On the first day, all the participants made every effort to follow the class. On the second day everyone wanted to show me that he or she was the strongest and the best in the class. I could observe a few power struggles going on beneath the surface. I needed all my courage and strength to clearly state - I would never have done this in Europe - that I had the authority to say that I was in charge and decided who was good and who was not! Everyone settled down after that and by the third day the first signs of their ancient Asian spirituality began to appear in every single participant.

In China, eurythmy enabled a very ancient but deep wisdom to resurface.

**In Nepal** I had the opportunity to do eurythmy with one of the most respected *rinpoches*, a Tibetan holy man or lama. After we had been doing eurythmy together for two hours, he sat down on his throne again and said: *Eurythmy has a three-fold element in it.*

He described what we know as *the word of the feet, the singing of the hands and the thinking head*. Then he continued: *Only when all three have equal value, when one of them does not dominate but is equal to the other two, then one is enlightened. But that is not bad*, he added with a smile. *You know that I practise mental meditation, don't you? But what you are doing, meditating with your will, that is the future!*

**In eurythmy therapy**, I was waiting for a new patient, aged 33. When she came in, I noticed that she was covered with tattoos from head to toe, and that she also had a few piercings. I was shocked and wondered how I would manage to make eurythmy therapy accessible to her. I had already capitulated before I had even started.

Nevertheless, I invited the patient to enter the therapy room. She went over to



where the eurythmy figures were set out and looked at them for a while. Then she pointed to the figure for I and said: *That is the one who is in combat with the dragon, I think his name is Michael.*

And when pointing to the S, she said: *And that is my healer. Can we please begin now?*

I was speechless and experienced how in so many different situations eurythmy led this patient to new insights about herself and the world in wonderful ways and so she was able to ask the major anthroposophical questions. She expressed an interest in studying eurythmy on many occasions, but would she ever be offered a place in a training course with all her tattoos?

Another patient, who was dealing with death, told me that he did not have much connection with Biblical texts. He was a spiritual person but that had nothing to do with the Bible for him. We worked on the sound sequence O E M L I (EI) B D.

The patient was familiar with the sequence and we were able to penetrate the individual sounds more and more deeply. One day we spent a long time on the sound M, in silence. He was quite lost in himself and deeply connected to the sound. While we were practising, he suddenly spoke the following words: *Not I but the Christ in me.*

How true and how profound eurythmy can be!

**In eurythmy in the workplace** – which can also be understood as social healing in human relationships, the question arises as to how eurythmy can help in community-building activities. It is so wonderful when eurythmy in the workplace creates a dynamic stillness, and an invisible veil of warmth brings the group of people together so that they can commit to each other socially.

I have been working in the housekeeping or cleaning department of a business for five years. The people working there come from many different cultural backgrounds and they all have their own language. They do not always intellectually understand me and my language. At the start, the participants were afraid of eurythmy, but I practised movements with them that brought them joy and developed their dexterity. It took a good while for us to develop a relationship and then their movement began to become etheric. I was always concerned that eurythmy might appear to these people as mystical or sacred.

Before Christmas, there were about 20 housekeepers/cleaners standing in a circle and I had the courage to do *Hallelujah* with them. While we were doing it, I was very touched, and found myself looking from on high on this circle of human beings from so many different cultures whose job it is to clean spaces and saw them making the movements for the sounds to the word that meant *I cleanse myself from all that hinders me from beholding the highest.*

How doing eurythmy together can connect the lowest with the highest!

To meet and experience anthroposophy, to understand Rudolf Steiner's image of the human being and his cognitive science, to encounter human beings on different continents, in different phases of life, and in different situations and to have the opportunity to do this by means of their will, by means of eurythmy: this is living anthroposophy – *you with me eurythmy!*

# Developing an Approach to Therapy for Treating Animals: a Eurythmist's Journey

Christine  
van Draanen



Born 24.8.1956 in Utrecht, NL. Au pair in London, Vienna and Cologne. 8 years as a KLM Stewardess. 1990 eurythmy training with Werner Barfod, The Hague. 1996 eurythmy therapy training in East Grinstead. Eurythmist at the Waldorf schools Hilversum and Haarlem, NL

Eurythmy therapy free-lance and at Institut Breidablick (non-congenital brain damage).

From 2012 developing eurythmy for animals. 2016 in Zeeland - Walcheren (a small village)

Publication in German: Flensburg Issue No. 129, Autumn 2015: Animal Communication.

TV show: Barend & van Dorp, March 2001

Seminars have been planned in the Netherlands, the UK and Germany for 2019: if anyone is interested in participating, please get in touch.

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When I was almost 28 years old – at the time I was flying round the world for KLM as a stewardess – I wanted to take up an anthroposophical profession. I had always enjoyed dancing and so I decided that this new profession should have something to do with movement.

The first eurythmy performance that I saw was in Dornach in 1984. Then things went very fast. In 1985 I started the five-year eurythmy training in The Hague under Werner Barfod. In this training there were several blocks set aside for teaching practice in Waldorf schools.

I did not have an easy time feeling at home in The Hague. I did my very best but the change from my extremely free life to a training structured in a strongly German way was almost impossible. But I knew that I had to do it, even though I was often unwell, and the teachers found this difficult to accept.

After graduating I taught in Waldorf education for many years and finally began to study eurythmy therapy at Peredur Centre for the Arts in the UK. After completing the therapy training, I worked not only in a school but in a therapy practice and in a private practice.

There was a small farm that was part of this institution and I felt drawn strongly to the animals. Secretly I had always wanted to work with eurythmy on animals but I soon learned not to speak of this in front of my colleagues because there was almost always disapproval; the comments were that it was impossible because animals have no 'I'. They seemed to be very sure of this.

I realised in November 2011 that I needed to make another change in my professional life. I discovered the book *Gespräche mit Tieren (Conversations with Animals)*, in which Wolfgang Weirauch has a conversation with Verena Staël von Holstein about animals. I asked him if it was possible to do eurythmy with animals and he replied in the affirmative and this gave me the courage to start to investigate this new direction.

I called Verena Staël von Holstein and asked her for advice. At the same time the young calves on the farm where I was working fell seriously ill. The vet told us that they only had a 5% chance of surviving in spite of the strong medication they were being given, but I did not know this at the time. The farmer gave me permission to work with eurythmy therapy on the three-week-old calves.

After the animals had recovered, my first reaction was that this could not necessarily be attributed to the eurythmy therapy. Later I did admit to myself that the animals' recovery must have been connected with the effect of the eurythmy.

On one occasion, one of the participants in my eurythmy course invited me to visit his horses. Over the following three years the weekly contact with the animals allowed me to develop a way to work with eurythmy on the horses. It makes sense to work with the same animals over a long period of time to see what really happens in the course of the treatment.

It is advisable to be alone with the animals; however, this is rarely possible. But there are occasional moments of peace and quiet which can be made use of. I can only recommend to every eurythmist to go to their local zoo and to try it out: the animals will be very grateful to you. For example, I used to do eurythmy for elephants and a rhinoceros that was just feeding in the hour before the zoo closed, which was the time when the keepers were busy and the public had al-



With Kali and Pien



Kobus reacts to M

ready left.

It is possible to do eurythmy without making physical movements by attempting to work on the etheric forces. This is difficult, but the exercise is an extremely useful one. Animals often begin to yawn when they experience eurythmy because they sense something. It does not take long to notice that something happens with the animals when they experience eurythmy. The effect is then less on the physical; rather, the eurythmist treats an animal's various traumas or strives to harmonise the group or the herd.

In 2015, a new *Flensburger Heft* (publications by Flensburg) appeared on the subject of animal communication. I had been invited to write something about eurythmy for animals for it, and because I had been contacted by eurythmists interested in the subject, I took the decision to organize a seminar on the subject in 2018. I had also previously contacted Stefan Hasler as head of the Section for the Performing Arts in Dornach and was then invited to give a report at the *eurythmy – speech* conference over Easter; 26 people from 13 different countries were present when I gave the report.

The first international seminar on Eurythmy for Animals took place on a farm close to Biberach on the Riss in Southern Germany on July 28. Colleagues from Europe and even one from Spring valley, USA, attended.

The seminar consisted of theoretical background and a practical part. It was important to clarify what an animal is because one can only begin to practise once this has been resolved. Animals have no 'I'... well, they do, but it is not on the earth, but in another place that we call the spiritual world. We can

also mention the group 'I' at this point: for example, the group 'I' of elephants is called the *Great Elephant*. The animal group 'I' guides the various types of animals on earth. Only humans are connected with their 'I' while on earth and that is why we have such a great responsibility for the well-being of plants, trees and animals, for the whole of creation. We can help those dependent on us with eurythmy.

I would like to mention the horse Tom as an example. He was living peacefully on a farm with a few other horses when I first met him. He is now 25 and has had a difficult past. He had spent long periods of time alone, with not enough to eat. He only came to the people who now take care of him, and who are ensuring that he enjoys a good retirement, when he reached the age of 21. Nevertheless, the animal seemed sad. No one knew exactly what had happened to him. My suspicion was that he was suffering from an untreated case of concussion. I gave him eurythmy therapy treatment on two levels: I first treated the concussion on the physical level and then the trauma in relation to the causes of sudden noise in the road on a more mental level.

After four months of eurythmy therapy Tom was able to stop, overcome his feelings of stress and calm down within a minute whenever he came in contact with a noisy tractor. Then he went on his way as if nothing had happened. Before the eurythmy therapy he would have been distressed for the rest of the day after such an incident. Treatment is still being carried out on his head. Because his jaw had been affected, too, he could not yawn, and made strange convulsive movements with his jaw. Now his movements are no longer restricted in this way.

I wish to return to the phenomenon of the group 'I': how does a therapist ad-

dress such a group 'I'? What kind of exercises does the therapist practice with animals and how? Where does the therapist stand? What does the therapist say? How long does a treatment last? How does it end? How can the therapist determine what happens before, during and after the treatment?

Eurythmists of course know that something always happens whenever eurythmy is used to treat a patient. But how can this be defined and how can we learn to observe this? What is the situation with health and safety when we are treating very large and strong animals? What kind of insurance cover do we need? How do we deal with the resistance that comes from the world around, or the strong disapproval that even our colleagues give voice to? What would Rudolf Steiner say to this new development?



Kali with L

These are some of the themes discussed during the seminar. The first one is mainly an introduction and addresses the important themes of balance and trauma. The follow-up seminars are suited to sharing experiences with future animal-eurythmists i.e. eurythmists who work with animals, and to further research the many fields in which participants will one day work. I have so far not succeeded in finding an anthroposophical veterinarian: there are very few of them and the few to whom I have written have not responded. It is probably the case that animal-eurythmists will initially be on their own for a while longer. But this can change when enough eurythmists recognize the significance of this work for the future of humanity, of the animal kingdom and for the whole earth.

It is my responsibility to find eurythmists on different continents who are interested in the treatment of animals and want to train in it. This can then gradually lead to eurythmists being trained on different continents. Trained in treating animals. I am prepared to become the European representative but will need colleagues to take on this work on other continents. A North American representative has been found and it is to be hoped that in the future this representative will be able to practise there. It takes many years of experience and much practice to be successful at working with animals, as well as a lot of courage!

# Eurythmy in Emergency Education

## Peter Elsen



Born 1962. Independent eurythmy training with Karin Mittmann. 1988-1997 eurythmy teacher in Bremen, since 1997 Freie Waldorfschule Schopfheim. Co-founder of the North German Eurythmy Teacher Training Course (now: further training). Tutor in Eurythmy Teacher Training Course in Leiden/NL. From 2010 active in emergency education. From 2009, annual eurythmy epoch at the Manilla Waldorf School, Philippines. Member of AAG, CG and „Die Linke“.

I was struck by an advertisement in an email from the *Freunde der Erziehungskunst Rudolf Steiners (Friends of Waldorf Education)* sent out in 2010, in which a eurythmist was being sought for work in the Gaza Strip. Since then I have been trying to visit the place at least once a year. I was in a Nepal team in 2015, ten days after the major earthquake there. Right in the middle of our work on site we experienced a major aftershock. The refugee situation of the Rohingya people touched me particularly in 2018 so that I became a member of the emergency education team that set off for Bangladesh.

Whether human beings (Gaza and Myanmar) or nature (Nepal) have caused the traumatic experiences in the area in which the emergency education team is operating, in principle we always have two options: to work directly with children and young people or indirectly with adults. Ideally, the adults can then reach out to large numbers of children.

As a rule, we start directly with children and young people and then pass them on to local organisations, for whom we also run training courses. We set up as child-friendly a space as possible when we work with children, to which they can come at any time. We run beautiful activities that are appropriate for the different age groups, such as painting, games, story, and movement (this includes eurythmy), so that the children are cared for in a psychologically healthy and hygienic way.

Whenever we work indirectly, we hope that the experiences and insights gathered from our work – as, for example, of the three-fold human being - will be passed on and used. In many countries, as in Bangladesh, the three-year olds are sitting in what is called kindergarten being drilled in the classical school subjects set out in a timetable. The Waldorf, child-centred approach, in which the emphasis is placed on developing the head, hands and heart in an age-appropriate way, initially comes across everywhere as exotic. Interestingly enough, eurythmy is not necessarily experienced as such. The indication to turn language or music into movement is actually a key that opens up a wide variety of activities and experiences.

**EURYTHMY**, Greek for *beautiful movement*, visible speech/visible music;

*The human being is a completed form ... (that) has its origins in movement ... (Eurythmy) is the continuation of divine movement, of the divine creation of human beings ... something that brings the human beings closer to the divine, than would otherwise be possible.*

Rudolf Steiner

Alongside the idea of reincarnation and karma and the reality of the many and varied spiritual hierarchies, the above statement is the creative, living foundation on which I prepare my work. Depending on the area of operations and the constitution of the team, I search for exercises that on the one hand may have a healing effect and that on the other support and encourage the collaborative faculties and the well-being of the emergency team itself: we, too, begin and end the day with a verse, with singing and eurythmy (This aspect of taking responsibility for one's own well-being seems to me to continue to grow in importance in all aspects of our work!).

Ideally, the team speaks the language of the country or area to which they have been sent because this allows the most immediate healing impulses to flow. It was a piece of great good fortune that when we were working in Bangladesh one of the team spoke Bangla and so for speech eurythmy all the vowels could

be included in the following verse:

*Alo ekhane din okhane usha*  
(light here – day there - sunset).

If I need to work with a translator or teach in English, this creates a certain (professional) distance, which in my view is not necessarily negative, because the work – this includes the human relationships that allow people to feel secure - needs ultimately to be carried out by the local community.

I could be describing something similar for tone eurythmy (I like working with a gems horn) and the eurythmy exercises (balls). The driving force for me is that a beautiful movement is created: the beautiful is the alternative to a traumatic experience. When we are reviewing the work (also done on site), then questions about the basic principles of eurythmy often arise. And in the same way as in my teaching work in Waldorf education, I frequently experience the gulf between Schiller's two principles, the form-drive and the sense or substance-drive, in emergency education. If I give in to the sense-drive, I often end up in the realm of dance and sport, but then have satisfied, laughing, red-faced participants.

The form-drive leads me directly into the arms of eurythmy and its principles, but I do not always manage to create the experience for the participants. The doubts that arise are balanced by an enormous gratitude: as the truth-seeking method of translating music and speech into movement, eurythmy has allowed me to develop great flexibility as well as the certainty that if I can only remain open enough, I can sense what eurythmy elements are suited to each of the groups I am working with. Then I only ever do what I have prepared, until my powers of intuition - that eurythmy has allowed me to develop - offer me something better.



Peter Elsen in Gaza



Working with psychologists in Bangladesh

# Eurythmy Research into the Effects of the Biodynamic Compost Preparations

The Collaboration of Two Anthroposophical Initiatives

## Martina Geith



Born 1960, Munich. Vegetable gardener, bio-dynamic plant cultivation, part of International Biodynamic Preparation Group. A founder of Formative Forces Research Group. Has published & gives courses. 2016 Eurythmy training at Eurythmeum CH. Working together with Regina Lutke-Schipholt researching the effects of the preparations eurythmically, since 2017.

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*Those to whom nature begins to reveal her open secret, sense an irresistible longing for her most worthy interpreter, art.*

from Johann Wolfgang von Goethe, *Art and Antiquity*, 1823

The annual agriculture conference held in the early spring of 2018 was devoted entirely to the bio-dynamic preparations.<sup>[1]</sup> Regina Lutke-Schipholt, a farmer, and Martina Geith, a gardener and eurythmist, have been long-standing members of the International Preparations Circle based at the Glass House in Dornach. Practitioners and Goetheanistic research scientists in this circle have been developing an understanding of how the biodynamic compost preparations work and of the appropriate production methods. At the meeting in February 2017 the two of us had the idea at the same time to use eurythmy to explore how the preparations work. Normally eurythmy - either tone or speech eurythmy - makes visible either poems and texts or musical compositions. Might we manage to achieve the same with the effects of the compost preparations?

We found four eurythmy colleagues (Sibylle Burg, Giulia Cavalli, Ursula Järvi Bindler, Michaela Zimmermann), interested in meeting regularly and working on developing an understanding of how the preparations work. Farmers and gardeners are people who experience real life through action. This is where their work meets that of eurythmists. Our aim was less to create a stage performance, more to create an experience of the effects of the compost preparations in movement, in a workshop situation with conference participants. As the start of this has been successful, we want to give a short report on this work.

### The Common Source of Eurythmy and the Production of the Preparations

There are six biodynamic compost preparations used on bio-dynamic farms all over the world; they serve the improvement of soil composition on cultivated land and the growth of food for humanity. The natural processes that Rudolf Steiner has researched from the perspective of spiritual science have led both to how they are constituted and then actually produced annually on bio-dynamic farms. The following are examples of how three of the six preparations are produced: camomile blossoms are harvested, then pressed into a clean cow's gut and buried in a sunny place for the six months of winter; when in flower, stinging nettles are scythed and then placed in a one-metre deep ditch and covered with earth for a whole year; a cow's skull is filled with oak bark shavings and then placed in mud in a damp spot of land over winter.<sup>[2]</sup> Once they have been dug up again, they are carefully stored and then applied regularly to the land over the course of the agricultural year.

When we move in eurythmy, the human form, the highest expression of our divine nature, makes us aware of, confirms, deepens and even takes hold of the *Logos* and its activities. Eurythmy also has its roots on the one hand in Rudolf Steiner's spiritual indications and on the other in what is practised in schools and trainings, in therapeutic clinics and on the stage and needs to be repeatedly renewed.

Rudolf Steiner's ability ... to re-form the world of perceptions without breaching the cohesion of its natural laws...<sup>[3]</sup> is therefore the basis of both anthroposoph-

ical vocations. This ability is moral technique. Fundamentally new substances that are in harmony with the earth - they come towards us from the future and are difficult to penetrate - arise from the substances that have grown from the animal and plant kingdoms. A new, visible language can emerge from carefully reading the effects of the Logos on the human body.

### Our Approach to the Work during the Preparation Phase

*It is not important that I have a different opinion to someone else but that someone else will find the right thing from his own perspective if I contribute something to it.*

Rudolf Steiner

Each of us chose for themselves one of the compost preparations to focus on. In our meetings we tested the suggestions and the approaches to movement to see if they could work. At the conference we offered two workshops; in each of the workshops three preparations could be experienced and then moved. In the last fifteen minutes of the third day of the workshops the participants shared with each other what they had been exploring.

As part of our preparation we immersed ourselves in the wonderful watercolours painted by Walpurga Nägeli-Ganz after studying Rudolf Steiner's indications in the agricultural course alongside the most varied secondary literature. She has painted an image for each of the plants used in the preparations and found the courage to make the effects of the preparations visible as a result of her artistic research activity, creating an image something like a seal.

*I absorb what I have observed and look at it in the space behind my eyes as an imagination.... My paintings are not, however, exact reproductions of the etheric body of the plant (used in the preparation), they are rather free artistic forms created from careful perceptions of the gestures of the physical and the life bodies of the plants. I paint the colours, the forms, the sound that I hear, the mood and the melody.<sup>[4]</sup>*

We selected perceiving the effects of the preparations on our own bodies as a second approach and as the simplest starting point, so we took a small amount of the dry soil in our hands and allowed the qualities of each of the preparations to unfold in both our etheric and soul bodies. Paying attention to these processes, becoming aware of them, and translating, transforming them into eurhythm was a process full of deep joy.<sup>[5]</sup>

### The 2018 Agriculture Conference

We chose the path of direct perception as a way for conference participants to enter the subject matter. The task was to take the preparation in one's hands, to express one's perceptions in a drawing, to find a word to express the strongest impression and to then, in small groups, turn this into movement. It was remarkable how the participants found a common movement impulse in the small groups from the different drawings they had made. When working with the oak bark preparation the movements reminded us of contraction and expansion; in the case of the camomile preparation there emerged a gesture of meeting and intermingling, among others; in the case of the stinging nettle preparation there was a powerful movement from inside to outside. When the participants watched each other and recognised the eurhythm gestures, they were able to deepen and clarify, order and understand their experiences. There is still much exploration and research to do here, because the many layers of the effects of the substances in particular are proving to be a great challenge. Both we and the participants were deeply touched by the strength of expression that came from these new substances.

Notes:

[1] Section for Agriculture (ed.), *Die Präparate - das Herz der biodynamischen Agrikultur - Dokumentation zur Internationalen Tagung für Landwirtschaft am Goetheanum in Dornach (CH) (The Preparations: The Heart of Biodynamic Agriculture. Documentation Relating to the International Conference for Agriculture at the Goetheanum, Dornach, Switzerland)*, 2018.

[2] Rudolf Steiner, Lecture 5, held on 13 June 1924, *Agriculture Course*.

[3] Extremely detailed and up-to-date summaries of the practical questions can be found by writing to [WStappung@yahoo.com](mailto:WStappung@yahoo.com)

[4] The three other plants used in the preparations are yarrow, dandelion and valerian. *Heilpflanzen für den Kompost, Fünfzehn Bilder von Walpurga Nägeli-Ganz, (Healing plants for compost. Fifteen Paintings by Walpurga Nägeli-Ganz)*, 2014, (out of print)

[5] A methodological approach to this kind of perception can be found in Dorian Schmidt, *Lebenskräfte - Bildekräfte - Methodische Grundlagen zur Erforschung des Lebendigen (Life Forces, Formative Forces. Methodological Foundations of Research into the Etheric)*, 2010

The approach involving individual experiences has proved to be successful and so we could also begin to translate the complex and colourful paintings of Walpurga Nägeli-Ganz into eurythmy. When we exchanged what we had seen and then moved what we had experienced and felt, the first brief choreographies for the preparations were born. Eurythmy enabled us to have an immediate experience of the working of the forces of the bio-dynamic compost preparations; this experience was both stronger and more impressive than what was possible when we studied the paintings quietly. We could perceive the essential character of the six very different compost preparations in our first encounter with them in the eurythmy rooms in the Goetheanum.

## Eurythmy on the Land

### Gudrun Goblirsch



Born in North Germany, 1963; trained and worked as a Waldorf nursery school teacher; studied eurythmy in Hamburg; independent teaching activities, eurythmy in nursery school and artistic work; Cornelia Klose introduced her to new, stimulating perspectives that expanded Gudrun's understanding of eurythmy as a result of Cornelia's work with Verena Staël v. Holstein. Studied with Roland van Vliet. Working with eurythmy on the land since 2012.  
(Photo: Gudrun Goblirsch)  
Contact: [gudrun@goblirsch.de](mailto:gudrun@goblirsch.de)

*The earth would be in a much worse state if Rudolf Steiner had not brought eurythmy into the world.*

This statement, made by Lasse Wenerschou, has not left me since my eurythmy training. At some point there arose in me the desire to use eurythmy to work for nature and the earth. This desire became reality on the Demeter farm run by K. Niedermann in the farming community of Höllwangen, Germany. This was where I studied the research into formative forces conducted by Dorian Schmidt (*Lebenskräfte – Bildekräfte [Life Forces – Formative Forces]*, 2011) and what we practised of this method became the foundation for the work with eurythmy on the land.

We have been visiting the same 2 or 3 fields on a weekly basis since 2012 and the following approach has emerged:

1. We arrive at the chosen site and observe everything precisely: the surroundings, the weather, the plants in the field, the developments since the last visit; the farmer's background knowledge is frequently useful.
2. The second step consists of grasping the fabric of life beyond what has already been observed. For that we need to clarify: what is my own mood today, and how can I distinguish between my perception of my own inner state and the impressions that come towards me from the surroundings? In a state of inner stillness and attention we place ourselves either at the edge of the field or on it and begin a kind of brief dialogue by asking, for example, the following:

*How are you today, earth? What is happening down there in the ground? How permeable are you? How is it above? How are you doing in the earth, plants? What is coming towards you from the heavens? Are you a wholeness, field?*

Then we exchange our impressions, a very important part of the work.

3. Then comes the following question: which eurythmy gestures do you need us to give you? The point is to be as strongly present as possible, to be with the field in one's perceptions and to sense in the moment what is wanted or needed, without imposing one's old knowledge or experiences on it, so that we can do justice to the sounds and their gestures in their fullness and greatness.

Short sequences of gestures mostly emerge from the exchange that follows; however, these change from week to week. Up until now we have included sounds, planets, the zodiac, smaller spatial forms and the element of rhythm in our work. Under certain circumstances the whole field can begin to come to life and stream, to connect and release, etc.

4. The fourth step connects with a listening phase, which is the same procedure involving perceptions as in the second step. This is where the question is asked whether anything has changed and whether this seems to us to be harmonious, for example. But we are given very clear indications whenever our perceptions

are off the mark, whenever we do too much or too little, whenever we encroach on the fields, or miss the point, etc. We are discovering more and more as we do this work that we can trust our own sensations.

After this we say goodbye. There are five of us who are regularly part of the work: a farmer, a gardener, two eurythmists and a landscape worker; we are occasionally joined by other people who then accompany this activity for briefer or longer periods. We have also been working once a month in the market garden at the village community of Lautenbach, Germany, since 2014.

We have discovered that the fields can become more receptive and open to spiritual impulses: a field to which no-one had given any attention is indeed lonely: it is as if it has been strangled. We have experienced just this, this year in the case of a newly rented, conventional field.

The work has only just begun, what eurythmy can achieve in this area is far from exhausted and many questions remain unanswered... In the cultivation and care of a farm, of the land and of culture there is a good deal still to do, and the only thing needed is pleasure in exchanging eurythmy shoes for Wellington boots.

## Vitaleurythmy – A New Approach to Enhancing the Effectiveness of Eurythmy

There are aspects of eurythmy which focus mainly on making the exercises as effective as possible. When we apply elements of eurythmy with focus, they work effectively *on something*: on the wholeness of the human form, on developmental processes, on plants or animals, on social processes, on an individual's inner or meditative life, on the quality of perception and other things.

This is the area, the area of effectiveness, in which *Vitaleurythmy* is at home. It is based in eurythmy in the most comprehensive meaning of the word and benefits from eurythmy therapy, but it has a different goal and a different approach: it aims not to heal what is unhealthy but to support and maintain what is healthy. That is why the term *Vital* is in the name. But we have given this approach this name not only because the movements in eurythmy directly facilitate vitality in human beings but because they also enable a new inner understanding and even a *revitalisation of understanding*.

We have developed *Vitaleurythmy* on the foundations of our experience in eurythmy and with people of the widest variety of ages and professions. What moves us is the question of how we human beings today can retain our health under the given circumstances in which we live and work? How can we maintain our vitality? How can we live our individual professional and social tasks? These are some of the questions that we have been pondering for many years. We have been intensely investigating the existing forms of eurythmy in the workplace and of hygienic eurythmy, and building on this, we have begun to take more into account the contemporary needs of the consciousness soul to understand. What is important to us is to acquire a new, inner understanding of individual situations and to facilitate an experience of the potency of the *dynamic force fields* of the sounds. We also connect eurythmy with methods used in organisational development.

Periods of exchange and sharing alternate with periods of eurythmy practice in *Vitaleurythmy*. The participants reflect on experiences from their private and professional life and connect these with experiences gained while doing the exercises. By doing this they are encouraged to work on their experiences and – this is the important thing – to become aware of both how they access them and

Christiane  
Hagemann



Freelance eurythmist and curative eurythmist with own practice. 30 years teaching adult education. Lectures at Alanus University, Alfter. Many years of lecturing at the Christian Community Seminary, Hamburg. Co-author of brochure & book *Vitaleurythmie* (2007), *Vitaleurythmy, the anti-stress program for every day* (2016).

[www.vital-eurythmie.de](http://www.vital-eurythmie.de)

# Michael Werner



Entrepreneur for Vitaleurythmy and lecturer at Alanus University, Alfter. Advises companies, social organisations and educational institutions on organisational development, leadership and business handovers. 23 years eurythmy teacher in Hamburg-Bergstedt, and adult education. Published articles on eurythmy teaching in research project *Exploring Your Own Eurythmy Teaching* (2014, 2016) and in *Richter Curriculum* (2016). Co-author of *Vitaleurythmy, the anti-stress program for every day* (2016).  
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to change this. We ensure that the participants not only find starting points for their own further development in the eurythmy but that they can anchor these starting points in their everyday lives.

*Mindfulness* is an inner attitude – and has many aspects in common with Rudolf Steiner’s subsidiary exercises - known to many people today, and many people practise it daily. This is why we use the term *mindfulness* as a central tool in *Vitaleurythmy*. When we are moving, the attention of the participants is deliberately directed to individual aspects; afterwards they practise *open attention*, which simply means that they pursue and practise unprejudiced ways of perceiving. This two-pronged approach enables new ways of accessing experiences, especially when they are executed both consciously and frequently. The words of Reinhard Stanger have become our guiding star:

*It is about (...) the awareness with which you live your life. It is about clarity, consistency and the feeling that you are standing at the right station of your own train of life.*

How can we expand our own comfort zone so that we are better able to deal with both private and professional occurrences or events, i.e. to be more effective and resilient in our own lives? Until recently we have mostly called *Vitaleurythmy* a way of dealing with stress. Today we are calling it *Vitalitytraining*: a training or schooling of all four components of the human being, the spiritual, emotional, vital and physiological. Quite a variety of factors are required to ensure the health of these components, and the researcher into the future, Max Horsch, has summarised them in the following way: vitality, creativity, and effectiveness in our own lives. These qualities all support human beings in developing greater effectiveness with regard to themselves as an inner attitude of mindfulness. They can help to get a foot in the door when tackling both pending, due and desired changes and developments. We support and encourage this when working with *Vitaleurythmy*. Even when outwardly almost nothing initially appears to change in an individual’s life, it is nevertheless inwardly tangible for the individual: when doing eurythmy, people are doing something for themselves, they are reconnecting with themselves and can come to an experience of how they can sustain and find more life in themselves. It is always a great pleasure to notice these things for ourselves and others, and be told, for example, the following by participants in seminars:

*Anyone who moves themselves can move anything, both inwardly and outwardly. That is being alive.*

This statement made by the doctor Dietrich Grönemeyer hits the nail on the head:

*If I can move something in my life, I feel alive, and experience myself at the helm of the ship of my own life.*

This is also true in a professional context: a variety of organisations and teams benefit from working with *Vitaleurythmy*, because inner and outer movement support each other here, too. The participants are supported in better perceiving, understanding each other, pulling together and gathering experiences together at a new level when they have experiences with movement that they have made conscious; if they are in a team or a business, they are in a better position to move or activate something again.

We have frequently wondered what exactly the needs and necessities are of the rapidly changing times in which we are living. For this reason, we have undertaken a learning journey this year, 2018, in order to make what we have on offer more suited to the needs of individuals and organisations. We have talked to managers and other executives from a wide variety of businesses and organisa-

tions in approximately 20 places, asking them what is currently being demanded and expected of their employees as a result of the rapid and radical changes taking place in the workplace; what they are working on as, for example, HR managers, CEOs or branch managers in relation to this question and what they *would need* to be able to better withstand the enormous pressures they face. We found an unbelievable openness and willingness to talk and so discovered much about how we can further develop eurythmy. We are grateful for this. After thoroughly evaluating these conversations we have begun to develop and offer new forms of workshops.

We have been running a postgraduate certificate course for eurythmy colleagues at Alanus University in Alfter, Germany, for the past five years; in the autumn of 2018 we started a similar course in English at the Rudolf Steiner University College in Järna, Sweden. A further source of inspiration for us is the professional cooperation with those qualified colleagues in our network who meet regularly to further develop and expand *Vitaleurythmy*.

What we heard on our journey has given much strength to our aims and approach, because eurythmy is so valuable: the world often does not yet know what it is, but it needs eurythmy and is open to it, so we then need to make the effort to speak a language that everyone understands!

## How Eurythmy supports Subtle Perceptions

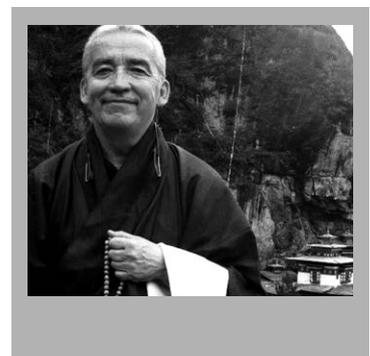
I studied Eurythmy in Dornach in the Elena Zuccoli School from 1970 to 1974 and curative Eurythmy with Lea van der Pals and Trude Tetter. After 3 years as a eurythmy teacher in a Waldorf school in Germany, Engelberg) I moved to a Camphill Community in Switzerland (Perceval, St Prex) and for over 25 years, I practiced eurythmy in all its forms: teaching adults and children, stage eurythmy (Lyris stage group) and curative eurythmy.

From there, I made an unexpected biographical move, and became the Head of Learning and Development at the International Committee of the Red Cross (ICRC). In this position, I did not teach eurythmy, but it was the beginning of a process of internalizing what I had developed through many years of practice into inner movements, a subtle perception of life forces both in individuals and in organizations. It was also an opportunity to transform what I had learned through curative eurythmy in an understanding of how to help people living with war traumas and PTSD.

From there I moved to Bhutan as the Program Director of the Gross National Happiness Centre, where I have lived for the last six years. Gross National happiness is an alternative Development Paradigm that challenges the mainstream model of development based on financial and economic indicators (GDP) and focuses on the Happiness of all people and the wellbeing of all life forms. Obviously, there are many other factors than eurythmy that play a role in my work, but a central aspect is to understand society not as a machine but as a living organism, and development not as a mechanical activity, but as life processes and creative practices.

The sensitivity for etheric forces developed through eurythmy contributes, informing my research and my work in this field.

### Ha Vinh Tho



Eurythmist and eurythmy therapist. Founder of the Eurasia Learning Institute for Happiness and Wellbeing (ELI), former program director of the GNH Center Bhutan, director of training, learning and development at the International Committee of the Red Cross, director of the Camphill Seminar in Perceval, St Prex.

Founder of Eurasia Learning Institute <http://elihw.org>

# The Nature and Art of Eurythmy

## Hannah Hartenberg



Born 1954, lives in Eifel, Germany. She is a human being, wife, mother; been through the school of life. Studied sociology, education, psychology and eurythmy. Trained as a facilitator for non-violent communication and sociocracy or dynamic governance.

[www.kommunikationskunst.eu](http://www.kommunikationskunst.eu)  
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*Mrs Reisinger, why is the eurythmy school called the School for the Nature and Art of Eurythmy?* Helene Reisinger replied:

*Please look at the railings on this balcony You can see the wrought iron as a fixed form, or you can experience it within you as relationships in space forged from movement. Or the birds, which you are looking at right now: do you see just a cluster of them moving in a confusing, unstructured way or can you enter with your whole inner movement body into the relationships between the birds and feel how these relationships are free and in permanent change, yet connected to each other? Can you see the space between the birds exactly as you see matter? I hope that you do not only learn the art of eurythmy here, but that you also learn to look at the world through the eyes of eurythmy.*

I was astonished at Helene Reisinger's answer but wrote it down in my eurythmy journal in the first year of my training in Berlin. I thought at the time: *Perhaps I will grasp what she meant one day.*

36 years have passed since then, years in which I have become a mother and a grandmother. These were years in which I have been asked for assistance in the widest variety of contexts: by schools, farms, eurythmy trainings, stage ensembles, businesses and groups. These were years in which I was living and working in a variety of relationship structures. I am still amazed by how what I had only vaguely understood 36 years ago proves to be true today on a daily basis.

*How can I help you?* This was my question put to some Demeter farmers, who had asked me to start to work with them regularly. *How can I as an artist help you farmers?* The question seemed to puzzle them. *Let us have a think about it. We'll get back to you.* I was given an answer two weeks later: *We now know what we want: please don't give us answers, help us to find questions!*

Yes, this was my path! This led to more than ten years of research together. The desire for questions rather than answers took the pressure off: I no longer had to present something finished or perfect but had been given permission to develop the joy of creating, to enter the space of not knowing together. What I take with me into this space are the tools or instruments of perception, which I owe to eurythmy.

Today I work in firms, organisations, trainings, in communities and families, with couples and individuals. Only a small number of them are familiar with anthroposophy. One thing unites everyone: they are human beings. These are independent beings, full of soul and the desire to create, sometimes caught up in apathy and torpor or in wilful idiosyncrasies, with their own reserves and intimations, in search of lightness of heart and their creative resources.

I am a passionate host for conflicts: I see in the conflicts the potential for longed-for transformation, whether that be personal, spiritual or social. This often takes me into companies and organisations and makes profound change possible, both in individual employees as well as in organisational structures.

Alongside this work I offer seminars on the themes that I myself am interested in, that move me. Every time that I manage to play with the participants, new things appear. Because I do not know in advance what questions and tribulations the participants will bring with them, I prepare, but follow the process as it unfolds. I can do this because I am a eurythmist.

In the proposals that I write for my seminars and courses the word *anthroposophy* does not appear and yet it is in my work and my activities. How could it

be otherwise? I can be booked not only as a facilitator for non-violent communication, not only as a sociologist or teacher, as a management consultant, coach or facilitator for sociocracy, I can only be booked as an entire package. I stand on the ground of anthroposophy. My exercises are nourished by the subsidiary exercises and the wealth of eurythmy and perception exercises. This distinguishes me from my colleagues working as advisors in organisations. Whenever I am confronted by a situation, the exercises simply drop out of my sleeve. No, not out of my sleeve! Out of my heart? Out of my body? Out of my etheric body? Are they not already there and only need me to take hold of them? I cannot do things differently. Whatever I see, I experience as movement or stasis, and certainly always as a quality of eurythmy. And, before I begin my work, I ask the angel of the person, of the place, the angel of the community, for support.

It is never about conveying anthroposophy to people. But I love it when I can create spaces in which people can perceive themselves and others as human beings and want to use these experiences to give form and structure to the way they cooperate. My foundation is Rudolf Steiner's understanding of the human being. Knowledge of the human sheaths, the life processes, the threefold social order, everything can be found in the questions on which individuals might ponder. I am delighted when someone discovers the subsidiary exercises on their own, for example. If I am asked what my foundation is, then I answer: anthroposophy, eurythmy. Then this answer falls into a question, a longing, a search. A participant once said: *I have the impression that you always think clearly and independently. How do you do that? My own thoughts are so confused. It drives me crazy. I often cannot fend them off. They buzz around my head and lame my will.*

There was silence. There was no need to respond, just to give him the space to look for his own answer, so I kept quiet. After a while he continued:

*Can we decide ourselves what we think? ... Perhaps I should just limit my thoughts, decide myself, what I think, at least for five minutes. If I could manage that for five minutes every day, perhaps I could gradually begin to master my thoughts ... What do you think, would that work? Have you worked on your own thinking?*

This is another example from a business with 150 employees:

I was running a seminar entitled *How to Manage Complaints*, in which 22 cashiers complained about the rudeness of their customers. When invited to place four of the same products on the belt, a customer had said: *I might have known that a bird like you would not be able to count to four.*

I was horrified. I wondered what these women - who are day in day out exposed to the dissatisfaction of their customers, have little time and breath between the individual meetings and who in their professional role need to greet and say goodbye to all their customers pleasantly, regardless of how those same customers treat them - needed.

I invited all of them to stand up and to walk around the room. Whenever I gave a sign, I invited them to stop and ground themselves with both feet, and to stand up to their full height like a strong tree growing towards the light. The subtext was *I*.

They moved on immediately. When I gave the next sign, the participants grounded themselves, then stood up to their full height, inviting their power and strength to grow upwards, the subtext being *I am*. Then they immediately went on. This is about the decision to stop and to draw themselves up to their full height, it is not about meditative contemplation. The third time the subtext was *I am I*, followed by *I am* and *I* again. Then I stopped giving signs: the participants decided themselves when they stopped. Then I increased the tempo with the following words: *It is a week before Mothering Sunday, three weeks before the weather changes for the worse, today there are between 4 and 5 thousand customers in the store and all of them have to pass through your checkout: how fast can you move now?*

The employees began to run. Not one of them was standing still any longer, they were running around in a confused and flustered state. *How long do you want to go on doing this without stopping? This is exactly the situation we are usually in. That is why so many of us are ill. Who can bring you to a standstill, if not you?*

Gradually the employees managed to slow down and come to a halt, to ground themselves and stand up straight. *I am in charge of my own realm or domain.*

A month later a woman asked to have a conversation with me: the rude customer had returned. Whenever she saw him, her heart began to race, she was gasping for air and prayed that he would go to one of her colleagues. But he got in the queue at her checkout.

*Then I suddenly remembered that funny exercise we did with you and I thought to myself, I can use my bottom to ground myself, too, can't I? And so, I sat up straight on my stool, drew myself up to my full height and said to myself, I am I. I am mistress of my domain. And whether you believe it or not, my heartbeat actually slowed down, I could breathe again, and I was able to serve this man in a pleasant and calm manner. I was not pretending! I was even able to wish him a pleasant day with my whole heart. I just wanted to let you know that the exercise we did was really useful, the one we did with you, Mrs Hartenberg.*

The rate of absence for sickness in this department went down from 10% to 2% over two and a half months.

If not eurythmy, what then? If not now, when? If not everywhere, where?

## Eurythmy as a Celebration of Life!

### Rozanne Hartmann



Born Cape Town 1956. Registered Nurse and Midwife 1978. Namibia diamond mine 3 years. Europe and USA, 2 years travel. Met Anthroposophy in Park Attwood Clinic, UK 1992. Eurythmy Training Stourbridge, UK 1997. Graf School 1998, Eurythmy 5th year. Eurythmy Therapy Training, East Grinstead 2000. Lili Reinitzer Eucore Ensemble 6 years. Short fill-in roles with Goetheanum Eurythmy Ensemble. 11 years Ita Wegman Clinic, Arlesheim, Nursing and Eurythmy Therapy. Craniosacral Therapy Training Basel 2008. Private Practice in Arlesheim.  
[www.emindex.ch/hp/home.las?s=rozanne.hartman](http://www.emindex.ch/hp/home.las?s=rozanne.hartman)

Everybody should do a eurythmy training, or at least one year of it! These were the words a thoroughly anthroposophical nurse, Jane Foljambe, said when I was thinking of starting my eurythmy training.

I was working at the then Park Attwood Clinic in England, as a nurse, my first profession. There I got to know Anthroposophy and eurythmy. As a child I wanted to be a ballerina, and did 9 years of ballet. Now I discovered that this new philosophy, that I straight away knew was my new path, where I felt I had come home, also had a dance movement to it. I was fascinated. My very first eurythmy class was as a nurse: 20 minutes in the lunch break on Wednesdays: eurythmy in the workplace. I was amazed. Just doing the 7-fold rod exercise I had an image of Da Vinci's man appear before my mind's eye. This must be something very special!

After imbibing anthroposophy head and tail, as a nurse, and joining the society, I started my eurythmy training in Stourbridge, England. And as many eurythmists experience, came that moment where I felt myself suddenly in the etheric realm, no longer bound and strapped into the physical body, but somewhere wonderful and beautiful that I only knew in my dreams. This moment came for me in my third year of the training.

Many years later, while working in the Ita Wegman Clinic in Arlesheim, Switzerland, as a nurse and a eurythmy therapist, I hit a low, as one does in life and needed something new to fire me. A craniosacral therapy course jumped out of the magazine I was reading and that weekend a new episode in my life began. A challenge almost more than I could manage.

In the eurythmy training I had to school myself to gently coach myself out of the safe and stable physical body. Into this world where other laws apply: where you are never tired, feel hardly any pain and understand life immediately. At the end of a good practice you feel younger. After a good performance you sleep like you never slept before. In eurythmy therapy training I understood why these things were so. And everything became more real, more accessible and warmer. My body and my etheric were friends.

Now I was learning craniosacral therapy. I imagined it would be easy for a eurythmist. I had not reckoned with my lively and sometimes wild – I was raised in South Africa in the hot sun – astral body. My astral body now needed further training. The six basic exercises were of course a help. But my biggest challenge was to put my own ideas of what the patient needed, aside and

selflessly tune into what was happening in the client's system. I had all the Anthroposophical language to describe what I thought was happening, but I needed more patience and more selflessness to practice the inner silence of the mind needed, to hear what the client's system wants to say.

This skill took me a while, longer than I imagined. What a dent to my pride. Yes, that was a strong learning moment for me. As I was able more and more to listen in, to practice unfocussed open attention, I realised the similarities between eurythmy and cranio more and more. Of course, one can learn cranio sacral therapy without a eurythmy training, most do. But as a eurythmist, I realised what a privilege to have my eurythmy training as a foundation, not to say the whole of anthroposophy alongside me, as a cranio sacral therapist.

Craniosacral therapy is a non-invasive therapy. And that should also hold for the subtle levels of working. One does not make something happen, as one might in Chiropractic, or other active body therapies. One invites the client's system to move into a new space or into a new way of being. As a eurythmist, I need to let go in a certain way in my astral body, to allow the etheric to move, to flow. This is also an active passivity. I invite my etheric to take the lead. As a eurythmy therapist, the wonderful and exciting challenge is to find which pictures or which words help the client to allow their etheric to flow, to enter the space of healing. Again, teaching humanity active passivity. Leading with the will and not with thinking.

The choleric aspect within me finds this is a real challenge, to allow the system of the other to dictate the pace of work. I am reminded of Maria's words to Johannes in the second scene of the 4th Mystery Play, just before the elemental beings enter. Johannes' answer to her and later the Other Phila's answer are as pertinent:

Maria:

*Bring to silence your own disturbing voice  
thus will your spirit speak with other spirits –  
hear then these words.*

*They bear you into spirit light...  
that ..you may make in the soul's kernel, your own self  
one with true being.*

*... So listen to what you know, but not yet  
have made your own in your soul's depths*

Johannes:

*I will listen – and defy myself*

The Other Philia:

*And wakening dreams  
reveal to the souls  
How their own inmost being  
is weaving enchanted.*

Without my eurythmy training and years of work as a eurythmy therapist, I would not be the person I am today. I owe so much of my being to eurythmy, to schooling and working consciously with my etheric. My work as a craniosacral therapist has benefitted enormously from this aspect of my being.

Yes, every person should do at least one year of eurythmy!

# .... Everything that one can feel

## Delia Heidekorn



Born March 1988, Herdecke DE. Second child of Prof. Andrea Heidekorn & Michael Heidekorn. Parental choice of Waldorf Kindergarten and school made deep impression. Eurythmy training at Alanus University. Met cooking through a coincidence. Discovered her love for it. Chef training in Wuppertal, DE. Lives and works in Cologne, DE.

*One can dance everything, said Margarita Woloschin, everything that one can feel. Rudolf Steiner replied: But today everything depends on feeling.*

This was part of the first conversation about eurythmy, which took place in 1908.

At least one hundred years later, I completed a eurythmy training at Alanus University in Alfter, Germany, in the summer of 2010 and felt that what I had learned and experienced to be of great significance for my life, although I was relatively certain – I knew this during my training - that I did not want to work professionally as a eurythmist.

I have not been on a stage since I performed at my graduation as a young woman of 21 years of age. I urgently wanted at the time, to create a clear boundary between myself on the one hand and anthroposophy in general and eurythmy in particular on the other. If anyone is to understand this, it is perhaps important to know that I was probably absorbing Steiner's view of the world from my first breath. The absorbing continued at my babies' and toddlers' group, Waldorf nursery school and Waldorf school, followed by the eurythmy training. The urge to dive for once into the so-called 'normal' world was very strong in me.

As chance would have it, I landed in catering and discovered cooking as the passion that has taken over my life. Food – and dealing with it - is my thing. I can say that my vocation as well as the way I love to spend my spare time is to cook nourishing dishes that give pleasure and so bring joy into people's lives. And yet my life – I have turned thirty in the meantime –is closely connected with some principles that are, in my experience, also the basis of eurythmy.

To fill my actions with feeling in every aspect of life is one of the most important challenges I give myself. Eurythmy is the foundation of my adult life. What I mean to say is that what guides me quite personally is the core of eurythmy: consciousness and feeling. It does not matter what activity I am currently involved in as long as I am doing it consciously. I can be washing up or preparing a highly complicated dish, paying great attention to detail, or tearing up cardboard to put in the recycling: if I have my mind on the task in hand, am connected with the activity and sense what its effect is on me, because I am active in the world, this creates something timeless and essential, something that stands above things.

When I am struggling to be aware - if I am honest, I sometimes experience being aware as extremely exhausting – images from my eurythmy training still support me. So, the pause, the holding on to oneself that belongs to the style of working with the bar line in tone eurythmy has become for me a metaphor, for not losing myself and my awareness in the course of the day, the week or the month. An occasional pause for breath helps to digest what I have experienced and to tune in to what is to come. A certain basic understanding of human soul life as can be found in anthroposophy is simply part of my life.

By the way, I have absolutely no ambition to agree with everything in Rudolf Steiner's writings. I occasionally look up something or other, but so much is deeply rooted in my being that I use it intuitively.

The intensity of my eurythmy training seems to have created something in me that is still alive, on another level. I frequently have dreams in which, for example, I am with my colleagues from the eurythmy training and we are performing a piece of music in eurythmy, and the feeling I have when doing it is unbelievably beautiful and intense. We create a swarm or cluster and are as one, and yet each is an individual for themselves. Or I have a particular dream

in which I am working on a piece in eurythmy and suddenly my movements have created coloured forms in space, and sculptured figures appear in the air. This then fills me with extraordinary joy, and is an indescribable feeling of happiness, so that the thought arises: *See? It does become visible!* And somehow in association with this I still have the image that my eurythmy teachers are like magicians who have been initiated into the powers that lie at the foundations of the world. In order to understand this, it needs to be grasped that I experience human beings and the world as mysteries, with which I need to actively engage. Eurythmy is a tool that is very close to me because I find that using movement to access these mysteries is both authentic and do-able.

## Eurythmy4you – Eurythmy For Millions

We have uploaded more than 300 teaching videos about the foundations of eurythmy onto our website, [www.eurythmy4you](http://www.eurythmy4you), since October 2017. They are collected into 18 courses in German and 16 in English and have additional complementary material that include exercise lists, further questions and visual material. The two ABSR (action-based stress reduction) courses are based on Rudolf Steiner's lecture *Overcoming Nervousness* (1912) and offer an alternative to the well-known MBSR (mindfulness-based stress reduction) courses based on Buddhism. We are preparing a series on extreme sensory sensitivity.

The approach in the videos is that they start where people are at. Today every human being, regardless of age, has the capacity to sense and experience within themselves etheric streams, counter-streams and even the counter-stream to the counter-stream. Important foundations for the acquisition of self-knowledge, such as the distinction between streaming and radiating, the difference between the upper and the lower body systems, etc., have become not only accessible as experiences for everyone but can also be worked with.

More important than any demonstration of physical movement are the tutorials on inner activity. For this we use language, subtitles, and animated illustrations of etheric and soul experiences. The contents are conveyed in such a way that anyone can participate and nevertheless remain centred. There are regular breaks so that the contents can continue to resound or live on in the participant; they can also be used for independent individual work and study. Great emphasis is placed on not making the movements oneself but on summoning them up, allowing them to arise as a result of the individual's inner orientation and perception, as can be found in all of the more subtle therapeutic methods. The four-fold human being provides the foundation for our teaching methods and is the reason for the 4 in the website name.

### Why Eurythmy Classes Online?

In 1912 Rudolf Steiner gave the first eurythmy lessons to the seventeen-year-old Lory and her friends. *Learn to feel A as resisting or defending and express it with your hands upwards and bent outwards. ... Learn to sense V as having something in your hands or also just touching.*<sup>[1]</sup> He continued for pages in this way: *Learn to feel!*

It was exactly the same when the IAO exercise was introduced in Munich.<sup>[2]</sup> It was a schooling of the soul and of human perception. The lower human being, the streaming human being, was not the subject he addressed: this capacity was completely available to these young girls in the flower of their youth.

*Rudolf Steiner was teaching his esoteric students in Berlin in the same year and conveying a quite different kind of eurythmy: Crossing = e: place the right hand*

### Theodor Hundhammer



Founder of Eurythmy4you. Developing fundamentals to spread eurythmy and curative eurythmy in videos, books and courses. Studied mechanical engineering, TU Braunschweig, parallel training as Waldorf kindergarten teacher. Production engineer at WALA, work on anthroposophy and technology. Eurythmy training in Holland and America. Eurythmy teacher, eurythmy therapist: practice in Bern and Biel. Full-time eurythmy therapist.  
[www.eurythmy4you.com](http://www.eurythmy4you.com)  
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#### Notes:

[1] Rudolf Steiner, *The Origins and Development of Eurythmy*, Dionysian course, 16.9.1912, GA 277a.

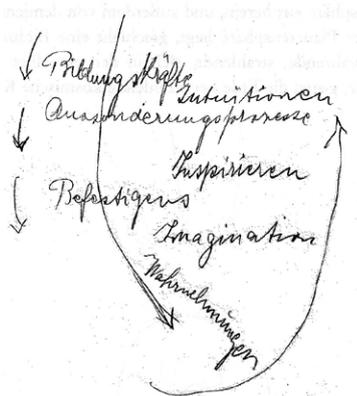
[2] Learn to sense the upright form as I, move the top of the column behind its base and learn to sense this as A. Move the top of the column in front of its base and learn to sense this as an O. (GA 277a,

abbreviated by T.H.)

[3] Rudolf Steiner, On the Contents of the Fourth Grade, Esoteric Lesson, Berlin, 10 February 1913, GA 265

[4] To distinguish between sensation and feeling, cf. Theodor Hundhammer, Vom Ort zum Wort (From Place, to Word), 2012

[5] Horst Wedde's essays can be found on the Vision page on [www.eurythmy4you.com](http://www.eurythmy4you.com)



Formative forces. Excretion processes. (Powers of) strengthening. Perceptions. Imagination. Inspiration. Intuition.

(Rudolf Steiner, Eurythmy Therapy, GA 315)

over the left, cross the right foot over the left, in exactly the same way that the optic nerves cross in the human head. You are not supposed to execute the movements, but restrict the movement, pressing the limbs firmly to the body, but feel the same as if you were actually doing it!

This is a schooling of the lower human being, the etheric body, the feeling for the body, the thinking with the body.<sup>[3][4]</sup>

Horst Wedde, emeritus professor for operating systems (OS) at the University of Dortmund has discovered why this was so important to Rudolf Steiner:<sup>[5]</sup>

Since the Renaissance, technology and art have developed as two mutually determining but polar fields of tension. Leonardo da Vinci fostered his ability to imagine by alternating his field of study between painting and mechanics. Beethoven developed new forms of expression in music at the time when electrical engineering was emerging. At a time when the foundations for modern computer technology were beginning to appear, eurythmy was the means by which Rudolf Steiner expanded the contents and meaning of human movement.

Art becomes the necessary counterbalance to the newly emerging technologies. Technology descends further and further into the realm of the sub-sensible, while art rises ever further into the realm of the super-sensible. As this happens, an important cross-over occurs. Before Leonardo, painting was the reflection of divine spiritual realities. Leonardo opened painting up to the imaginative experiences of individual human beings. The heavens open when we hear Mozart's and Handel's music; in Beethoven's music we experience the striving human being as an inspiration; at this level this creates a necessary counterbalance to the discovery of the powers of electricity.

Rudolf Steiner followed this principle, too, and at first taught eurythmy as a reflection of the powers of the spiritual world. He repeatedly referred to this in his addresses. At the same time, he was already preparing the time in which eurythmy would no longer reflect divine images but be the expression of inner human individuality in his esoteric lessons and his eurythmy meditation. This would be a time in which eurythmy, when experienced inwardly, would let us know intuitively what a human being is and thus create the vital counterbalance to what is now happening in the unlimited expansion of computer technology.

Artificial intelligence, virtual reality and robotics are striving to establish rulership over the external and internal worlds. Their aim is to acquire power over humanity's creative forces, build a copy of the human being and, if possible, improve on it. It is not insignificant that the organisation that owns Google and its various businesses is called *Alphabet*, which means *the human body*.

In the eurythmy therapy course (cf. image) Rudolf Steiner describes how humanity has to be created anew today, but not externally, as is found in computer technology, but as what is the current cultural task of eurythmy therapy, to teach humanity how to understand and relive the creation from inside, how to embrace it and become healthy, spiritual people.

This is possible today because eurythmy, which was practised conscientiously in the esoteric lessons is now present as a potential in all human beings. When these capacities remain unconscious, they develop a life of their own and create many of the physical and psychological health problems that keep us busy today. That is why eurythmy4you is developing teaching material and seeking a language that is of interest to all kinds of people. Our teaching videos about eurythmy and the nature and essence of the human being aim to show human beings of what substance they are formed and what powers lie dormant within them. We want every interested individual to discover these forces within their own bodies, to begin to move them and to use them for their wellbeing and in their lives in general.

## We Aim to Juxtapose Google's Alphabet with Humanity's Alphabet.

Our goal is for one million people to have watched our videos by 2032, and to achieve this plan a lot still needs doing. How we are to achieve this still needs to be discovered but the journey has begun. A lot of the courses still need to be designed, a lot of films need to be made; the presentation can be further developed, and an innovative marketing strategy explored. We are not lacking in ideas.

Eurhythmy4you is grateful to everyone who contributes to its work by making a donation or becoming personally involved.

# Eurythmy at the Mill

In 2008-09, I attended a part-time postgraduate eurythmy course in Hamburg run by two eurythmy therapists and a doctor, who were teaching participants the exercises developed at the Mill - I could easily give a fuller report on what we did - and at the end the doctor asked me if I could imagine taking on research work for artistic eurythmy from this perspective. At the time I knew that a spirit being called Etschewitt had been asked about exercises and that Verena Staël von Holstein, who lived in a water mill, was a clairvoyant and could communicate with elemental beings and is therefore able to translate the answers and suggestions. She had by then already published *Conversations at the Mill* in the *Flensburger Hefte* (*Flensburg Journals*).

I agreed. I was very nervous when I arrived there. Verena and her husband Friedrich were there, and I was 'checked out'. I had some questions and so the work began. Initially, they were questions about costumes or the performances, for example. I also asked why audience numbers had dropped in the last decades: we were addressing principle questions. We also spoke about how eurythmy works. I was utterly exhausted after two hours.

Once back home again, I wondered over the following days whether I had imagined it all or whether it was all true and real. Who answered these questions? Does Verena have all this knowledge? She had had a Waldorf education and knew eurythmy, so I wondered whether she had perhaps only expressed her personal opinion instead of having real perceptions in these fields. Can she hear my opinions with the help of her super-sensible abilities and because of this express what I think? Because up till that moment nothing had been discussed that did not also live in me. And then I had a minor experience of my own: water started to unexpectedly drip down a wall in my apartment, in a place where there was no water, and continued to drip for two days, and I took this as sign that Etschewitt wanted to show me that these spirit beings are real and do not only live at the watermill, but can be active far away from their home. The spiritual world has no boundaries. When I stopped doubting, the water also stopped dripping. Verena had warned me: when one is touch with these beings, it is mostly technical equipment that stops working, or little unexpected obstacles and problems arise.

The next appointment clarified matters. The presence of a high spiritual being needs getting used to, but Etschewitt helped me in this respect by allowing me a very brief but impressive meeting with him, of which I still have extremely clear memories.

The work at the mill became more intense, while a small group of interested eurythmists from near and far began to meet and practise in Hamburg and also to prepare questions. It took a while for us to develop suggestions for gestures, colours or other aspects of eurythmy, before I took them to the mill to work on them with Etschewitt and Verena.

## Cornelia Klose



Born 1963. Recently living in Philippines. Trains eurythmists in China. Eurythmy therapy Berlin & Hamburg, MA at Alanus University. Always artistically active, e.g. Ash-down Eurythmy, Mystery Dramas, MondEnsemble. Guest epochs in Australia and Alfter. Founding member and lecturer at 4.D raum eurythmy training, HH. From 2009 works at „der Mühle“. Loves life and the world of subtle energy.

[\*] Editor's note:

Torpunkt could be translated as gateway point, gateway, doorway, entry point

Ansatz could be translated as point of departure, departure point, starting point, beginning.

As starting point is used often, entry point was not chosen as suitable for this translation of Torpunkt, being too similar to starting point. So, gateway, as short for gateway point was chosen.

Comments are welcome, please write to [srmk@goetheanum.ch](mailto:srmk@goetheanum.ch) to Hanna Koskinen.

There was place at the mill in the kitchen where we almost always worked, which was a place of power. This was where I tried out sounds, gestures or soul gestures, where we found the colours, forms and other suggestions which I later wrote down and now pass on with pleasure. This was where I perceived different kinds of ether, or sounds and exercises; later, when I was practising for myself, I did not have such a strong and intensive sense of them. But when I use the exercises or suggestions that originated with Etschewitt in my own classes, I can perceive something that corresponds to the first experience I had when working on them by myself: Etschewitt's presence is discernible exactly when I am working with his exercises.

I now wish to give some brief insights into the work, which I hope will be stimulating, because one thing is very important: the spirit beings and Verena do not want to create a new art. Everything we have done is based in Rudolf Steiner's indications, they are additions, new suggestions and indications, but anyone can work with them in whichever way they choose, as well as change them if whatever they are working with does not feel right.

People today are different to the way they were a hundred years ago, they have developed further: their bodies are different, and the way in which young people are incarnating has changed. We all need to deal with this, especially the faculty in eurythmy trainings. Some of the questions and the resulting indications arose when we were working with young students because of the problems they were experiencing in their eurythmy training.

So, we developed what we have called the gateway point (Torpunkt)<sup>[\*]</sup>, referred to henceforth as gateway, one for every sound, to make them more effective and powerful. The gateway is not to be confused with the starting point (Ansatz)! It is an additional indication, something extracted from the drawings:

- *The gateway is a point of consciousness in the physical body through which the being of a sound – it is an etheric being – can stream in as if through a gateway.*
- *A gateway is an etheric vortex. It needs to be taken up in one's consciousness for every sound and thus opens.*
- *We need to briefly give our attention to this point in the physical body in order to let it go again when we move. It is worth mentioning at this point that the way to practise this needs to be individual. In any case, it would be good to practise taking the gateway into one's awareness until it has become a place which the awareness automatically goes to until it puts down roots in the subconscious, and therefore in the etheric. On the stage our main concern is with expression, and so this naturalness needs to become as effective as movement, feeling and character are.*
- *This is the place where the astral and etheric bodies join.*
- *The gateway is a place where I open myself to spiritual beings (the beings of sounds, angelic beings) and they can connect with the physical body.*
- *An experience of warmth that leads to a sensation of something opening or becoming tangible can and should arise.*
- *The gateway helps the etheric stream to flow in and through the physical body rather than over it. The etheric stream can thus be sensed in the physical body.*
- *Experience shows that working with the gateways can help people who are only loosely incarnated to remain better incarnated in the body when doing eurythmy.*

As an example: the consonant *m* has its gateway at the root of the tongue. When I practise this, I give my attention briefly to the root of the tongue, then I give all of it to the sound by practising it in a certain style or otherwise in a way that corresponds to the colour indications given by Steiner or the images he has given.

When I was teaching in the 4.D. eurythmy training in Hamburg, among other things I was researching the question of how tones begin and end, especially in relationship to how the different instruments are expressed in eurythmy. While a piano is connected to the collar-bone and the larynx, the stringed instruments – violin, viola, cello and double bass – are in contact with sections of the spine.

Etschewitt has suggested that the choreographies for tone eurythmy be moved as if one is a dolphin in water. It is a magnificent image and the connection between the etheric, water and the music does not need further explanation.

In the case of what is called 'spirit lyric', the suggestion has come that if we want to be able to move more from the periphery for such verses, we need to realise that the antenna for the etheric body is the hair, not only the hair on the head but all over the body:

*When we mention spirit lyric, we are referring to verses by Rudolf Steiner, for example, from The Calendar of the Soul or Truth Wrought Words. In order to create forms for spirit lyric, it helps not to take the strength or energy from oneself but to allow oneself more to be guided by the periphery. It is as if one is being led, being taken hold of, from outside, by the hairs and the hair. The inner picture - that one's hair is being taken hold of - also forms the consonants. This applies to both skin and body hair.*

We have also found new soul gestures and worked on developing gestures for earth, water, air and fire. There are also additions to the gestures for the planets and the zodiac, for major and minor, for diminished and augmented chords, and there are exercises for group beings, radioactivity, electrical smog and much more.

I am still involved with the Mill, but now that I live in Asia, I can only go there when I am in Germany. Among other things, I am currently teaching students in China, and for this work the indications for the Chinese sounds have been an enormous help, both stimulating and giving a foundation for diving into this very different language and culture.

While I was living in Germany, I came closer to nature and the elemental beings; I attempted to communicate with them using gestures and other actions in nature and to school my own perceptions of them.

This is not particularly easy because thoughts quickly interfere, and on a regular basis. There are worlds between perception and illusion. How can I learn to keep the two apart? I am now living in Asia and things are rather different here! There is already a vast difference between north and south China. Things are made more difficult by the fact that building has destroyed the landscape, and everything has been littered and polluted. There is a different awareness for the environment in Germany, the Netherlands and Switzerland; the relationship of some countries in this part of the world to their environment is many years behind.

My work at the mill with Etschewitt and Verena has helped me pay attention to perceiving things, and this has meant that I have been able to pursue my very own path when I went in search of my path of healing. I have met very spiritual people with enormous abilities on this journey. The world of energy knows no bounds! It is so very important that we begin to find the place in ourselves where we can open ourselves: perhaps this happens through meditation, perception exercises or nature observations. When I am working with eurythmy it has become important to me that those practising it learn to perceive what the effect a sound has both on them and on the space. They also need to develop a sensitivity for how tone gestures are formed: for example, which instrument with its own starting point (*Ansatz*) influences the gesture, and also how they move forms in space, as well as many more things. I include the suggestions that Etschewitt has given in these exercises because I believe that they can lead to finer, more delicate ways of working.

I am happy to have given and to continue to give courses on these themes (The summer months are the rainy season in my new home in the Philippines and I now spend that time in Germany.) I am also pleased that the eurythmists in Hamburg are continuing to work with the suggestions. There is already a handbook, but at this point I need to say that I consider it advisable to first try out the work in a course and then read the handbook, so that one's understanding becomes clearer through doing.

From the beginning it was clear to me that the processes and results do not belong to me personally but need to be given to the world. That is the intention of the spirit beings and of Verena, too. I have not done this research for myself, although the work has enriched me enormously and I have been able to enter eurythmy and the spiritual connections in much more depth. And after many years of my own practice and performance to return to working on the sources of eurythmy is both enriching and inspiring!

# What Does Eurythmy Have to Do with Social Work?

## Ulrike Langescheid



Eurythmy training at Alanus University. 1-year guest studies in speech and performing eurythmy. From 1989 eurythmy teacher at various Waldorf schools, Germany and Estonia. From 2004 also working with street children. 2007 state recognized M.A. in eurythmy at Alanus University, responsible for Educational Eurythmy there. Has several classes at Erftstadt College.

It is now 17 years ago that I began to work with street children in Estonia. I started with only brief periods of just one or two weeks. Then it became two years, every day, in-house. Then, after those two years, I worked in summer camps on the Baltic island of Saameraa, in the forest, for more years. There I was the contact person, companion and chaperone for all the children there, but mainly for those adolescents who were moving towards an independent life and needed support. Many of these adolescents had never known either a family life or an education but had experienced a lot of violence, drugs, hunger and extreme neglect from an early age. I looked for work and accommodation on their behalf and supported them in their visits to Social Services and other authorities, etc., and in their daily life.

I was confronted with what were to me completely new experiences of violence and dimensions of conflicts as well as with delinquency and crime in the different phases of my work and life with these children and adolescents; but I also had very lovely encounters, which had a healing and enriching effect on us all in the living space that we had created together.

We created structures for our daily life, rituals, practices; our life together became easier and more fun. This continued in the camps that took place in the following years. I knew many of the children and adolescents from my two years on the streets in Tallinn and they came to the camps on Saaremaa every year, so the mutual trust grew with the years. There were difficult situations with disturbed and traumatised children, but, all in all, our structures and rituals helped us get through the weeks well.

What does any of the above have to do with eurythmy? I have been asked about this frequently: *Why do you want to do this work? How is it that you are able to do it, to work with these children? You are not a qualified social education worker.*

I have answered these questions for myself and for others in the following way: *Because I am a eurythmist.*

This is surely only part of the answer, but it is an important part. I see myself first and foremost as a eurythmist: eurythmy is what I studied and trained in, it is the means by which I can be active in the world, and I love it. Eurythmy has given me a home. That is why it is my instrument, with which I work as an artist in the fields of education and relationships. I also believe that it enables us eurythmists to give other individuals a home: this can be a quality in which anyone can live, a quality in which relationships can be worked at together. Eurythmy helps me to create a space in which soul and spiritual meetings are possible, without us having to actually, physically, do eurythmy together.

Eurythmy allows me to practise starting and shaping relationships, perceiving and shaping spaces; to be alert at any given moment to the finest of changes in the physical, soul and spiritual realms. Eurythmy teaches us to guide and shape processes in an entirely new way, at any moment. We also practice the necessary presence of mind in eurythmy. This seems to me the decisive thing when dealing with human beings and especially with such damaged children: we need to be attentive to their wounds, to deal with them gently, to have respect for such difficult biographies and these children's efforts to get their feet on the ground in life nevertheless, even if this getting their feet on the ground and their efforts do not always meet our demands and expectations. But it is also a form of respect to be clear and exacting in what we ask of such children. The relation-

ship to these children is fragile, they find it difficult to develop trust, and that is why it is particularly important to be continually alert, to sense how much proximity or distance they need, how much protection or free space, and to continue to practise understanding these children from their future, the future they are growing towards.

The meetings and times of living together with these children and adolescents have posed the greatest challenges of my professional life: they challenge my abilities in eurythmy and me as a eurythmist.

We - other people have always been involved, too - have always strived to create a warm, protected space, in which they could be both gentle and cheerful, but also sad and afraid. We have wanted it to be a space in which they did not have to fight against themselves and others for survival.

## A High Reach

### Christa Macbeth

As I sit here and look at the questions that we have been asked to think about, I am moved in a strange way. Part of me wants to pour out my heart and write about my deepest joys and craziest battles with the art known as Sprachgestaltung (formative speech) - from here on referred to just as 'Speech'. Another part of me would rather run and hide, screaming: 'I don't know *anything* - I am *inadequate*'.

Perhaps the best way to solve this is simply to tell my story, and let it speak for itself.

From the beginning, I have been a person acutely sensitive to the human voice. If there is a way by which I can enter - in some small measure - into the experience of others, it is through their voice.

I also delight in words. And I have always loved to act.

Small wonder, then, that I gave my heart to Speech.

But not immediately. On first hearing, I rolled my eyes ... it seemed to come from another planet, where I did not want to be. But there was one voice among the many that I heard on the Goetheanum stage (I lived in Dornach during high school) that convinced me, inspired me. And from there my enthusiasm grew.

I did the training - joyfully, proudly.

Eventually I returned to the US. I lived in New York state, working with Eurythmy Spring Valley: teaching the students and speaking for performances. It was an experience I treasure, and I formed bonds that are still strong. Not many of us in the States have been lucky enough to focus on artistic work this way.

However, there came a change at the end of that time, when I began to feel unhappy. It was clear to me that I could only speak confidently when it was in someone else's words. Meaning that I could tell a story, play a part, recite a poem, but where was my own voice? I fell mute in a meeting, or in group gatherings, and at the same time I was terribly frustrated by this muteness. I was functioning in a world of beautiful words and images, but what about conversation? Wasn't that something to explore...?

In the end I decided to go to graduate school for social work. As I experienced it, here was a job where I was constantly in conversation with people. In real life. I listened to what they told me in their unpoetic way. It was their story - raw. And there was no script for me to reply with. I had to find the words myself to answer in some way. Did I always succeed? Of course not. And yet those were happy years, as well, and precious. But they, too, came to an end.

The next thing that happened was that The Christian Community announced



Born in Los Angeles, California in 1947. Grew up there and in Europe. First experienced the power of the spoken word during high school. 1976 received her diploma in Speech from the Goetheanum. Active in Spring Valley, New York for many years. Now lives in Chicago, Illinois.

that it was going to open a seminary in the States. I found myself thinking: here is a place where the most important things – that is, the sacraments, prayer, ritual – happen through words. Another facet of what words can do. I volunteered to teach Speech at the seminary, if they would have me. They did, and I moved to Chicago. For some years I did this work, and at the same time taught English as a Second Language to immigrants. Imagine the contrast: one group struggling with the basics of English in order to be part of life in this country; and the other group contemplating the highest way that words can serve.

And then the Seminary moved, and I stayed in Chicago. At about the same time I became aware that there was a master teacher of the Michael Chekhov acting technique working in Chicago, and I started to attend classes at the studio. There is also an acting ensemble, and in time I became part of it. That is the point I am at now. This dramatic work has given me another - very real - experience of *gesture*. Of course, my training in Speech was all about movement, and gesture too, but the starting point was the words ... Now the starting point is movement, gesture itself, felt in the body and awakening the soul. How, why, is my soul moving? What causes me to move at all? The speaking of a text follows on this, it comes later. And that is a big adjustment.

Have I told my speech biography? It looks that way.

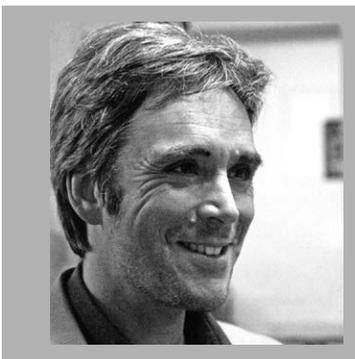
I don't have conclusions to draw. I think my question comes down to: how to make our speaking *authentic*, so that it reaches people? If it can't do that, it isn't relevant.

From conversations with colleagues, I have learned that this is a question very many of us share. In our acting ensemble here, we talk about a 'high reach'. And Speech, our Speech, is forever reaching high, so high we are not always tall enough to get there.

I leave you with these thoughts.

## How do we talk to each other?

### Jens Bodo Meier



Novalis School for Formative Speech and Drama, Stuttgart. Studied adult education at the Eberhard-Karls-University Tübingen. Freelance artist and teacher. Mystery Drama Ensemble member at the Goetheanum. Trainer and seminar leader for communication and development in companies. Spielraum member at the Goetheanum.

Whenever I tell other people that I run seminars for businesses on the themes of communications and development, people involved in anthroposophy mostly ask me whether I actually work with creative speech with the participants. My answer is then: *There are occasions on which I do speech exercises with the participants. But I only do this if there is a specific reason or there are questions to do with vocal presence or the clarity of the participant's speech.*

The conversation often ends at this point. This is because I cannot serve their conventional mental pictures of the activities of either an actor or a speech artist. And it is entirely understandable that the field of work, titled *business communications seminars* is beyond the imaginative capacities of many people.

After I had been part of the productions of the four mystery dramas at the Goetheanum that were rehearsed and first performed between 2008 and 2010, it became necessary to find work that on the one hand was in some way connected to what had been my broad field of interest, speech and language, as well as having been my professional career, and on the other, gave me time and space to continue to work with the project ensemble at the Goetheanum on the four mystery dramas. The work also needed to give me financial independence.

Where does art begin? Where does it end? In my understanding, *one (!) aspect of what art is, lies in the necessity of any individual human being to express and share the inmost part of his or her being with the world. Speech is an essential form of expression for human beings. When the form and shape of language is given expression, then it can be raised to an art.*

The employees of a business who attend one of my seminars on the theme of communications are not asking for art or a stage. Their platform is everyday life.

They struggle – as we all do – to give form to human encounters of which speech is a part. They struggle to make their concerns clear and understandable, to be heard, and then to find the patience in themselves they need to listen to other people. Colleagues and co-workers, line managers, customers, business partners with their varying degrees of sympathy, continually give them grounds for the struggle. Participants often ask at the beginning of a seminar for the ultimate piece of advice or trick that will make everyday conversations easier. But they soon discover that there is no such thing: instead there is only practice. Practice does offer the opportunity to develop a gradual awareness of the way in which we each can have an impact on how we co-exist and collaborate with our contemporaries, on how we use words and then the body to express ourselves, but this means life-long practice, to which there is no end. I often say:

*It appears that in your line of work the products that you either produce or sell are the important thing. But do not the frequent and varied encounters in your line of work create the opportunity to deepen your grasp of the art of communication? And is not this primarily and actually the important thing, beyond any profits and advantages?*

I can and do permit myself to let my experience in the field of creative speech, whether that is in practice, performance or teaching, flow into this work. But at the same time, I am and remain an individual human being learning and practising everything that relates to my ability to communicate. In the many courses I run, I am continually learning from and with the participants, what it means to use the cosmos of speaking and language to build and give shape to human communities, with all the risks and unwanted effects in real life that this entails. It has surprised me that this activity has allowed me to develop a new relationship to the question that originally brought me to creative speech, which was: *Is it possible to practise speech in the same way that a musician practises a musical instrument?*

And I hope that I can take something of what I have experienced in the seminars back on to the stage.

# Eurythmist, Cross and Ribbon

## Claudine Nierth



Born 1967. Studied art: 1991-1995. Many years on the eurythmy stage. Focus on the artistic shaping of social processes. 1997 freelance in organisations and firms. 2006-2012 private tutor at 4.D raum, Hamburg in the eurythmy training. 1980 working for civic participation, introduction of voting project: Mehr Demokratie (More Democracy): Hamburg 1997, Schleswig-Holstein 2011. Street presence in 2000 with the white Direct Democracy bus, as a moving sculpture. State speaker for More Democracy since 1998. Publications: Gemeinsam entscheidet was alle betrifft (Decide together, what affects us all). Utz Schliesky, Niclas Herbst, Guido Wendt (ed.): Schleswig-Holstein 2020 - Gedankenskizzen zur Zukunft eines Bundeslandes. (Thoughts on the future of a federal state) Neumünster, Wachholtz 2011, pg 256-264 in German edition.

*Ah, so you can dance your name?*

*Yes, I can dance your name, too, and even democracy!*

This is what I experience over and over again. On platforms and podiums, in interviews and preliminary talks. The following, too: *No, I am not a lawyer, nor am I a political scientist. I am an artist and political activist, but in fact I am Claudine Nierth, citizen, who wants to change the world.*

Yes, I have indeed even studied eurythmy. Today I accompany processes professionally; my focus is on giving artistic shape to social processes. I am self-employed, employ my own staff and work in businesses and organisations. I create, accompany and advise on social processes in partner and couples' relationships, in workforces, organisations and in the socio-political field. My rucksack filled with methods, grows whenever my wealth of experiences grows. Whenever I can, I follow the demands of art and its quality criteria in every field of life. Do the relationships, proportionalities and proportions work? Do connections exist? What is the relationship between form and content? Which pole is stronger: chaos or structure, colour or grey tones, light or darkness? What role do truth, beauty and goodness play? ... And so on ... What wants to be expressed? What wants to be born and what is needed for that to happen? The final word is: what works or is consistent, is what is in accordance with one's own purpose.

All these questions we know from art; they lead to the highest of quality standards. And if we expand them and apply them to every aspect of life, then every aspect of life becomes art. It does not matter what I am doing, whether it be laying the table, building a team or structuring the development of the state, it is always about the question of beauty, goodness and authenticity. If I adopt an artistic approach, the premises we are working with change. I am pursuing art: this says something about my state, for if I succeed and am in the creative moment, if I 'receive' while I bring forth and if I give shape and form to something without knowing what is going to emerge, if I leave the arbitrary or capricious behind and allow purpose to manifest, then I am in the present. And only here in the present, and with presence of mind, can the wisdom of the moment drop in and create the future. This is the way to bring new things in to the world and each one of us can do it.

This is touching and exhilarating at the same time, but it is primarily a challenge. Always practising, always failing, always approaching perfection. In my experience, every individual carries the quality criteria within themselves, the plasterer and the civil servant, the pilot and the politician in equal measure. Everyone can immediately determine whether his or her life is OK, whether there is authenticity in his or her field of work or the social circumstances are good, etc. And if not, then everyone also knows how the proportions need to be changed and the relationships newly organised so that everything falls into place. This experience is binding. I experience this in my work with partners and couples in the same way as I do with the staff in a business, in civic participation issues or in disputes with politicians. The question is always: is it good? And if not, what is missing? And there is always an exercise in which the answers can be discovered.

Art, or in my case, eurythmy, sharpens my senses. For the essence, but also for the substance, and primarily for the spaces between, for the spiritual.

A few moments before I and Juli Zeh and Dunja Hayali were awarded the German Federal Cross of Merit in May 2018 by Frank-Walther Steinmeier, I was sitting in a filled hall at *Schloss Bellevue (Bellevue Palace)* between two enormous

paintings by Gotthard Graubner - one was yellow, the other purple - and there arose in me the question of whether it was OK that I was now being given this award, this seal of excellence, as recognition of my services to the democracy movement. I remember that I connected inwardly with my conscience and cast a critical eye over my life. I saw myself in 1983, still at school, in the middle of a human chain, somewhere between Ulm and Stuttgart, demonstrating against the deployment of medium-range atomic missiles. I saw myself in 1986, in my old school, listening to the conversation between Joseph Beuys and Michael Ende about art and politics. I saw myself on the stage, performing our programme about the Serbo-Bosnian conflict, directed by Carina Schmid, or the performance programme that honours the planet, entitled *To the Earth*. Until, in 1999, I constructed the white bus for Direct Democracy and put it out on the streets as a rolling sculpture, as a moving element from one human being to another, in order to raise awareness for our civic rights as captured in the film *Zwischen Himmel und Erde (Between Heaven and Earth)*. I saw myself collecting signatures for at least five petitions that I had co-initiated. I saw myself negotiating compromises with governments Or, more recently, having conversations at diverse party conferences.... or sitting between Markus Soeder and Wolfgang Kubicki on the TV programme *Hart aber Fair (Hard but Fair)*, feeling insecure and struggling to find the truth ... Or at the demonstration against TTIP and CETA, the two free trade agreements, on the stage, in front of 30,000 people, speaking about self-determination ...

Yes, there was a common thread running through my life. With all those things before my inner eye, I felt connected with this moment, this place, this country and fell silent. A eurythmist with a cross – cool. After all, I had briefly considered turning down the award.

It sounds strange, but it was a real eurythmy experience. For those of you who are not eurythmists: imagine you are in water and part of a large shoal of fish and suddenly everything changes direction and it feels as if you had caused the change of direction, and at the same time it takes hold of you. It is an exhilarating moment. It is a eurythmy experience.

Such moments are filled with humility and gratitude – to be able to do all that. To have learned all that. And *with* and *with the help of* eurythmy and *with the help of* creative speech. I am grateful to our speech teacher during my training in Hamburg, Babette Hasler, for giving me my voice and posture, and the courage to speak so that people can hear me. At the time I wanted to break off my training because I refused to speak in front of other people. Up to this very day I am grateful that such free-spirited individuals as Carina Schmid, Melaine McDonald and Annemarie Ehrlich exist, with all of whom I am still connected and who continue to support me.

Today I still *prepare every space ahead*, throw a *Fulfilling* goes inwardly at the wall opposite, even if I find myself in an events tent that seats 1,500 people at the annual Protestant Church Congress, before I dance my name.

Once a eurythmist, always a eurythmist.

# Playing Around with Eurythmy – How I have Developed the QuoVadis Eurythmy Agency

## Ernst Reepmaker



Born 1957, Oegstgeest/NL. Committed to performing eurythmy professionalization since 1986. Founded *Fundevogel Eurythmy Theater* (Vienna) 1992. 13 years as dramaturge, director, actor and producer on tour in Europe. Founded in 2002 *Kompagnie Maison des Mimages* (international) and in 2013 *Kompagnie Vonnunan - movo-poetische Kunst* (Vienna).

2017 Founded *Kulturforen.Wien* - spaces for performative art / rehearsals - production - performance and an agency for children's and youth theatre within ASSITEJ Austria. Recently founded *QuoVadis Eurythmy Impresariat*.

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Photo: Maria Noisternig, 2018

### Introduction

Several colleagues and I stepped into what was then for me a new field of work some time ago. I am now an impresario and run the international *QuoVadis Eurythmie Impresariat* (*QuoVadis Eurythmy Agency*), a professional eurythmy agency for productions with eurythmy. At the same time, it represents performing artists in Vienna and Berlin.

What are my aims? I aim to initiate and develop with others, high quality eurythmy productions, and then promote them, thus having a broad spectrum of work on offer.

The works we promote can be of different styles, from classical to contemporary; the working methods employed can also be quite individual: programmes with entire choreographies completed before the outset, or other devised productions. I aim to promote current projects developed by promising young artists and ensembles alongside productions created by very experienced artists and groups. I am also interested in work created and performed by the older generation.

I also want to have a wide variety of performing contexts – schools, congresses, churches, prisons, care homes, hospitals, etc – and performance spaces – theatres, industrial spaces, public places, parks, railway stations, etc. – as part of the agency's portfolio, so that the art of eurythmy can continue to appear in as many different forms as possible.

We will also have on offer a wide variety of formats, such as experimental works, master classes, immersive events with discussions with other performative arts, laboratories, flash mobs, etc.

We also want to improve the working conditions and finances for performers working professionally with eurythmy as a stage art. We therefore need to develop organisational infrastructures which enable these performers to generate performances of high quality (with colleagues, in suitable spaces, with adequate rehearsal time and finances, good promotion, etc.) and to perform regularly or to go on tour, to become well known and gradually establish themselves in the relevant artistic scene.

Last but not least, I would like to encourage and stimulate conversations on artistic issues. I have set up a broad platform for this on the website. Please take a look, dear colleagues, and start a conversation: [www.quovadis-impresariat.eu](http://www.quovadis-impresariat.eu).

### How is Eurythmy Present in What I Do?

I describe eurythmy as the art of transitions. The decisive thing about it is that the audience watch a performance in which what is shown and experienced is continually in an explicit state of transition! This condition of transfer is what makes eurythmy unique and is at the same time the essential substance of this art of movement in each of its individual aspects. If this dramaturgy of the transfer succeeds, then the principle of transformation embraces both audiences and performers by virtue of the ensouled movement and the living images. The consequence of this is that the after-effect lasts a long time. This art enables people to deal with their own lives differently, and that means repeatedly entering the transfer space - that has become experience – on one's own.

In this space everything is organically connected with everything else. Every effect has consequences for the whole and for each individual part. Effects can be fulfilled spherically and have linear consequences, etc. Whatever images, gestures, moods, interactions, and choreographies I - with the help of my own focus, my imagination, and my capacity to give form and structure - can create in the performative space, I can listen to what wants to pour or flow from this into yet more, new forms.

This is the way in which I have always attempted to give form to my eurythmy productions. The shaping and forming always happened via the evolving conversation - the devising -with the material, with the themes and primarily with the performers. Performances developed in this way are never finished, they are continually developing and clarifying the themes and the performers continue to develop with the performance and grow together more and more at the same time. They become gifted at life by virtue of their participation in their developmental process and able to make sense of things when they engage with this particular material and the theme. When the conversations are conducted with intelligence, a very specific dramaturgy, specific to eurythmy, can evolve here, one that is mainly free from clichés.

### How Do I Feel that It Inspires Me?

Supported by my colleagues, I am building up the agency in a similar way, slowly, and carefully: the intention is that it covers four countries and grows gradually.

If I wish to enable eurythmy as an art to have a presence, I should also be guided by its artistic qualities: *periphery - centre - sensing* and *sensitive chaos* are the principles that guide me. And my approach, my way of working, is naturally the *dialogue*. I have conversations with both producers and performers, as well as with initiative takers, organisers and interested parties: I listen to the themes, approaches and intentions and gradually try to acquire an overview. What is wanted? What is the approach? Who is involved? What inspires my colleagues? What questions are living amongst certain groups of people and how could guest performances given by dedicated artists and organised by QuoVadis contribute to an artistic and thematic exploration of the questions with which a group is engaged? In brief: QuoVadis engages with the area of interest in question actively and attentively, and is ready to discuss any issue at any time; then it takes initiative with regard to the committed ensembles and the eurythmy productions. The gesture of the work is large scale and will succeed if lots of people anticipate what is coming and join in. I would be overjoyed if many of my colleagues would act on this invitation to do just that!

### What foundation does this give me?

Eurythmy is in an exemplary way an image for a contemporary art: it develops human contexts as sensitive forms, which can be enlivened, recharged even, by a culture of common interests and questions. If in the course of time the most varied of productions with eurythmy then simply 'drop by', there will be enough interest and an audience to match. That is my ideal!



Photo 1: *Fundevogel Eurythmy Theatre*, Vienna, 2000-02. Igor Stravinsky, *The Soldier's Tale*. Bruno Sandkühler ©

Photo 2: Ernst Reepmaker as Dalang, Indonesian Storyteller, *Terang Bulan and the Desire* 2002-04. *Fundevogel Eurythmy Theatre* performed this production approximately 150 times. Bruno Sandkühler ©

### **When and How Do I overstep the boundaries of this art?**

Steiner's ordering of the arts into three that work with time and three that work with space, with the fourth, the art of poetry and words, as the centre (*Art in the Light of Mystery Wisdom*, lecture 2, Dornach, 29.12.1914) inspire me. The boundary between the sixth, the art of dance, and the seventh, the art of the social, is crossed in quite a special way, when the dramaturgy of dance or of eurythmy takes hold of and shapes the structuring of social processes between people. If it can work in this way, living communities can be born. If I now therefore attempt to process a social field and social functions in the style and mood of eurythmy, I am engaging, in my opinion, with the transition area between dance/eurythmy and the social sphere. *This is where every single art is at home* as a space and place for conversation, but also as a source of future actions. The QuoVadis Eurythmy Agency is an attempt to work in this way.

### **Where and How Do I Experience Myself as a Eurythmist, even when I am doing something different?**

I am a connector, an enabler. What I do is a kind of *playing around*. I have up to 12 productions with eurythmy in my portfolio with which I am currently *playing around* as I would with a box of paints and am painting with them on four *canvases*, which have been prepared to varying degrees, and they are The Netherlands, Germany, Austria and Switzerland. The preparation of these canvases, i.e. the exchanges with interested groups in each area, the continual willingness to have conversations, all these things belong to the work of the agency. Here is where QuoVadis is dependent on the active participation of its colleagues and interested audiences.

What inspires me in eurythmy as an art – periphery – centre – sensing – is at the same time my way of working to develop the QuoVadis agency. What I sense to be quite natural is that I now have the opportunity - after I completed a wealth of projects as a eurythmist and in what is probably the last phase of my career - to completely devote myself to creating opportunities for *other* artists, and that is what I will be doing.

### **Not Yet – Everywhere - Development**

What lives in me as anthroposophy always makes me curious about people's potential (what is there but has not yet appeared) and chances (they are everywhere) and opportunities (to develop). I could also say that anthroposophy to me means practising a thoroughly positive approach to life, showing unclouded interest in every direction and joy in meetings. I owe a vast amount to my journey with eurythmy and to the collaboration with so many interesting and stimulating colleagues. I am looking forward to how the journey continues...

# Extending Eurythmy by Collaborating with Spirit Beings

In the last 12 years there has been regular contact between anthroposophical doctors, eurythmists, eurythmy therapists and spirit beings. The questions they were addressing were whether eurythmy therapy as developed by Rudolf Steiner can be developed further. In the opinion of doctors and eurythmists, human beings and the illnesses they suffer from have changed so much in the past decades that new modern clinical pictures, have emerged. Do these changes mean that eurythmy needs extending and developing?

The first conversation took place at the invitation of the spirit beings, who are extremely interested in communicating with human beings. The person facilitating these communications is Verena Staël von Holstein, who has been connected with spirit beings since her childhood, and she has been training herself for decades to be able to exchange conceptual information with them<sup>[1]</sup>.

Verena Staël von Holstein is not a medium. She can communicate with the spirit beings when she is fully conscious; at the same time, she translates between the German language and the etheric language, spoken by the spirit beings<sup>[2]</sup>. She does this in appreciation and consideration of anthroposophical terminology and contents; she grew up in this context and these are still the centre of her life today.

The new indications for eurythmy therapy were given by spirit beings with whom Verena Staël von Holstein is in contact. These indications in no way contradict those given by Rudolf Steiner. Much more, they create a complement, a continuation, and a deepening of the work that was begun about 100 years ago. Such enhancements will be necessary in the future, too, because human beings and their illnesses are in constant development.

All the new indications and exercises have been thoroughly discussed, developed and tested by different anthroposophical doctors and eurythmy therapists. This new initiative allows everyone wanting to learn about it to develop their own free relationship to it. The spirit beings who wish to communicate and work with us do this in a way intended to be of help: they do not want to tell us what to do. Eurythmists need to get to know their indications and suggestions on their own, then to come to their own experiences and decide for themselves how to proceed. This new work in eurythmy has only been able to come into the world, then grow and evolve over the past twelve years because the spirit beings have collaborated intensely with human beings in exactly this way. Professional, scrupulous and highly respected work has now been going on with the new exercises in several countries for ten years.

I met this work seven years ago. The purity and precision with which the doctor and the eurythmy therapists passed on the exercises spoke to me immediately. I soon began to carefully integrate the new exercises into my work with children in the Waldorf school and with my other patients. The many positive reactions gave me the courage to pursue this path.

In the meantime, I have been given permission to inform my colleagues, i.e. therapists and several doctors working out of anthroposophy here in the Netherlands, about this work. The reactions have been so positive that several intensive training days have been organised. I have also worked with Verena Staël von Holstein and as a result been able to put in order the material at my disposal, make some minor additions to it and then translate it into Dutch. There are now

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### Notes:

[1] Flensburger Heft (Flensburg Journal) 107, *Neues Hellsehen (New Clairvoyance)*, Interview with Verena Staël von Holstein

[2] Cf. Rudolf Steiner, *The Event of the Appearance of Christ in the Etheric World*, 25.01.1910, GA 118, *The Reappearance of Christ in the Etheric*.

two folders with the help of which precise work can be done in this country.

My experience has been that these developments have enabled me to get even closer to eurythmy than has ever been possible in the 26 years in which I have been connected with it. This work has enabled me to experience my own abilities and limitations much more intensely than ever before. It has frequently been surprising to experience the profound effect of eurythmy in the wholeness of my being, and these new developments contribute a lot to this.

Many of the indications on eurythmy were given by the spirit beings between 2006 and 2014; there are too many of them to mention here individually. To convey an impression, I want to simply share a few examples here:

It was indicated how when forming eurythmy gestures with the arms and the legs we can work with the beings of the sounds. Colours for movement, feeling and character for the sounds resulted from this work, as well as places for character, for which Rudolf Steiner did not give indications. Exercises have also been developed for processing trauma, for extreme sensitivity and to protect against exposure to radiation. In addition, every one of the organs has been given its own sequence of tones with which one can work even more specifically on the processes of the different symptoms. This is very helpful for treating cancer patients, for example.

Because in the meantime more and more questions about this new work have been reaching us, we - Liesbeth Kuhlemajier, anthroposophical general practitioner, and Wieger Veerman, eurythmy therapist - will be running an international course for eurythmists, eurythmy therapists and doctors in Deventer, Holland, 23th – 25th August 2019. The course will be in German, and the title is: *How can I remain healthy in my working situation?*

Some aspects of the work are:

- How can we engage our etheric body in our working, learning and practice processes?
- How can we take care of our sheaths with hygienic eurythmy?
- How can we keep our heart, lungs, liver and kidneys healthy with hygienic eurythmy?
- In addition, the workshop will introduce protective and cleansing exercises.

# The Role of Art in Training, Coaching and Advisory Work

Peter Wege



Born 1953 in Mannheim. A-levels, Formative speech and drama at the Goetheanum, Dornach, as well as music (cello) at the music academy Basel and Darmstadt. Orchestra at Collegium Musicum, Basel. Collaboration with the Youth Section and Section for the Performing Arts. Faust and Mystery Dramas at the Goetheanum. Tutor at the Anthroposophical Education College 1979 to 1996. Various productions (e.g. *Das Viergetier*, Albert Steffen). Founded *Die Trainergemeinschaft*® (The Training Community) in 1996.

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*As an experienced member of faculty for creative speech and acting at the Academy for Waldorf Education in Mannheim, Germany, I came to the decision to pursue new challenges professionally in which I could remain loyal to my love for speech and expression.*

My entry into the world of business as a trainer started with the themes of elocution and public speaking, presentation skills and *for managers: reflecting on how I affect others*. I applied to some of the largest German training institutes for elocution which I had found listed in an article on the subject and was invited - and then given my first mini-commissions - by the Rhein Railways in Duesseldorf, Germany, to run courses entitled *Speech for Tram Drivers*. I did something similar in Mannheim: I ran speech training sessions for 25 public transport supervisors who were in charge of 480 tram and bus drivers. I also conducted training sessions in presentation skills for a chemical concern. Then, out of the blue, came a request from Wolfgang Gutberlet, through his son Johannes, that I - with support from his assistant Detlev Mueller - contribute to the 50th anniversary of his business *tegut...*, which at the time had 7,000 staff.

Gutberlet's invitation was expressed in the following way: *Take a good look at the business: I want these festivities to enable my employees to get to know it more thoroughly.*

The words he chose to give me an orientation in what he was asking of me were freeing and influential at the same time. Four and a half thousand employees ultimately attended the festivities.

I was meeting a businessman for the first time who uses words effectively. A completely new world was opening its doors to me. What had up to this point in my life been individual experiences became a whole: I discovered shopping, the personnel department, the works council, the logistics department with trucks and lorries and large warehouses, management, sales and food markets, plans and production facilities for bread and baked goods and for sausages and meats. In a conversation with a controller who was explaining his job to me, I perceived how I could grasp the organisation, as a whole, as if from inside. It was the kind of meeting that I was familiar with from working in the arts: it was almost as if the developing spirit of language was in the process of creating its path through life, moving through long, long periods of time, through epochs, poets and forms, and was able to delicately reveal itself here and there to the seeking observer.

Starting from the idea, which is expression of the identity of the business as set out in the mission statement, and which also describes the route intended for the coming years accompanied by the appropriate strategies, the controller tracks each individual part of the route under his authority and gives the business owner - or the department or the unit - feedback on quality and status and delivers necessary perspectives on how to steer the business into the future. That was an intense encounter and an enrichment!

Why has *tegut...* three dots after the name? *The managers are invited to remind themselves daily that human beings have heads, hearts and hands, thinking, feeling and will.*

Well, we were in trade, and that means goods, turnover, profit and loss, so how is an image of the human being like this incorporated into the management of

the business, and financial profit not given pride of place? Taught by Jean-Jacques Sick and therefore drawing on the original idea at the heart of the Dutch organisation NPI, founded by Bernard Lievegoed, Wolfgang Gutberlet exemplified the anthroposophical image of the human being in the way he ran his *tegut...* business, and by building on this, cultivating a corresponding quality in the concern as well as an understanding of how to run the organisation. We therefore developed and expanded this in training courses we set up both for senior management and for junior staff. This in a way became the place where the inner substance of the organisation was developed and nurtured.

Thanks to the work of Jean-Jacques Sick, my colleagues and I managed to acquire the skills needed for such activities in the market and also to practise them successfully. Because we have an active and living relationship to both the School of Spiritual Science and to anthroposophy, we were continually seeking access to the ideas, images and archetypes within them and also how they could help us to renew and reenergise our activities. The words *head, heart and hands* or *thinking, feeling and will* can quickly become empty phrases, and the words: *We Make a Difference*, can turn into a militant ideology.

There are various hierarchical levels and roles in economic organisations, for example, *superior* or *line manager, employee, shopper*. Individuals employed in such roles need to have specific skills in order to contribute to the organisation in a way that serves the interests of the whole. It is a real advantage to an advisor to be able to live into the different roles in the organisation. Are all the resources employed in a humane way? The voice, appearance and presentation, and body language are in demand, but empathy, observation skills and an understanding of body language and culture are also needed. And this goes on: who is the recipient of this contribution? There is a real role here. And roles do not always awaken other people's sympathies! One female auditor is thoroughly feared, in spite of her charms; the job of any undertakers' business tends to be a tough one.

Expressed in a more abstract way, the question is whether the provider understands the customer or buyer of his provision? Here we are dealing with impact in its most meaningful sense. Artistic flexibility encourages this understanding and can awaken interest and openness in people for what they do, perhaps even for the job they will have to be doing for the rest of their lives. This is where we touch on the deepest secret to do with work.

There are people working in every business and every business has a mission statement or set of guidelines that are at the heart of the organisation; it is behind the structure of the organisation. The organisation itself embodies this mission statement with varying degrees of success.

Friedrich Glasl helped us to round out and expand our skills in conflict management; it was a necessary expansion of our competencies. What human beings have to put up with and suffer in the course of their working day! The arrival of digitalisation and EO 4.0 in the workplace is fast and furious, and will be bringing major new challenges to humanity if AI (Artificial Intelligence) takes over.

We have been able to fructify and apply this approach, this understanding, and the experiences connected with it in our work with speech and art in this way; they are the foundation of our day-to-day activities in a broad variety of enterprises and markets and people and contracts. We accompany and advise human beings at all levels and in all forms of organisations in their developmental processes.

How we as the *TRAINERGEMEINSCHAFT® (Trainer Community)* have managed to stay independent and viable as a small business in the midst of the recent economic turbulence, such as the financial crisis, dismissals, the buying and selling in which our customers have engaged is a story in its own right....

*Firm framed by the Sun, with Luna's might* – Benedictus Hardorp was the person who created the seven steps in the development of an organisation, from the verse given by Rudolf Steiner in 1924, entitled *Easter*. This theme in Rudolf Steiner's description is closely linked to the Ancient Greek mysteries at Ephesus. Hardorp developed seven activities connected with the seven planets which are helpful, even necessary, for the development of any entrepreneurial initiative. This can be helpful for a school, a business or even for a theatre ensemble. 12 activities evolved from the forces of the zodiac give solidity to any earthly competence. These steps are about incarnating an idea, right down to its physical embodiment, through a series of spheres. Human beings can consciously cultivate and shape these in their physical work. Hardorp called this building socially (*Bauen im Sozialen*)

*For what is inside is outside, too* - Goethe, *Faust* 1. Perhaps one day there will be a scheme for developing organisations connected to Goethe and his power of judgment based on perception. Because there is always an inner development at the heart of every organisational development, too, not just the intention of the individuals involved. How the organisation develops and shapes up, right down to the vital daily meetings and conversations, the encounter with the boss in the corridor, etc., have an impact on the culture of the organisation and express its essential nature. And whether this takes place on a farm, in a pharmacy or in a chemical concern, whether it is grasped consciously or not, the way people work together becomes something like a breath of fresh air, of life, for the employees – who are in fact working together on a daily basis, generating added value.

We have been working with a very wide variety of customers for over 20 years. In the meantime, Wolfgang Gutberlet has sold *tegut...* to Migros. He has drawn conclusions from his experience of running a business and is now looking for ways and means to pass on this experience. My friend Johannes Gutberlet is currently working for *trigon*.

And we now see ourselves in a position to offer a training of our own to pass on the skills we ourselves have acquired.

## Eurythmy as an Instrument of Insight and Understanding

I would like to preface this article by stating that it has not been easy to present the perspectives that have inspired me in my professional and personal engagement and relationship with eurythmy - and in my own development in relationship to it - in a brief enough way for the newsletter. Many important experiences are difficult to put into words and I have not till now formulated my approach to my work so very thoroughly: it is not a unified one but reflects rather a very varied life with eurythmy. I can therefore name only a few of the points or perspectives in this article that continue to inspire me and keep me searching.

My searching began during my training and has continued to expand and grow in my continually changing artistic activities. I spent many years as a member of the *Else Klink Ensemble* in Stuttgart and was part of the three symphony projects for which we joined up with the *Goetheanum Stage*. I have been working freelance for a while now, in *Studio B7*, as part of *What Moves You?* and in independent projects. I have had the opportunity to gather very varied experiences both as a performer and as a choreographer and I carry within me memories of precious and exhilarating moments of being one with what I am creating as well as bitter experiences of repeated failure – failure that has come from my own expectations, or from those of the world around me, from colleagues or from audiences. The worst has been when my own abilities have failed me. I sense that almost all eurythmists have found themselves in similar situations.

To attempt to gain some security I began to ask myself what makes eurythmy difficult in ways that are different to other arts. Of course, this question is not an unusual one: anyone working with eurythmy will have asked themselves the same question in some way or other, within the context of their experience, and they will answer the question from a purely personal perspective.

The etheric exercises developed by Marjorie Spock as well as the research into formative forces became an important part of my work a long time ago: they have given and still give it direction. I wrote about both of these aspects for the

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Section for the Performing Arts newsletter in 2016 (no. 64), in an article with the title *On the Meaning of The Term Etheric in Eurythmy. (Zum Begriff des Ätherischen in der Eurythmie)*

The exercises developed by Marjorie Spock made me aware that there is a difference between etheric movement and soul movement in eurythmy. That was the start of a long and intensive engagement with what I might perhaps call the study of the human bodies or sheaths in eurythmy. The research into the formative forces – with its specifically meditative approach, involving inner observation - has been an enormous help to me in these studies.

When I undertook practical research in eurythmy into the human sheaths, I became aware of a path that would lead me back to its beginnings: Rudolf Steiner created eurythmy as an art with educational and therapeutic aspects and these three fields intermingle in the very first lessons that he gave to Lory Meier-Smits in 1912. The effect of eurythmy on the interplay between the sheaths is the foundation of its application in education and therapy. This is an area that is asking for ongoing research; it could lead to ever more profound insights, because it offers important information on ways to understand the human constitution today. Work on the anthroposophical basics on the one hand and on the other of penetrating the eurythmy exercises, go hand in hand.

Beyond this, I have also discovered a way to develop eurythmy as an instrument of research and knowledge. It can complement and fructify meditative work in a special way, because it enables us to work on questions of our thinking pole and will pole at the same time. I also wrote about this subject in *The Transformation of Human Thinking and Human Will as a Starting Point for Artistic Activity (Die Verwandlung von Denken und Wollen als möglicher Ausgangspunkt einer künstlerischen Tätigkeit)* in 2014.

The merging or connecting of eurythmy practice and meditative work has in the meantime become the basis of my professional activity. It has also proved to be immensely enriching and productive in independent classes and courses in undergraduate and post-graduate trainings, as well as in teacher trainings. At the same time, I keep making new exhilarating discoveries in my artistic work, too.

Is it possible to meditate on a movement, a gesture? The question is justified and has led me to an intensive engagement with the essence of the human soul activities of thinking, feeling and willing. This became the subject of my M.A. thesis at the Stuttgart Academy in 2013: *Denken – Fühlen – Wollen. Das Wesensgliedergefüge des Seelischen, sein Zusammenwirken im Menschen sowie seine Veränderungen durch eine geistige Schulung und in der Eurythmie. Wissenschaftlich-schriftliche Masterarbeit mit Beobachtungen aus dem Bereich der Bildekräfteforschung, Stuttgart 2013. (Thinking, Feeling and Will. The Fabric and Structure of the Human Soul; How the Soul Forces Collaborate in the Human Being; How Spiritual Work and Eurythmy Transform Them. M.A. Thesis with Observations Based on Research into the Formative Forces. Stuttgart, 2013).* It was interesting to discover that the formulation of the thesis was of itself a process that took place between thinking and the activity of the will. It was very revealing to observe that an academic thesis can, in a certain way, also be a kind of artistic process. Working through a research question bears an astounding similarity to realising artistic or choreographic projects, as long as this is not restricted by purely formal rules or regulations. I have even written a report about this, which is available online, in German: [https://www.academia.edu/6107602/Ein\\_Master\\_in\\_Eurythmie\\_macht\\_das\\_Sinn](https://www.academia.edu/6107602/Ein_Master_in_Eurythmie_macht_das_Sinn) (An M.A. in Eurythmy: Does It Make Sense?)

Parallel to this formal research work I have been able to critically question and observe the relationship between (formative forces) meditation and movement, by using the zodiac gestures and other eurythmy research topics in a working group with colleagues that has existed for almost ten years. This work has given me the security that I can discover a way that not only has significance for me but that can also come to insights and results that other people will understand. I have been giving courses on this subject for a number of years and am able in these courses to share my enthusiasm, for example, for the energy fields that we can experience around the zodiac gestures and the relationships that can be formed when they are involved: when this happens, observation and conscious inner work are always in a close relationship, which can first be understood and then described.

For that is precisely the significant thing that I am always looking for in my work, that goes beyond the purely artistic: can I leave the questions behind and arrive at insights and knowledge if I conduct research using eurythmy and meditation?

I can and want to now answer this question positively for myself. I can now acquire another level

of understanding for connections in this way. When working on complex questions relating to the epistemological foundations of anthroposophy from the perspective of thinking, it becomes much easier to come to more profound insights if they are also practised in eurythmy from a meditative standpoint. I would even maintain that Rudolf Steiner aimed to open this level or quality of understanding when he called for eurythmy to take place at the beginning of every branch meeting: he was addressing our ability to grasp new thoughts in our conscious will; this complements our thinking when it has been actively strengthened by regular meditation.

It is precisely the first, simple, basic exercises, such as *contraction* and *expansion* and *IAO* that create a foundation for such work: it keeps creating new perspectives and can give new insights into a whole range of themes.

A complete way of understanding the human being can be evolved from the *IAO* exercise, because the phenomena of the human form as it changes in moving through space are so basic and so essential; they have been simplified in the same way as in a body *mantram*. The *IAO* enables students of Waldorf education to make fruitful discoveries when they are studying *The Foundations of Human Experience* (CW 293) that go ever deeper, as long as they open themselves to the exercise when they practise it.

If the *IAO* exercise is practised in standing, both consciously and meditatively at the same time, one can discover the basic polarity of sympathy and antipathy present in the human soul. It therefore becomes possible to create a free centre again and again, and as if new each time. When the point in the head is moved backwards, it is possible to perceive that the human being can find a centre within himself and the front space becomes free. Something quite different happens when we lean forwards in the *O*: the etheric stream, which moves upwards through the balls of the feet, wants to draw or even suck the human being into the space in front. The sounds heal or balance this polarity: coming to myself in my being when I form the *A*, enables me to open and give of myself in a way that the sound asks for, (it begins behind in the spine). When the *O* is formed (it starts in the sternum), it can hold and encircle what streams out from the whole human form.

Rudolf Steiner's esoteric exercises have, by the way, also become a treasure trove of discoveries for my work. If we 'read' them with the eyes of eurythmy, they offer a myriad of suggestions and show us the fundamentally human qualities of many of the exercises.

The *IAO* exercise may serve as an example in this instance, too. The first specific indications for this were given in 1903, i.e. a full nine years before the first general indications for eurythmy (Cf. GA 265). Below is how it was in fact described:

*Point with your forefinger and sense the cosmos in the movement: I. Form an angle with your hand and sense A in it. Move your hand in the direction of your thumb and touch the thumb with your forefinger, and sense O: IAO.*

These three archetypal gestures were therefore given at a very early date and reappear frequently from different perspectives in many other meditation exercises.

A question to ask of such work as mine might be the following: does it make sense to engage with eurythmy, which is nevertheless supposed to be an art, in such an alert and perceptive way? Does this not detract from a level of experience, of feeling? This is where I can say that I am in tune with Rudolf Steiner, who required not just alertness but heightened alertness from eurythmists:

*We need to become more and more aware of our... will. This will be a long process; it will take as long as it takes us to understand time on earth. Eurythmy can help to make us partially aware of it, ... for example. Movements are made with the entire human consciousness. We will really permeate our will with our entire consciousness. For this reason, I have frequently explained in the introductions to eurythmy performances that the important thing is that eurythmists work at fending off the beings of sleep and work towards the opposite of dreamy qualities in their movements. It is a great mistake to perform eurythmy when the performers are not at their most alert...*

That is why, when I am working with eurythmy, I learned to trust that there is an opportunity to gain both knowledge and insight as well as experience that just this state of heightened alertness offers when we achieve it. It can offer unending enrichment both to the whole world as well as to the individual practising eurythmy.

# All I Wanted to Do Was Dance, Dance and Dance

## Iris Zenker



Born in Spring 1957, in old East Germany. Before school age, my mother fled with me, to West Germany. Socialised in then West Germany I only had ballet and dance in my head. Mother of one daughter, 1979. Eurythmy training with Carina Schmid in Hamburg 1990. Taught Rhetoric and Communication till 2000 in the, then Verdi Eurythmy Workshop. 2001 till 2018 working with eurythmy in prisons for men. Also experience with woman in prisons; still working there now. Teaching eurythmy to 4 adult groups of autists. Many other activities with unusual people and places.

[www.iris-zenker.de](http://www.iris-zenker.de)  
[www.boleadoras.de](http://www.boleadoras.de)

*My Parents Told Me that Dance as an Art Would Make Me Destitute, and All I Wanted to Do Was Dance, Dance and Dance Some More!*

I have been dancing through my life since I was five years old. I have come across many forms of dance and movement up till now. Expressing my feelings, my thoughts, my soul and everything that worried me was always the most important and most beautiful thing in my life; it is also what has made me most happy. As a young mother I decided at one point to study eurythmy, as the consequence of a somewhat disturbing intuition; I had seen it a couple of times before but had not found it particularly enjoyable. I was nevertheless sure that it would touch me, both consciously and unconsciously. At least my curiosity had been awakened, consciously.

My father had always said to me: *Get to know your enemies, it will improve your position.*

And that is what happened to me when I began to devote my time and energy to eurythmy and to anthroposophy. But anthroposophy also gave me answers to many of my life questions; they were not always easily understandable, not always immediately plausible or logical to me. In fact, they were often counter-intuitive. But in spite of all my doubts about it and about everything else in the world, I can now say that the approach to the senses, for example, offered by anthroposophy has fundamentally changed my life. I was struggling to reach an understanding and my struggle was nourished from many sides. The philosophical theses, theories and themes found in anthroposophy have made this struggle for understanding and insight easier, in many, varied ways. As a result, my world has grown in its dimensions, become richer and my understanding of myself has also grown, right up until the present moment.

Now, after so many years of living with eurythmy – there have been 32 of them! – I can only ever say one thing: I do not *do* eurythmy, I *am* eurythmy! Eurythmy has not totally changed my life, it has not de- and re-constructed the core of my being; instead, it has completely enriched, me, made me complete, and inspired me to create new movements and new exercises. I have found truth in eurythmy and that is simply wonderful. And I encounter what is true again and again all over the world! Eurythmy is universality, both in its simplicity and in its glory. I took this glory into a few German prisons 18 years ago. Because I had taken up the cause of eurythmy during my training and found it expressed in the following statement: *go to those places where there is no eurythmy and where it is urgently needed!* (It is needed everywhere! ...)

And that is how I landed in a prison, for men! What a career move! Some of the prisoners had a favourite exercise: walking! It was wonderful to watch. So, there it was, eurythmy, a prisoner, too, within those narrow walls, with its movements, its myriad of exercises, and also the means to inspire the prisoners to grow beyond the physical walls surrounding them and beyond their very own invisible walls. Amazing! This was what I had wanted from eurythmy, what I had expected and what it gave and can give! It is an expression of freedom and love, deep, true and clear. Following on from this insight, I spent many years working in a women's prison.

Because I have practised so many different forms of inner and outer movement in my life, and experienced so many different forms of dance, of therapy, too, it was quite natural for me to cross the boundaries of eurythmy, if there are such things. It is wonderful how everything that is true can be smoothly linked to everything else. I am a dancer and a eurythmist and there has never been a conflict

for me between the two, and even if there were one, it would be positive, enriching and lead to new developments.

On one occasion, the Maurice Bejart dance theatre company used elements of eurythmy in a production. This completely inspired me! A course I once gave on eurythmy and astrology with a friend who is an astrologer was enriching for the circle of planets!

I would look at the world with my eurythmy gaze, I developed a wonderfully differentiated eye for forms and colours. My feeling for music changed as a result of working with eurythmy: what does it move in me? How do I interpret it? It was no different with speech and the larynx: what an instrument! Amazing!

Beautiful rhythm. The whole sequence of wonderful Greek rhythms and all the apparently 'new' rhythms that are part of contemporary everyday life. Eurythmy is an enormous help in just finding the flexibility required today to survive in this world.

Eurythmy is both modern and innovative when it wants to be! It can also be old-fashioned and provincial! Boring, fascinating and breath-taking, too, and much, much more.

I have been able to give people from all walks of life - and there have really been a very large number of them - an experience of eurythmy and the understanding of the world that goes with it, and this has been a more than amazing experience. There have been dockworkers, office workers, lawyers and barristers, prisoners of both genders, carpenters, dancers, adults with severe autism, addicts, care home residents, prostitutes, the unemployed and the homeless, florists, managers, soldiers, children, adolescents, refugees, immigrants, re-settlers, logistics experts, carers, actors, painters, Waldorf teachers, Waldorf students, eurythmy colleagues and many more... These people all discovered eurythmy through me, and some of them have learned to love it: All of them, however, have felt or sensed the different effects - they are unavoidable - both the positive as well as the perhaps superficially negative.

Eurythmy is a fascinating, living organism that is always moving forwards, that helps to make the world a little more beautiful and, in the truest sense of the word, a little more sensory and sensual, enabling healing to spread: **that** is what eurythmy is to me!

And I move with it and in it. It is simply extraordinary! And it is by no means an art that destitutes people!

## Christa Schneider

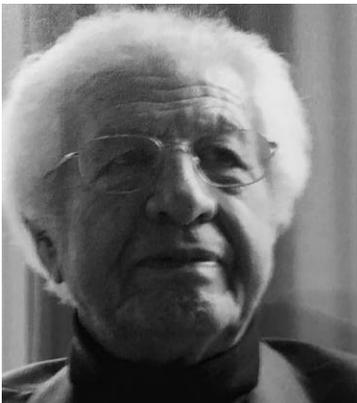
\*24<sup>th</sup> December 1935, Hamburg † 6<sup>th</sup> February 2018, Dornach



Christa's whole being glowed with the formative speech impulse. Deeply connected to Anthroposophy, she dedicated her life to the question: how can speech be unadorned and simple without losing its spiritual substance. She started her speech training in 1961. After working with speech for over 20 years Christa began to research Steiner's words: *one can learn everything through the sound itself ...*. The sound will be spoken rightly when the spirit of eurhythmic creative artistry can be awakened within us. After intensive work, she had many pupils wanting to learn this from her, also receiving their diploma. She worked up to 6 days before her death.

## Robert Schmidt

\*23<sup>rd</sup> Februar 1926, Ulm † 28<sup>th</sup> June 2018, Überlingen



Robert grew up with and close to Anthroposophy in Ulm, DE. He watched Faust in Dornach through the keyhole as, at 12, he was too young to enter the performances. At 23 he went to Dornach as a stage hand. 1955 he completed his formative speech training alongside Michael Blume, Jörg von Kralik, Wilfried Hamacher and Walter Roggenkamp. He joined the ensemble, managed the Section office and taught speech. After a full and varied life in Dornach he spent many years in Munich and then at the end of his life, near Lake Constance, still teaching and reciting

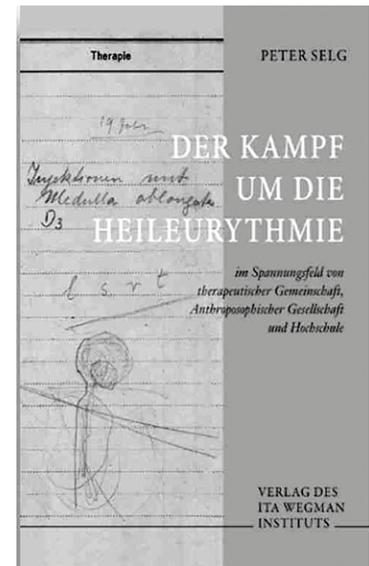
*These two obituaries are available in full in German from the Section:  
srmk@goetheanum.ch from Hanna Koskinen*

## Der Kampf um die Heileurythmie – Battle for Eurythmy Therapy by Peter Selg

Peter Selg's book in German, shares with his readers the joys and tribulations facing eurythmy therapy across time. He starts at the beginning with Rudolf Steiner and Marie Steiner, also Ita Wegman, Margarete Kirchner-Bockholt and of course importantly Elisabeth Baumann. He takes us through many phases, mentioning also indications Steiner gave for working with and training in eurythmy therapy. A question then and now, is: how much eurythmy training does a eurythmy therapist need? He takes us right up to modern times also mentioning the recently published book by Beatrix Hachtel. He was asked by the German Eurythmy Association to give a full account of the history using documentation from the Ita Wegman Archive. This he has done to serve the future of eurythmy therapy, its training and its practice in collegueship with informed doctors.

*Der Kampf um die Heileurythmie – Battle for Eurythmy Therapy* by Peter Selg, 2018 Ita Wegman Institute, 228 Pages, 28 Img., Broschure Euro 26,-/CHF 31,- ISBN 978-3-906947-12-9

Available in German by Wilburg Keller Roth from the Section: [srmk@goetheanum.ch](mailto:srmk@goetheanum.ch) from Hanna Koskinen



### Leopold van der Pals (CD)

Symphony Nr 1 op. 4, f# minor;

Symphonic Poems Spring op. 14 Nr. 1 & Autumn op. 14 Nr 2 & Wieland The Smithy op. 23;

Helsingborg Symphony Orcherstra, Johannes Goritzki.

EAN 0761203511723, recorded 01/2017, available from 25/05/2018



### Compositions I

All you are thirsty, come to the waters ...

Jitka Koželuhová

Musik CD, Radioservis



## On the Mars Gesture

At the end of the 1980s, I got to know Daniela Armstrong in an eye eurythmy course. For some reason we had an immediate inner connection, as it sometimes happens.

At that time I lived and worked in Darmstadt, DE and Daniela Armstrong lived not far away in Hepenheim. I had many questions about eurythmy and eurythmy therapy. Very soon she offered to work through one or the other question at irregular intervals. Sometime later she moved to Dornach and I moved to Aesch, nearby for personal reasons. Our work together became more intense.

At one of our sessions I asked about the Mars gesture. I had a problem with the way it was carried out, even as I had learnt it in my training. I got backache and breathing problems doing it. I named it the pecking hens, in a rather disrespectful manner. It was clear to me from the reaction of my organism that this *jerking my arms upwards and then from above pounding them down and then yanking them back up again* could not be a physiologically healthy affair. I had in the meantime, practiced other possible ways to take hold of the Mars gesture qualitatively, differently. And wondered how effective this would be.

When I described my problem to Daniela Armstrong, she just said: *And what did you discover? Show me!*

And I showed her how I would do the Mars gesture:

At the bottom discretely take hold of the heaviness and the darkness, so bend your back and your hands. Then calmly, without the arms being stretched through tightly, lift the arms up and allow the heaviness and darkness that has been grasped, to become transparent and lighter: the hands open flat. All the darkness and heaviness is illuminated ... Then the illuminated, heavy darkness is quietly brought down again, led downwards and the transformed dark weight is given down, let go, allowed to sink into the earth and new dark weight is grasped ...

Daniela Armstrong's reaction surprised me a lot: *You are too young ... you were not even there ... you did not even see it...*

Her answer to my question as to why I was too young, where I had not been and whom I had not seen, was: *You did not see the older stage eurythmists in the war time or afterwards ... That is just how they did the Mars gesture. It has been completely lost ... But you did not even see it, you are too young.*

So, for Daniela Armstrong, it was fully and completely in order that I wanted to do the Mars gesture in the described manner.

Ursula Wessels-Kühne  
(for Daniela Armstrong)

# ANNOUNCEMENTS AND EVENTS

## SECTION NEWS

The Teachers' Seminar Stuttgart offers a *formative speech short course* with Sabine Eberleh, Ulrike Hans and Bettina Staiger-Schöller.

For the fourth time in a row, the *Formative Speech Forum* will take place at the beginning of March. This time it will be devoted to the poetic space of before and between, and will be dedicated to eurythmy on which language is based.

This summer, for the second time, colleagues from the formative speech and drama training courses will be present at the *International Eurythmy Graduates' Meeting*. In addition to the graduates, students of other years will show contributions from their work on the Sunday before.

After the conference in the summer of last year with *15 mystery drama ensembles*, the sharing will be now more direct - see the section's website for more details. The next colloquium will take place on 28<sup>th</sup> & 29th July 2019: A warm invitation to all those interested in questions on staging or fundamental issues.

New archive concerts are being performed through the *Music Department*. Through an initiative by Christian Ginat and other colleagues, a new series of concerts has begun (with discussion/introduction): music composed by musicians connected to Anthroposophy.

The violinist Dolf Zinsstag from Basel took the initiative to revive *Franz Thomastik's impulse* to build different and alternative stringed instruments. He is supported by various colleagues and by the Music Department of the Section.

In May 2019 the violinist *Volker Biesenbender* will play Bach's sonatas and partitas for solo violin at the Goetheanum on three weekends. He will play the Thomastik violin, which some time ago the Goetheanum received as a gift.

The *Extended Tonality in Music Association* will hold its *Heinrich-Ruland-Tag 2019* on 7th September at the Goetheanum.

For the 2020 puppeteers meeting, the college of the Initiative Circle is asking how the puppeteers - who are at the same time teachers, parents and people in the world - want to approach the topic of *digitalisation in the world*.

On the 24th of September is *World Eurythmy Day* once more. Various groups take this as an annual occasion to connect inwardly with all their colleagues worldwide, to create something for the earth and to develop an overall awareness for eurythmy.

Next summer, the second and third training courses of the *Chinese-speaking world* will show their eurythmy graduation performances.

The new Goetheanum Eurythmy Ensemble gave first insights into its work at the premiere of the new programme *Heartbeat - Herzschlag - Latir del corazón* on 29th December 2018. Further performances on 12th April, 20th April, 14th September.

At Whitsun 2019, a group of over 40 eurythmists working around the Goetheanum under the direction of Gioia Falk will perform *The Twelve Moods* and *A Song of Initiation* by Rudolf Steiner as well as *Te Deum*, an organ work by Peteris Vasks.

The *Initiative for Eurythmy in*

*Education's collegium* (IPEu German abbrev.) has developed a professional recommendation that formulates the *working conditions for good eurythmy teaching* in a very practical way. The paper is available on the section's website.

Currently, 700 people are studying eurythmy at 42 schools worldwide. 160 people study formative speech and drama at 9 schools worldwide. A further 58 people are in intensive shorter formative speech courses.

From 22nd to 24th November a *festival of cultivating children's art with eurythmy and puppetry* will take place for the third time at the Goetheanum.

## Announcements

22<sup>th</sup>-25<sup>th</sup> June

### **International Speech Graduates' Meeting**

24<sup>th</sup>-27<sup>th</sup> June

### **International Eurythmy Graduates' Meeting.**

22<sup>nd</sup>-24<sup>th</sup> November

### **Youth Festival for Eurythmy, Puppetry and Drama**

22<sup>nd</sup>-25<sup>th</sup> June 2020

### **International Eurythmy Graduates' Meeting.**

16<sup>th</sup>-18<sup>th</sup> October 2020

### **Eurythmy Festival**

April 5<sup>th</sup>-9<sup>th</sup> 2021

### **Sound + Language – Magic of Movement - Dimensions of Transformation**

International conference for eurythmists, formative speech artists, therapeutic eurythmists and interested parties

## Courses, workshops, further training

### **Eurythmy**

30<sup>th</sup> - 31<sup>st</sup> March

### ***I think speech and the eurythmy meditation as the wellspring of eurythmy***

Eurythmy course with Werner Barfod

April 27<sup>th</sup>-28<sup>th</sup>

### **Colour tones and tone colours in speech and tone eurythmy**

Eurythmy course with Carina Schmid and Benedikt Zweifel

April 27<sup>th</sup>-28<sup>th</sup>

### **Texts from ancient cultures**

Formative Speech Course with Erika Pommerenke

18<sup>th</sup>-19<sup>th</sup> May

### **The New BauLeib-Art and Eurythmy**

A Workshop for Seekers  
With Eduardo Jenaro

1<sup>st</sup> -2<sup>nd</sup> June

### **Eurythmy in English and French** *Into the earth, over on the wave*

(Rudolf Steiner)

*Glide, ladies, glide!* (Marie Steiner)

Eurythmy Course with Annemarie Bäschlin and Isabelle Julienne  
No knowledge of French or English required.

For eurythmists and eurythmy students from the 3<sup>rd</sup> year onwards.

15<sup>th</sup>-16<sup>th</sup> June

### **Breathing and Classical Greek Gymnastics**

Course in Greek Gymnastics /  
Formative Speech with Nora Vockerodt

For speech artists, students of speech and interested persons

5<sup>th</sup> - 6<sup>th</sup> October

### **Eurythmy to Motives of the Class Lessons.**

For members of the School.  
With Ursula Zimmermann

9<sup>th</sup> - 10<sup>th</sup> November

### **Educational Eurythmy**

Elemental Beings in Eurythmy  
Lessons in the Lower School  
Eurythmy course with Dorothea Scheidegger

[srmk.goetheanum.org/veranstaltungen/kurse-der-sektion](http://srmk.goetheanum.org/veranstaltungen/kurse-der-sektion)

### **Registration for the courses at the**

Section for the Performing Arts,  
P.O. Box, Goetheanum, CH-4143  
Dornach  
[srmk@goetheanum.ch](mailto:srmk@goetheanum.ch)

2<sup>nd</sup>-3<sup>rd</sup> January 2020

Will be announced  
For eurythmists and final year eurythmy students

### **Formative Speech**

23<sup>rd</sup>-26<sup>th</sup> October, 2019

### **International Conference on Therapeutic and Educational Formative Speech**

Through Formative Speech to Earthly Maturity:

How formative speech promotes  
The incarnation process in children and adolescents

28<sup>th</sup>-29<sup>th</sup> March 2020

### **Formative Speech Forum**

29<sup>th</sup>-30<sup>th</sup> March 2020

### **Formative Speech Teachers' Meeting** (by invitation)

### **Music**

Regular monthly event at the Goetheanum

Working group on Wilhelm Dörfler:

### **Living Fabric of Music**

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

18<sup>th</sup>-19<sup>th</sup> May 2019

### **Music Circle of the Section III**

7<sup>th</sup> September, 2019.

### **Heiner Ruland Day**

13<sup>th</sup>-15<sup>th</sup> March 2020

### **Music Colloquium**

15<sup>th</sup>-17<sup>th</sup> March 2020

### **Colloquium *The Experience of Tone in the Human Being* by Rudolf Steiner**

### **Puppetry**

22<sup>nd</sup>-24<sup>th</sup> November

### **Youth Festival in Eurythmy and Puppetry**

21<sup>st</sup>-23<sup>rd</sup> February 2020

### **Puppetry Workshop**

## Further Courses

Jan Ranck

### **Van der Pals/Kirchner-Bockholt Tone Eurythmy Therapy Courses in English**

Summer 2019: July 13<sup>th</sup>-22<sup>nd</sup> Byron Bay, Australia

Israel: Dec. 20<sup>th</sup>.- 29<sup>th</sup> (+celebrate Hannuka and Christmas in Jerusalem).

Places and Dates in USA: to be announced

Information:

[tone.eurythmy.therapy@gmail.com](mailto:tone.eurythmy.therapy@gmail.com)  
Phone +972 2 534 46 39

Annemarie Bäschlin

### **Eurythmy Training Courses 2019**

8<sup>th</sup>-17<sup>th</sup> July in Ringoldingen (Bernese Oberland) CH

Dorothea Mier: Tone eurythmy  
Annemarie Bäschlin: Colour

eurythmy

Alois Winter: Speech formation

### **Tone Eurythmy Therapy course**

**2019**

29th July - 2nd August in Ringoldingen (Bernese Oberland) CH

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

Head: Annemarie Bäschlin

Medical contributions by Dr. med.

Eva Streit

Exercises, which Lea van der Pals

developed and elaborated in

cooperation with Dr. med. Margarethe Kirchner-Bockholt.

See also „Tonheileurythmie“ by Lea

van der Pals / Annemarie Bäschlin;

Verlag am Goetheanum

Information and registration:

Annemarie Bäschlin

Ringoldingen

CH-3762 Erlenbach

41 (0)33 681 16 18 (please leave a

clearly spoken message on the ansaphone)

### **Courses with Annemarie Ehrlich**

25th-29th March; Göttingen

How do I stay healthy? 12 exercises by Rudolf Steiner

Martina Fischer, martinafischer2006@web.de

29th-30th March; Hanover

### **The question as a gateway - TIAOAIT**

Ulrike Wallis tanzkunst@ulrikewallis.de

2nd-3rd April; Moscow

### **Open Business Course**

Oksana, oksalekhina@yandex.ru

12th-13th April; Copenhagen

### **The transitions in everyday life**

13th-15th April; Copenhagen

### **Theory U**

Elisabeth Halkier, Tel: +45 39641108 elihn55@gmail.com

11th-12th May; Dnipro (Ukraine)

### **Theory U - the germ for the future**

18th-19th May; Dnipro (Ukraine)

### **Theory U - as development in daily life**

Lasha Malashkhia, bmdnrlgchfsht@gmail.com

1st-2nd June; Freiburg

18th-19th June; Moscow

### **Open Business Course**

Oksana, oksalekhina@yandex.ru

22nd-26th July; The Hague

### **Summer week - The Lemniscate**

29th July - 2nd August; The Hague

### **Theory U - The Process: Movement to Eurythmy**

Annemarie Ehrlich, Tel: +31 70

3463624, eurythmie-im-arbeitsleben@gmx.de

20th-21st September; Hannover

### **The vowels with their planetary activity**

Ulrike Wallis, tanzkunst@ulrikewallis.de

27th-29th September; Ljubljana

### **Those who have died**

Primož Kočar kocar.pr@gmail.com,

8th-9th October; Moscow

### **Open Business Course**

Oksana, oksalekhina@yandex.ru

18th-20th October; Pisa

### **Educational exercises**

Elisa Martinuzzi, elisamartinuzzi@hotmail.com

25th-26th October; Hamburg

### **The Lemniscate**

Iris Bettinger, iris.bettinger@olionostro.de

9th-19th November; Witten

### **The question as a gateway**

Emile Cnoops, Tel. +49 23 02184999, cnoops@wittenannen.net

21st-24th November; Madrid

### **Educational exercises**

Raphaela Fritzs, raphaela.fritzs@gmail.com

### **Quo Vadis Agency**

Ernst Reepmaker

### **8th-10th March 2019, Eurythmy Festival Vienna (AT)**

To Axion Esti - Praise be to you! Homelands and more

To Axion Esti - Praise be to you! / The grand piano sound of the coming birds

/ The song I-RO-HA / Face to Face / Chrysothemis / etc. (With European tours)

October 18th-20th, 2019,

### **First Quo Vadis Eurythmy Festival in Holland**

Contribution promised: Cia Terranova, Gail Langstroth/Trioscuri, Vonnunan and Dutch ensembles

The eurythmy ensembles and soloists represented by Quo Vadis and their tours can be found under BUCHEN (BOOKING) on the Quo Vadis website: <https://www.quovadis-impresariat.eu/bookings/>

### **International study work**

#### **Hygienic Eurythmy**

for eurythmists, curative eurythmists and doctors

Location: Vrijeschool De Kleine Johannes, Oosterstraat 3a, Deventer, Netherlands

23rd-25th August 2019 (beg. 4pm.; end 2pm.)

The conference will be based on Rudolf Steiner's statements and their expansion by communication from spiritual and natural beings in collaboration with Verena Staël von Holstein.

Topic: How do I stay healthy at work?

How can we use our etheric body for our work, learning and practice processes? How can we care for our 4 members with the help of hygienic eurythmy / keep our heart, lungs, kidneys and liver healthy with the help of hygienic eurythmy? Protection and cleansing exercises. Tutors: Liesbeth Kuhlemaier, anthroposophical family doctor; Wieger Veerman, eurythmy therapist.

Lecture on Friday evening by Dr. Astrid Engelbrecht, physician from Hamburg.

Language of instruction: German / The workbook is available in German or Dutch.

The necessary basis will be laid down in this weekend course, for possible further training courses (only for doctors and eurythmy

therapists)  
Info and reg: irtha@kpnmail.nl

### **Vitaleurythmy**

Start 9.11.2019 | 5 modules (see website) University certificate course

Course leaders: Christiane Hagemann, Michael Werner

Special registration and cancellation conditions apply.

<https://www.alanus.edu/de/weiterbildung/detail/hochschulzertifikat-vitaleurythmie/5146336c3345595bcf7b6a9fed792ed/>

### **Eurythmy Association Switzerland Training courses EVS**

at the Eurythmeum CH Aesch

9th-10th March

#### **Eurythmy in international emergency aid**

With Myrtha Faltin

May 4th-5th

#### **Michaelic Signatures in the Eurythmy Forms of Rudolf Steiner**

Eurythmy course with Barbara Mraz

7th-8th September

#### **Artistic Creativity with the tone angle gestures**

Eurythmy course with Maren Stott

Information and registration

[rachel.maeder@hispeed.ch](mailto:rachel.maeder@hispeed.ch)

Phone +41 (0)31 921 31 55

[www.eurythmie-verband.ch](http://www.eurythmie-verband.ch)

29.5.–2.6.2019

#### **15th International Eurythmy Festival**

##### **Forum for Young People**

Witten Annen

[www.wittenannen.net](http://www.wittenannen.net)

#### **For various courses in German,**

please see the websites eg

[www.alanus.edu](http://www.alanus.edu)

[www.freie-hochschule-stuttgart.de](http://www.freie-hochschule-stuttgart.de)

[www.eurythmie-verband.ch](http://www.eurythmie-verband.ch)

[www.srmk.goetheanum.org](http://www.srmk.goetheanum.org)

[www.eurythmie.net](http://www.eurythmie.net)

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

Each author is responsible for his/her own contribution.

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

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Leader: Stefan Hasler

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## Newsletter Nr 70

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