

Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

"Bringing the Soul into Flow"

How pupils experience eurythmy and speech formation

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Dear colleagues,

The theme of this newsletter focuses on education and places our most important partners, our pupils centre stage. How do they experience eurythmy, how do they experience speech and drama at school?

To this end, we asked 25 colleagues all over the world to pose the following questions to their pupils in the 10th, 11th and 12th grades:

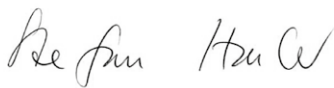
1. How would you describe eurythmy in a few sentences? What poetry, language, rhetoric and theatre in the language are?
2. What does eurythmy / practicing speech and drama mean to you? What experiences have you had with it?
3. Do you find online eurythmy / speech lessons enriching in any way? If so, in what way?
4. Is there anything else you would like to add?

The wide range of responses we received is refreshing and delightful. It characterises in many ways the possibilities that eurythmy and speech formation have, in the perception of young people, but also points to tasks and future challenges.

Equally wide-ranging is the framework in which the colleagues have placed the answers: Some have summarised the pupils' conversations, others have let individual pupils have their say. Colleagues' reflections on their own teaching also complement and deepen the young people's answers, just as some descriptions of a school enrich the picture.

As far as possible, we have left this manifold diversity as it reached us, to preserve its authenticity and only shortened or corrected things as necessary. It is a celebration of the significance of art in young life and education. A lot of teachers and students are writing in their second language. So please read the students experiences in this spirit.

We wish you a stimulating read and hope for further fruitful sharing!



Stefan Hasler



Gisela Beck

Stefan Hasler



Gisela Beck



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"Bringing the Soul into Flow"

How pupils experience eurythmy and speech formation

A Very Fulfilling Job

Lucas
Amerbacher



Speech Formation teacher at the Uhlandshöhe Waldorf School in Stuttgart. Grew up in Hunsrück on a small farm, Waldorf kindergarten, Waldorf School Uhlandshöhe. After 12 years of schooling, he trained at the Stuttgart Drama Academy. As a student of Christian and Cornelia Schlösser, Silvia and Wilfried Hammacher, Erika Pommerenke, he then became a founding member of the Novalis Eurythmy Ensemble and worked on stage for three years. As one of two speech teachers at the Uhlandshöhe Waldorf School since 2017. His tasks range from class plays, recitation (with individual pupils and colleagues as well as with whole classes in the rhythmic part), rhetoric and movement right up to on-line classes

Working with the students and colleagues is a very fulfilling job for me (if it weren't for Corona constantly throwing a spanner in the works). I experience an incredibly dynamic situation in the theatre and also in the work with speech in the classes. Of course, speech formation helps me to always stay on top of things and also to take action sometimes. The exercises given by Rudolf Steiner are always a point of orientation and support for me in my work and I can use them as a universal tool always and everywhere.

The pupils get to know their instrument, become flexible in body and voice, try things out, learn how to transport feelings, come to terms with their role to be played, with their text, with themselves and with the class structure. Theatre, and also language or speech formation, are always strenuous processes through which everyone emerges stronger. Making language tangible through speech formation is always a process of stripping away the core. Sooner or later, it always reveals a glimpse behind the façade. I have the great fortune to work with mainly young people and to see and accompany them in everything, in their happiness, their distress, their success, their search for meaning, authenticity, greatness, relevance, in their tenderness and hardness, in their self-awareness, in their self-doubt, in their needs, desires and in their individuality. There is no hiding in language and this authenticity, which comes all by itself, is for me the greatest fascination and also responsibility.

Speech then affirms, and creates self-confidence and trust.

In online teaching and due to the ongoing difficult situation for us speakers, the image of speech formation in our everyday school life has also changed. Due to the performance ban and the mask ban, we have switched to an emergency programme; this has partly led to "creative" solutions. Radio play production, building theatre masks and play, cinematic implementations instead of theatre. Public speaking, reciting in the open air or gesticulating instead of speech formation. Emergency solutions. A big hole has opened up, what used to be there is missing. For me personally, it is the hardest time at Uhlandshöhe, a test (the reasons for which have been sufficiently explained in many other places), but from which I will surely emerge stronger with the help of speech formation. I am especially looking forward to seeing and hearing many chattering, whistling, singing, breathing, gasping, speaking, forming mouths again. And I can hardly wait until we speech formation artists are challenged again in full force.

Answers from the students:

Isabelle

Poetry, speech and rhetoric have been part of my lessons since the first grade. I don't know it any other way and for me it's just a nice change that contributes to feeling good at school and to a nice togetherness in the class.

So far, I have only had good experiences with it and I think it contributes signifi-

cantly to the development of a pupil's self-confidence.

I think it is much more difficult to develop something in speech or drama in online classes. I think it is especially important in these areas to meet in person, because real communication involves gestures, facial expressions and body language, which cannot be conveyed online in the same way.

Simon

The engagement with the named arts is an individual promotion of creative thought processes. The practical implementation of this is basically the same thing, broken down into something more tangible to provide a leitmotif (the project in question).

The respective experiences with it are different, but on the whole good. It gives an insight into something that many are deprived of, the emergence of art.

I find this difficult to answer because I think that online teaching should be fundamentally improved, but I don't know if and how exactly.

Tobias

Emotions, body language, speech, logic and abstraction in harmony, make up the above-mentioned things for me.

When it comes to poetry, speech, drama, etc., it stirs in me to create something new. To express logical, possibly modern thoughts in poetry in a diffuse way so that it forces the audience to think.

Unlike other subjects at school, speech and drama is mainly for spectators. Every time I rehearse, I have to be fully present, because everything you say, you (should) say in an exaggerated form. That means that if I don't do it right, the others don't get it right either, and vice versa. Whenever it's my turn to do something in the theatre, it's more connected with nervousness than when I do other things in school (e.g.: theatre performance has greater thrill potential than the maths test).

The cooperation between all the participants in the theatre is enormous. You have to curb your ego, be patient, be creative, be relaxed, be optimistic, have/gain confidence in yourself and also in others and above all have FUN.

You could write a podcast and then have everyone speak a character. This would of course be edited together at the end.

Or everyone could make a short film in which they hide a message. You then present it and the others have to find out what kind of message it is. But the solution should not be too obvious.

I don't intend this to be a doctoral thesis now ...

Performing Arts in School

Ute Basfeld



For over 20 years I have been directing class plays at the Karlsruhe Waldorf School as a German teacher and speech formation teacher. In particular, I work with a changing team of colleagues on either producing or speech formation in the twelfth-grade plays. The pupils have previously gained experience in writing their own poems and also in reciting in the 10th grade poetry week with me and practised speaking freely in connection with the presentation of their year's work in the 11th grade.

Especially in the last few years, it was possible to achieve an intensive personal approach to the content and language of the play chosen by the class, together with some pupils in the framework of a preparatory „rewriting group“, which had an effect on the entire rehearsal work as a creative shaping process: An appreciation, especially of what lies in the artistic speech and gestural expression, became possible.

Even after the artistic graduation, the art of speech in the form of poetry recitation and study of gestures can be cultivated on this basis, especially in German lessons, right into the examination classes.

1) How would you describe in a few sentences what poetry, speech, rhetoric and drama mean to you in class, in the practical-artistic engagement with them? (This does not mean the intellectual analysis in speech lessons)

Poetry, speech, rhetoric and especially drama can be a good supplement to ordinary teaching. Writing your own poems or texts – in the poetry period, in German lessons or for creating the class play version – and then, of course, performing plays requires that everyone thinks and acts for themselves. The fact that there is no judgement of right and wrong in this kind of material creates space for personal expression and also for an emotional approach to the material which provides a good experience for testing one's own limits.

Luzie Thomas, 13a

2) What does the active performing approach to speech and drama mean to you? What experiences do you have with it? What experiences do you gather from it?

Drama, especially the class play in grade 12, is a life-enriching task that needs to be tackled and solved as a whole class. Speech plays one of the most important roles: of course, the speaking itself, but also the gestures while speaking and the interaction of actors and stage presence.

Raphael de Ponte, 13b

Comment: Performing arts in the Waldorf School

With regard to my previous years at the Waldorf School in Karlsruhe, I have had only thoroughly positive experiences with regard to the performing areas of speech and drama.

At a young age, the teachers began to break up the thoroughly monotonous school routine with rhythmic exercises in (therapeutic) eurythmy as well as speech formation.

As a child, one was slowly and patiently introduced to the individual rhythmic forms as well as the way to properly express one's thoughts and emotions, both linguistically and physically.

It represented for me, and I am sure for others as well, a thoroughly positive departure that triggered in me an artistic freedom and development that I was able to maintain into senior high school. On the one hand, this is due to the fact that artistic and performing activities accompanied us until shortly before the final year of school – and in some cases even there – and on the other hand, it is also due to the fact that my artistic self was encouraged at a young age and was thus cultivated in and with me.

The artistic self is most needed and challenged during the intensive rehearsals of the class plays, which every class in Grade 8 and 12 completes. Here the class rehearses a jointly selected play over a period of 3 weeks and performs it to a school and public audience.

Now you might think that this time is wasted, especially so close to the exams, but believe me, it is not. During this time, you learn something important and valuable. The students are shown how important it is to believe in themselves and to give each other strength. They learn to work together as a group and to respect each other, because only as a group can the play be put on stage. On stage they are again confronted with difficulties. You have to truly face yourself, come out of yourself and express yourself clearly – something that plays a big role in many other professions.

Time and again we receive feedback from outside people that Waldorf students are so good at speaking freely and performing, and that is no coincidence.

a pupil from class 13b

Class plays during the pandemic

At the beginning, as a 12th grade class at the Karlsruhe Waldorf School our project to rehearse the theatre version of *The Dead Poets Society* did not get off to a good start: there were concerns about the actual execution of the play. However, we were determined to perform despite the still ongoing Corona situation and the obligation to wear masks. We gathered ideas to make the best of the situation. We started each rehearsal day well with the speech exercises. The class spoke poems, practiced loud, soft, extroverted and introverted ways of speaking. As a warm-up exercise, we danced to our music. We started with the choreography rehearsals and had so much fun that the eurythmy teacher practised two more choreographies with us.

We gained a feeling for our roles in the individual rehearsals and worked together as a class on the *Magic Masked Ball*. In the process, we realised how important it was for us to gain a real understanding of our roles in conversations with each other and then to transform ourselves into our roles, i.e. into pupils who become and are open to literature and art. So, it was also important for us to create an open mood towards lyricism, music and dance. An example of this from the individual rehearsals, in which some were to practise the lyrical approach of their Rilke poem with swinging ribbons: The association of "typical Waldorf" was already trying to impose itself, but we allowed ourselves to let go with the free swing and: lo and behold, it helped!

Right up to the dress rehearsal, we had played with masks throughout, but then they gave us the green light to perform without a mask. This spontaneous change of regulation unsettled us - but it was surprisingly easy for us to play without the usual mask, and our drama became much freer and more expressive overall.

We learned a lot through this class play and gained important experiences. Many of us came out of our shells and showed courage. I am proud of our class and thank our teachers for helping us to achieve what we set out to do.

A review by Emily Huck and others from class 12b



Pictures:
The Dead Poets Society

Eurythmy in the Harduf Upper School – Israel

Tal Ben David



Tal Ben-David was born in 1963 and grew up in a Kibbutz in the North of Israel. Today she lives with her family in Kibbutz Harduf.

From 1985–89 she studied eurythmy at the London School of Eurythmy in England, complementing her studies with the curative eurythmy course. She specialised in working with babies and young children.

For 15 years she taught eurythmy in kindergartens around Israel and in the Harduf lower school. Additionally, she began teaching in the Middle School and Upper School and in teachers training courses, art seminars and in the Anthroposophically oriented theatre at Harduf, as well as designing the movement aspect of class plays.

Since 17 years she has been teaching in the middle school, upper school and teacher's training seminars. In addition, she teaches educational eurythmy in further education courses for teachers and for eurythmy teachers and for eurythmy students in the eurythmy seminars. Each year, she creates eurythmy productions and performances in the middle school, upper school and teacher's seminars, and is co-creator of the whole movement part in school plays.



The Harduf school was established 24 years ago and I have been teaching there for 17 years. Over the years I taught Eurythmy and conveyed it in various ways, according to the school's timetable, structure, and work methods. In recent years we found a suitable way to integrate Eurythmy into the upper school's very complex timetable, which has been complicated even more by the fact that the number of children and classes increased each year. Today, we have 3 large classes for each age group.

In the 9th grade, Eurythmy lessons are obligatory for all students. In the 10th, 11th and 12th grades it is the students' choice whether to take Eurythmy. In class 11, the children who chose to take Eurythmy put on a big Eurythmy performance, which is part of an internal matriculation exam at our school. Usually, the group is large and varied. This matriculation exam also includes creating a solo work in Speech or Tone Eurythmy. Another alternative is preparing a sequence of rod exercises that are adapted to a certain age group or class in the lower school and then giving a model lesson to that class.

In my opinion, the mission of Eurythmy for this age group today is divided into three areas: artistic, social, and therapeutic, the most significant one being the artistic aspect. Adolescents should experience through Eurythmy an artistic schooling path which they cannot experience through other art forms. The artistic work and projects are highly important at those ages. It opens them up to a different observation of creative work, colour, costumes, choreography, and conscious listening to music and language, and encourages them to ask questions about their relationship to movement space and creative artistic work. Putting on a eurythmy performance is a special and meaningful schooling path.

Another area is the social sphere. In today's culture, the sense of the circle increasingly disappears, or shrinks and changes. A joint work that takes the students into discovery and expansion of social and personal consciousness, which is born through movement in the circle, makes it possible to create space that is both personal and communal, happy and full of life.

The third area is working with therapeutic exercises – practicing movement exercises (especially rhythms and rod exercises), which bring to light various aspects and personal abilities that do not show in everyday life.



Pictures:
Hebrides, 11th Class,
Where the wild things are
Maurice Sendak

Another area I always cultivate is the culture of dialogue and asking questions. Youth have many questions – some stem from a place of rebellion and resistance, and some stem from the very process of maturation and the deep willingness to change, grow, and develop inwardly. One of the central questions that they bring up is: What makes Eurythmy different than the other movement and dance arts? It is a sincere, serious, and relevant question. It is important to meet them also in a space that allows open conversation, which is why, at the end of each month, I usually have a conversation with them about Eurythmy, its connection to Waldorf education and movement arts in general.

I truly love working with adolescents, meeting them at such a sensitive age, so meaningful and formative. I feel grateful for the possibility of introducing them to inner and artistic qualities that can nourish them on their path of inner growth and maturation.

Eurythmy is for Girls

Yonathan
Shashua



Pupil of Tal Ben David

Eurythmy is for girls. This is the sentiment of the beginning of the elementary school. Sometimes we preferred to play outside, as our wonderful eurythmy teachers would try to call our attention. And they were truly wonderful. Always soft and positive, with their cheering up smiles and words of encouragement. We loved them dearly.

With our graduation to 9th grade and high school, a change began in my feelings towards Eurythmy. It became a shining spot in the rainbow of what made our upper school different and special. I began showing up to class more cheerful and enthusiastic. I felt more passion for the subject.

It wasn't until my 10th school year, that I truly began to love eurythmy. The annual eurythmy festival in Witten, Germany, was due to be held in the spring, and for the first time a delegation from my school was going to attend. It would also be the first time a delegation of high-school students from Israel would be there, and I wanted to meet other Waldorf students from other countries.

The next few months had us working diligently on our performance. We were preparing a piece to show at the festival. These meetings and rehearsals were the fertile ground for my falling in love with this art form. I felt the joy of creating something in a different way. As a group we had an active role in the shaping of our performance, alongside our teacher. Whether it was figuring out our choreography, debating the colour of our costumes, or pairing our movement with music and speech. For the first time I felt I was doing something in eurythmy that had part of me in it. I knew I wasn't just executing moves; I was creating.

The festival itself was an experience out of this world. The gathering of so many people from so many countries, who were all there for the sole purpose of celebrating eurythmy, was special and enjoyable. We got to see many performances; some broke the boundaries of what I considered eurythmy to be.

What happened on that stage in Witten I will cherish forever. We gave it our all, and created a very special moment. After that performance I would forever feel differently about eurythmy. Before going on that stage, I loved it. After stepping down from that stage, I was proud to do it.

Through my next two years in high-school, I practiced as much eurythmy as I could. I took every opportunity that I got, and together with my devoted and wonderful teacher, Tal, we created some more projects and performances that were some of the best highlights of my high school days. My journey with eurythmy led me to practice eurythmy and enjoy it.

As I said, I got the chance to participate in several eurythmy projects in high school in some as a part of a group, and in some alone or in a duo. My last one was my graduation project in 12th grade, and it was the last thing I did as a student. I created the performance alongside one of my classmates, who was by my side all through this eurythmy self-discovery journey. Other than a few guiding notes and fine tuning by our beloved teacher, the creation of the performance was fully ours. We chose a strong text to go with our choreography. It was a rendition of the *Binding of Isaac*, taken from a modern Israeli play, which we merged with selected snippets from *Hamlet* by Shakespeare. The choice of the accompanying text was very important to me, and I liked going for unexpected ones, more dramatic and gut-wrenching. I specifically liked to go with words rooted in the Israeli consciousness. It was an integral part of my creative work, and of my ability to commit to the movement and flow.

This freedom that I found in movement, is something I didn't experience that intensely anywhere else. When I practice Eurythmy I enjoy myself. I commit myself. I feel free and light, as though I have wings, and all I need to do is just let go and fly. That moment, right before the movement starts, my body is tense and still, it is an electrifying second of joy and excitement.

Today, when I think about what eurythmy is for me, I think of friends, of happy memories. I think about good times, and one beloved teacher. And above all, I think about freedom.

Rudolf Steiner School St. Gallen

From the first day at school, eurythmy was my favourite subject, it remained so permanently.

Very early on I experienced the relaxation and at the same time the activation of my own inner self, the awakening to the world and the health-giving effect of movement. An experience that is very helpful to me in my own pedagogical work, especially with the students of the upper school. I ask myself what they experience, how they experience it today. In conversation with them, I try to convey that the experience is inseparable from the understanding of eurythmy. But what do today's young people experience, how do they perceive, how does their inner being move?

My own career path, via my enthusiasm for eurythmy and project work in the upper school, led me after my Abitur first into nursing and curative education. My father, who was scientifically oriented, decided for me that eurythmy as a profession "would not bring me bread". After years of bringing up children and then above all of basic musical work in connection with my husband Manfred Bleffert, I was then able to enter pedagogy completely. I had the good fortune of an individual training at the Lake Constance in connection with the Eurythmeum CH, which was recognised and certified by the Goetheanum as a complete training; this was immediately followed by work at a Swiss Rudolf Steiner School.

Later I also took the certified further training in vital eurythmy with Christiane Hagemann and Michael Werner.

After a few years at the Rudolf Steiner School Schaffhausen, when it closed, I joined the Rudolf Steiner Schools in Sankt Gallen – Wil and Sankt Gallen. Here I taught all grades from kindergarten to grade 12. It was only since this school year that I have had a colleague at the school who as class the teacher also teaches her own class in eurythmy.

The Rudolf Steiner School Sankt Gallen places a particular emphasis on eurythmy. In addition to the Midsummer Play and the "Magic Flute" as eurythmy focal points in the school year, the students complete a small eurythmy graduation in the 9th grade and also a graduation in the elective subject of eurythmy in the 12th grade. In addition, the students in the upper school have the opportunity to gain points in eurythmy for the state-recognised Waldorf Matura CSE.

For me, the experience of talking to and having a good relationship with the students is fundamental, and it is this that sets the mood for fruitful work. This includes a high degree of honesty, especially towards myself: How seriously am I working? Do I ignore the students' questions or do I hear them well?

In the Lower School, the children come to class with joy. Their urge to move unfolds in the pure joy of movement in this subject! In the middle school I particularly often experience that boys are the first in the eurythmy lesson and come very punctually. It is a mysterious process: the moaning at eurythmy of the 12–15 year olds and the simultaneous angelic moving and standing in the subject matter!!! How magical it is sometimes! I try to pick up on their themes in the verses and especially in the music and to understand for myself what fascinates them about music that is sometimes so extreme. At the same time, I try to work on the basics so that the lessons are interesting, that in small competitions and puzzles, a "learning by doing" occurs, e.g. on the energy fields of the speech sounds.

Ulrike Bleffert



grew up on the Lower Rhine. Waldorf school pupil until A-levels. Then paediatric nursing and curative education, years of bringing up her own 6 children as well as musical-painting training and working with Manfred Bleffert, my husband.

Training as a eurythmist and vital eurythmy, start of pedagogical work at RSS in Switzerland, for 6 years in St Gallen.

Translation Peter Stevens



The elective subject eurythmy in the upper school is taken up by the students of the 10th-12th grades. Here they are looking for what I already found as a pupil: coming into one's own, deepening one's self through meaningful movement, becoming harmonised on a spiritual level. Finding an approach to meditation is also part of this. Last year's graduating grade 12 class dealt musically with the main theme from the film "Interstellar". An intensive work on the planetary gestures and their effects! This class explicitly formulated their search for calmness, centredness and perfection through and in eurythmy.



I asked this year's 11th and 12th graders the following questions (we did not have an online eurythmy programme, as we were able to maintain face-to-face classes almost throughout):

Can eurythmy strengthen community? Can it bring people together who either do not know each other or are not on good terms?

What is the effect of eurythmy therapy?

Here are the students' answers:

Eurythmy has an extraordinary effect on the inner self. If you have a mental "broken bone", eurythmy can help you (Lukas, 12th grade).

It would be good to explain to the pupils in an appropriate form, depending on the class, what eurythmy can do for you. I have experienced: Eurythmy helps and supports all the other subjects at school (Nathan, grade 13).

I think it would be good if we learn more about the meaning and effects in class. (Rosanna, grade 12)

Are there different types of eurythmy that can help with different things, physically or mentally? (Valerie, grade 12)

We don't learn eurythmy to learn why we do it. We just do it. (Vincent, 11th grade)

Additions from class 8:

We represent things in movement. (Mona)



The gestures can be found everywhere, actually, in everyday movements... that you can order yourself and express yourself better. (Elea)

Yes, new questions are emerging. There is a questioning relationship to eurythmy among the young people, but they also want to understand it like yoga or chi gong or other things. An understanding of eurythmy in terms of its healing, strengthening effect is awakening. My question is always: How do I convey the futuristic, the evolving nature of eurythmy? There are pupils who experience eurythmy as dusty. Then something is wrong. I try to let the students find their own themes and forms in poems or music. Sometimes pupils write their

own poetry, as is the case now for the graduation in Year 9.* We also performed a piece composed by a Year 9 pupil. This awakens the life forces, the sense and the joy of creative movement in the students.

The longing for this seems to be great.

*I am a person
who always trusts
before doubting
and always loves
before he hates.*

*I am a person
who always hopes
before giving up
and always waits
before acting.*

*I am a person
who has lost his way so many times
and still gets lost again and again.
Maybe I am just
only human.*

(Lucien, 9th grade Rudolf Steiner School St. Gallen)



Pictures on previous page:

above: Air beings

below: Fire beings

from the *Midsummer play*. More
photos from the work with stu-
dents.



Eurythmy as a Support for Making Healthy Judgments

Yachih Chan



After graduating with an arts diploma, Yachih Chan completed a 4-year course at Emerson College and became one of the founding teachers in Cixin, the first Waldorf school in Taiwan. After finishing her class cycle and teaching English for several years, she completed a eurythmy training and pedagogical eurythmy Masters in Stuttgart. Since then, she has been a eurythmy teacher and is now leading a pedagogical course, with an MA option, supported by Mingdao University and Stuttgart Hochschule. She is a board member of the Taiwan Waldorf Association and a mentor of several schools.

Yachih Chan: yachih5566@gmail.com

Over and again, Rudolf Steiner characterized adolescence as a time for learning to make one's own judgments. A large part of one's task as a teacher of high school students is to help these judgments to be well-informed and healthy. It is not hard to see how much this essential capacity is lacking among adults in the modern world, and this must surely, at least partly, be a result of an education system that did not support it, when it was coming to birth in one's youth. Or that even suppressed it through the stress of competitive exams and the absorption of information, that one was expected to remember without necessarily relating to it with any kind of inner warmth.

In his *Menschenkunde* course for teachers in the first Waldorf School, he spoke of how head and heart work together in the forming of healthy judgments, and how the process of judging plays a central role in making sense of our daily experiences. This is not hard to understand, but it becomes more startling when one reads, in the 2nd lecture of his cycle on Adolescence two years later, that judgments are made with the arms and hands, and conclusions with the legs and feet! Only our mental representations, he says, and the concepts that lie behind them, belong to the sphere of the head.

How one can make sense of this, I ask myself, and what does it have to with the teaching of eurythmy? And the answer that comes back is that it is particularly the task of teachers of eurythmy and of anthroposophically-based gymnastics to test its reality. For in teaching these arts of enlivened movement, we are working continuously with arms and legs, hands and feet, and uniting these movements with what is taking place within the sphere of the head and heart.

Since high school eurythmy is still in its early stages of development here in Taiwan and my own experience is not sufficient enough, I am not in a position to give clear examples of success in helping students develop a capacity for healthy judgments, but I can at least recognize the potential that eurythmy has in this crucial task. And I can recognize, too, as Steiner repeatedly emphasized, the interdependence of the movement arts and the more contemplative subjects, and the need for teachers of those different streams to support each other.

One can also go further and ask: Is not this task of learning to make healthy judgments interwoven with the process of seeking truth? Truth that is not only something that the head can grasp but which speaks more quietly in the inner sanctum of the heart. Truth that brings a sense of release, of being freed up for a moment from the fog of confusion that is so prevalent today. Truth that is a source of healing.

Here, too, it is not hard to see how difficult this is for modern adults, who tend to see truth as something purely subjective, as one's own preferred 'narrative'. But in eurythmy, we are not making arbitrary movements, but ones which strive to connect with the reality of the forms, meanings, rhythms, harmonies and subtle innuendoes in the music and words that are being heard. Is that not in itself a striving towards truth? And does it not call up, all the time, an activity of judging how well one is achieving this goal?

This process, of course, does not begin in high school, but in the dimly conscious imitation of the teacher's movements already in kindergarten and first grade. It continues on in the trust in the teacher's knowledge and capacity – and of her spoken words – in the primary school. And it reveals itself, too, in the tea-



cher's own movement of arms and hands (as well as legs and feet) that accompany her speaking and singing!

The question arises, therefore, how conscious we are as teachers of what our limbs are doing. For in the depths of the children's souls, there is already in those early years a kind of dreamy judging that 'Yes, this is good, this somehow speaks to me as truth, as beauty, because it is living in the teacher'. Or equally: 'No, this brings me pain and discomfort and I don't want to do it!'

In the teaching of eurythmy, moreover, this sense of truth and truthfulness is acutely experienced in cultures, whose language and music are very different in sound and structure from European ones, as is the case here in the East. In such regions, we are often working with new gestures and forms, in order to convey more precisely and artistically the specific characteristics of our cultural inheritance. And without a doubt, the ground for this has to be created in the early years of education, for these movements are likely to be too 'weird and embarrassing', if introduced without preparation in adolescence. Then the judgments become quick and abrupt, but shallow, and the opportunity is missed for helping those young people to form healthier, deeper judgments, as a support throughout life.

In this wonderful and challenging process, we teachers and adults are therefore also being called upon to practice the forming of healthy judgments ourselves at every step of the journey. Not only about how the students are doing, but how truthfully, we ourselves, perhaps especially as eurythmists, are living in our words, expectations, gestures and actions.

It is in this context that I venture to share some of the feedback from high school students in two schools, and would like to thank Crystal Wu, a eurythmy colleague who helped me gather it together. Perhaps I should add that, though not all students respond easily to it, eurythmy, in a sense, is not foreign to our movement-rich culture. Nor to the comparatively supple relationship that often





prevails between body and soul in this region of the world.

How would you describe in a few sentences what eurythmy is?

Eurythmy is a relaxing subject within a comfortable environment. In many ways one can perceive one's own body, one knows what the arms and legs are doing. If one practices it enough, the movements will look natural.

It is a movement that helps one's heart to calm down. It is not ordinary dance, but movement with high and deep meanings behind it. It is an inner dialogue with oneself, with a quality of cleansing attached.

I feel my soul is relaxed through bodily movement. In eurythmy, I can stretch the body, open it widely and then contract it densely.

Eurythmy is helpful for body co-ordination and perceiving forms through our bodies. It also helps us become more graceful. The music, that accompanies it, gives me the experience of my body being united with the rhythm. I often feel inner peace after eurythmy lessons.

Forms, in flow and gracefulness, are important in eurythmy. One can experience inner peace along with the rhythm of the music.

Having only experienced it for a few months, I feel eurythmy is similar to yoga, in that it helps one to relax and go into a kind of inner practice within the body and soul.

Eurythmy is a refreshing, stretching and strengthening of the will. It is a harmonious body movement.

It is an expression of body movement, that also connects with soul and spirit. It is dance, but different from street dance or other kinds.

It is a dance.

What does eurythmy mean to you, what experiences do you have with it?

When I do eurythmy, I can feel the conversation between my inner self and the space around. I think eurythmy is a movement that can express depth of soul. My most special experience has been to perceive myself, while doing it.

Eurythmy brings a growing perception of sound and space. The expression of one's movement responds accordingly.

It is the most relaxing lesson of the week. I sometimes look forward to it.

The eurythmy lesson is a time of resting and slowing down within such a speedy life style and yet one needs to be concentrated on what one is doing. I feel I can enter into my own space and find myself.

It is a necessary path one needs to go through in a Waldorf School.

It helps me achieve inner peace and I try to remember the body gestures. It is not only about one's individual achievement. Group work is equally essential.

Eurythmy is an aspect of the curriculum that helps one to calm down and be peaceful. It is a kind of soul-spiritual activity.

Through eurythmy I experience how to be with others and listen attentively.

It is enjoyable to move with the music and feel the connection with the universe. It is my happiest and most relaxing lesson! Sometimes I look forwards to the lessons.

Eurythmy helps my coordination. It helps me to relax, to release stress and it has healing elements for body, soul and spirit.

It helps my coordination. I feel myself standing firmly on the earth.

It is a performing art on the stage. I was part of the costume group when we did class 12 performance. The material we used is either silk, veil or cotton which are light. That helps to show more clearly the delicate movement in space. Eurythmy give me a lot of new experiences in life and help me to develop better observation.



Waldorf School in Italy, Milan

Claudia Chiodi



Born 1973 and grew up in Milan, where also studied Waldorf Education before becoming kindergarten teacher. Graduated from first Eurythmeum CH course in 2012, since then eurythmy teacher at teacher training seminar and from kindergarten to 13th grade (necessary in Italy for state diploma).

At the end of the last school year I received from the Eurythmy Section at the Goetheanum some questions to ask my high school students.

I welcomed them with the curiosity to understand how my pupils could have answered, and ready to undertake a work with them in this direction.

The return to school in September, however, was not as I expected. After two years of lessons in fits and starts, isolation and online teaching, I was sure that they were happy to meet again, to have real experiences, to live their school again.

But a bitter surprise awaited me: after being locked up against nature for two seasons, teenagers are now disoriented and struggling to relate again to the group, their soul problems have been accentuated and, as a fruit and consequence of the first two, they are afraid to share projects, dreams and hopes. But perhaps what worries me the most, even after months, is the cooling of their souls.

It has become very rare to feel the warmth even among themselves as a group of friends, make them burst with joy for a discovery or see them enthusiastic and busy on a job proposal.

Indifference reigns among the classroom desks.

On the other hand, the methods that have been used to fight Covid and control the pandemic are completely antithetical to our daily work in school: separation, distance, asepticity, lessons without a rhythm (a month at home, then you can go back to school, then everything is closed again, then maybe a laboratory could be activated ...).

We know that only by rhythm and warmth life processes can be activated, always relevant and healing in the course of biography, but even indispensable in development and learning.

Eurythmy, due to its nature as a social art in motion, highlights all this, like a litmus test.

Of course it can also be an antidote, but it really has to be measured lesson after lesson to correct and balance each time.

Difficulty as teacher lies in the fact that children are often absent, due to illness or fear of facing school (panic attacks, anxiety, depression) and then the work is woven and melts continuously, as if you had to always start over. I realize more and more that it would be necessary for every teacher to also have a therapeutic eye; if a few years ago there were few children and young people with special needs, in these traumatic times everyone is wounded more or less deeply in their interiority.

Starting from some answers by the students, I would like to make a portrait full of hope with the desire to set out again.

The request regarding the online lessons of Eurythmy last year is interesting: what elements of enrichment have the students found there?

Most of them answered in negative.

That is, they experienced the awareness of what they lacked, the community and group aspect that was denied to them. Although both my colleagues and I worked so that they could perform some tasks divided into groups and not just individually, this did not soothe the loneliness behind the computer screen.

Connecting via Meet or Zoom to create forms or put together one's own ideas, is not remotely comparable to the freedom in the eurythmy classroom, to the attempts of the group that lead to a harmonious movement, to the intuitions that arise through meetings and clashes, to the joy of an exercise that "works".

Others, on the other hand, being alone, have found greater concentration.

In the succession of the program that we had created for them in the faculty meetings they realized how in our school all the subjects are connected to Eurythmy.

"Eurythmy is a subject that is around us, every movement we make has something eurythmic in it".

"Through Eurythmy I can choose how to move in the world".

I chose not to give Eurythmy lessons with gestures and movements in front of the screen and not to ask this to the students as well. I preferred to work deepening some laws of language, or the elements of nature to be found first in us and then outside in the world, and finally in the sounds of the alphabet.

I worked with my art history colleague on Greek statuary and Michelangelo.

In this way I sowed seeds to subsequently resume work in presence, I dug foundations so that the gestures could become more and more aware.

"I believe that Eurythmy is a very complex art, the only one to make emotions and sensations shine through gestures. When you do Eurythmy it happens within us a movement of the soul, which, through the movements of the body, manifests the nature of the Spirit".

"Eurythmy is pure inner expression."

"Eurythmy is a way to express oneself through certain movements of one's body that show a thought behind them."

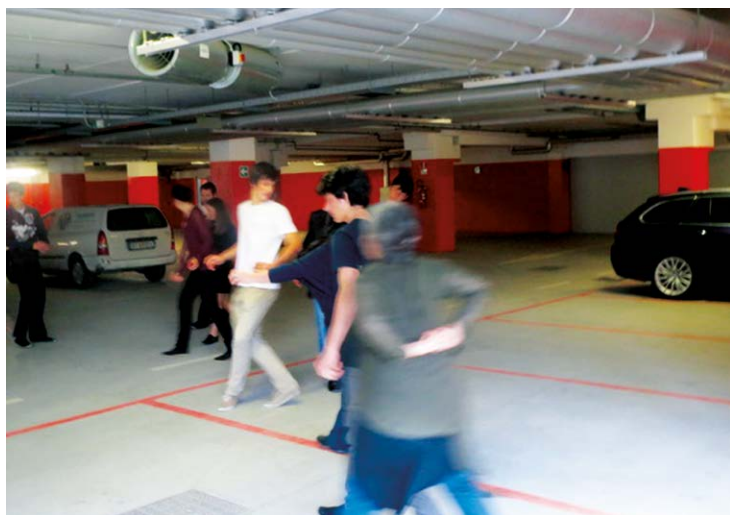
Sometimes the students see and know things that nobody explains to them in words, but that come directly ... "in the exercise Ich denke die Rede is expressed a cultural and thought transaction, which leads from theocentrism to anthropocentrism".

How did I combine the responses of the children and their difficulties with the opening of the school? How did I decide to start, again, to do Eurythmy together?

Having read how clear the power of eurythmy's gestures is for them and knowing that, every time, what matters is to start from where the students are, I tried to mend the deep tear within themselves.

To make them participate in a doing full of meaning, I started from their name, as it happens in the morning in class when you make the class roll call. The teacher calls you and you answer: present!

But what does it mean to be present? They have been able to distinguish pure physical presence from being there with all of themselves, the true presence of spirit.



Pictures: Tour with Waldorf students in Conegliano - here for Microsoft employees (first practice in the parking lot, for more space)



Only called by one's own name everyone can answer, in both senses.

The name is given to you at birth, by someone who waited for you for nine months and longed to know you, and throughout your life it remains stuck on you, until the end when it becomes a scratch on the tombstone.

Perhaps it is the only sign that accompanies you in life.

Since for the Latins, our ancestors, in the name resided our destiny ("nomen omen"), I asked the students to find the connection with their own, to connect to those syllables chosen just for them, to those phonemes that every day

sing their name. It seemed to me the only way to recall them among us.

Write your name with the letters of Eurythmy, slowly. Do this several times.

Feel what happens from one gesture to another and from one letter to another (I open, close, hug, grow, collect ...) and write it as if it were a story.

If you wish, you can also accompany this task with a drawing.

A few weeks later I collected their writings (absolute wonders!) and I read them the task done by me, to also tell my story, inscribed in the name I received as a gift, and join it to theirs.

My name is Claudia and the first letter of my name is not pronounced as delicately as a sweet C; the sound is in fact dry and decisive, like the K rather.

With this eurythmic gesture it seems that I want to split something, perhaps a fruit like coconut or walnut or a casket of which I have lost the key. I want to break to see what's inside: in fact, the K is only the beginning of the story of my name.

With the L what was hidden has a way to get out, with a gush that almost surprises me but confirms that I did well to want to break the shell.

For this reason I open my arms in an A that welcomes the surprise, with gratitude.

However, I do not want to waste or lose what I have gained so far and so I tighten gesture A, so open, in a more held and decisive U.

I hold my arms upwards and it seems that I am trying to channel the energy.

At this point I let it settle, entering me with the calm and firmness of the D.

All the work done so far, splitting, finding, channeling... it comes to peace and becomes something that belongs to me deeply. It can even be a certainty on which to lean and stand firm.

Now I can do nothing but go out of myself and go towards others: first with a bright I, a burst of joy and vitality, and then with the A, again a gesture of openness and, in this final, also of offering to others what I have elaborated in me.

I hope that this task shared with my children can also become a small meditative exercise for each of you. Adults also suffer in these times, even a teacher can rejoice in discovering something of himself from the world of divine archetypes.

What do upper school students experience through and in eurythmy?

In the process of thinking about this question, other questions initially arose, such as:

Why am I asking this, what do I want to experience? Instead of learning about the effect of eurythmy on the pupils, am I not learning much more about myself, my way of teaching and my relationship to the young people, or about school itself and even about other subjects? And what do I do with it then?

Regardless of the new questions that arose, I started to work on the original ones. As I currently teach only one upper school class, I presented this 10th class with a questionnaire, the evaluation of which of course made the above-mentioned problems clear, but nevertheless brought interesting aspects to light. I took over the class in the 9th year. Due to the lockdown, a lot of lessons were cancelled, so we were not able to work very intensively with each other and the answers of the pupils partly refer to their experiences in the middle school.

Initially, all the students interviewed answered:

that they liked eurythmy lessons or at least relatively liked them. This reassured me, as the tenth-grade poker face often does not allow for a direct conclusion.

Asked a little more closely, some areas were particularly popular, such as working with copper rods, wooden sticks, balls, tone eurythmy and group pieces. Whether the students prefer to work under supervision or independently was answered about the same number of times. Speech eurythmy (what a pity!!), individual work, rhythm and coordination exercises tended to lag behind. Partner work and geometric shapes came off mediocre.

I also wanted to know if the young people like to present well-crafted pieces on stage. Here, about half answered no, mainly because the students don't like to show themselves in front of an audience. The other half answered yes or were undecided. Reasons for saying yes were the positive experience of creating and preparing the performance together, the intensive rehearsal time together, indeed also the silk robes, or simply: because it is something beautiful.

What aspects make eurythmy interesting for my pupils? They answered this question with: good variety, beautiful music, strong collaboration with others, not always sitting on chairs/tables, having fun together, moving to music (flowing, harmonious, somehow different – not like sport).

The positive effects of eurythmy:

were mainly *stress reduction, thinking other thoughts and getting out of the head*. In second place came: *Relaxation, promoting concentration, and putting people in a good mood*. Some students confirmed a stimulating effect or emphasised the social aspect. Some students noted a fatigue-reducing effect, but many also noted a fatigue-increasing effect, especially in the fringe hours. The latter was the only negative effect mentioned several times. For me, this raises the question of whether this strong (mental, not physical!) tiredness at the end of the school day – which is characterised by cognitive activity – can be resolved at all in the short term with the help of eurythmy? Or is the fatigue that is intensified by eurythmy already an expression of the onset of relaxation (like yawning)? Should one give in to this in class (relaxation exercises), or rather counterbalance it with strong physical movement? There are certainly many colleagues who have made helpful

Wiebke Fehmi



Born 1973 in Hildesheim. Attended state primary school and Waldorf School. Completed A-levels. Eurythmy training at the Eurythmy School Hanover. North German eurythmy teacher training. Bachelor's degree at Leiden College, NL.

Since 1997: Teaching at the Waldorf Schools in Lübeck and Berlin Kreuzberg (regular classes, remedial classes, curative education, inclusion). 2001: Guest teacher at the Waldorf School Montevideo, Uruguay. 2003: Additional qualification in dance-acting-performance, Hamburg

Participation in various dance projects. Stage work (Eurythmy Stage Hanover, Eurythmy Company Lübeck, regular artistic work and performances with professional colleagues). Eurythmy courses and individual artistic work with adult amateurs.

Mother of two children.

Translation Rozanne Hartmann



observations and their own experiences on this topic.

Other positive experiences with eurythmy classes were: *a break between exhausting lessons, it gets you out of the school routine a bit, you have the opportunity to do something with people you don't normally do anything with, you can let out a bit of energy, there is no theory, also the creative confusion/chaos with new forms to learn is found to be beneficial.*

When asked what skills they have honed through eurythmy:

answers came in such as: *Body awareness, better/conscious movement control (coordination, quieter walking), group overview, concentration.* About half of the pupils were able to report on this.

My 10th graders also prefer to do eurythmy in the middle of the school day, with a clear tendency towards earlier times of the day. They find eurythmy in the marginal hours (our school days often go on until after 4.00 p.m.) exhausting, they then prefer to go home (see above).

When my pupils are asked to describe what eurythmy means to them: they name three areas in particular:

- The training of certain skills (movement right up to the tips of the fingers and feet, not shuffling, training coordination and attention, sense of rhythm, body awareness),
- The element of encounter (togetherness, training of attentiveness, social),
- the artistic space, which is also a space for experiencing one's own inner freedom and self-efficacy, as well as offering the opportunity for expressiveness or also introspection (dealing with poems and music, interpretation/ expression through movement, freedom, dynamics, art, beautiful music, informal, fun, happy, cool
- because it's something special, elegance, creative, dance, recreation, retreat, intensive work with oneself).

What I was particularly interested in was what qualities my pupils experience in eurythmy lessons that they do not find in any other lessons. The answers were quite revealing, as they also indirectly say a lot about their general experience of school. In particular, they appreciated the fact that in eurythmy there is no pressure (to perform or to meet expectations) and that it is therefore possible to work in a very free-flowing way. Learning takes place "subconsciously", i.e. without mental effort. Eurythmy is experienced as "time out". The communal element was mentioned again and again, the training of mindfulness through the strong togetherness. The pupils also formulated in their own words that they perceive the equal conscious activity of body, soul and spirit as something essential in eurythmy ("body/soul/spirit control"). R. Steiner also emphasised this aspect again and again: "...because in every movement that the child performs, it feels at the same time how it is active in its whole human being, with body, soul and spirit, how every individual bodily movement that it performs at the same time evokes an inner movement of soul and spirit. The child feels, as it

were, how body, soul and spirit move together, how they are connected in this eurythmical-spiritual gymnastics.” (R. Steiner, *The Pedagogical Element of Eurythmy*, Oxford, 19.8.1922, GA277)

None of my students can imagine eurythmy lessons in an online format:

because: it is stupid, unnecessary, it is not the same (feeling) as in real life, there is no contact/feeling for the others/the group dynamic/synchronicity, alone at home you feel silly/ridiculous and you lose interest, it does not work as a group, without the others it is no fun.

No one wants to try it out in practice and I must admit that this relieves me enormously, because I too would only teach in such a manner with the greatest reluctance, as I am convinced that certain coordination exercises etc. can be taught in this way, but that the essential aspect of eurythmy – the work with the etheric space, the space between, the togetherness in the dynamic movement – falls completely by the wayside, to the point that the living movement is forced into the sub-sensory, is in a sense killed. It is also a pure illusion that one could meet in the virtual world. The algorithms make us believe this more and more perfectly, but it is still untrue. Eurythmy teaching, however, works as it is an education in truthfulness. R. Steiner puts it this way: “And then – it will perhaps seem downright paradoxical to you, but it is true, especially in a higher culture, such as that of the Occident today, one can of course speak an untruth with the truth using ordinary spoken language. It is easy for people to become untruthful, to become liars, especially in spoken language. In the visible language of eurythmy one cannot lie. That has been proved by experience. Therefore, this eurythmy is at the same time a means of education into truthfulness.” (R. Steiner, *The Pedagogical Element of Eurythmy*, see above).

The question is whether this can still take place in front of the screen.

So much for my perhaps somewhat emotional statement. However, I realised that practical life sometimes demands something other than staying stuck in high idealistic ideas when it came to finding a possible way to hold the eurythmy graduation of my 12th grade class last year under lockdown conditions and a bunch of constantly changing regulations. Many students were simply too worried about coming to rehearsal in presence, the group pieces had to be cancelled anyway, so we came up with a format that was half online, half present, where each student could alternatively present their piece live or submit it in the format of a video file, which was eventually incorporated into a live streamed stage performance (with great technical effort, but no audience in the flesh). The process to get there was hurdle-laden, but nevertheless exciting and truly artistic. The result was much acclaimed, but still unsatisfactory in the outcome, because the communal experience with the class was missing.

Finally, two students who participated in the project from different perspectives (the former working digitally, the latter in presence and as part of the directing group) should have their say here:

“Basically, I think it’s very nice that we dared to simply do the graduation digitally. That way it didn’t have to be cancelled and we could at least maintain the beginnings of normality. That was not so often possible in the times of this pandemic. Trips had to be cancelled and class games, etc. I don’t know how it feels to do a real, analogue eurythmy final performance, but I imagine it to be very different. I suspect that there can be more cohesion in a shared stage show. That’s exactly the feeling I’ve been missing a bit, the “togetherness”. Also, the challenge of doing things live and giving expression to each piece and exuding a presence on the big stage is a task that I believe helps you for life. Especially if you also have to overcome yourself to open up and show that side of yourself. Also, I believe that the essence of eurythmy is that you are together, moving together and working on things together. For me, this group feeling is what comes before the artistic. But I personally also think that there were very positive aspects to the situation. For example, I really enjoyed the fact that everyone could express themselves so individually. And not only in the poems and gestures, but especially in the clothing and the location.

The fact that one was not bound to the stage and limited by it has its appeal in my eyes. I fundamentally believe that one should find a good mixture of traditional eurythmy and more modern, perhaps also digital approaches. That’s where I see huge potential, that you use digitalisation and think about how and where it can be integrated in a meaningful way.” (Ella)

“Through the eurythmy graduation last year, I was able to have the experience of realising a

eurythmy project online. Basically, I associate this experience with very positive memories. A time marked by intensive work in a small group full of change. Even though it didn't match the initial expectations and felt a bit disappointing at the beginning, I approached the project with motivation and joy. It was a different way of working and an expanded form of eurythmy. In the sense that the focus was not only on eurythmy, but also on other modes of presentation and so on. The idea was to leave things changeable and to be open to things that arise anew and can and must be shaped again and again. For that you need a functional, communicative and strong-willed team. It was a unique experience that has left its mark on me. The changed form, the lack of class dynamics, but instead a newly formed group, resulted in two very different projects. Which can complement each other or offer an alternative, but cannot be juxtaposed due to their differences." (Alia)

Conclusion:

When I try to summarise the statements of the young people, I notice above all that the tasks that are popular with the pupils are very strongly connected with social warmth, with the joy of artistic-dynamic (and quietly somewhat chaotic) movement in the community and the creative process, with virtuosity and feeling free and alive in body expression.

These are also precisely the qualities that the students named as unique selling points of eurythmy lessons.

And it is precisely these qualities that are not present in digital teaching and are missed.

In digital art projects (such as the eurythmy graduation described above), on the other hand, new moments of freedom may open up for the young people, as temporal and spatial (possibly also moral?) limitations dissolve.

Rudolf Steiner School Milan

What is eurythmy for me?

What has it contributed to my school career?

Answers from the pupils of the Rudolf Steiner Grammar School in Milan school year 2020/21

Eurythmy is, in my opinion, the expression of what we have within us, an expression of the body, the heart and the eyes.

Francesco Luciani

I think eurythmy is a difficult subject to understand and really hard to get right. It is too easy to risk doing it superficially and in a hurry. Over time I have realised how much I need it and how much it can help me. The beauty of eurythmy is that it reflects our needs. If you need to work on yourself, it can be great personal work, while in a group it can still be a great help. I believe that through the eurythmy practice over the last few years I have found a greater awareness of myself and especially of how I interact with the world, with eurythmy I have understood how to perceive distance and closeness physically and emotionally and discovered an alternative way of expressing myself. Furthermore, eurythmy enables one to experience wonderful moments of togetherness and harmony within the class, if one manages to leave aside all existing problems and misunderstandings during the practice and become a true community.

Elisa Rossi

Eurythmy has practically always been part of my life. I don't know what it means to live without eurythmy. Eurythmy tries to bring out what we have in our heart, transforms our inner poetry into visible poetry. We can also define it as social art. Eurythmy is not an art that is practised alone. It needs a group that moves together in space. This is also fundamental on an educational level, because we are working on the social element, which is most important for the future of humanity. Just forming a circle and feeling one's "breath" is very important, especially for children, and has a great social effect. I started eurythmy at the age of three when I came to the asylum. At first I was afraid, so I waited outside the classroom during the first lessons, until one day I took courage and accompanied my classmates to eurythmy. I must say that I liked it very much from the first time. In eurythmy, certain movements of the arms and legs correspond to the individual sounds of the alphabet (vowels and consonants) as well as musical tones and intervals. Practising some of these sounds and gestures intensively and repeatedly, consciously feeling the sequence of movements and accompanying them with thoughts, is the approach of eurythmy therapy to achieve healing effects. On the one hand, it is important to support the forces of the body by keeping it healthy, because the consciously performed movements strengthen the flow of life. In addition, eurythmy movements establish a connection between the outer movement and the inner vital and functional processes of the organism. For the individual, concrete possibilities arise for individual stress management, because once learned, exercises can be integrated into everyday life and also performed regularly on one's own. In this way, one can learn to creatively intervene in the organism in order to permanently support the maintaining of health. Personally, I approach eurythmy intuitively because I feel that it helps me on many occasions: for example, when I feel weak, I draw energy from it, concentrate before taking the next step; this helps me not to doubt myself. It is as if this particular art of movement has educated me to stay true to my own principles in life.

Francesca Petarra

Elisabetta Fusconi



I, Elisabetta, graduated as a eurythmist from the Dutch Academy in The Hague in 1988. Immediately afterwards I was involved in founding the Italian Eurythmiste Association and the artist group La Decima Musa, which brought eurythmy performances to various anthroposophical, Italian institutions. I taught in schools in several Italian cities. Now I work in Milan, in the first Waldorf school founded in Italy in 1950. I teach children in kindergartens, in schools and at the Gymnasium. I became a mother of two children and am now also a grandmother of two grandchildren. Eurythmy and youth are my magic words.

Translation Peter Stevens



*Pictures above: students of the
science senior 13th class
below: The School in Milan*

Eurythmy movements bring us back to harmony, they make it possible to experience a movement that allows us to experience the world around us and the world within us. Eurythmy in the group makes us recognise the other and ensures that we hear who we have next to us, also because without this we would not be able to do the exercise well or at all. I believe that eurythmy has helped me to come into harmony with what is inside me, but also with what is outside me, with the world, with other people. Eurythmy left me with the awareness that the body must be an instrument of the soul, it must be permeated by it, both belong together; and for my life it also gave me the experience of harmony.

Giuditta Cocchi

Eurythmy for me was always something in which freedom was expressed, a dynamism that allowed me, and still allows me, to escape from the static school world. The eurythmy lesson is a pleasant lesson because it is not only an act of freedom and an ART, but also an art that allows us to express our personality and inwardness with the elegance of our body. It is a dance that has its own function, its own grammar and

yet does not bind. For me, eurythmy has helped me to recharge my batteries, to let off steam and to throw off all the negative forces that were weighing me down and to take in positivity instead. Eurythmy works with the silent language of sounds - in it lives what the "A" expresses: the acceptance of one's own self.

Veronica Oggionni

Centre for the Art of Education St.Petersburg

“The Centre for the Art of Education” opened its doors in 1994. Several of the school’s founders still work at the school today. Since the opening, numerous traditions have been established, which are supported and carefully nurtured from all sides. In this atmosphere, Eurythmy is as important a school subject as any other school subject.

Twenty years ago, we had nothing but a sack of eurythmy shoes to share. The teacher had to use an enormous amount of courage and humour to persuade the pupils to take off their army boots or ballerinas and put on eurythmy shoes for class.

Fortunately, it is no longer like that. All students have long since acquired their own shoes and attire. In the upper school, we also pay a lot of attention to a well-groomed appearance when performing on stage. In Grade 8 we work with silk scarves and from Grade 9 with veils.

The special thing about eurythmy in the upper school is that we work a lot with Steiner forms and devote a lot of time to artistic work. The form of the graduation is determined by the pupils themselves. They can prepare a small programme in which individual performances are combined with the group work. Or together they can stage a fairy tale in which everyone can get involved. We often show these final programmes in other schools, kindergartens and old people’s homes. In the last 15 years we have performed on school stages in Russia, Ukraine, Denmark, Sweden, Norway, Finland and Belgium. It is important for our students to experience that other people in other countries also know and care about eurythmy. On the welcoming side, it is nice to discover that we like to communicate and are ready for fun. And that we are open to new things!

In 1999 I graduated from the Academy of Eurythmy in Moscow and started teaching at the Waldorf School in St. Petersburg, where I had previously worked as a class teacher. There I taught eurythmy in all levels, with 25–30 pupils in each class. I was 30 years old and was firmly convinced that everyone can and should do eurythmy, at any age and as much as possible. I think that this conviction and a certain pedagogical stubbornness helped me to become a good eurythmy teacher. Now I work in the Centre for Waldorf Education in the upper school.

The questions were posed to the upper school students at the beginning of the school year and the answers thus reflect their experiences of the past school year. Repetitive statements are summarised, original statements are reproduced in full. Some of the answers were given anonymously, some of the students approved their authorship.

What is eurythmy??

9th grade (14–15 years old)

Eurythmy – this is an expression of the inner and outer world through movement. It is an art of showing emotion through gesture. It expresses the feelings in dance, but gently, not as traumatically as in ballet. The meaning in it is to create and express the harmony of man and nature.

Eurythmie is a special language in the communication of the human being with the outside world, it is interaction and understanding of the human being. (Makar Kovaljov)

10th grade (16–17 years old)

This is an art form that explores the laws of movement in space, an expression

Olga Gerasimova

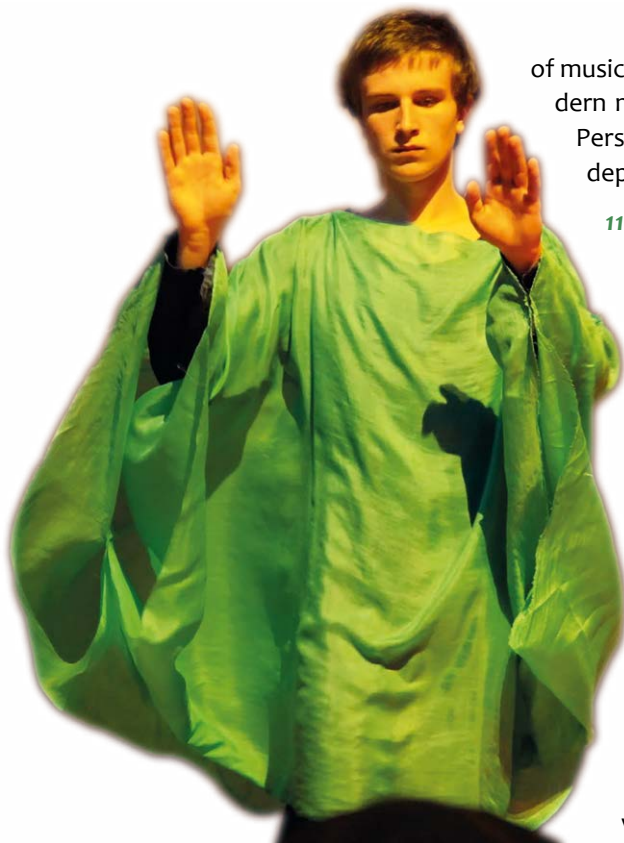


Born in 1970. Studied Russian language and literature at the St. Petersburg State Pedagogical University and eurythmy at the Academy of Eurythmy Art in Moscow. Director of the Theatre-Studio for Eurythmy St. Petersburg. Since 1999 teacher and lecturer for Russian eurythmy. As part of a research project on the origins of Russian eurythmy, Olga Gerasimova was in exchange with Elisaveta Reimann von Sivers and in 2012 researched this topic in the Rudolf Steiner Archive in the estate of T. Kisseleff.

Translation Peter Stevens



Picture: 10th Class, Guitar



of music and text in movement. Dance of the arts. It is incomprehensible to modern man. A profound subject that reveals the inner nature of phenomena. Perseverance and interest are important if one is to comprehend these depths.

11th grade (16–17 years old)

Eurythmy is an art form somewhere between dance and meditative yoga. The space is the canvas, the (eurythmic) participants are the brushes. (Matvej Galperin)

12th grade (17–18 years old)

Eurythmy enables communication through the body, it introduces a new language, a new way of expressing oneself. It teaches one to be physically aware and to know one's own boundaries and the boundaries of others. With its rules and exercises, eurythmy is a special way of communicating with the world. (Sonja Blednova)

For me it is the movement of the soul. The whole world is contained in the soul of the human being, the whole universe and all processes, and through eurythmy one can perceive and feel all this. It is harmony of the human being and the outer world.

(Nastja Konovalova)

Eurythmy is a science for orientation in space and for communication with this space and the cosmos through the body. (Artem Kurovskij)

It is a way to relax in school and to look inside oneself a little through movement. Stage eurythmy is an art that not everyone can understand. (Alina Staroverova)

My experience of eurythmy

9th Grade

It is a difficult subject because you have to remember many things (e.g. forms, gestures) and think.

It is an interesting class, and afterwards there is harmony and satisfaction within oneself. (Anja Gurevitsch)

For me it is a way of expressing myself through movement and I like that.

10th grade

I don't understand why the school needs this subject. It needs physical effort. I think it is an unreasonable waste of time. The positive thing about it is that through it you can recover from the main subjects.

It is a strange school subject, a mixture between dance and sport. The first lessons scared me, I found the subject strange and useless.

The teacher's personality touches me, her humour and positivity. But the subject itself seems boring to me, you have to go through the forms all the time, remember something and think.

11th grade

Eurythmy has never evoked negative emotions in me, only positive ones. For me it is a way to switch off from mental activity and to relax. But since we have been doing complicated Steiner forms, eurythmy evokes the negative in me.

(Matvej Galperin)

I always found eurythmy easy! I liked the accuracy and the flow of the mo-



Picture above: 11th Class, solo. Brodskii.

Picture below: 10th Class, rod

vements, the self-control, the work in silence. Of course, I also liked the eurythmy attributes - the dress, the eurythmy shoes and the veil during a performance. Sometimes I think that although I understood the importance of eurythmy for the Lower Level, there was not enough time for me to understand the joy of eurythmy, to become “ripe” for it, somehow. Only in the last school year could I catch such moments. (Sonja Blednova)

I love this subject very much. In primary school it was something unusual for me, mysterious, but exciting. With every year I got more used to it and the interest grew too. (Nastja Konovalova)

Until senior high school I found the subject useless, but as I entered adult life, eurythmy became a refuge for me, a way to give myself a break in my frenzied life. (Alina Staroverova)

In the upper school we talk about eurythmy more than we used to: what is it, how did it come about, who were the first eurythmists, what is the difference between it and other arts. We look at the situation at the beginning of the XXth century and try to understand why there was so much interest in the body, movement and spiritual life at that time. In the independent artistic work, a different way of thinking emerges. The students have the opportunity to make decisions independently: in the form, in the choice of characters and costumes. This makes us the creative collaborators, develops in us the feeling of helping to shape Eurythmy. In other words, Eurythmy becomes not only a school subject, it becomes a part of active life.

Online lessons

9th grade

Online classes are inconvenient, but possible. It was a good opportunity to be physically active during the quarantine.

For me it doesn't fit, because every lesson for me is an interaction of living people, developing the story together, creating together.

It was brief, did not evoke many positive emotions. (Makar Kovalev)

The teacher's personality outshines the internet and it becomes great.

(Anja Gurevich)

10th grade

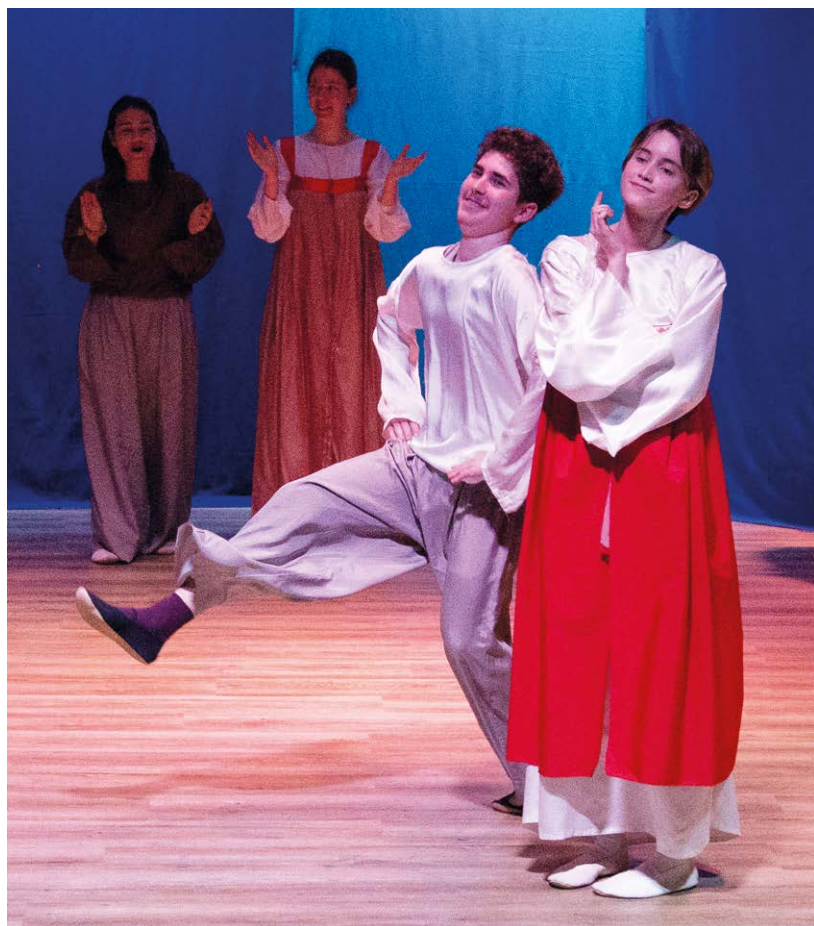
We had distance learning, it was all the same as at school, only longer and better.

Online teaching is not so easy, I think it's impossible for eurythmy.

Very inconvenient.

12th grade

We only had a few lessons, I just remember that you behave much more cons-



Picture above: 11th Class, Russian folk tale „The Three Kingdoms“.

Picture below: 10th Class, Claude Debussy, Nocturne



Picture: 9th Class

ciously in online lessons, because it doesn't work to just look stupidly at the teacher and just imitate. You have to understand how to move in your own reality.

(Sonja Blednova)

We had online classes for only 2 months. We did a lot of analytical work, e.g., drawing and discussing the forms, watching performances of different eurythmists, doing physical and rhythmic exercises with rods and balls, juggling, doing concentration and relaxation exercises, etc.

Comments.

When I talk to people from outside and tell them about eurythmy, they all look puzzled and ask what it is. And then I explain it to them. I like that.

It is exciting to watch the newcomers doing eurythmy without knowing what it is.

Eurythmy is very dependent on the teacher. Our teacher is very interesting and charismatic. (Anja Gurevitsch)

I wish that as many people as possible get to know eurythmy. Because eurythmy brings us inner balance and perhaps also peace of mind. I have tried to bring eurythmy "into the world" and especially young people have had a hard time grasping it. But I want to keep trying and trying.

(Nastja Konovalova)

I would like to say that eurythmy is an unusual subject, but I am glad that I had this experience. It is difficult to answer the question "what is eurythmy?" to my acquaintances. I think either one is initiated into the subject or one will not understand. I am glad that I had this subject at school; it seems to me that it is more about the psychology than the physical.... But one affects the other, and eurythmy was a wonderful refuge for me. (Alina Staroverova)

It seems to me that eurythmy may be interesting for people who like meditation and the like. But for me it was just an interesting and somewhat whimsical school experience, nothing more. (Artem Kurovsky)

Rudolf Steiner School Zürcher Oberland

What eurythmy is was answered quite uniformly:

Movement to music and language, whereby this is implemented according to specific guidelines. Emotions are made visible. One 11th grade pupil described eurythmy as "visual communication supported by music and Sprechgesang". It is "like speaking with the body", said an 11th grader. Spatial imagination was identified as a main element of eurythmy in class. Artistically, the pupils described eurythmy as a kind of expressive dance.

There are also many similarities in experiences and personal meaning:

You learn to focus and concentrate. One's own body awareness is strengthened, but also group awareness. "...it also strengthens cooperation and the ability to solve problems together, for example in a choreography, where the problem can only be solved together and it is important to consider all components" (student 12th grade).

It is agreed that eurythmy is only fun when one is fully engaged in it. Most students have this experience when they are working towards a goal, i.e. when a skilful choreography is performed on stage at the end of the practice. This is especially the moment when the young people get into the right flow and the deep experience of space and movement.

In everyday teaching, eurythmy is experienced as a pleasant relaxation to the head-heavy subjects. However, the "eternal repetition" is perceived as tedious. Some pupils, despite enjoying eurythmy, questioned the usefulness of this lesson for their future.

A Year 12th student wrote the following in summary:

Eurythmy is a form of dance that one moves to music or poetry. Every movement has a meaning behind it, as does the path or non-path one walks. One deals indirectly with oneself by expressing one's feelings in these movements with elegance.

*Eurythmy is for me a balance to the rest of the school day. I usually enjoy *emorzati*, even if we sometimes dawdle in between. I also enjoy choreographing the pieces. But the highlight is when everyone does their best and it just works! I have noticed that somehow we always manage to bring something vivid onto the stage, no matter what has gone before.*

Sybil Hartmaier



Born 7.7.57 in Pforzheim/DE. Completed her eurythmy training in 1986 at the Zuccoli School in Dornach. Immediately afterwards she taught all ages at the Waldorf School in Heilbronn. After a 10-year family break, she resumed teaching in 2000 with a full load in Wetzikon at the RS-SZO. There she introduced the tradition of the 7th grade eurythmy theatre and reestablished eurythmy in the upper grades. In 2014, the Swiss Youth Eurythmy Festival, which she founded and directed, took place and has since been held every 2 years in Wetzikon.

Translation Peter Stevens

Swiss Youth Eurythmy festival
Photo: Annette Carle



Eurythmy for me is very versatile and not something outdated. I think there is much more to the concept than just forms and movements, which we students don't see. I find it valuable to perform and experience this grace, this harmony between the movements with the body alone in a natural form, in addition to the daily memorization.

The common creation in the group and the individuality, which nevertheless gives the whole a unity, is what is special about eurythmy. "The togetherness is what it is all about"

Léonie Oesch, grade 12

Roseway Waldorf in Outer West Durban, South Africa

Nokusa Jali



My name is Nokusa Jali, high school Eurythmy teacher at Roseway Waldorf School in Durban, South Africa.

My journey began when I was a girl who loved movement and I was not sure what I wanted to pursue in the arts. I then matriculated and went to study at CCE (Center for creative education) where I found Eurythmy. There I obtained my BA in Eurythmy in 2018 and I was fortunate to work at Roseway Waldorf School. I worked alongside my colleague Nkosi-nathi Ndlovu, it has been an incredible journey with wide range of opportunities to help me grow as an individual and in my journey as a teacher.



On the questions posed

10th Class

Eurythmy is a form of movement, almost like a dance when performed well. During practicing it you glide along and it can be quite a beautiful way of moving.

It is a form of movement and how you could express yourself and your feelings through.

Eurythmy is a form of movement that exercises the soul and the body.

It is a dance which includes classical music. It is a dulled down version of ballet. Ballet is more useful than Eurythmy though. You don't get flexible where as you do in ballet. It's like ballet it's useless....

I describe it as a spiritual movement in silent of connecting to your soul.

Eurythmy is a form of expressive movement set to speech, music or silence.

I've had beautiful experiences of eurythmy, watching and performing it, and when done beautifully and correctly it can leave you feeling very calm or even energized.

Eurythmy is quite all right but I hate taking off my shoes.

To me it means a place to find peace, and my experience is to connect with my inner soul.

Eurythmy means very little to me. It is a subject that I am required to do until the end of grade 12, so I do it. I see no point in not actively engaging, so I try to participate and enjoy it. It can be fun, and it is a good way to release energy. I

look forward to the experience of it in grade 12.

I have done eurythmy my whole life. I have always found it calming and enjoyable and beautiful.

I don't think eurythmy is the same when practiced online and is much better face to face.

No. We can't engage, and we don't have space. It doesn't work, it's something that has to be done in person.

I enjoy eurythmy, but sometimes my peers don't, and they enjoy ruining it for me in that way.

11th Class

Eurythmy is a form of movement as well as express like speech through movement. You move forms and use gestures depending on the speech being portrayed or music being played.

Eurythmy is a language expressed through movement, combining both speech and tone in a universal structure. It connects us to the cosmos and opens the inner room for change.

Eurythmy is a movement of peace.

Eurythmy is not ballet (entirely)

Eurythmy is a movement and form-based art form

Eurythmy is another form of self-expression

Eurythmy is a way to encompass inner emotions.

Eurythmy is a way to express yourself through movement and to be spiritually connected to what you are doing. You improvise what you want to tell your audience.

Eurythmy is the art of expression through movement. It involves sounds, words, feelings and spiritual connections. It is a connective and meditative process, willing you to step into your own being.

Eurythmy to me is a form of meditation it allows me to breath and enforces a structural pat-tern I have to think about.

Eurythmy means peace to me. From my experiences eurythmy I did eurythmy whether it was in class or performance. Felt at ease or peace, because even though it has music there is still peace connected to it in my experience.

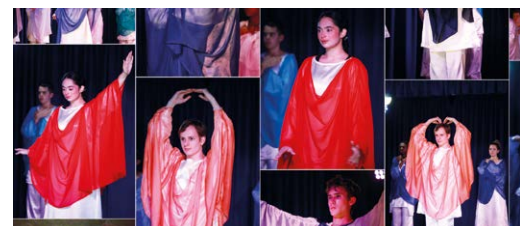
It means little to nothing. Unfortunately I only find it as a break from academic work. The experiences are also repetitive and not enjoyable.

In this moment, eurythmy is a way for me to express myself. Although I have not taken it seriously at times, I still dream of mastering the art form. Eurythmy means a lot to me right now, it allows me to slowly open up to the world, express who I really am.

I have been doing eurythmy since primary school and I have done many performances with my class. If you do what you enjoy in the performance, it's fun. But sometimes I don't see any point in doing it.

Eurythmy means to me a way to express one's feeling in dance. From my experience it at times can be calm or collective, with other times being more lively and active. What I can say is that you need to patient with yourself, as at times it is difficult and you can struggle. But it is important to keep your composure.

I have grown up with eurythmy since class 1, and as I grew up it was a very cal-



The Photos are collages from a brochure

ming subject. But know that I am older I find it quite boring.

Eurythmy to me, at this point in time is dynamic and inclusive exercises. In higher grades you go more into theory and I struggle to switch between tone and speech. As a child eurythmy to me was the freedom of guided movement and understanding of Steiner's philosophy.

Yes, they allowed me to bring the spiritual element cultivated in school, to my room.

In terms of not doing it physically I didn't understand any part of eurythmy online lessons it was entirely difficult.

Our online eurythmy lessons required us to internally encapsulate ourselves because we were at home and not a proper eurythmy environment.

Honestly, I wasn't interested in the eurythmy online because you would either have to record yourself alone which is embarrassing or you would practice in your small room.

I would say there was an online eurythmy but during the lockdown, it was difficult if you had given homework that involves on movement, you basically have to take a video of yourself and send it to google classroom as prove that you have done your work.

Be open, it's hard to experience what eurythmy has to offer when you've formed preconceived ideas about it.

In my opinion it should be done in a more modern way. E.g. some music that we move to could be modern. Unfortunately there is not much else to say if the subject itself is hard to find interesting for some students.

In order to enjoy eurythmy you need to understand it. I cannot think of any ways to strengthen eurythmy because I still do not fully understand it after all these years.

I would tell the teacher to start from the basics if a new student comes because I would advise the teacher that if you start from the basics it is giving a solid foundation to what eurythmy actually is, and would develop a better understanding to it.

I feel like eurythmy needs to be presented more seriously. I also think the lessons need to be more fun and not boring. For the more conservative people, it shouldn't be expected that they will express themselves so openly and quickly.

The advice I would give a teacher would be to make them feel comfortable while doing it and that they should make it fun for students because many don't get how it works and will find it pointless, while I ask the students to have a little patience and trust the teacher.

I would say to the teachers that teenagers are very insecure as they grow up and to make sure to tell them that it is ok and something that eurythmy can help them work through.

I feel that notes or posters would help with remembering gestures which would help with the confidence of new children in their movement. I think an exercise to all get to know each other or work with others might help some feel more comfortable and less awkward. Also by telling them that it is not a form of dance may make them feel better as some children do not like dancing and feel uncomfortable doing it.

I think recaps of certain things should be happening more often because we are expected to learn so much and it is hard to remember everything. It would also help new comers.

12th Class

Eurythmy is a form of self expression through movement. Eurythmy is a kind of dance that connects you to music and poetry.

Eurythmy is an artistic expression of emotion through movement. Although at first glance it may seem silly and unproductive as a school subject, once you become familiar with it and take the time to understand the benefits upon an individual.

Eurythmy is meant to help teach the schoolers about their body, how it speaks and how it interacts with the environment.

Eurythmy is an art form that allows you to express your soul through movement. It also involves moving to sounds, almost like a form of dance but not really. It is extremely exhausting but makes you feel fulfilled.

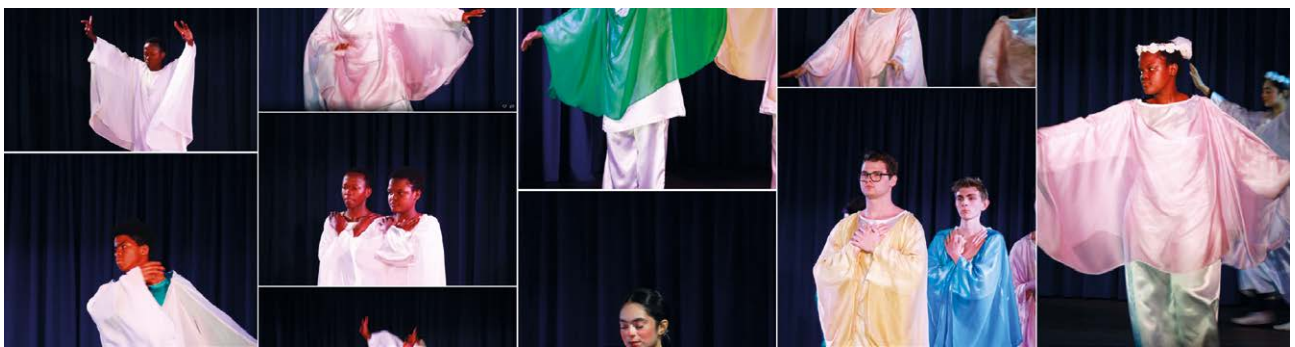
I enjoy the subject and I have been doing it for a very long time. It has taught me a lot about my capabilities.

My experience with eurythmy is new but in the short time that I've been doing it, it continues to intrigue me especially with the involvement of the planets and constellations.

Eurythmy is unique and teaches the individual many qualities, as well as allowing each person to feel many emotions.

Eurythmy is meditative but me personally I don't enjoy doing it.

Eurythmy is a subject that only works with personal connection. While one may be doing all the requirements online, it doesn't quite have the same effect.



EURYTHMY...

Andreas Kern



Teaching eurythmy is the most wonderful profession in the world, says Andreas Kern. He has been teaching eurythmy for 15 years, mainly in the middle and upper school, and for 10 years at the Dresden Waldorf School. His special interest and pedagogical concept is the establishment of an easily understandable, comprehensive and reproducible structure for teaching eurythmy. He is convinced that a clear outline of the lessons offers the pupils an important guiding structure and forms the basis for their free and creative development.

Translation Peter Stevens

Only this single word with three dots after it was written on the sheets of paper that I gave to my pupils after 8 years of eurythmy lessons and the eurythmy graduation.

We had already clarified what eurythmy was in the fifth class and it was clear to everyone that eurythmy was art, there was nothing more to say about it! It was also clear who had brought it into being, what types of eurythmy there were and since when eurythmy has been a subject at the Waldorf School.

The task was therefore very simple and everyone would have passed this test with top marks.

Unfortunately, the question was more difficult than ever, because it was: “What is and/or means eurythmy for you personally” and each pupil could only pass the test in front of him/herself.

I had the great fortune to read all these personal reflections and some students wrote their names underneath, which also allowed me to make a personal connection.

Now I would like to share these insights with you, my dear colleagues, and will present some of these reflections to you. (I will try to leave out personal speeches and thanks from the students to me as a teacher, as long as it does not destroy the context, and give the essence in the original wording).

EURYTHMY... is for me like a mirror to my soul. Maybe even an avenue through which I can look deeper into myself than through thinking alone. I have often reached my limits, for example with the soul gestures. However, I also had many moments when something unravelled. Especially in the younger classes, I suddenly walked a bit more upright or stretched my fingertips a bit more and became more confident with myself. In puberty I sometimes had a bit of a hard time with eurythmy. I thought I lacked the desire, but looking back I think it was because there was a huge chaos inside me that I couldn't sort out myself. That's why I couldn't get fully involved and often didn't have any fun.

EURYTHMY...

- gives me a sense of self-worth.
- Makes happy.
- Heals.
- Has strengthened a sense of community in the class.
- Encourages my creativity.
- Demands a lot from one.
- Makes me be more focused.
- Brings one friendship.
- Makes one overcome and solve challenges.

EURYTHMY... I don't really know how to put it into words. Eurythmy has accompanied me since kindergarten. I have developed with and also through eurythmy and have become the person I am now. Eurythmy has always allowed me to express my personality without feeling that I was giving myself away. I was allowed to be who I wanted to be without knowing who I was. I understood myself a little more. But what eurythmy really means to me I can only feel and experience, but not express in words. I am very grateful to have had this experience and hopefully to continue having it.

EURYTHMY... has helped me to become more confident in the movement.



Through eurythmy I have learned that through a lot of practice something of quality can emerge. Through this I have gained ambition to learn new things. Through the whole process of the eurythmy graduation, I have gained a bit more self-confidence.

EURYTHMY... is will... strength and consciousness.

The eurythmy graduation gave me a certain sense of uprightness that I didn't even know I was missing before. I tried to focus all my concentration and strength to just engage with everything around me and savour and enjoy every moment and every movement. Before graduation I had a time when I was very miserable emotionally and almost let myself fall into a hole. I have regained so much joy and colour through this whole experience that I am just grateful.

EURYTHMY... is for me a gigantic, social group project that demands a lot from you in every respect, but gives you joy and is something special. When it is achieved and conflicts are overcome, then something very special and elusive is created. ...is for me discipline and aesthetics and full of devotion. ...is for me a challenge with ups and downs, with successes and failures. ...is something special for me. Something where we get to deal with something that doesn't exist anywhere else. ...is for me physically as well as psychologically moving to the highest degree.

EURYTHMY...

- is boundary-crossing, horizon-expanding.
- Liberating - I was released from grey structures.
- Eurythmy always cleared my head, so it also helped me in other subjects.
- It made me perceive music in a new way.

EURYTHMY... is for me the most social subject at this school, which is why I consider it one of the most important. I have often learned over and over again how to solve problems in and with a group. I learned to adapt my own needs to the group at the right moment, but also to come out of my shell more when I had something to say. I learned this especially in eurythmy...

EURYTHMY... has helped me to perceive myself as an independent person. Eurythmy has shown me that I don't have to worry so much about how I come across as a person, how I come across to other people with my appearance and also just do my thing more without immediately panicking about what others would think. Eurythmy has strengthened me not to always take everything personally....

What is shown again and again in all my students' texts is the high social aspect of eurythmy in pedagogy, as well as the beneficial effect of strengthening self-esteem, which is why I see eurythmy today more than ever as urgently needed, and in a non-digital form!





Tear down the schools! Only creativity counts. School as it is designed today has had its day, says former English teacher Jack Ma. "If we continue as we are, we will have a huge problem in 30 years" What prepared children well for the future for 200 years is meaningless today." Teachers have to stop imparting knowledge. What will be important in the future are subjects like sport, art, music. Everything that promotes creativity. Because machines are not creative. In addition, there is what today is often ridiculed as "Issoft skills". According to Ma, children must be trained in teamwork and free thinking. Values and convictions must be taught, as well as compassion, demands Jack Ma: "We must learn everything that the computer cannot do". (FAZ, 10.06.2018, No.23, Fear not!, Bettina Weiguny)

Eurythmy is a gift in the present and in the future, which we may grasp, through which we are stimulated to meet each other, to set ourselves in joint movement, to grapple with ourselves and others, to train ourselves in empathy and never to lose the courage to reach out to others.

The digital appearance of eurythmy is due to the need of the current situation in our time, and we can be grateful to live in a time in which we can use this progress to keep in contact with each other. However, in my opinion, eurythmy will not consolidate, let alone establish itself, in the digital space, as the human being fortunately longs for real encounters. Everything that my students have described in their texts is not possible digitally and, in my opinion, never will be, and so we should not even try to make eurythmy into something that it is not.

I myself did almost nothing in digital eurythmy in lock-down times, wrote to the pupils, encouraged them and supported them to concentrate first on the digital requirements in the core subjects or rather the written subjects and to manage this. I did not want to burden them with digital eurythmy during this time.

When school started again, I was very happy that all artistic subjects had priority at my school and that the children and young people could experience community and artistic development again. And especially then it became clear how nice it was to meet again, to move together, to develop together with others, for that I am very grateful to my school.

Where eurythmy appears and works in reality, it is right, and sometimes less is more and seemingly mundane or boring things begin to take on meaning again

*For my students, eurythmy and my school,
Andreas Kern sends his warmest regards.*

Colégio Waldorf Micael in São Paulo, Brazil

My name is Clarissa Mattoso and I am a eurythmy teacher at the Michael Waldorf School (Colégio Waldorf Micael) in São Paulo, Brazil.

When I came to this school in 2013, there were no eurythmy classes at all. Two other eurythmy teachers came at the same time as me: Juliana Klinko and Marília Barreto (my former teacher both at my school and eurythmy training). As all three of us were new to the school, we brought a strong eurythmy impulse to the students. Our approach is similar, with the aim of making the lessons more artistically interesting. We continued to stimulate the students' interest by organising a eurythmy youth festival (Festival Jovem de Euritmia) at the end of the school year, bringing together all the upper classes in Brazil for performances where they could show what they had been working on during the year. This festival took place annually from 2013 to 2018, mostly at our school in São Paulo.

In 2016 and 2017, Juliana Klinko and Marília Barreto left the school and Juliette Schardt joined. We have been working together ever since. She teaches mainly in the lower school and I teach in the upper school.

From my first year, I had the feeling that the pupils liked doing eurythmy and that they enjoyed it. Their answers to the four questions sent to them confirm this impression:

- 1) How would you describe eurythmy in a few sentences?
- 2) What does eurythmy mean to you? What experiences have you had with it?
- 3) Do you find online eurythmy lessons enriching in any way? If so, in what way?
- 4) Is there anything else you would like to add?

The pupils in classes 10 to 12 had similar perceptions and the older they are, the more profound their answers.

Most spoke of being able to express their feelings through eurythmy in a way that goes beyond the physical and includes soul and spirit. Also, that in eurythmy one can express music and poetry with the body; that they can perceive who they really are and that they feel connected to each other. What they experience with eurythmy brings them joy, a feeling of happiness and a sense of freedom. Eurythmy is a source of warmth that makes them think more clearly. Regarding the online lessons, they said that eurythmy helped them to breathe, that it took the stress out of computer work and brought calmness into their daily lives. During the online lessons they also had time to share, read poetry or even listen to our pianist Larissa Galvão who played a piece for them to relax. They found these moments very important.

It was nice to hear how much the students appreciated eurythmy. After all the challenges we faced with the pandemic, it will be wonderful to reconnect with ourselves and others through all kinds of art. Here are some of the statements made by the students:

„An art that makes the body move and allows us to know each other and our inner selves better; the moment when I can look inside myself ”

Emyly Ribas dos Santos, 17 years old.

“It's like learning a new language”

Emily Thais Fernandes Almeida, 17 years old.

“It is a connection of the world, nature and ourselves”

Geovana Almeida Oliveira, 16 years old.

“For me, eurythmy is something that goes beyond the

Clarissa Mattoso



Eurythmy teacher at the São Paulo Michael Waldorf School in Brazil, 33 years old. Training: Im.Pulse Eurythmy Studies, a travelling training that took place between 2009 and 2011 in Aesch (CH), Texas (USA) and São Paulo (BRA). Clarissa was a Waldorf student herself and wanted to work in a field that promotes health. Eurythmy does this through music, poetry and movement.

Translation Rozanne Hartmann





material, beyond physical movement; it is a way to know oneself, to learn about oneself and the world; and how to observe all the details. Eurythmy is fun for me because I can be myself in it and nothing and no one judges me. For me, eurythmy is the place where I can be happy and do what makes me happy.”

Raphael Souza Andrade de Lima, 16 years old.

Short biography of the Michael Waldorf School of Sao Paulo

The Michael Waldorf School was founded in 1978 by a group of teachers and parents who were convinced that Brazil needed another Waldorf School. Until then there had been the pioneering Escola Waldorf Rudolf Steiner school founded in São Paulo in 1955, the Escola Vale Encantado in Capão Bonito and several kindergartens.

The school was built on a former farm which had a particularly welcoming atmosphere. Four decades after its founding, the school is still sustained by this collective force, which has the community actively working to ensure that all who seek Waldorf education have access to it. Since 2021, the school has switched from tuition fees to personal contributions, making it even easier for families on low incomes to provide a Waldorf education for their children.

Today, the Michael Waldorf School goes from Kindergarten to Upper School. Since 2013, the upper school has grown and we now also have boarding students. This project has become an important part of the school and has led to its official recognition as a philanthropic, non-profit institution. The Upper School has two 10th to 12th classes each.



Tripat Waldorf School

Students' Answers for the Questions

1. How would you describe in a few sentences what eurythmy is?

It is a subject to modify and to find balance in ourselves and in the life, the movement from within that manifests itself, the science of motion, language and music, learning about the rhythm of life, requires use of body and feeling to communicate with others and around us, makes us calm, expression of our thinking and feeling through body, making the body and soul as one, unity, body and relationship with nature, performing art that delivers itself through the harmony of body and soul, communication through body movement, teaches us about space and self-awareness, Connecting ourselves with spirit, body movement like a meditation, creative movement that develops us mentally and soothing.

2. What does eurythmy mean to you, what experiences do you have with it?

- I don't know what it means to me, but in the future I may understand.
- I don't feel it is not important for me.
- It makes me feel good and relax.
- It works with my heart and self-consciousness and awareness.
- It helps to improve my focus and concentration.
- There is no meaning to me.
- Sometimes I can concentrate with what I am doing than the rest of the day.
- To make us understand about moving and own space.
- It is like wasting time.
- To calm myself, think of nothing, go with the flow.
- It helps to develop us physically and mentally.
- It helps me concentrate better.
- It helps me relax.

3. Are there any enriching elements of online eurythmy lessons for you? If so, which ones?

I don't like online, not enough space to move and noisy surroundings of my house.

It is more difficult to learn online than onsite learning.

Not easy to connect and understand through online.

It is easier for me to focus on the lessons, and learning how to be ourselves.

Kenya Mitarai



Japanese, studied eurythmy at Spring Valley Eurythmy School, New York, USA. Teaching in Thailand for about seventeen years, grades 8 to 12. (online classes only 10th to 12th grade).

The school was previously called Tridhaksa School and was renamed Tripat Waldorf School after eight years. It has now been in existence for almost ten years.

The school is located in a suburb of Bangkok in Thailand and runs from kindergarten to Grade 12. We have about 300 pupils. 60 of them are in grades 10, 11 and 12.





We need to move with others in eurythmy so it is not so good online.

Eurythmy shouldn't be taught online.

I could improve to think and ability to analyze.

Good experience with online, new experiences and learning from images (teaching materials)

I enjoy doing fun activities and moving body.

I can move my body in the lessons and I don't move normally.

It is good to move the body and doing exercises under the situation that it is hard to move body.

4. Is there anything else you would like to say about this?

It is quite challenging learning online because the internet is unstable and no space at home.

It was good!

I want to study at school.

Nothing to say.

(Many students have nothing to say on this.)

My Own Opinion

We have been doing online eurythmy lesson about three months.

One of the problems is to have the space that is enough to move.

So, there are many restrictions in movement.

Also, the sound and voice are not heard directly, and there are often interruptions and delay between voice and movement because of the internet problems.

I noticed that the students are frustrated with the Covid situation, and the most difficult thing for them is that they cannot meet the classmates, and no direct interactions and no social activities.

When I teach online, I use "Breakout Room" on Zoom to divide them into groups.

The students enjoyed the activities because they can socialize with each other and they can work and create eurythmy movements together.

I think they teenagers need more social activities and connecting with others.

If I have to continue the online teaching, I will more focus on social work activity.

Also, I have been doing exercises that help them connect with the three dimensions, such as working with spatial orientation and being aware with the space around them.

Because in other subjects they are sitting in front of the screen 3 to 5 hours and they are spending too much time in the 2 dimension and losing the connection with the sensible reality.

I hope my report will be helpful for other eurythmists.

Viver Escola Waldorf de Bauru

The school has existed since 1985. In 2006, the first 12th grade was held. The mayor reopened the schools in September 2020 after five months of online-only classes due to the pandemic. Since then, eurythmy classes (still with masks) have also been held again. For the reopening of the school (September 2020), all the pupils came to class very carefully with masks and big open eyes; after the first eurythmy exercises, their eyes shone so intensely, the like I have never seen before.

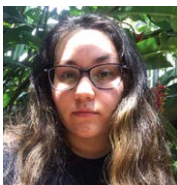
My 11th Grade students write:



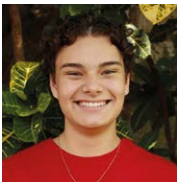
Marina: Eurythmy for me is a way to express feelings, words. It calms me down and my day becomes much better after a eurythmy lesson. During the pandemic, eurythmy in the morning (despite the online lessons) always woke up my body and my day started better because of it.



Carlos: I never felt as close to eurythmy as I do now, because during the pandemic I could better understand its significance for humankind.



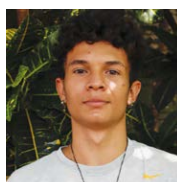
Laura: Now I can really say that I appreciate eurythmy very much. During the pandemic I missed it very much and also felt more deeply how important it actually is for me.



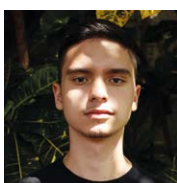
Davi: During my school years I understood eurythmy more and more, and today after the pandemic I can say that it is very important for people and actually brings a POSITIVE contribution to our everyday life.



Caliel: I used to do eurythmy at school without asking myself much why. But over time, and especially after the severe pandemic period, I have come to appreciate it more and can now see its deeper meaning.



Alcindo: Eurythmy is a way for me to express through movement what we experience and feel; it helped me ENORMOUSLY during the severe pandemic period, despite the online teaching.



Augusto: After being without eurythmy classes during the pandemic, I can say that now I REALLY feel the difference of being WITHOUT and WITH eurythmy in my everyday life.



Alice: Eurythmy for me is a kind of cultivation of calmness and serenity. It is very essential for the development of children and young people. I have always had a strong relationship with eurythmy and it would be nice if everyone had the opportunity to experience it.

Suzana Murbach



Since 2005 I have been a eurythmy teacher at the Viver Waldorf School in BAURU (S.P. – Brazil). I trained with Lea van der Pals (Dornach) 1981–1985 and participated in Faust at the Goetheanum in 1986. I am a mother of four children; from 1997–2004 I taught eurythmy at the Rudolf Steiner Waldorf School in São Paulo, and in 2005 I moved to Botucatu.

Translation Rozanne Hartmann

Put Zerna Eurythmy-Project

Ekaterina Pronina



Eurythmy teacher in the Put Zerna School, Moscow

1998-2003 Eurythmy training, Moscow Eurythmy Academy. 2002 our course took part in the Carmen Suite Programme in Dornach, as a guest ensemble. Eurythmy Academy stage group under Nikolai Konovalenko. Teacher practicum also under N. Konovalenko. 2004-2005 performances with the Persephone Ensemble und Olga Drugova.

Since 2004 teaching at Put Zerna School. From 2008 took a class through from 1st to 4th class as class teacher. 2008-2012 Waldorf Seminar. And handed class over to subject teachers.

Educational Eurythmy Seminar with Sylvia Barth. Teaching all classes from 1st to 11th grades, including art projects and eurythmy pieces with the upper school

Spring 2017 an exchange program with the 10th grade in Hitzacker (DE)

Eurythmy is a kind of art movement. In eurythmy you can express your feelings with the language of your body, using your own feelings and impressions. Doing eurythmy you can give the movement to space and pass your feelings to the people.

Eurythmy means movements of my soul and my body. We enjoy doing all these forms trying to be ideal to perfectly express what we want to say. Eurythmy is a chance to feel and to show.

We had no online eurythmy lessons during the quarantine.

Sometimes I felt nervous during the performances but last time I decided just to enjoy the process and I had the best performance in my life where I felt everything I did.

It is interesting to find your own way to challenging move, where you will feel yourself in comfort and beautifully.

Eurythmy lessons are important for me so that during our lessons I am more sensitive and emotional to the process than in usual life.



Eurythmy in the Waldorf School Lima

Our school is in Lima, the capital of Peru, and has almost 39 years of history, in all these years, the relationship with Eurythmy has been present intermittently to finally in 2007 began a path of recognition by the school community. These last two years of pandemic presented us with a great challenge: how to bring Eurythmy to the homes of our pupils, through the screens without losing the essence of it? How to accompany this process of stillness and passivity, with meaningful movements, despite the distances? We made the effort, our students and teachers, we did what the moment demanded of us, to overcome the situation. We are now meeting again, and we have verified that eurythmy lives among us, it is between the voice and the body, between the pianist and the group, between the pupils and their teachers.

Eurythmy, I feel it as a kind of dance but with a different background because it uses other kinds of expressions with the arms, with them you can say colours, letters, intentions, you can make musical scales as well. Finally, it is also closely linked to geometry, music and poetry.

For me eurythmy relaxes me and also brings me like concentration in what I am doing.

With Music, Geometry, Literature and Painting.

I think that more than anything the unity between us, by not being together we have really lost the desire to work and although we have it, it doesn't feel the same, there is a kind of reluctance. I also highlighted that apart from things like the internet or the involuntary mirror of the screens, we can no longer communicate in the same way, following the form is no longer so easy and we can no longer help someone as easily as before but I hope that when we return all this will normalise and return to the way it used to be.

Gael 10th grade

I define eurythmy as an art that seeks balance with certain movements performed according to a criterion. Following either a piece of music, verse or poetry in which harmony and coordination is sought through movements.

It is that which allows us, after all these years of having studied it, for example listening to a piece, to be able to identify the parts of it in which there are moments of sadness and pain or many more emotions that it can transmit, and as a result of this to be able to represent it with shapes, colours, arms, movements.

To create a story in which there will be no mistake as everyone can interpret it differently but never wrongly.

Eurythmy for me means to be able to create through movements, a story, something that each person can interpret differently, but as I said before, never wrong.

I had several experiences with eurythmy, the first and the one that impacted me the most, was when I arrived at school in 4th grade and I had my first class, I don't really remember if it was with Mrs. Yessy or Darcy, but going from such a traditional school to a class where we threw copper rods or made shapes, listened to music and interpreted it at our own free will, was something impactful.

Over the years I came to understand eurythmy more and more, and I think when I finally did, it was after I had the opportunity to travel to Argentina as part of the school's artistic group.

I can recognise that for example in attendance lessons, when we had eurythmy after having had maths, German or common courses, it was a change of routine that gave you a lot more energy for the next classes.

For me, what really changed radically was the desire to stand up and do the

Darsi Ribeiro
Yessy Herrera



Darsi Ribeiro

Eurythmy training 2006 Spring Valley (NY). Is a Waldorf pupil, now teaches since 2006 at the Lima Waldorf School. Eurythmy Therapy 2008. Now running a group with colleagues, supporting therapy in the school. Recently completed an M.A. on educational research at Alanus College.

Two children, ages 8 and 10, also at the Waldorf School.

Together with my colleague Yessy Herrera, we have a youth art group, an annual eurythmy festival, give workshops and support eurythmy in our community.

Yessy Herrera

My interest in Waldorf education started when my children were small. I taught for 15 years after my training. Through this experience I recognised the significance of movement for the development of the human being. I decided to do my eurythmy training in Brazil, 2008. Eurythmy training 2016, Brazil.

32 Years working at the Lima Waldorf School, as a eurythmist from 2009. Give workshops for various initiatives in Lima and support an artistic eurythmy group for young people. Outside of school hours therapeutic eurythmy with children and adults.



forms, wanting to help create new forms, give my opinion and everything that the course means, because even though Mrs. Yessy does her best to keep it light, I feel that way and it makes me miss much more the rhythm we had with the classes and the eurythmy in the attendance lessons.

Andrea 11th grade

Eurythmy is a kind of art, which we have been working on since we were little, with different teachers... Each of them transmitted the energy of eurythmy in a different way.

From an early age we were taught basic things, so to speak, because eurythmy is really a way of seeing yourself, in a spiritual way... What I am trying to say is that you need a lot of willingness and above all a lot of peace within the Self. I say this, because from my own experience, there were days when I was more willing to do the work in class, and that was when I felt that there was a certain harmonic connection between the parts of my body and the music and/or the piece we were working on at that moment. However, there were other days when my mind was on something else or I felt tired, in that case, I felt that I had to do the eurythmy out of obligation, etc... So from that I learned that eurythmy had to be done with predisposition....

I am not a student who loves eurythmy, but I have a great affection and appreciation for it and I know that there is also a teacher who tries to teach in the best possible way, so in that aspect you also have to have consideration for the teacher.

I feel fortunate to know two totally different aspects of eurythmy...

In this journey of eurythmy, I have been able to work it in a way, both in person and virtually, this gave me a different perspective... and that is that it is not possible to work eurythmy in a virtual way, at least as I have experienced it... nevertheless it has been possible to try to maintain this art, in these 2 years of a virtual one...

As I had already mentioned, eurythmy should be felt, and based on that, experience sensations with the music, among others...

I think we would have a better eurythmy work if we worked on it in a presential way. Finally, although eurythmy is an art, which I feel that at times I don't like so much, it is a nice feeling to have known it, and still practice it in spite of the circumstances.

Sergio 9th grade

Rudolf Steiner School Basel

Answers of the pupils to the questions:

- Eurythmy is a kind of art in which we can find ourselves in peace. Eurythmy gives you a lot of strength and you learn how to be with yourself.
- I have experienced that on days when at first, I was not in good contact with myself, I was able to find myself completely through eurythmy.
- Fortunately, I have not had any online eurythmy lessons yet!
- I would like to add that eurythmy can have a healing effect on you and that you regain energy on a bad day.

Livia Lorenz

- Eurythmy is something beautiful for me because I can move beautifully in forms with it. One can also draw and move shapes independently.
- No! I have never had online eurythmy lessons.
- Eurythmy is an enrichment for humanity.
- An expressive dance or language in which one attempts to express music, thoughts, feelings or words through movement.
- I personally have always had my ups and downs with eurythmy. There have been times when I have felt uncomfortable moving in front of others. There have also been moments when I have not felt my body, making it difficult for me to move freely. Nevertheless, the eurythmy lessons are always a refreshment, which always brings me back into balance with the otherwise rather cerebral subject matter. Since sitting all the time is often very tiring for me, eurythmy lessons often give me a chance to move around at school as well. After eurythmy I often feel better and ready to take on something new again. Especially in the upper school I have learned to appreciate eurythmy because it doesn't demand anything of me. It doesn't force me to sit still or listen to lectures and offers me the opportunity to escape from the other, sometimes very dull, everyday school life.
- If so, which ones? Personally, I have never had online eurythmy classes and I can't really imagine doing so, especially as I don't really have the space for it; besides, for me, moving TOGETHER is one of the most important aspects in eurythmy.
- I think eurythmy is something very beautiful and I believe that if you get involved in it, it can give you a lot personally – from the engagement with your body to the perception of the space or the other people around you.

Hannah Otenyi

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Benjamin Häusermann

Sepideh Saeidi



Born in the south of Iran (Ahwaz). Since the age of 7 in Tehran (capital); primary school, sculptural art school, secondary school. Art University: Bachelor in Graphic Design. Worked as a graphic designer and scenographer in Tehran until I was 30. At the same time, I danced and taught dance as well as Pilates to different age groups.

On the occasion of an invitation from my dance teacher (Parwin Hadinia) and a trip to Basel, I encountered eurythmy through a photo in a bookshop. This ultimately led to my studies at the Eurythmeum CH in 2013 and my graduation in 2017.

Since 2018 I have been working as a stage eurythmist in various ensembles in and around the Goetheanum. Immediately after graduation I also taught at the Atelier School Zurich.

Since 2019 eurythmy teacher at the Basel Rudolf Steiner School.

School Semeineiy Lad, Moscow

Irina Samokhina



My name is Nina Samokhina. I have been working at the Family Lad school for 8 years as a eurythmy teacher. The last question about online eurythmy was not answered by the students, since they did not have classes in the online format. The Family Lad School was founded in 1991 in Moscow. There are 12 classes in it. This school is not public, but private.

I think, Eurythmy is one of the physical subjects that can give you some relax, but for me Eurythmy is too boring.

At present, Eurythmy can't give me any joy or benefit, but I think for classes 1–8 it is a good School subject, because children in these classes only start studying how to control their bodies in the space around them.

All my early classes I was a great sportsman, so Eurythmy was too boring for me. But I think this subject is useful.

Nina 12cl. School Semeineiy Lad

So Eurythmy is the way of uncovering oneself, to feel more confident in space. It is also a body language. With Eurythmy you can feel your body completely.

For me it is not a way to understand my body. This subject is more suitable for junior pupils [I think so].

Honestly, I didn't see much importance in this subject. I have been studying it since the 1st class. I don't feel I've taken anything from this subject and I don't think I will use these skills in life.

All in all, I think that Eurythmy is an important subject, but for classes 1–7.

I know, that many aged people are seriously engaged in Eurythmy, I don't blame them, but I don't understand them completely.

Arseniy 12cl School Semeineiy Lad

It is a process of harmonization of movement of human body and music. People learn to catch balance in their body with mind and everything that is around.

For me Eurythmy is a way [variant] of development of my body in harmony with mind and music.



I think that Eurythmy was useful for me on some levels, but I don't have entire understanding of what is going on.

Ivan 12cl. School Semeineiy lad

Eurythmy is a school subject for students to help them find themselves in their bodies.

Unfortunately, it doesn't mean to me as much as it could. I think, it's because I have bad experience in Eurythmy in elementary School. The teacher was always shouting at us and I didn't understand anything.

Sometimes I think these lessons could have given me something, but in a different situation.

Nadya 12cl. School Semeineiy lad

Eurythmy is something like science about a body language. And also, I know about Eurythmy therapy and I had some experience in it. But I can't say that it worked.

Actually, for me Eurythmy isn't interesting, but I know that some people like it. They say that it is important. I believe them. But I don't want to do Eurythmy.

I can't call my experience nice. During lessons I couldn't be serious, I tried to make them funny and sometimes I destroyed them.

Arseniy 12cl/School Semeineiy lad

Eurythmy is like a body Language, but more close to God. With Eurythmy you



can feel better inside your body[soul] and in space.

For me Eurythmy is the most boring thing ever. I don't hate this subject; my position is neutral.

I find Eurythmy useless in the Upper School, but in Lower and Middle school this subject must be in the curriculum. My experience was great. I feel that I finished studying Eurythmy on the level which I consider to be enough.

Sergey 12 cl. School Semeineiy lad

Oslo By Steinerskole

Oslo By Steinerskole, an upper secondary Waldorf school, is situated in the middle of the city of Oslo, Norway, and is this year celebrating 20 years of activity. Its 480- student body represents a rather large geographical radius, where 50% come from public schools and 50% from Waldorf schools.

The school is structured around five different study programs - Natural sciences, Humanities, Art, Music and Media - and all the students have Eurythmy throughout the three years. This kind of structure allows for the possibility of periods and collaborative projects between the study programs, and this is a school characteristic that further gives eurythmy the opportunity to interact with a variety of subjects. In the Art curriculum, for example, there is a three-week period with Scenography/Eurythmy, where the students are divided into two groups that work on themes defined each year. This work leads towards a piece where scenography, costumes, movement, music, and lighting interact, becoming a complete performance around the themes of the period. This year's themes were "Transparency and Network" (see pictures).

All students at the school are involved in a eurythmy performance at least once a year, and this is a very important part of the school's curriculum (see pictures). During the pandemic it has been very evident that this was an aspect that was greatly missed. We had to adapt to the situation but were able to have regular lessons in smaller groups once a week, instead of twice as is common. During the days the students stayed at home, instead of creating yet another requirement for work that was based on the use of computer and digital platforms, we felt as faculty for a movement subject, that it was more appropriate to encourage the students to go out, take a walk, explore the natural environment, and do observations which could then be further used when doing eurythmy in the classroom. For that reason, most of the interviewed students did not answer the question #3, related to online eurythmy.

Elias, 3rd year, Natural sciences

I would describe eurythmy as a form of expression. It is a visual art form which builds on a link between outside impulses and the internal. It is about movement in connection with music or literature, and includes elements of dance.

Eurythmy for me is a way of disconnecting from the ordinary school day and focus on something completely different. An opportunity to not only use your mind in a new way, but feel a connection between the body and the music. If you find yourself in an environment where you have the opportunity to experience this it often has a calming effect.

As much as I find eurythmy to be about connecting with oneself, it is not complete without others. Cooperating with your classmates and creating beautiful visual art where everyone executes their different roles and come together as

Hege Sjøblom



a full time eurythmy teacher at the Oslo By Steinerskole for the past 15 years, received her Diploma from Eurythmeum Stuttgart, in 1983, studying under Else Klink. As an additional «5th year Artistic Specialization», she worked with both Helene and Claudia Reisinger in Berlin, where she stayed for several years teaching adult courses and working as a member of the «Berlin Eurythmy Stage Group». Further training includes a diploma in «Social Eurythmy» under the guidance of Anne Marie Ehrlich. Alongside 30 years of experience teaching at various Waldorf schools, she has been giving courses both in the United States and in Brazil.



Scenography-Eurythmy project 2021
Transparency-photo by Bård Ek

one is what I find to be the most fulfilling part of eurythmy.

Vilde, 3rd year, Art

Eurythmy is an art of movement. It is a form of expression that engages body, mind, and soul, where you work with music and language through movement. Using live instruments, spoken poetry or stories, eurythmy is about completing the impression with the help of movement

To me, eurythmy means challenging oneself on new levels. It is about connecting to one's own musical ability and allowing oneself to stand in one's own emotions. It means being present in oneself, but also in others.

Through my relatively brief insight into eurythmy (2.5 years), I have experienced new aspects of myself. For example, the body's abilities of movement and musicality. I have learned and continue to learn about how the body responds to music and language; how the body perceives and reflects different impressions and alter them into movements.

Janne Maria, 3rd year, Art

Eurythmy for me is the embodiment of movements to music, sounds or words. It can be abstract, and one can do a lot of things. There aren't many rules or limits to what one can or can't do. One can express oneself through the movements one make, and one can harmonize and adapt the movements to light or dark tones, fast or quiet music, etc. It isn't dancing, and it isn't exercise, it is something intermediate of these two.

I have no previous experiences with eurythmy before I started here at Oslo by Steinerskole, but after the classes began, I have grown to like it. It is now one of my favorite subjects at school and it is very calming to do, especially in a very stressful week.

It is a fantastic way to express oneself and I think that far too few people do it, work with it and know about it.



Fartein, 3rd year, Natural Sciences

Eurythmy is a concept with different meanings for different people. I regard eurythmy as a way of expressing the music through movements. It allows each student to have some creative freedom and experiment with ways to move the body. Often, we use costumes and lightning to further portray the music in a physical form.

To me, eurythmy is a playground for the mind and body. It gives a nice break from the busy student life and fuels the soul. I feel very fortunate in being able to listen to beautiful and live classical music in the school. Engaging with other students through the movements also enhances a cooperative mindset, where we learn to think and move as a single organism when necessary.

Although the roots for eurythmy and its original purpose often can be forgotten, the tradition of having it in schools is a cornerstone in the Waldorf school and teaches students useful skills such as creativity, cooperation, choreography, and a deeper understanding of both classical and contemporary music.

Milla, 3rd year, Humanities

Eurythmy is the freedom to move as a part of music. You embody the song and create a choreography responding to the tones, atmosphere and movements of the chosen music piece. The movements and partnership with the music differs from dance and makes eurythmy more accessible to all as the choreography is made together by all the performers.

I have had eurythmy as a class through school for 13 years, and as a special class in elementary school because of my eyesight. With this we have had several performances at our own school, but also a bigger arrangement where we meet other students at the same age as us, and we all performed for each other. I have had a turbulent relationship to eurythmy. In middle school everybody said it was boring, so I threw myself on that wave and went back and forth between liking and disliking it. Later I realized what eurythmy really gives me, and since that I have loved it. The movement and possibility to go into a sort of character is fantastic. As an enthusiast for the subject, I can find myself being dragged off

*Eurythmy performance 2015
photo by Helene Jenssen*

into the world of our piece, and as imagination joins in, I can see a clear picture of the scenes we are forming together. Eurythmy is for me a class where I have the possibility to express myself through movements, something I think is a bit underrated. The possibility to move freely, and the luxury of letting my imagination flow to the live performed piano is something I have learned to cherish, and that I will miss when I'm done with school.

We never had online eurythmy classes. Our teacher gave us a couple of performances to watch for inspiration, and later we got the lesson to go outdoors and move on our own. Something that was much needed and appreciated, considering the many other lessons on screen

I think it is important to mention some of the enrichments of having eurythmy. Throughout the years with many different movements and pieces, I have learned a lot about moving around. Rhythm, coordination, and the skill to imagine the whole picture of a collaborative movement are things I can thank eurythmy for being good at.

Eyr, 3rd year, Art

To me, eurythmy is a form of expression. It is creative and free, but it also requires a lot of practice and concentration. You get to move your body and focus your mind, and whether it is to music, a rhythm or spoken words, you get into a special zone or focal point.

Eurythmy has always been, and still is an important part of my life. I was introduced to eurythmy as a five-year-old in kindergarten. As a child I struggled with balance, and you could say that my mind was all over the place. Upon entering elementary school, eurythmy became a more integrated practice in our daily lives. As I grew older, I manage to get a better hold on my limbs and center and practiced my balance. Eurythmy (along with my hobbies karate and horseback riding) has been a rich addition to the mental and physical ability I have today. I learned to memorize choreographies, cooperate with others, as well as a musical approach/understanding. Eurythmy has taught me the value of practice and patience and helped me understand how important individuals can be in to the whole (for instance in a choreography). It has taught me to be adaptable, consistent, creative and focused. And for these valuable lessons I will forever be grateful.

Based on personal experience, I believe that it is important to keep eurythmy as a part of the Waldorf school- curriculum. Whether you are a Waldorf-kid at heart or not, whether you like eurythmy or not, it still holds deep teachings and many offerings, only accessed by practicing. By participating in greater whole, you get a sense of unity, and by practicing you get a feeling of mastery.

Even though you might forget the eurythmy alphabet or the choreographies, the lessons from all the exercises and musical pieces you have experienced will be embodied at some level forever.

Guangzhou Hairong Waldorf School

Eurythmy occupies a unique position in our school. We have Eurythmy classes in Guangzhou Hairong School from Kindergarten to Year 12 of high school, as well as a four-year full-time Eurythmy training programme. The students who graduated from Year 8, who are currently in Year 9 at Hairong Waldorf School, have written poems about their experiences in their Eurythmy classes to share with you!



优律司美

你问我，
跳优律司美时感受如何？
我答：
视万物皆空，感身之律动；
听美乐缥缈，舞心之所向。

你又问，
能不能说简单点？
我便再答：
感受自己，
从脚尖到头顶；
用心
带动它们，
用意识
成全它们；
舞出与众不同的
你自己！

- 王萌 -

WANG MENG

You ask me
How does it feel to dance in Eurythmy?
I say
Seeing all things in vain, feeling the
body in rhythm.
Listening to the music of beauty, dance
where the heart is.

You ask again
Can it be easier?
I say
Feel yourself
From toe to head
with heart
rise them
with conscious
complete them
dance like no one else
Be yourself!

YU FEI



Graduated 2019 from China's first four-year full-time eurythmy training, initiated by Adam Chan, Josefin Porteous and Elsemarie ten Brink.

In January 2020, with the help of her teacher Elsemarie, in Germany and Switzerland visiting Waldorf schools and eurythmy training centers.

Stuttgart Master course for artistic eurythmy and pedagogic eurythmy.

Teaching eurythmy from class 1 to 8 in Hairong Waldorf School. She also teaches children of mixed age groups in after-school programs and works with teachers/parents in workshops.

In August 2021, China Waldorf Forum invited Yufei to teach eurythmy in their teacher training program.

Performance (a Chinese fairy tale) in the first Montessori-Waldorf Joint Conference in Guangzhou.

Yufei organizes, coordinates and teaches in the second Hairong's eurythmy full-time training.

She is committed to the inheritance of eurythmy and the integration of eurythmy and Chinese culture.



优律司美

人们经常陷于头脑的思考中，无法自拔。
然而，头脑与身体关系协调、完美链接的情况却不常发生。
律动时，自身的不协调与内在的困惑还在模糊时，身体会告诉你它们在哪。
优律司美能够使每个人找到内在的宁静。
她滋养着我的心灵，伴随着我成长，就像一束光贯穿全身。
她不是舞蹈，她不表现高超的舞蹈技能，但她却持续激荡着你的情感和灵魂。
每一个声音，每一个动作，都相互回应，其间蕴含着独特的意义。

— 王弄璋 —



花的乐章

埋下了一颗种子
它裹住一个梦想
用汗水和泪水来浇灌它
终于
它在歌声中绽放

风轻轻地拂动烈日的衣袖
让暴烈的夏天有了些凉意

请在这林子中坐下
品一口清茶
欣赏下飘扬着的古典乐章
享受下这清静的时光

只要一抬头，便能望见——
空中起舞的青春花朵们
伴着乐声花朵们划出优美的曲线
用身体画出最精致的画作
与他们共舞的，还有轻快的风儿

花的舞蹈谢幕了，
种花的人们笑了……

— 陈柏安 —

Wang Yi Teng

People are often too caught up in the thinking of the mind to be able to stop themselves.

However, it is not often that the mind is in harmony and perfectly linked to the body.

During rhythmic movement, the body will tell you where your own dissonance and inner confusion are. Eurythmy can help everyone to find inner peace.

She nourishes my mind, grows with me, like a light running through my whole body.

She is not a dance, she does not show great dancing skills, but she continues to stir your emotions and your soul.

Every sound, every movement, responds to each other, and there is a unique meaning in between.

Chen Bai An

Bury a seed
It wraps around a dream
Watering it with sweat and tears
Finally
It blooms in singing

The wind gently brushes the sleeve of the blazing sun
It gives a little coolness into the midsummer

Please sit down in this forest
Enjoy a sip of tea
Enjoy a piece of classical music
Enjoy a peaceful time

Just look up and you'll see –
Youthful flowers dancing in the air
With the sound of the music flowers make beautiful curves
Through bodies paint the most exquisite paintings
And with them, the breezy wind
When the dance of the flowers comes to an end
The flower growers smile

花的乐章

埋下了一颗种子
它裹住一个梦想
用汗水和泪水来浇灌它
终于
它在歌声中绽放

风轻轻地拂动烈日的衣袖
让暴烈的夏天有了些凉意

请在这林子中坐下
品一口清茶
欣赏下飘扬着的古典乐章
享受下这清静的时光

只要一抬头，便能望见——
空中起舞的青春花朵们
伴着乐声花朵们划出优美的曲线
用身体画出最精致的画作
与他们共舞的，还有轻快的风儿

花的舞蹈谢幕了，
种花的人们笑了……

— 陈柏安 —



Chen He Jun

In the time I spent working with her, she brought me peace
In the years I worked with her, she made me feel alive
With every movement, with every vowel, she infuses me with strength

She made me a flame on a candle, leaping gently with the wind
She makes me a gravel in the rock, firm in the wind
She awakens me to see ----- who I really am

The children set sail from the Hairong family
They are going far away.
Let us all witness their growth together.



Zhen Shun Yuan

The silver screen of the cobweb has fallen
The luster of the future flutters like a spiritual butterfly.
The emotions that are racing down are pouring down.
The blaze of thought melts the cloud of sorrow from a century ago.
The delicate yarn interweaves a masterpiece of thought.
Our backbone is still erect.
Our thoughts flutter like a spiritual butterfly.

蛛网的银幕已然落下，
未来的光彩如灵蝶飞舞。
飞驰的情感倾泻而下，
思想的烈火融化了百年前的那片愁云。
曼妙的纱，交织出一幅思想的名作。
我们的脊骨依然挺立，
我们的思想如灵蝶般飞舞。

— 郑舜元 —

Waldorf School Eckernförde

Andreas Voigt
Joachim Blümke



Andreas Voigt, born 1958 in Kiel. Studied speech formation and drama. Teacher training and eurythmy training. Teaching and directing in Waldorf schools and training centres in speech and drama. Working free-lance, readings, teaching drama and producing. At present tutor for speech and drama at Kiel Waldorf teacher training, teaching drama and eurythmy at Eckernförde Waldorf School, DE



Joachim Blümke, born 1957 in Kiel. After A-levels and army service, studied geography and German for teaching. 1982 changed to Hannover Eurythmy Training. Taught for 10 years at Benfelder Waldorf School, while also doing stage work for some years. 1996 moved to Eckernförder Waldorf School. Also class guardian for various classes, class plays for various 8th and 12th grades and upper-school projects. Artistic hobbies: painting, collage and photography including many exhibitions.

The Independent Waldorf School in Eckernförde, about 30 km north of Kiel, currently has five permanently employed eurythmists, although the scope of their duties varies greatly.

The eurythmy team consists of three women and two men, whereby the women tend to teach in the lower grades and in the remedial area. This arrangement is the result of the preferences of the individual colleagues, but can also change at any time.

There are approximately 420 pupils in the eurythmy classes. The thirteenth class, i.e. the school-leaving group, no longer has any eurythmy lessons. The number of pupils also includes five remedial classes in different age groups.

The full teaching load at our school is still 18 hours, which probably makes us one of the few Waldorf schools that still maintain this level of teaching load.

The eurythmists are assisted by 3 piano players, also with different amounts of work, whereby it is arranged at our school that the piano player changes the group after every half lesson.

In addition to the regular teaching, one colleague also works as an eurythmy therapist at the school. At the end of Year 12 there is usually an artistic graduation, which mainly consists of eurythmy contributions.

All in all, the subject of eurythmy is well established at our school. It is taken for granted by the pupils that it is an integral part of our school, wanted and supported by all teachers. During the school closures due to the situation, we deliberately did without online eurythmy lessons, but the pupils were given tasks and suggestions for doing eurythmy.

In the next two to three years there will be a clear generational change in the subject of eurythmy, as three colleagues will be leaving the school due to age.

A selection of answers from the pupils to the following questions

Describe what eurythmy is in a few sentences

Eurythmy is a kind of dance. You work out forms to pieces of music and poetry and can also dance the alphabet with your whole body.

I would describe eurythmy as a kind of dancing in which one learns to move together as one body and to learn to convey a mood with others, even if one is only moving.

Eurythmy is movement that awakens both the body and the mind.

Eurythmy is (for me?) the conscious visualisation of tones or sounds.

Eurythmy is a kind of movement art that connects the soul, the spirit and the body.

For me personally, eurythmy is a kind of movement combined with music or language. A way of transforming words or sounds into a movement or tempo. A way of making one's individual emotion visible to others in space and a way of creating awareness of one's surroundings and fellow human beings.

Eurythmy is a kind of movement and a way of expression in which it is possible to express something with the help of one's own body.

Eurythmy is an art of movement that also triggers an inner movement. Through movements and forms one can describe and illustrate moods.

Eurythmy is a kind of movement that makes our body more aware of feelings and inner movements. Eurythmy connects body & soul.

What does eurythmy mean to you, what experiences have you had through it?

For me, eurythmy is a pleasant change from the rest of the lessons. I have the experience of becoming creative and expressing my own thoughts artistically.

A) In itself, I find eurythmy quite ok, but I wouldn't go to class voluntarily.

B) I learn to stand in balance and to work on pieces together with classmates, which makes the community grow.

A) Eurythmy for me means art in the form of movements, a choreography.

B) The experiences I gain with eurythmy vary. It can be exhausting, but also beautiful.

In fact, I often find it difficult to really 'immerse' myself in eurythmy at school because there are so many distractions - but when I do, I usually come very much into my own (at least for the duration of a lesson); I do notice and pay attention to the outside world, but I don't let it disturb or upset me.

For me, eurythmy means a lesson in which one does not learn something by heart, but learns to know and appreciate oneself. My experience with eurythmy is that it always and everywhere has a calming effect on the soul and spirit and is a nice counterbalance to the everyday stress of school or everyday life.

For me, eurythmy means that one creates a clearer awareness of oneself and one's existence. That there is full awareness in every movement, in every step.

In my experience, you pay more attention to your surroundings and notice small things more vividly. In addition, the group dynamic is improved because you are more involved with your fellow human beings than in classroom teaching, where you only pay attention to the teacher.

In my opinion, eurythmy also has something meditative about it. It doesn't appear so often in the timetable and is also described as an unimportant subject, but my experience is that when, for example, I have written a test in the first two lessons or it has just generally been a very exhausting lesson, a eurythmy lesson is a way of coming down and sorting oneself out again a bit. It is at the same time a monotonous but also very varied lesson, which offers a pleasant balance to everyday life.

For me, eurythmy is community, but also just me. Through eurythmy I can release my soul, set myself free, without rules. I was able to gain experience especially in the area of how to express moods without words and in independence.

Eurythmy means for me the above mentioned, a movement which creates awareness. My personal experiences are actually only positive. Eurythmy often clears my head during a strenuous day at school.

Do you find any enriching elements in online eurythmy lessons?

If so, which ones?

No. I think there is not enough space at home and the group is missing.

I can't imagine teaching online because eurythmy has to do with community and if everyone sits in front of their PC, the feeling of community is not really there.

I could hardly imagine eurythmy in online classes because you need space and above all a teacher who sees you. But theoretical lessons would certainly work.





Paula Johanna Wehner



Johanna Lürig



Erika Heise

The three other eurythmists in the Waldorf School Eckernförde

No: Eurythmy lives for me in immediacy; not via a screen and without real music and other people in my own room!

Due to the limited online teaching, which unfortunately could only take place theoretically, I had unfortunately not reached any eurythmy developmental milestones.

For me personally, the aspect with one's fellow human beings was a little lacking, however, the duty of working independently was an enriching part. The engagement with the poet was also a positive aspect. It was an experience. However, I like the face-to-face classes better.

Personally, I couldn't do very much with the online lessons in eurythmy, because I couldn't really get myself up to do anything on my own at home. It was better to deal with poems intensively at home.

Through online eurythmy I have gained more experience in the area of independence.

Online eurythmy does not really make sense to me. The silent communication between the different individuals in classical eurythmy does not take place online.

Is there anything else you would like to add?

Maybe it would make more sense to do the eurythmy lessons outside or to be given small individual tasks.

There is not much more I can say about it, but I think that one could of course manage to teach eurythmy well in online classes - but that it is of course something different than in face-to-face classes.

The only two moments when I once had the impression *this person didn't just learn this - they feel/know what they have to do* I had outside of school, which gave me something to think about. However, off the top of my head I don't know what would have to be changed in schools to make real eurythmy possible there.

I think eurythmy is a beautiful and interesting subject, which I appreciate. Unfortunately, eurythmy is not suitable for online teaching, but it is possible and feasible for everyone.

I don't think real online teaching can be done with eurythmy. The group-feeling, the music, the atmosphere is all missing. Independence can be developed, but it is not the same.



Adam Upper Waldorf School – Jerusalem

How would you describe in a few sentences what eurythmy is?

In the artistic aspect, it is an attempt to join other art forms, say a poem or music, with movement in space. For the artist it is an attempt to touch the essence. From an inner perspective, it is working on finding the balances needed in life – between myself and the other, myself and the group – and exercising them in movement.

Movement in space that helps me feel my place in relation to other people. It seems as if each of us is wondering around by himself, but actually we are all moving together and feeling each other in the space that we create around us.

It is a kind of language or tool for expression that can express not only the more superficial layers of life, but also the layer of the deeper things, for which I cannot find a tool to express with simple language.

The principles of movement in the body: the way body movement connects to my soul and spirit in that moment. How the movement in my body expresses the music I hear and what awakes in me.

It is a language of movement that mainly deals with the space between people. The connections, everything that is in between – it is very important to feel them in order to succeed in doing eurythmy and being in it.

A movement art that has a very good combination of something very simple and something very complex. It can seem as if it has no clear aim – it is not that we do it in order to succeed and get in the high-tech industry – but there are so many goals that are achieved thanks to it. There is something in eurythmy that is everything.

What does eurythmy mean to you, what experiences do you have with it?

For me, eurythmy is a place to create art that is between personal and collective, which is something the barely happens in life, if at all. In the upper school it's even more present because you arrive into deeper complexities when you create as a group. It feels like you don't know why you are excited, but you know you are doing something you don't usually do. We just do it together and feel it, and it's a sort of full listening, in which you both express yourself and perceive everyone else.

These lessons are engraved in your mind differently than the rest of the day at school. What we do in the lessons – the movement between everyone – it's something that you can't understand as a child. But slowly you see how it truly connects, and you want to get in to it as much as you can. You understand that it's a place to release and you can connect to all the group members, to the music and the movement.

Daniel Zur



Born 1989 in Tivon, Israel. Graduate of Waldorf education, Daniel started his eurythmy studies in 2013 at Orpheus Eurythmy School, followed by an MA in educational eurythmy in Alanus University. In 2017 established the eurythmy studies in Adam Upper School, for the 9th–12th grades, in which was also a class teacher. In 2018 started teaching at Waldorf teachers' seminars, and in 2019 joined the Orpheus Eurythmy School college of teachers.





Picture: Eurythmy project in nature

Adam Upper School

Adam Upper School was established in 2009 in Jerusalem. It started as a special program in a non-Waldorf public upper school. Later on, in 2015, it merged with Adam Elementary School, in order to create a 12-year Waldorf education sequence. In 2020 both elementary and upper school moved together into a new campus in Jerusalem, fitting all the growing needs of this establishment.

In the eurythmy lessons in the upper school, it becomes suddenly very significant to move with a group of people. Still difficult, but now with meaning – to move together, to be coordinated, to change rhythms, to change movements. It is very difficult, but fun, to feel truly as a group. When you do something together in eurythmy as a group, if one person in the group is not really present, it can dismantle the group. But if everyone is truly present, it's the most fun feeling in the world, because you feel part of something amazing that moves together.

In the beginning I had some difficult experiences, around body image, and lately it presented me with the understanding that actually with my body I can do things I wouldn't do or wouldn't allow myself to do. I see that it is some kind of power, which I dismissed a bit in earlier years. As I grew up, I felt that eurythmy "grows up" – I understood deeper things, and I felt understood and that others wanted to hear my thoughts and opinions of eurythmy and of what I bring of myself into such a large and wide subject.

When we worked in the 11th grade on the eurythmy performance, it demanded of me to work with my body, which is something I was embarrassed to do, even though it interested me; as well as giving up being cynical. It helped me understand that bodily experience is related with emotional experience. It is also fun to create when you have an entrance to it and you can do whatever you want with it.

In the upper school it is one of the things I love the most. In elementary school I did not really like eurythmy. And in the upper school it became something completely different – a common creation and something very relaxing and whole. It is the weekly lesson in which to breathe. In a sea full of lessons that can be intense and stressful, it is something like a breath.

I find in it a refuge for very big creation. It's a place for creation which is intangible and the most spontaneous and improvised, even though bring out a lot of subtleties in it. I feel all the time in the upper school that there is a very inner thing that comes out in movement.

When I do something in eurythmy, it very much connects with other things we learn at school or in life. For example, I can think how, in a eurythmy lesson, expansion and contraction are related to processes in history, or to mathematical graphs, or to things that happen with my friends in school. It frees the emotions and the soul – while I move, I can suddenly start crying, because something was repressed in me for a long time. It is really beautiful how from something so simple like movements – which is not that complicated, not flip flops in the air, and without it being like going to see a psychologist – you reach the thing you looked for so much, this freedom.

Is there anything else you would like to say about eurythmy in the upper school?

It gives the space to free from the everyday life, and I think that in our age it is very important. Because we don't manage to do it and everything runs away all the time. And then in eurythmy you are either with yourself, or with who is with you in the space. And you are just there, doing the exercises, and that's it.

It has a very important place. Now, in the 11th grade, I can say that these lessons saved me, in very difficult days. Also, if it didn't look like it. I understand more how important it is, and how fun it is. how much we as a class succeed to create another dimension, and we create in it something deeper and prettier.

There is something relaxing about it, to know that sometime today there will be eurythmy. That you won't need to sit in the class and listen. Those are times more for yourself. A kind of a break from thinking and studying. It is very significant.

Whoever connects to it in the upper school can see that we are truly doing something. We are not just walking. We are either expressing something, or trying to create one movement together. It is a very central subject in the Waldorf. The eurythmy holds anthroposophy. I don't know how... it's just feels like it.

Everyone that comes to the lessons succeeds, also if it takes a few minutes, to devote himself to the movement. When we all devoted ourselves together, we created amazing things. Because it is a place to express both your togetherness and your individuality. It is completely not obvious to see a group of teenagers – with all the fuss that they are doing, and everything that this age brings with it – working together harmoniously and concentrating on one thing. And everyone can develop individually within it. We spoke about it often outside the lessons. Each one truly succeeds in creating his own world.

Hiroko Kagawa

* August 10th 1962 – † February 28th 2021



Hiroko Kagawa was born on 10 August 1962 near Tokyo, the second child of her parents. Her father was temporarily employed in Paris, so she lived there for four years and attended primary school. It was here that she gained her “European ear”. Later she mastered the German language very well and worked as a translator.

Back in Japan, she attended an elite girls’ school, then Tokyo University, known for its difficult entrance exams. After her studies, she worked for a few years in the sales department of IBM Japan. Even from this brief account of the first half of her life, it is clear that she was very capable and socially active in practical life.

When Hiroko was 28 years old, she got to know eurythmy through a performance and was immediately fascinated. In 1992 she moved to Germany and began studying eurythmy in Köngen; she graduated in Hamburg (in 1997). After that her life became very dramatic: in 1997 she got married, but only three months after the wedding her husband died suddenly.

Through this event, the subject of death became a central theme for her. So, she found her way to the priesthood of the Christian Community and entered the seminary in Stuttgart in 1997: But after a year she realised that this path is not the right one for her. As a further stroke of fate, she was struck by the sudden death of her then boyfriend during a holiday in Greece in 2005.

Back in Japan in 2006, Hiroko found her own task within the anthroposophical movement there: firstly, she gave some private courses as a eurythmist; secondly, she taught German and eurythmy in the Sen-no-ha school; thirdly, she directed a production of Rudolf Steiner’s Mystery Dramas.

In retrospect, one can say that this preoccupation with the Mystery Dramas became Hiroko’s real life’s work, i.e. the examination of the human being struggling for knowledge of our destiny. Her work became particularly intensive around 2013. She translated the third and fourth dramas into Japanese.

She produced all four Mystery Dramas in the following years, beginning with the first drama Portal of Initiation. There was a performance every summer. Along the way, she organised the conference that went with the performance, at which Michael Debus, whom she had known since her student days in Stuttgart and held in high esteem throughout her life, gave the lectures. She also organised several trips to the Dornach performance of the Mystery Dramas and showed many Japanese the German style of staging. She has been an expert guide here.

Hiroko also learned the eurythmy rendering of Pater Noster created by Rudolf

Steiner and Tatiana Kisseleff from Erna Rüegger and transmitted it to Japanese eurythmists. She also intensively studied the Foundation Stone Meditation, especially its rhythms (taking up Annemarie Ehrlich's suggestions) and gave courses on this for interested people.

Alongside the Mystery Dramas, her last major topic of work was the history of the Anthroposophical Society and the Christmas Conference. In 2015 she founded the Tokyo Michael branch with her colleagues and became its deputy leader.

She had a rapid death. In September 2020, Hiroko had lost a noticeable amount of weight. From November onwards, the symptoms of fatigue increased significantly. Investigations showed that she had stomach cancer at an advanced stage. She died on 28th February in the morning. Thus ended her 58-year life.

Hiroko was an incredibly strong, loving person. We are deeply grateful to her for what she did for Japan.

Tetsuo Takeshita

Julian Pook

* May 10th 1943 – † June 30th 2021

Julian Pook was a gentle, sensitive soul with a quiet yet powerful presence; he would listen, giving you his full attention. People would often ask for advice and found clarity. His father was an accomplished musician in London, where Julian was born, growing up steeped in classical music, with the magic of Peter Pan and other stories in his early years.

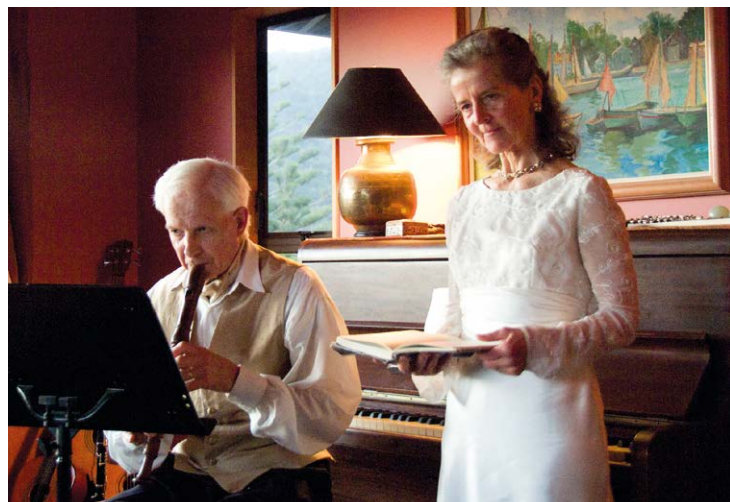
Music, especially the oboe, played a major part in his secondary schooling and graduation at King Edward's School in Birmingham, as well as learning Greek, and Latin.

From his teenage years in the search for deeper meanings, Julian discovered reincarnation and practised Eastern meditative discipline. Meeting anthroposophy, aged 21, was like 'coming home'. Soon he found his way to Emerson College. Eagerly embracing The Christian Community also, where he met his future wife Angela, he became actively involved in the youth group and edited their Newsletter.

Through being part of the musician's conference of The Christian Community and starting to compose for the renewed sacraments inspired him to attend the first year of the Priest Training, where he met the essence of esoteric Christianity and the inner light.

With total freedom as music director in the circle of exceptional tutors at Emerson College, age 28, he introduced students to a new listening through interval-singing. Experience of musical scales and modes brought revelations concerning human consciousness. The College was alive with singing and music-making of pieces Julian wrote for all occasions.

Steiner's 'Theosophy' became an exciting study in 3- and 4-foldness manifested





in music – musical intervals ‘frozen’ in physical space in acoustic proportions of architecture, and the human body; in time as movement and sound resonating through the ethers; in the astral with colour and planetary gesture of the soul, and through the ego (in spirit) manifesting the divine will in compositions through melody, harmony and rhythm. Moreover, exploring musical intervals revealed the developing consciousness through the cultural epochs.

His study of the musical form in Steiner’s prose (e.g. ‘Philosophy of Freedom’ and ‘Occult Science’) inspired talks for his sabbatical lecture-tour to Australia and New Zealand. He travelled with Hege-Maria, his second wife. Following her to Norway, he left Emerson College after twelve fulfilling years.

The Arctic Circle of Norway was a profound experience for Julian. As well as learning the language, new challenges greatly expanded his repertoire in teaching and other musical activities.

Settling in New Zealand in his mid 40’s, Julian’s professional expertise, integrity and leadership was greatly appreciated. Apart from his wide-ranging musical contributions to the cultural life of Hawke’s Bay, he also contributed greatly to



the Anthroposophical Society and initiatives: in public talks, introductory and on Rudolf Steiner’s life and work, responsibility for seasonal festivals and holding esoteric Class Lessons which gradually became a living process within his soul. For The Christian Community he was a pillar of support, playing and composing for the service. He married Astrid age 65.

Julian’s deep connection to the living Word came to light in his translations, mainly of Steiner’s mantric work, particularly of ‘The Soul Calendar’. He nurtured process with diligence and humility, teaching by example how the consciousness-soul can be consciously developed.



Through the gateway of Soul Calendar verse 39 – his spirit triumphant in the intense battle with cancer – Julian passed away in utter peace on 30th June, leaving a rich legacy of unique compositions, his music and his presence still resounding in the hearts of those who knew him.

Astrid Pook

Verse 39

*To spirit’s revelation wholly given,
I come to gain world being’s light.
The power of thought, it grows,
Grows clearer, to give myself to me,
And wakening, is freed
From thinking’s power the sense of self.*

Translation by Julian Pook (2020)

Attention: Compositions by Julian Pook

For a compilation of Julian’s musical heritage, we are asking all who have compositions by him to send us a copy. Many thanks, also from the circle of friends. Astrid Pook, Hawke’s Bay NZ, E-Mail: starguide@xtra.co.nz

A more detailed obituary with contributions from friends and colleagues is obtainable on request through the section: srmk@goetheanum.ch

Johanna Sophia Roth

* November 20th 1949 – † September 6th 2021

Johanna Sophia Roth was born in Basel on 20 November 1949, the only and much-loved daughter of her parents Johann Sigmund Roth and Maria Magdalena Suter.

Her father was a highly educated person, perceptive and open-minded, and a lawyer by profession. He lived a bachelor's life for many years until, middle aged, he met and married her mother, an extraordinarily gifted and committed young violinist. She came from an anthroposophical family and had a sunny artistic nature.

Johanna Sophia was born a very delicate child with a graceful stature. The fact that her mother continued her concert activities was not easy for little Johanna. Again and again she had to get used to new nannies. But when she grew up enough to accompany her mother to the concerts, her soul blossomed more and more and she began to be enthusiastic about being an artist and about music. Soon she was allowed to receive her first violin lessons from her mother and was also given piano lessons.

After attending the Rudolf Steiner School in Basel, Johanna decided to study piano, first in Winterthur and then in Basel, where she obtained her teaching diploma.

Soon after, the desire to connect even more deeply with the essence of music awoke in her; and she began to study eurythmy in Dornach at Lea van der Pals' school. After graduating, Johanna spent "three apprentice and travelling years" in England at the eurythmy stage with Marguerite Lundgren. Now life as a stage eurythmist seemed to really begin. The ensemble travelled to several countries in Europe, and the highlight was a tour of America.

After returning to Switzerland, Johanna was appointed to the eurythmy school in Nuremberg by Margarete Proskauer, her revered eurythmy teacher from Dornach. There she actively assisted her for twelve years as a eurythmy teacher, in the eurythmy college and as a member of the stage ensemble.

With the year 1990, a whole new phase in her life of artistic creation began. The love of Eastern culture, especially the Czech Republic and Russia, prompted Johanna to offer free artistic work in Nuremberg for already trained eurythmists. Together with her former fellow student Edith Florence, who was also a member of the Nuremberg Eurythmy School staff, she led a first artistic project in which they tried to build a bridge between East and West through eurythmy. A major guest performance tour took them through the Czech Republic, Germany and Switzerland.

I met Johanna in 1987 in Nuremberg as my teacher in Tone Eurythmy; and I was very happy when she asked me and two





other students from my course after our graduation if we wanted to continue working with her in a fifth year of study in Switzerland. We were thrilled and followed Johanna to Dornach in 1991. There we prepared our first stage programme with other young eurythmists, with which we went on tour. At the same time Johanna offered further training courses in which the eurythmy techniques of the musical style epochs were practised and worked on.

Margarete Proskauer accompanied her work with joyful interest and tirelessly stood by her side with advice and support throughout her life. Johanna also repeatedly received helpful and valuable inspiration for artistic questions of design from her aunt, Zita Schneider.

One year later Johanna founded the “Phoenix Eurythmy Ensemble Basel” together with us. The work in this ensemble enabled us to continue learning in the artistic field, to contribute creative ideas; and Johanna developed more and more into a director through her task as stage manager. Over the course of more than 20 years, numerous eurythmy programmes were developed, which were performed on tour in Germany, the Czech Republic, the Ukraine and Switzerland. Highlights were the rehearsal of the Czech folk epic “Rusalka”, the Russian fairy tale “Wassilissa, the Beautiful” and a cultural epoch programme.

Johanna had high artistic ideals and accordingly placed great demands on the ensemble members. She was a strict, relentless leader who inspired the work and took great pains to work out the roles with the people in such a way that they were full of character and formed out of the means of eurythmy. Especially in tone eurythmy she had the ability to create magnificent group forms that expressed the special character of a composition through both the gestures and the spatial forms. She was concerned that the forms really evolve and metamorphose in space and that the inaudible elements in the music were included in the designs. The birth of a form was often a long process in which the eurythmists actively participated in the rehearsals. Johanna could easily make changes to the form even a short time before the performances if she suddenly noticed that a form had not yet fully come into harmony with the essence of the music. In the performances, a correspondingly high degree of presence of mind was required from the ensemble members in order to have “the current version” present in the movement at the right moment!

As time went by, Johanna was called back into training contexts as a teacher in addition to her artistic work in Dornach: to the Czech Republic, where she was active in teacher training and in the Eurythmy Training Prague; to the Ukraine, where she worked for many years in the college of the Eurythmy School in Kiev; and again and again to Nuremberg to the Eurythmy School, where she supported the college and was often also allowed to teach the final courses. This filled her with great joy and gave her life a new direction. In addition, in order to be able to accompany and support the students even better, she decided to do the eurythmy therapy training in Dornach. As an artist, this took a lot out of her, but she was very grateful for the broadening understanding of eurythmy and the new view of the human being that this training opened up for her.

From 2004-2010, the opportunity arose for Johanna to set up and run her own eurythmy training project in the south of Ukraine, in Odessa on the Black Sea. This was a great adventure in which Johanna involved me from the very beginning. So we took turns travelling to Odessa to teach the students.

Johanna took great pleasure in the Eastern languages. Learning the Czech language delighted her at a young age; and when she realised over time that she

was also being called again and again to the Ukraine, she did not shy away from learning Russian as well. For many years she studied the information Rudolf Steiner had given on Czech and Russian eurythmy. This enabled her to work with the students in their mother tongue and to rehearse poetry in the original language and from her own cultural area.

When she returned to Switzerland in the summer of 2010, after a two-week guest performance tour of Ukraine, she noticed that her now elderly mother could no longer live independently and was dependent on help. This was the beginning of a time of self-sacrifice for Johanna. For four years she devotedly took over the accompaniment and increasingly the care of her mother. Her artistic work continued, but increasingly took a back seat. This was a test for her artistic nature; Johanna, however, faced this challenge with full conviction and love, reached her limits - and grew from it!

Shortly after her mother crossed the threshold in 2014, Johanna was once again called back to the Eurythmy School as a teacher by Angelika Storch from Nuremberg. It was a blessing for her to be able to work with young students again after a long eurythmy lean period. In the meantime, student groups in Dresden, Vilnius and Kaunas (Lithuania) were also supervised and taught as part of the Nuremberg eurythmy training. Johanna spared no effort and travelled to all these places again and again in rotation to support the students and the college in Nuremberg.

After that began an outwardly calmer, but inwardly all the more energetic time. It led Johanna back to Arlesheim, to her parents' house, where she set herself new, self-chosen tasks: she developed a solo programme on the cultural epochs, which she performed in Dresden, Bern and on 20 June 2021 in the Christian Community Basel. At the time, no one had any idea that this was to be her last performance: how expressive, full of experience, versatile and quick-witted Johanna showed herself to be on this journey through the various states of consciousness of humanity. Her deep, rich soul had acquired the ability, like all the stops of an organ, to now let everything sound together at the same time as in a symphony: Musical representations from the most diverse stylistic epochs, poetry from different ages and languages, yes, even self-penned humorous representations. Her receptivity for the spiritual, the liveliness of her soul and her well-worked instrument sounded together in the most beautiful way and celebrated in this moment like the crowning of a lifelong artistic creation and work.

In the last year, she was also involved in the production of the fairy tale "The Fisherman and his Wife" in Bern with a group in which she herself also participated. She gave further education courses on musical style epochs, on the "cultural epochs of mankind" and on the topic of "Lucifer and Ahriman" in various places. She also took part in a fairy tale production in Dornach and was happy to help with corrections of solo works. In the near future she had planned to perform the "Sacred Drama of Eleusis" by Eduard Schuré eurythmically.

Yes, she was bubbling over with ideas and had many new plans and just as many questions.

On 6 September 2021, she crossed the threshold quite unexpectedly and surprisingly quickly for all of us - in the middle of a life full of creative urge and creative joy.

She was well prepared for the crossing of the threshold, because she had repeatedly dealt with the mystery of death and awaited this moment with anticipation, but also respect. She was looking forward to being allowed to continue learning beyond the threshold and had resolved in recent years to prepare herself intensively for this.

She experienced the fact that she was born under the sign of Scorpio as a great challenge in life. Her directness and straightforwardness occasionally led to situations of incomprehension when dealing with other people. This was not easy for her, because she was loyal and strongly attached to her ideals and had to experience again and again how obstacle-filled and painful the paths are until the ideals begin to be realised in being on earth. She was an exceptionally diligent and self-critical person and pursued her goals with enthusiasm and strong willpower.

Anthroposophy lived deep and pure in her being; and for eurythmy she gave everything. She often worked to the limits of her strength in order to come closer to her ideals. Her life is a testimony of untiring practice, creation and search for the spirit, its laws and its connection with form.

Johanna studied changing forms not only in eurythmy, but also in perceiving natural phenomena. She liked to do this in the evening on her balcony or on holiday in the beloved Valais mountains. She

was fascinated by the moods of the transient: the transformation of the cloud shapes in the sky, the drama the wind plays in the mist. She was enraptured by gushing waterfalls glistening in the sunlight and by the daily new moods and colour compositions at sunrises and sunsets. There her soul could linger in reverence and wonder, opening wide and surrendering to the world that leads into the spiritual through sensory experience.

And now the time has come when her soul has detached itself from the body again and is widening more and more in order to experience and recognise from the other side what she has so sought and loved here on earth.

Her releasing love, her benevolent warmth, her generosity and last but not least her unexpected humour will remain in our grateful memories.

Witnessing this passage of life can fire our souls to never let the flame of enthusiasm for lifelong learning go out!

Eda Rechsteiner

Eurythmy Training Nuremberg

Quite unexpectedly, Johanna Roth returned over the threshold of death to her spiritual home on 6 September 2021.

For years she worked in various ways in eurythmy here in Nuremberg, especially in the eurythmy school.

Already at the end of the 1980s Mrs. Margarete Proskauer invited Johanna to come to us in Nuremberg. At first she was a guest teacher at Mrs. Proskauer's, then Mrs. Proskauer partially assigned her the tone eurythmy lessons at the eurythmy school.

After a long break, she taught at our school for many years.

She has also been instrumental in the eurythmy stage group.

Apart from tone eurythmy, she taught music history and musicology. She did this very well because she could play all the music examples herself and analyse them with the students.

She was much appreciated for her great skill, but also a little feared. She was an artist through and through, and so she sometimes saw something that could be improved during the dress rehearsal before a graduation, and changed the painstakingly rehearsed piece at the last moment. That was sometimes a bit difficult, but always to everyone's advantage. Johanna had been given a wonderful physical instrument on which she could "play" eurythmy brilliantly. With her tall stature and long limbs, she effortlessly filled the largest stage space.

Johanna had an unbelievable will to do things.

During the periods when she was teaching, Johanna stayed with me. Because I live near the Rudolf Steiner School, she had me give her the school key and then went to school in the evening and practised until late at night.

She got the eurythmy students excited about eurythmy and many of our students have chosen eurythmy as their profession.

I would like to add another example of their will to practice.

When Eda Rechsteiner and she were invited to give an intensive course in Odessa (Ukraine), Johanna learned the Russian language. I am a Slavic scholar by training and know something of Russian. I could only marvel at how quickly she learned Russian, with a Swiss accent, but still.

Now I would like to mention something personal.

As I said, Johanna lived with me during school and it was also planned that she would come back.

Now it seems that a Swiss cannot live without muesli and that must be prepared in the evening. Late at night after practice, Johanna started grating apples and preparing all sorts of things. I had long since drifted off to sleep and was glad that Johanna had come home safely, as I could hear from the apple grating.

Later, Johanna moved in with Mrs. Reeder, a neighbouring anthroposophist.

Of course there were also painful experiences for Johanna during her time in Nuremberg, we don't want to hide that, but in the end it was an extremely joyful time of fruitful cooperation.

She herself wrote us a heartfelt expression of gratitude for her time with us. I was deeply moved by this letter.

We accompany her soul on its further paths of life in the spiritual world.

Angelika Storch

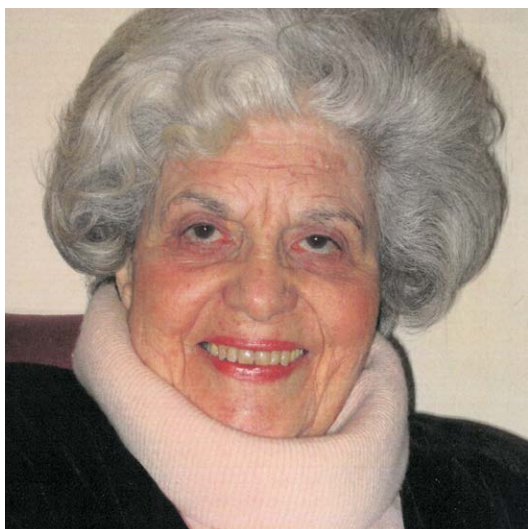
Dina Soresi Winter

* August 2nd 1930 – † September 18th 2021

Shortly after her 91st Birthday Dina Soresi Winter returned to her spiritual home. She brought into this incarnation her love for singing. A significant moment in her destiny occurred when she was 14 years old and experienced a performance of "La Traviata" at the Metropolitan Opera in New York City. She knew at that moment that she wished to become an opera singer. Due to her parents she spoke Italian as her first language and therefore she could immediately enter into the dramatic story of this opera by Giuseppe Verdi. Her first singing teaching, Francesca Sechi Pastella also lived in the Italian sector of New York City and could work regularly with her so gifted pupil. Throughout her whole life Dina Winter experienced a deep gratitude to this personality. After 4 years with Mrs. Pastella Dina Winter was awarded two scholarships for further training in opera. When she was 24 years old she auditioned for the famous Blanche Thebon scholarship and won it. Blanche Thebon belongs to the category of "coloratura alto voices"^[1] with an extended range of tonality. Thereby Dina Winter's destiny led her to Milan where she continued her training and could experience performances as well performing herself. In 1958 she made her debut in the role of "Santuzza" in "Cavalleria Rusticana". As part of a tour to Holland with an Italian opera ensemble she sang main roles in "Norma", "Aida" and the role of "Nedda" in "Pagliacci". In this year she was recognized as a young, successful opera singer as she performed in a masterful manner the challenging role of "Maria" in Donizetti's opera "Maria Stuarda". It was the première performance in the 20th century which took place in Teatro Donizetti in Bergamo. The success of this performance led to the fact that the opera world brought back this almost forgotten opera into its worldwide repertoire.

Her pathway led her then to Germany's opera houses where she performed various leading roles, for example in "Tosca", "La Forza del Destino" and in "Fidelio". Through enthusiastic reviews she received recognition in Stuttgart, Cologne, Kiel and various other places. The reviews often mentioned the "unusual beauty, warmth and elasticity of her voice" (Milan in the daily newspaper "Il Giorno"). Also the reviews did not only mention her great vocal power but also her flawless technical mastery of the difficulties in challenging roles as well





as her dramatic interpretation. In a conversation with me she related how she had her first meeting in Stuttgart with the Waldorf Schools and Anthroposophy which became decisive for her. During this time she gradually developed the feeling that perhaps something else was waiting for her and at the same time despite her significant success as an artist she experienced ever more a kind of fragility in regard to her life as an opera singer. This experience was in her 35th year of life. She therefore made a pause and spent a year at Emerson College in Forest Row, England. She studied Anthroposophy and the many artistic impulses inaugurated by Rudolf Steiner. Afterwards she returned to Germany in order to meet her concert obligations, which also were greeted with high praise. Inwardly she was prepared to answer a call which came to her from America. With her radiant personality, her willingness to carry diverse tasks and her great love of art, especially in the sphere of music, the Detroit Waldorf School received many elements through her which could help this school to flourish.

Parallel to this pedagogical task singing lived on without interruption. Through singing she met her future husband, Eric, a pianist and organist. Professionally he was engaged in economics. Together they accomplished significant contributions for Waldorf education, for the Anthroposophical Society in America and for the cultural life in Detroit.

At this point I would like to describe an aspect which is important for the Section for the Performing Arts. First a few historical points are necessary in order to approach the deeper dimension of Dina Winter's work with singing. Sometime after she came back to America, in the 1970s she met Mary Theodora Richards, the niece of Grace Richards, known as Gracia Ricardo. The biography of this American reveals in retrospect now after 66 years. (*14 March 1870 – + 28 September 1955) especially two special dimensions: as a singer who developed an important approach for vocal tonality and as an Anthroposophist, who beginning in 1909/1910 and continuing on through many years. She was among the first pioneers for Anthroposophy in America where she made huge contributions. Just a few glimpses into her biography must suffice to give a picture of her musical path as a singer. She completed her studies of singing at the Metropolitan New York College of Music when she was 22 years old. Afterwards she had the opportunity to study further in Europe.

A turning point entered into her life in 1907 when she met Rudolf Steiner in Berlin and began a serious study of Anthroposophy. For Rudolf Steiner the work with Gracia Ricardo signified a possibility to experience the entire spectrum of singing in relationship to the actual spirituality of tone, both through her voice as well as by means of her special spiritual inclination. With such impulses she developed her own method which her niece Mary Theodora Richards, described as "... a method of singing based upon the word." The initial consonant of a word offers the architectural form into which the tonality of the vowel can be poured. Thus the vowels and consonants become tone engendering media in the element of the air and the voice thereby is freed from the prison of the body.^[2] Here we also realize that Marie Steiner already was actively working in this task in regard to a formed speech.

When Gracia Ricardo at the behest of Rudolf Steiner carried Weleda health products to America she also established a singing studio in New York City. Many significant vocal students were deeply indebted to her. Also here she opened the possibility for the first eurythmist in the United States, Lucy Neuscheller, to commence her pioneer activity for Eurythmy. For many years Gracia Ricardo travelled back and forth from the Goetheanum to America. She taught singing

Notes:

[1] Jürgen Kesting, «Die grossen Sänger unseres Jahrhunderts», New York, Düsseldorf, Wien, Moskau 1993, S. 45.

[2] Dina Soresi Winter, «Gesang und der ätherische Ton. Gracia Ricardos Gesangsmethode nach Angaben Rudolf Steiners», Dornach 1997, S. 100.

[3] Quoted in Dina Soresi Winter, "Singing and the Etheric Tone", Hudson, New York 1991, p. 15. Original wording from Rudolf Steiner in "Wege der geistigen Erkenntnis und der Erneuerung künstlerischer Weltanschauung, GA 161, Dornach 1980, S. 23.

[4] Dina Soresi Winter, "Singing and the Etheric Tone", see pages 15-17.

[5] Valborg Svärdström-Werbeck, "Uncovering the Voice", London 1980.

up until her 84th year.

One of the most important contribution which Dina Winter accomplished arose through the continuity of the practical experiences which Gracia Ricardo developed from her work with Rudolf Steiner. The insights of Mary Theodora Richards could be personally directly communicated to Dina Winter. One of the most essential aspects Rudolf Steiner formulated as a foundation for the activity of the etheric body: "... The ongoing leading over of the tones into the etheric." [3] In order to achieve this goal, Gracia Ricardo developed the concept of the "embouchure", well-known by woodwind instrumentalists as the mouth piece. In singing it signifies the correct focusing of the tone on a tiny spot localized at the mid-point of the lower lip. The inside and outside air then maintain a balanced interchange through the "embouchure". [4]

In February 1997 for the first time an international conference for singers took place at the Goetheanum, attended by representatives of the main trainings who had received their impulses from Anthroposophy through Rudolf Steiner and Marie Steiner. By exchange and demonstration a mutual awareness of the various directions could occur: Gracia Ricardo, Valborg Svärdtström-Werbeck^[5], Maria Führmann, Berta Jenny, Edith Dietrich, and others.

Dina Winter's reputation as a "Master" of singing especially in the State of Michigan, led to various tasks. She taught singing and worked also as a coach for talented singers from various countries who came to her. Also a Chinese choir in Detroit requested her to become its choir director. This choir, however, did not want to sing Chinese songs but rather songs from Italian operas! As a result an activity with Dina and Eric Winter came about in China. From 2006 bis 2008 she engaged in an intensive work as choir director and coach for opera at the Conservatory in Beijing.

Dina Winter's outstanding contributions to music, especially in Michigan, brought her an extraordinary recognition in her 88th year. For decades she was especially well-known, because she significantly supported young talented singers and instrumentalists. She provided possibilities for performances, scholarships for further studies and for the "Artist of the Year" prize. Therefore an unique document was awarded to her with the seal of the State of Michigan. The title reads:

The Awesome Dina Soresi Winter, a Woman of Phenomenal Courage and Musical Artistry and Excellence.

Following a description of her biography and accomplishments in 5 comprehensive paragraphs the document reads:

Be it Resolved: By Affirmation of the 99th Legislature of the Michigan Senate – on the 28th Day of October 2018.

*Signature: Coleman A. Young, Michigan State Senator – 1st District.
This is affixed with the seal of the State of Michigan.*

For every person who is interested in singing and helpful exercises the book by Dina Soresi Winter can be highly recommended: "Singing and the Etheric Tone. Gracia Ricardo's Method of Singing according to Indications by Rudolf Steiner."

*Virginia Sease, Ph.D., Emerita Member
Executive Council, General Anthroposophical Society, Goetheanum
CH-4143 Dornach*

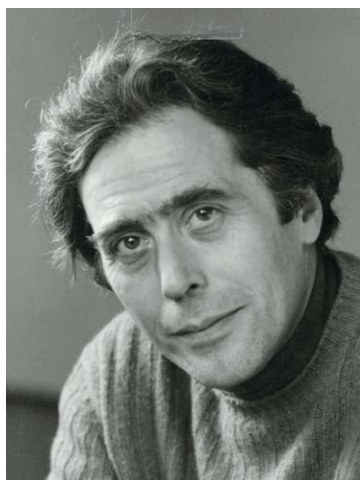
*Section Leader, The Section for the Performing Arts 1991–2001
Goetheanum, November 2021*

Michael Blume

* March 16th 1928 – † November 18th 2021



Michael Blume, 12 years old



Michael Blume around 50 years old

Michael Blume ended his earthly life on 18 November 2021 in his 94th year. Like hardly any other stage artist he shaped the artistic work in the heyday of the 1960s until the Goetheanum Hall renovation in 1996 - 1998. Under his direction and in collaboration with the stage designer and friend Walther Roggenkamp, with the technical stage manager Joachim Werner and the lighting technician Rudolf Feuerstack and their co-workers, the drama "The Children of Lucifer" by E. Schuré was performed. Later they began a new production of Goethe's "Faust" and Rudolf Steiner's four Mystery Dramas. As an actor, Michael embodied many leading roles and was active on stage until 1998.

Michael Andreas Blume was born in Naples on 16 March 1928. His father was a conductor who had a promising career ahead of him. The family soon returned from Italy to Stuttgart. In 1930, a physically severely handicapped sister was born. In 1933, the father died after a serious illness. In the meantime, the mother was a recognised craftswoman. When she travelled for exhibitions, the children would stay at Emil Kühn's house. Michael's school years were unsettled. He was admitted to the last first class of the Stuttgart Waldorf School before it had to close. He was able to experience many of the well-known original teachers. Further years followed at the Waldorf School in Dresden until it too closed in 1941. His mother found the Zinzendorf Grammar School in Königsfeld, which was strongly influenced by the Moravian Brethren, suitable for him because former Waldorf teachers taught there. He completed his schooling again at the Waldorf School in Stuttgart. During these years he lived with host families, in Königsfeld in the house of a small brush factory.

When anthroposophical work could be resumed after the catastrophes of World War 2 (in the herbal cellar of the Weleda company), Michael, together with Cäcilia Köhler, a classmate, made themselves available as "postmen". They received visas for 2 weeks, distributed appeals to reach former Waldorf teachers and also personal letters. They travelled by bicycle as far as Lindau on Lake Constance. Cäcilia Köhler-De Benedetti later also became an actress at the Goetheanum.

At the end of the war, he was a 17-year-old soldier with the artillery, and after a major attack on Heilbronn, sheets of 2 acts of Goethe's "Iphigenia" fell at his feet. Like great ballads before it, Michael learned these texts by heart. They provided him with a rich inner treasure in many later situations in life.

Michael decided to study eurythmy in Köngen with Else Klink. Jörg von Kralik and Wilfried Hammacher, who like him came from the Waldorf School in Stuttgart, were already there. Walther Roggenkamp also lived in Köngen, and the deep friendship between these artists dates back to this time. In his second year of studies, the group came to Dornach as stage assistants for the Goethe Year 1949 and for the "Faust" Festival. For Michael it was already the second time.

"I had come to Dornach for the first time in 1934 and was immediately invited into a most interesting house: A somewhat unusually speaking gentleman - he was Dutch - showed me in various cage-like containers many hanging butterfly pupae and a few hatching or already hatched exotic moths. Although I was only six years old, he treated me like an adult. We arranged to meet in front of the carpenter's workshop in the afternoon, where he showed me a puppet stage. I was permitted to make various figures dance and sit down, and I could have played on for hours. But my friend had to go to an important rehearsal. I was allowed to accompany him and climb the narrow, dark stairs to the balcony of

the Goetheanum Hall. Here the instruments were already being tuned, the stage curtain went up and a wonderful world of colours, sounds, voices and movement captivated me... The butterfly-breeding viola player had been the first Mephistopheles under Rudolf Steiner (Max Schuurman), and at the conductor's podium was the first Faust actor (Jan Stuten). This was my first contact with the stage. I am glad and grateful that it was so human and supernatural at the same time”.

1949 was his second visit, this time he came by bicycle from Stuttgart. “There - expected and yet surprising - appeared, as if floating above the trees, a piece of slate roof of the Goetheanum. A bliss I had never felt pervaded me as I saw the swinging edges and taut surfaces before me....” It was Faust summer, and the eurythmy students from Köngen were most welcome. “Only with gratitude can I think back to those lavishly given first speech formation lessons. The teachers asked for no fee, the rehearsals which soon began, the stories and anecdotes told were the very best stimuli. With the audience of that festival summer, there was an artistic enhancement bordering on miraculous. The performances turned into a social and artistic event.”

After studying eurythmy, the three friends Jörg, Wilfried and Michael went to the Goetheanum and were given lessons in speech formation and drama. They were highly welcome and soon indispensable.

On 29th October 1961 he married Beate Friedrich. The last great festival that Michael convened, took place in October 2021 in the Eurythmy Room. He recited poetry as a thankyou for 60 years together with Beate and their three children.

Working with Michael was always very demanding. His varied education, which encompassed all the arts: music (how often could he be spotted in the audience at concerts or at the opera), literature, architecture, all flowed into his being. With warmth, humour - and relentlessness - we learners were challenged to follow a rigorous path of practice for the arts. His high ideal, the search for the realisation of a drama in the sense of a Goethean, spiritual orientation, presented us younger ones with great challenges. The idea of the Gesamtkunstwerk lived in him. He suffered from the gradual disappearance of speech formation in the Goetheanum. In one of our last conversations he said that he had been very lucky with the people with whom he was able to realise “Faust”, mentioning especially Klaus Frank as “Lynceus” and “Kaiser”.

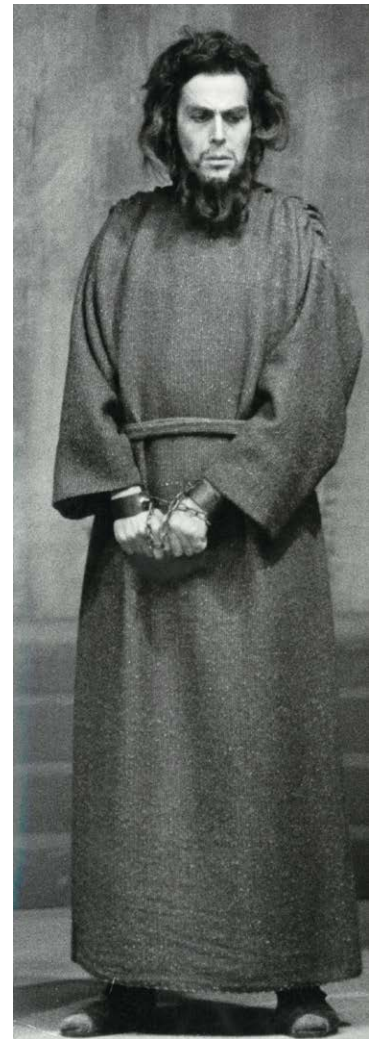
After 1998 came many years in which he rehearsed all four of Rudolf Steiner's Mystery Dramas in Stuttgart with members of the Carl Unger branch. Courses in Germany, Greece, Austria, Switzerland, also journeys with cultural offerings (speech choir, recitations) brought a lot of external movement. Particularly impressive were his last “Faust” recitations in 2019/20, where he, almost blind, performed many scenes by heart on several afternoons in the Rudolf Steiner Halle!

Michael had his own relationship with people, animals, nature. When the children had moved out, many conference guests experienced Haus Blume, which was open to everyone, with its beautiful garden full of blossoms and colours. Visits, conversations were a source of inspiration and joy for him as well as for his friends.

He has laid aside his earthly shell. The rich fruit of his long life, what seeds might it hold for the future?

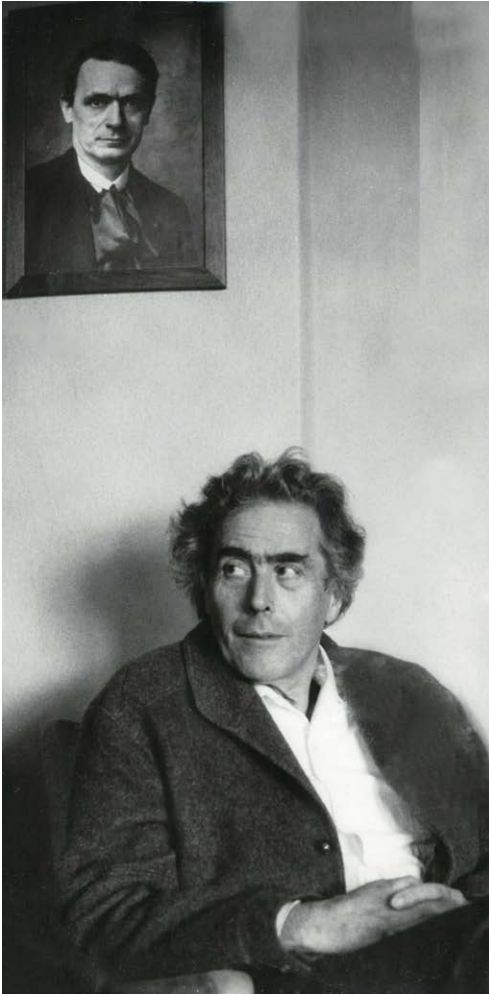


Course with Kurt Hendewerk:
n.n., Angela Janssen-Heinrich,
Michael Blume, Jörg von Kralik,
Kurt Hendewerk, Barbara Dubylaz
(Recitation, Else Klink),
Wilfried Hammacher,
Brigitte von Kralik-Doerfler



Michael Blume as John the Baptist in
a play „Der Bote des neuen Bundes“
by Friedrich Hiebel, ca. 1970

Sighilt von Heynitz



Like the wind that came from afar

Michael Blume was a versatile personality. From his head, with flying, curly hair, sparkled alert, dancing eyes overarched by full brows. This could appear impetuous and elemental, like an eagle constantly on guard, eyeing all changes in its environment. He was very communicative and flexible in dealing with people, yet one had the impression of having encountered a true loner. This was also due to the fact that he had a direct manner that went straight to the point and, on the other hand, could also leave almost any connection without further ado if the purpose of the conversation had been exhausted. There was no room in his nature for sentimentality, trivial conversations or consideration for certain comforts. From a tour in the DDR, at the end of the 80s, one detail stuck with me: After the performance in a town, we slowly and meticulously stowed our belongings in all kinds of bags. But in an adjoining room, Michael was seen quickly shoving his suit and black shoes into the suitcase, on top of the books, toothbrush and all sorts of utensils that were inside. Buckle up and he was ready! How free it seemed! The sense of the pedantic bourgeois was completely foreign to him. All the more he burned for his ideals, for all that he had recognised and made his own as the greatest role models and guideposts of humanity. In his proximity, one sensed that his life was subordinate to this.

Rehearsal work with him was not always comfortable. As a director, he constantly demanded greater and greater artistic commitment and versatility, paid attention to textual accuracy and, characteristically, could hardly remain calm in the process. His facial expressions changed constantly. He stood, or rather pranced, during a rehearsal, inwardly following the words and often speaking them along to make room for his feelings. It was a play within a play! Michael practically never praised, which could greatly unsettle some actors or reciters, but who ever achieved the ideal with praise?

Michael's language had a peculiar melodiousness. The stresses and the flow of sounds were often in the above-below region, as is more the case in Norwegian, especially when his emotion took hold of the language. It was as if his language and his own spatial body were far too narrow for all the fullness of sensations and impulses of will that flooded and blazed through his being.

He was capable of making quick and courageous decisions. Such was the case when he himself had to step into a role overnight to save a performance, or during a major reshuffle in the Mystery Dramas in the early 90s. He approached me then with the role of Benedictus, which I had barely finished training. It was surprising in every way and a risk. But in the matter it proved its worth, especially since he accompanied everything intensively. Michael was deeply devoted to art and made meaningful friends in this context, which had an enriching effect on his whole environment. The fact that he was still able to recite at the age of over 90 is an indication of this love for the arts. Thinking fondly of Michael, one can metaphorically experience his nature as a flame that dances ceaselessly, as a warm-dry wind that came out of the desert of great privations, carrying with it only the quintessence of all striving and wishing! His work often had an admonishing and awakening tone in the resonance of the soul, which becomes all the more palpable after his farewell to the earth.

Branko Ljubic

... who talks to the birds! - A glimpse into the atmosphere of the work on "Faust"

When Michael Blume asked me to take on the role of Mephistopheles in 1985, I had the feeling of standing before an indomitable rock face. The amount of text was staggering, the task of creating it oppressive and exhilarating at the same time. As a student of the speech school, as the stage training at the Goetheanum was called at that time, I had taken part in "Faust" in 1981 and 1982. These were just a few of the hundreds of roles that exist, but Mephisto was a different calibre...

"Faust" was, in the production by Michael Blume and Walther Roggenkamp, a wealth of mythological figures, questions of knowledge, art forms, spirituality and beauty. Perhaps too colourful for some contemporaries, but the images, colours and sounds were enchanting! Thousands of spectators were enthralled by the festival. The choirs of angels and witches were breathtaking, the creative power of the classical Walpurgis Night impressive, the roles of Faust, Mephisto, Gretchen and many others brilliantly cast. I stood before all this as if drunk and was to become the new Mephistopheles. How was that going to work?

From the Speisehaus at the Goetheanum the footpath leads past what was then called Haus Jenny. In the garden was a small pond where geese lived. The geese had developed a special liking for Michael Blume. So it happened occasionally that they waited for him and accompanied him to the Goetheanum. Then, when Michael Blume had gone inside, they would usually leave again. But once the staff had serious difficulties: Michael Blume was busy with a performance of a mystery drama in the Great Hall, the geese had come of their own accord and were now terrorising the perplexed visitors with chattering and hissing, presumably out of annoyance because none of those present was Michael Blume. In desperation, the duty officer at the south entrance sent a request to the stage manager asking if Michael could not take a break for a moment and escort the geese home? So it happened! The geese were happily brought home cackling by him in his Strader costume.

I once asked a childhood friend of Michael Blume if he knew something similar from earlier times. The answer was "yes": Michael had had a Budgerigar that would lie down trustingly in his hand on its back and let its cheeks be scratched. Thereupon it was thrown into the air to return to be tickled again...

Michael Blume lived in "Faust" with his whole being. He knew all the texts by heart and had an artistic eye that was sometimes astonishing, as if he could also see from a bird's eye view. It was not always easy to follow him. I often had to struggle to achieve new perspectives on my work and on myself, but it was worth it - always! I owe him insights and perspectives without which my life would be much poorer!

In the struggle for knowledge, Faust has his first encounter with evil: Mephistopheles offers his services and demands in return a contract that will secure Faust's soul after death if he ever stops striving.

Faust:

*What do you want from me base spirit?
Will iron: marble: parchment: paper do it?
Shall I write with stylus, pen or chisel?
I'll leave the whole decision up to you..*

Mephistopheles:

*Why launch into oratory too?
Hot-tempered: you exaggerate as well.*



*Any bit of paper's just as good.
And you can sign it with a drop of blood.*

That's how the words drop in the study. Many years after the first work with Michael Blume, I was asked by another director to take on the role of Faust. I played the scene again, but this time not as a tempting devil, but as a striving man. Now I was the one to sign. I did this with the quill pen we had used for many years.

In a difficult situation I once considered leaving the Goetheanum. I then remembered that Michael Blume had told me at a rehearsal that he had been in my home country, on a frozen fjord. Many swans were resting on the ice in the sun. One swan was dead. He went out among the birds. That is dangerous. Swans are big animals and can become very aggressive. But Michael Blume picked up a feather from the dead animal there; that was the feather with which, many years later, as Faust, in the face of evil, I vowed to strive on and on.

Strangely, the threads intertwine! Now I work on the sunlit fjord where Michael Blume fetched the pen for the pact with the devil. True to my promise, I have striven ever since to strive on; and often my thoughts go to Michael Blume. He had many strings to his bow and carried the foresight of the birds in his heart. His striving was dedicated to the work of Rudolf Steiner with unbreakable loyalty.

May the inspired words from the last scene of "Faust" shine out to us as a reminder and consolation in memory of Michael Blume.

Angels, floating in the higher atmosphere, carrying Faust's immortal soul:

*He's escaped, this noble member
Of the spirit world, from evil,
Whoever strives, in his endeavour,
We can rescue from the devil.
And if he has Love within,
Granted from above,
The sacred crowd will meet him,
With welcome, and with love.*

Paul Klarskov

Eurythmy in Kindergarten by Sabine Deimann

The brochure “Eurythmy in Kindergarten” by Sabine Deimann, published in April 2021 by the initiative „Eurythmy in Kindergarten“ (EUKI) of the professional association Eurythmie e.V. (BVEU), was sent to all Waldorf kindergartens in Germany.

Initially conceived for kindergarten teachers and eurythmists and their respective students, it is written in such a clear, generally understandable and at the same time scientifically sound way that it can be warmly recommended to anyone who would like to learn more about this subject: Kindergarten doctors, curative teachers, therapists and, last but not least, all parents.

Sabine Deimann writes in a wonderfully lively way about the „magical space of a eurythmic fairy tale world“ that usually takes place weekly, which not only creates a prominent „free space“ in the daily kindergarten routine, but at the same time a development-oriented space of self-experience for the child.

It is developed in the harmony of movement and language, in which the children can immerse themselves with their whole being. Deimann describes how children’s language acquisition takes place holistically, i.e. multisensory and in the multidimensional interplay of movement and sensory perceptions in bodily-soul-spiritual resonance.

In a wonderful way she succeeds in letting the reader participate in the magic, but also the sacred seriousness of what is happening, by linking the presentation of the essential elements of Elemental Eurythmy with personal experiences and practical examples on the one hand, and scientific findings from neurophysiology and neuropsychology, developmental psychology, linguistics and not least presentations from the spiritual science.

The content, which she presents in a condensed, differentiated and extremely well-founded manner, is permeated by an attentive view of the wonder of all childlike expression and development.

With the help of concrete examples, she explains in detail and in a directly comprehensible way how the archetypal effect of individual sounds can vividly reinforce the archetypes of the fairy tale language and how they can have a healthy effect on the bodily formation of the organs, the life processes, the breathing and the soul’s mood in eurythmic movement.

Similarities, but also essential differences to the daily movement games in the round dance, whose gestures are developed entirely from the ensouled picture, the seasonal moods and the rhythmic-musical sound of the language, are carefully worked out and described as mutually complementary movement impulses.

Excursions into sensory theory as well as into the development of speech and movement, the description of eurythmy movement qualities, information on speaking to eurythmy and a description of the professional understanding of elementary children’s eurythmy come together in the brochure to form a comprehensive whole in which it seems to grow far beyond its modest outer scope.

The inspiring photos, which „move“ with the reader, should not go unmentioned. They and the appealing layout underline the contents described and make them immediately vivid.



Orders via:

„Berufsverband Eurythmie e.V.“:

German: sorge@eurythmie.net

Single price 8,50 €, from 2 copies 7,50 €, from 5 copies 7,00 €, plus postage. Further graduated prices can be requested

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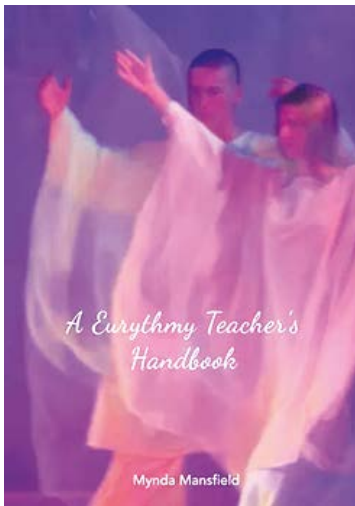
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Dr. med. Natalie Schradi



Mynda Mansfield: A Eurythmy Teacher's Handbook

At last, a comprehensive handbook in English for teaching eurythmy. A lot of experience and insight has gone into this book. There is a good overview of the curriculum in Classes 1-12. The exercises are easy to understand and there are ideas for working with pianists and caring for the working space. She includes music for the exercises. Good for beginners and the more experienced

Order from: Lulu.com, for AUS & NZ directly from myndamansfield.com, or from the Goetheanum bookshop



Sigrid Gerbaldo: Kann man Heilen lernen?

(Can one learn healing?)

Written in Italian and German, this is a biography of Erna Wolfram-van Deventer, who carried this question from early on. She got to know Rudolf Steiner as a child. She joined eurythmy in its early stages and was there when eurythmy therapy developed in 1921. The word in German is: Heil-eurythmy, so we see the first part entails healing.

Erna was upright, open and courageous. She carried a strong light for the future of eurythmy and eurythmy therapy and anthroposophical medicine. At 100 years of eurythmy therapy we celebrate her healing courage and healing will.

ISBN 978-88-8836-83-0. Edizioni Arcobaleno, Milan

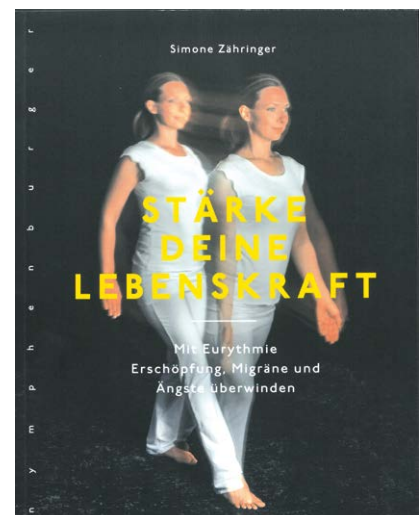
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Paul Heilmann:

Un pionnier de l'eurythmie française

Recitation + archive documents + photo album by Sylvie Blanchon in French
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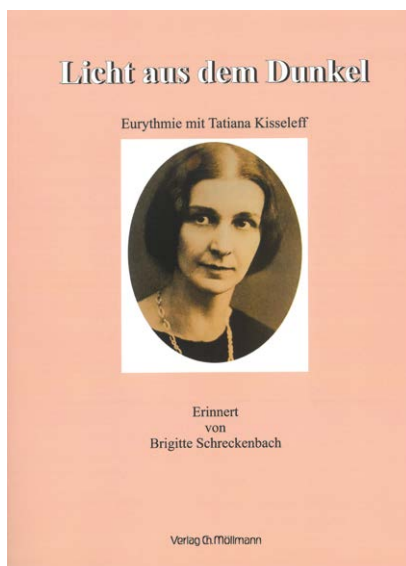


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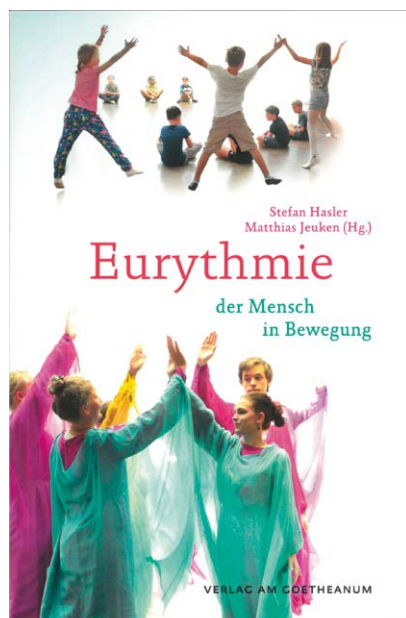
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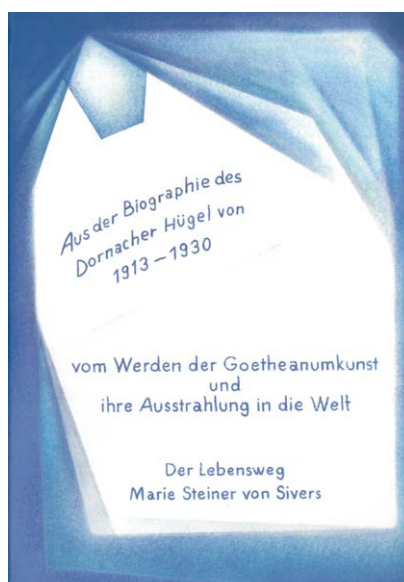


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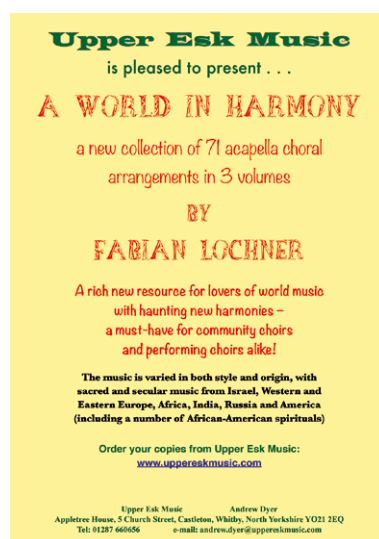
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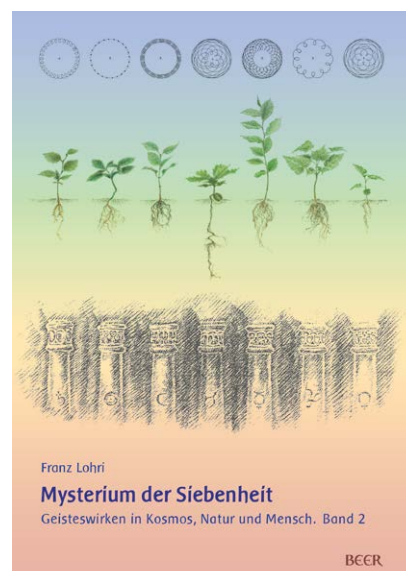
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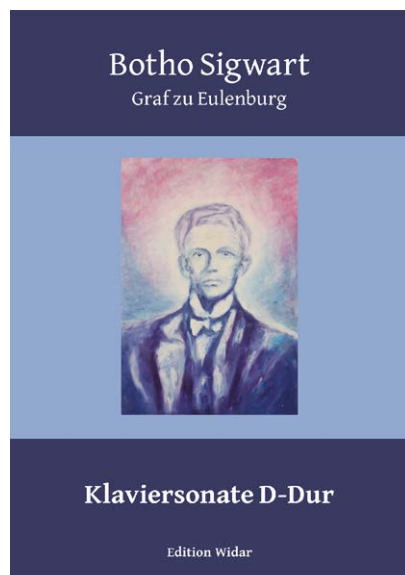
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Edition Zwischentöne 2021 EZ 1029

To the eurythmy poster on the back page

Eurythmy posters from the Goetheanum Art Collection

Louise van Blommestein

Programme 14th December 1919

Watercolour, chalk and pencil on paper, 72,7 × 59 cm

Explanation: Dino Wendtland

In the eurythmy performance on 14th December 1919, Johann Wolfgang von Goethe's didactic poem 'The Metamorphosis of Plants' was performed for the first time at the end of the programme. In the poetic concentrate of his botanical studies - about which Rudolf Steiner said in the introductory words to the performance: „The whole poem lives in the depiction of a contemplation of form“ - Goethe unfolds the process of transformation of the ideal-typical plant according to the laws of metamorphosis during its growth. A detailed comparison shows that the graphic design elements of Louise van Blommestein's poster are drawn from Rudolf Steiner's spatial forms for the eurythmic representation of poetry - whose individual elements already bear the stamp of an independent art of drawing - and that a new composition has been created with them. In doing so, she tried to bring together almost all the elements of the eurythmy forms in the poster graphics. Thus, the green serpentine lines can be found in form 1, the elongated green oval forms in forms 5 and 10, the indented red and green round forms in forms 6 and 11, the elongated green triangles and arrow-like forms in form 7 as well as the red and blue squiggles in forms 13 and 14. The colours reflect the shades of red and green appearing in the costumes.

Literature: Rudolf Steiner, Eurythmy Forms to Poems by Johann Wolfgang von Goethe, GA K 23/3, 1990, pp. XX, 41-52 and 218 of the German edition.

The primary catastrophe in tone eurythmy

A response to Brigitte Sattler in the Michaelmas 2021 Newsletter

“As long as the pieces of eurythmy music were simple and contained without exception tones belonging to their home key, the major or minor scale could be applied to any key. However, as soon as the choice fell on more complicated works and modulations came into play, this was no longer possible. Therefore, at some point, the steps of the major scale were exclusively associated only with the tones of the C major scale, i.e. each angular position was henceforth assigned a specific tone sounding on a musical instrument, as we know it today. I call this the formation of sound.” (Brigitte Sattler in the Michaelmas newsletter 2021)

I call this the primary catastrophe in tone eurythmy!

Why? Because what Brigitte Sattler describes here has led to hundreds of eurythmy students and thousands upon thousands of Waldorf students learning completely abstract, non-experiential signs every day, year in, year out!

I ask for your understanding for the style of this article. It is intentionally not a kindly, balancing article, but rather a pamphlet.

More than three decades of working as a trainer of prospective eurythmy teachers for tone eurythmy in the upper school of Waldorf schools gave me, I think, a realistic insight into the situation of tone eurythmy and into the skills that were (not) available. It cannot go on like this!!!

That which would be possible and necessary to train in relation to the basic elements (hearing, experiencing and shaping major and minor, hearing, experiencing and shaping the scale degrees, also at least tonic, dominant and subdominant) is criminally neglected. In this way, neither a theoretical understanding nor - and this is what matters! - a proficient ability.

When will this finally be taken note of?

What I have often experienced in the courses I have given is that not even a major or minor chord is recognised with certainty in its pure form.

In a lesson with 9th graders, with whom I practised hearing and experiencing major and minor keys in such a way that they simply had to sit in a circle and move their hand with the palm upwards in the case of major and downwards in the case of minor, my trainee, who had been trained in eurythmy for 4 years, had his hands tremble with nervousness because he could not do it safely! How can this be?

And now for the primary catastrophe:

If we look only at what is reliably documented in writing about Rudolf Steiner's statements on the so-called tones or tone gestures, we see that he always, i.e. on 23 August 1915 (see “Eurythmy: its birth and development”), then in the course “The inner nature of music and the experience of tone”, 8 March 1923 and finally in Eurythmy as visible Song, speak mainly of the scale degrees. The so-called “interval forms” are, of course, degree-forms and are usually introduced in this way in the training courses. (Felix Lindenmaier's explanations in the new edition of Eurythmy as visible Song are very worth reading in this context).

Nowhere does Rudolf Steiner say that “every angular position should henceforth be associated with a certain tone sounding on a musical instrument” or that the character of the keys should be expressed through the tone gestures. (If someone sees this differently, please let me know the place).

Once again, what mattered to him was hearing and experiencing the tone degrees! Anyone who

still doubts this should take a look at the two basic exercises “B-C-E” and “TAO”.

“B-C-E” means being outside oneself (B = seventh), coming to oneself (C = keynote) and opening up the soul (E = third). (So you can just as well do “F-sharp-G-B” if the piece to be practised is in G major).

In the case of “TAO” it is quite obvious that he means the degrees: we practise seventh-sixth to a second (B-A), then a descending fourth (A-E, which is not shown), but the third degree and then the second degree are eurythmised (in the latter case, the interval and the degree are identical). To really experience this exercise, the fundamental tone that does not sound would have to be produced internally! This is not trivial!

Unfortunately, I know from experience that for most eurythmy teachers it is almost the same whether they do the degree gestures or the usual tone gestures, because they are not trained to hear the degrees and they have become accustomed to learning gestures according to notes, which a computer could also do.

What is particularly fatal is that the pupils cannot achieve any independence in the creation of their signs. A pedagogical madness!

I will never forget how a colleague once stood in front of her pupils during the dress rehearsal for a performance and demonstrated the gestures!

There is a singing method, the “tonic-do method” or “relative solfeggio”, in which one learns to sing the notes (degrees) of a piece on Do, Re, Mi etc.! In this way, with time and sufficient practice, a secure feeling for the degrees is formed, of course in every key. I would like to ask: In which eurythmy training is this method used? Who is familiar with it at all? (I recommend the teaching videos by Axel Christian Schullz on Youtube).

I learned from a Chinese eurythmist that in China this method is practised in all general education schools. She herself immediately and effortlessly recognises the steps in the course of a melody.

In the Corona crisis I learned the meaning of a word that was new to me: *aporia*. It means a deep, irremediable perplexity.

I feel this in view of the situation of tone eurythmy.

I cannot understand how it could come to the widespread use of the so-called absolute tones. Read again the second lecture of the course “Eurythmy as Visible Song”. Steiner emphasises again and again that it is the experience that is important, e.g. „The gesture that the musical form has to express should be an experienced gesture, and it can only be an experienced gesture if the underlying experience is first there. (1st sentence, 2nd lecture)

How is it possible that the absolute tones have crept in and that which could be experienced, the degrees, is not practised and mastered?

This omission naturally also gives rise to the direction in tone eurythmy, which cares neither for tones nor for degrees and simply follows the personal feeling. Is this the future?

Finally, two quotes from famous eurythmists:

When I went to Helene Reisinger with my questions in training to pour out my heart to her, she said to me: “But I haven’t done tone eurythmy for 40 years...” (that was in 1980!) and Elena Zuccoli answered when I asked her how absolute tones came about: “Because one was too lazy”.

Reinhard Wedemeier

*I am happy to engage in an exchange about these questions.
email: r.wedemeier@posteo.de*

Concluding celebration of the Pedagogical Eurythmy BA, The Netherlands

One individual does not help, but rather he who unites with many at the right hour. - Goethe

This is how it began and how the years of intensive collaboration came together. Colleagues from different training courses met in 2003 to merge their three initiatives on eurythmy in education into a common training impulse. The aim was to use the opportunity available in Dutch eurythmy training for an internationally state-recognised degree. The students were to experience the greatest possible diversity of personalities and ways of working.

Two years later, in autumn 2005, with the financial support of the Association of Independent Waldorf Schools, the collaboration of the training courses of Witten-Annen, the North German and The Hague began. For Stuttgart, the fourth initiative that had been involved in negotiations, it proved more sensible to continue independently.

Organisationally supported by the German office in Berlin, the venue for the training was for many years Riouwstraat 1 in The Hague, the Academy for Eurythmy, later Leyden College.

We teachers came from many directions; each of us individually struggling to penetrate the eurythmy arts consciously, with a view to their developmental effect on children and young people. Our work was characterised by dispensing with long planning sessions. In a miraculous way, we always succeeded in keeping the



“school ship” on course out of a common spiritual orientation. The collaboration also always had a certain magic, because over all these years we did not have to be responsible for each other’s daily routine. This provided the opportunity each time to be allowed to offer our own riches - unclouded by the daily monotony. The students were given the freedom to develop their own ideas, accompanied and purposefully supported by internal and external mentoring in practice.

In January 2021 it became clear that the structure at Leyden College had changed in such a way that it became clear that the training project should be concluded in this form. Also, because there are now other possibilities for state recognition, we decided, within the framework of a festive gathering, to consciously return the jointly taken initiative to the spiritual world.

Almost exactly one lunar node after the initiative came into being, on 28 August 2021, Goethe’s 272nd birthday, we put our decision into practice with all those present at the celebration. In a circle of more than 30 people, who were all responsible for the realisation and carrying through of this project on the most diverse levels of life, we celebrated!

In three parts, interwoven with music, eurythmy and speech, the climax of the action was transformed from a clownish pointing to the light that shines for all of us, to a transformation of the not written passage from The Study of Man. We were able to thank the angelic beings who had connected with the impulse, inspired it and carried it along, and ask them to make it freely available, unbound from the place and this particular human community, wherever it is needed or striven for in a new form. We opened the way to this with a shared Hallelujah.

The evening ended with dinner in the light of an impressively dramatic sunset on the beach of Scheveningen. The way there, just like the decision to dissolve the training, was arduous and difficult against the wind; the way back was easy, as if liberated, with the wind at our backs - everyone on their way home, open to the new, and to the emergent.

*On behalf of the BA staff
Helga Daniel and Gabriele Ruhnau
Photo: Jürgen Frank*

Some brief information from the section work in Dornach and worldwide

Like all cultural institutions in the world, the **Goetheanum** has had to deal with the current restrictions. These are comparatively mild in Switzerland. But the basic problem of limited travel and limited access to the Goetheanum challenges the basic mission of the House. As a meeting place where only limited local events take place and which functions as a transmitting station for online conferences, online lectures and live stream performances, this building is not needed. It will probably take longer before the Goetheanum can once again fulfil its true purpose, and we are trying to be awake to assess which forms of encounter may now be the appropriate ones.

For Christmas 2021, the four **Mystery Dramas** have been performed.

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

The three programmes of the **Goetheanum Eurythmy Ensemble** are performed regularly.

The big **Easter conference** (in presence and online) is just around the corner. The theme is that of language in general: How do we live with power of the phoneme and sound of language as the basis of our professions? Deepening, exchange and inspiration are the guiding stars for this meeting. Further, we want to help each other to draw strength in and with our work.

In the last week of June the next **eurythmy and speech formation graduation meeting** will take place at the Goetheanum.

The graduation dissertations of all diploma students will again be presented in abridged form on the

Section's website; the dissertations from 2021 will continue to be visible there.

From 4–6 November, the next festival on the theme of **eurythmy and lyre** will lead to collaboration between the two disciplines of our Section. Gregers Brinch, Matthias Bölts and Christian Giersch have created new works that take the special sound of the lyre, it's open and peripheral sound of the "in-between", as their focus.

The exchange among the eurythmy and speech formation **trainers** was of great intensity during this challenging time. The worldwide community has perceptibly carried each other in consciousness.

In 51 training centres for eurythmy in 35 countries, 704 people study. In 11 training centres for speech formation and drama, 148 people are studying. In training and further education for music, singing and lyre-playing, the anthroposophical approach is cultivated. In courses and colloquia, the puppeteers exchange their approaches to their work.

From the research work of Martina Maria Sam and Stefan Hasler, the volume on the early development years of eurythmy (1912–1918), which of course also includes the first two major eurythmy instructions in 1912 and 1915, will be newly published this year. Approximately 150 different sources were taken into account for the fundamental new edition of the so-called "Querband" (GA 277a). This documentation of the early years of eurythmy in a differentiated version will contain over 500 pictures – and it is hoped that the abundance of suggestions can stimulate anew the daily work and inspiration of the individual.

After many years, two online meetings of **speech formation teachers** in teacher training colleges around the world took place in autumn 2021 on the topics: What is the role

of speech formation in teacher education? How do colleagues proceed methodically? – A similar meeting is planned for 2022 for speech formation teachers at eurythmy training courses worldwide. – At the annual specialist conference for speech formation and therapeutic speech formation, which has now been linked to the annual conference of the Medical Section, almost 50 colleagues were able to meet in person in September 2021. – The Initiative circle for pedagogy and speech is preparing a further training conference for Waldorf teachers, students and interested parties for March 2022 in Wuppertal.

Despite the corona-related restrictions, two meetings of the **music** discipline of our Section took place in 2021: On 1 May, a day with Manfred Bleffert, his instruments and his musical impulse. This meeting took on special significance in retrospect, as a few weeks later Manfred Bleffert's workshop and a large part of his life's work were destroyed by the flood disaster in Eifel. - In November, there was a working meeting on Franz Thomastik's string instrument building impulse. A good two dozen instruments (from the treble violin to the double bass) by Thomastik himself and by his successors Karl Weidler, Arthur Bay, Jean de la Ferrière and Christoph Akeret were assembled and played and compared with each other. Around 30 participants – including 5 violin makers – engaged in a lively and fruitful exchange. – A total of five archive concerts were also held: Works by Christoph Peter, Botho Sigwart zu Eulenburg, Heiner Ruland and Christoph Peter, string quartets by Ralph Kux, music in extended tonality for viola, settings of the Soul Calendar by R. Steiner by Raphael Simčič were performed.

100 years ago was the first meeting between Rudolf Steiner and the music scientist Kathleen Schlesinger. To commemorate this event an

Schlesinger conference was held from 26–28th May 2021. The origin of the scales and their rediscovery was related. The first compositions in the Schlesinger Harmoniae were played. Current understandings and appreciations of the Harmoniae as well as impulses for the future were shared in contributions and concerts. Contributors were Christian Ginat, Gotthard Killian, Joachim Pfeffinger, Peter Stevens and Thomas Sutter.

In the area of **puppetry**, our “new handle” in the form of the children’s programme was allowed to grow further and will be further expanded this year. The annual workshop for puppeteers in Dornach, which was cancelled in 2021, could take place in February 2022 with the theme “Strengthening the etheric through puppetry – working with what is alive” (with contributions from Michaela Glöckler and Philipp Reubke). Although many of the puppet shows could not be performed last year, new impulses arose – fairy tale groups were established, performances on a smaller scale were made possible, new productions were worked on, the working meeting of the North German puppeteers in Hamborn Castle could take place.

We would like to remind you that **music scores** can be found on the German section website. More has been added. It is always worth taking a look.

New on our German website are videos with **Carina Schmid on the work of Lory Maier-Smits**. All this is available free of charge.

The next **Eurythmy World Day** will take place on 24 September.

A new circle of **clowns** has been formed in the Section. Sebastian Jüngel is the contact person: sebastian.juengel@goetheanum.ch

Further information can be found on the website.

Eurythmy Therapy Celebration in the Eurythmeum CH

On 11.7.2021 the St Petersburg Trude Thetter Eurythmy Therapy School led by Margrit Hitsch, celebrated the christening of their Eurythmy Therapy Diploma. Along with the Eurythmy Therapy Training in St Petersburg, there is also one in California. Additionally, Margrit Hitsch gives intensive courses for eurythmists in central Europe, as well as in the Eurythmeum CH. During the celebration Beat Nopper who crossed the threshold on 15.2.2021 was felt to be present, accompanying the intense and light filled work.

Events

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

Mystery Dramas worldwide

If you are an initiative working spiritually and artistically with the Mystery Dramas, we kindly ask you to keep us up to date with your work and with your planned performances. Please send these to us, so we can publish them on the Section website and in our newsletter. We would like to support one another by carrying each other in our hearts and hopefully be able to share in each other’s performances together

Silke Kollwijn: silke.kollwijn@goetheanum.ch
 srmk.goetheanum.org/projekte/mysteriendramen-weltweit

Mystery Drama Ensemble Basel, CH

www.mysteriendramenensemble-basel.ch

Mystery Drama Ensemble Bern, CH

EVENTS

Work in progress performance 28th Aug 2022

The Guardian of the Threshold
 indigoinner@gmail.com / www.pfmk.ch

Hamila Theatre Harduf, Israel
 www.hamila.org.il

Mystery Drama Ensemble Finland Helsinki

Soul’s Probation
 15th–16th October 2022
 pihlstrom.helena@gmail.com

Dramas Group Järna, SE
 mysteriedrama@guldfallen.se

Mystery Drama Initiative Japan
 harue.iwasaki@gmail.com

Drempel Theatre, NL
 Het ontwaken van de zielen - The
Soul’s Awakening
 June 2022
 www.drempeltheater.nl

Rome Mystery Drama Group, IT
Il Guardiano della Soglia – The Guardian of the Threshold
 marialucia.carones@alice.it

Ruhrgebiet Mystery Drama Group

For performances please ask Wolfgang Mey: wolfgang-mey@t-online.de

Stuttgart Mystery Drama Ensemble, DE

The Soul’s Awakening
 8th & 9th Oct 2022 in Stuttgart
 sprachziegler@web.de

Mystery Drama work, Stroud, GB

A new initiative!

Working on all dramas in connection with the centenary celebrations of 1922, 1923, 1924, 1925.
Start 1st April 2022
richardram@btconnect.com

Reading the Mystery Dramas, USA

Info: sayparis@gmail.com

Section Conferences

18th – 22nd April 2022

The Power of Language to shape the human being. Empowering. Uplifting, healing
International Eurythmy – Eurythmy Therapy – Speech Conference

On-Line Conference:

18th – 19th April 2022

Live Streaming of Lectures and Performances on 19th – 22nd April 2022

27th-30th June 2022

International Eurythmy & Speech Formation Graduates' Meeting

4th-6th November 2022

Eurythmy Festival on Eurythmy and the Lyre

Courses, Workshops and Further Training

Eurythmy

7th-8th May 2022

Speech and Tone Eurythmy with Carina Schmidt & Benedict Zweifel

For eurythmists, eurythmy students and advanced lay persons

1. Saturday 11.30-1.00pm: The Lay of the Land – Working with Props
2. Saturday 3.00-4.30pm: Play-Room
It is possible to attend individual sessions

21st-22nd May 2022

Eurythmy to the Motives of the Class Lessons
(for Blue Card holders)
Ursula Zimmermann

8th-9th October 2022

Eurythmy to the Motives of the Class Lessons
(for Blue Card holders)
Ursula Zimmermann

Autumn 2022

From Eurythmy: Its Birth and Development. The first and second eurythmy courses
Stefan Hasler
All welcome

Speech Formation

7th May and 4th June 2022

Dramatic Expression, Gesture and Character

Saturdays
09.30-12.30am & 3.00 5.30pm
Course in speech and drama
Marc-Alexander Cousquer

Exercises based on the Speech and Drama course – bodywork, movement, gesture, mimic, one's own sense of movement, relating to space and to others, the search for expression in movement – the Six Gestures – character and humour – the alchemy of drama. We will work with excerpts of scenes
All welcome

Music

8th May 2022

Josef Gunzingers Works and Activity

Celebration and Performance
Angelika Feind-Laurents and Christian Ginat; Johannes Greiner; Choraliter Ensemble; Astrid Dvir, Daniel Thiel, song; Matthias Kühn, choir master; Christian Ginat, orchestra leader; Ensemble Euchore, eurythmy

Working group on Wilhelm Dörfner: The Living Fabric of Music
Regular monthly event at the Goetheanum, Otfried Doerfler:
odoerfler@bluewin.ch

Archive Concerts

srnk.goetheanum.org/veranstaltungen/termine

11th March 2023

Fukushima Memorial

17th-19th March 2023

Music Colloquium

Puppetry

13th-15th May 2022

How does a figure emerge from inner and outer movement and speech?

Hildegard Schneider Brenner

28th-30th Oct 2022 / 2.00pm

Building Puppets

Christoph and Silvia Bosshard
You will have the opportunity to freely create various types of figures and their playing techniques. Through modelling we will find the appropriate proportions and look for simple movement techniques to bring our puppets to life.

Clowning

Rhythms in Clowning

Fri-Sat 10th-11th June 2022

Gabriela and Sebastian Jüngel

All welcome who are interested in:

1. Friday 7.00-8.30pm: Step out – Step into the World of the Clown
2. Saturday 9.30-11.00am: Movement and Rest – The Breath of the Clown

Registration and Information about the Section courses:

srnk@goetheanum.ch
phone: +41 61 706 43 59
srnk.goetheanum.org

Further Events

All events are currently scheduled. Please check the website/registration address on the website for the most up-to-date information.

All courses are in German. Please enquire whether English could be accommodated

Eurythmy Therapy Training in the UK in English

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

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

We also plan to give students in China the opportunity to study with us from their home country. We will offer it as a combination of online classes accompanied by two graduates who will assist with learning the eurythmy therapy exercises.

For more information, please refer to the website or email us.

<https://www.eurythmytherapytraining.org.uk/>

enquiries@eurythmytherapytraining.org.uk

Shaina Stoehr, Brenda Newton and Katherine Beaven

Eurythmeum CH

Open Day in Eurythmeum CH

Sa. 21st May 4-9pm

Eurythmy Summer Course

in the Goetheanum. All welcome

Mon 27th - Tues 30th June

Eurythmy course

The continuing eurythmy course takes place approx. once/month on Saturdays from 9 am - 5 pm. In addition, tone eurythmy with Carina Schmid is possible on the Friday before from 7 pm - 8.30 pm. Saturday 9-12.30 a.m. eurythmy with Ingrid Everwijn, 2-5 p.m. eurythmy with Aurica Arden. www.eurythmeum.ch info@eurythmeum.ch

Eurythmy Therapy Association of Switzerland

Friday 29th April 2022, 8.00 pm:

Public lecture by

Dr Wilburg Keller Roth

On the Nature of Art – from the process of Speech to Eurythmy

Dr Keller Roth will be referring to the first chapter of her recently published book: A System and Method for Eurythmy Therapy. Interesting also for non-eurythmists!

Eurythmeum CH, 9a Apfelsee St, 4147 Aesch, Cost :20.00 Sfr

Saturday 30th April 2022

9am-5.30pm

Eurythmy for Nature – Eurythmy Therapy for the Human Being

How can we work with eurythmy in a healing way in Nature and how do we heal people?

With talks by Dr Wilburg Keller Roth. Two experienced eurythmists work with us in Nature and with two eurythmy therapists we can experience how we can work in a healing way with people

Dr Wilburg Keller Roth, Elke Irina E. Wild, Martina Geith, Gabriele Lang, Anke Marie Jacobs, Maria Teresa Griffo.

The annual conference for eurythmy therapists will be open to other interested persons this year, as the subject could interest more than just eurythmy therapists

Eurythmeum CH, 9a Apfelsee St, Aesch

Cost : 150.00Sfr for members of the association

170.00Sfr for non-members

110.00Sfr for students and seniors

Stuttgart Eurythmeum

9th April 2022, 11am

Life Impulse, Study info day

ausbildung@eurythmeumstuttgart.de or +49 711 2 36 42 30

14th May 2022 11am

Open Day

ausbildung@eurythmeumstuttgart.de or +49 711 2 36 42 30

25th June 2022

Life Impulse, Study info day

ausbildung@eurythmeumstuttgart.de or +49 711 2 36 42 30

20th-21st May 2022

Reach Through. To You

Further training for eurythmists, eurythmy therapists, therapists, doctors, teachers and artists.

With lectures, workshops, demonstrations as well as a performance by the Else Klink Ensemble. Reach Through. To you!

The further training is aimed at those who in their professional work, accompany people through adversity, whether as teacher, therapist or doctor. Challenges, knots and going through the eye of the needle are part of everyone's life. Often, we meet these feeling disempowered. Threshold experiences in each person's biography, pre-birth significance, as well as the challenges in childhood development will be looked at. The therapeutic effect of artistic eurythmy and especially in eurythmy therapy will be deepened.

Stuttgart College / Stuttgart Eurythmeum

Master in Eurythmy Education

(Block seminars of this course can also be taken as further training)

Eurythmy in Waldorf Schools and Kindergarten. Our course qualifies you to work as a teacher of eurythmy in Waldorf Schools and Kindergartens

The courses and seminars are given

by tutors of the Stuttgart College and the Stuttgart Eurythmeum and experienced eurythmy teachers currently teaching in Waldorf Schools.

The Master can be taken over a year as full-time study. It is also possible to participate part-time individually

Costs: Fees €2150, further costs c. €300 for application, student ticket, material etc

Further Training

It is possible to take all seminar blocks of the Master as further training:

Eurythmy in Kindergarten

Eurythmy and teaching from an anthroposophical view of the human being with children in the first 7-year period

Mon 19th-Fri 23rd September 2022

Prof. Matthias Jeuken
Tutors Susanne Vieser,
Kjell-Johan Häggmark

Costs 350€

Eurythmy in the Lower School: Class 1-4

This seminar covers the Waldorf curriculum in the lower classes from an anthroposophical view of the human being. In this way the method and principles of teaching eurythmy in classes 1-4 is worked through

Mon 26th Sept – 14th Oct 2022

Prof Matthias Jeuken
Tutors Andrea Böhm,
Pirjo Partanen-Dill

Costs 1050.00€

Eurythmy in the Middle School: Class 5-8

This seminar covers the Waldorf curriculum in the middle classes from an anthroposophical view of the human being. In this way the method and principles of teaching eurythmy in classes 5-8 is worked through

Mon 9th-Fri 27th January 2023

Prof. Matthias Jeuken
Tutors Angela Christof,

Pirjo Partanen-Dill

Eurythmy in the Upper School: Class 9-12/13

This seminar covers the Waldorf curriculum in the upper classes from an anthroposophical view of the human being. In this way the method and principles of teaching eurythmy in classes 9-12/13 is worked through

Mon 25th Apr-Fri 13th May 2022

Prof. Matthias Jeuken
Tutors Andreas Borrmann,
Pirjo Partanen-Dill, Susanne Vietzen

Costs 855€

Applications please up to 1 week before the course

For more info please apply to Christine Peukert: peukert@freie-hochschule-stuttgart.de or Matthias Jeuken: jeuken@freie-hochschule-stuttgart.de

The 7 Rhythms of the Foundation Stone Meditation and their Cosmic Order

Eurythmy Conference in Rudolf Steiner House, Berlin 10th-11th June 2022

The eurythmy demonstration of the 7 Foundation Stone Rhythms from the perspective of their cosmic constellations, will be central

The introductory lecture by Volker Frankfurt frames a Berlin Eurythmy Group and demonstrates the 7 Rhythms the next day. This seven-fold quality will also be experienced in eurythmy together

And what is this all about? We can deepen and extend our spiritual practice and searching through the 7 Rhythms. Additionally, they stimulate forces toward community building in our time.

An insightful key to this new source of forces was found in 2007 and can be best experienced through eurythmy

No previous eurythmy experience required

Contact:
frankfurtvolker@yahoo.com

Esoteric in Eurythmy

Eurythmy Conference with Volker Frankfurt

27th-28th Aug 2022, Rudolf Steiner House, Berlin

This subject is central for the development of eurythmy in all areas. It has not been taken notice of sufficiently till now. Many problems that we have nowadays go back to this

For decades I have been working with this problem. It belongs to the being of eurythmy.

The aim of the conference is that participants get to know this esoteric aspect thoroughly, can work with it and learn to integrate it into their own life and work. This can become a new source of power.

Searching for evidence – finding paths...!

Artistic training year for eurythmists 2022/2023 with Barbara Mraz in Berlin-Kreuzberg

With this artistic year, we offer eurythmists active in their professions, or striving to enter their profession, an intensive artistic further training in three large steps that build on one another and at the same time a deepening of anthroposophy.

Between the single epochs and deepening weekends, there will be individual tasks, where each person will practice independently. At the next meeting these will be looked at together and be further corrected.

Practice is central to this further training, there will be no striving toward performances.

Led by Barbara Mraz

The Formative Life-Etheric Forces in the Art of Eurythmy

1st Epoch 23rd-29th Oct 2022

Speech eurythmy – verses from Rudolf Steiner's Calendar of the Soul, eurythmy meditation

Tone eurythmy – The Silent Baroque
Leonard Schuster – The first Goe-

theanum – a building for the human being

Leonard Schuster – Selfless consciousness between Lucifer and Ahri-man – The Representative of Man.

Giovanni E. Lo Curto – Baroque style

The Soul Element in the Dress of the Etheric in the Art of Eurythmy

2nd Epoch 29th Jan-4th Feb 2023

Speech Eurythmy – Dramatic eurythmy on the threshold. Examples from the Mystery Dramas, A. Puschkin - Evil spirits

Tone Eurythmy – Classic and romantic epochs

Giovanni E. Lo Curto – Classic and romantic Epochs

Babette Hasler – Introduction to aspects of Rudolf Steiner's Speech & Drama Course

Eurythmy as Forming Central and Peripheral Consciousness

3rd Epoch 2nd-8th April 2023

Speech Eurythmy – Michael Imagination, Rudolf Steiner's last task for speech eurythmy

Tone Eurythmy – Modern and contemporary epochs, TAO

Giovanni E. Lo Curto – Music in modern and contemporary epochs

Susanne Gödecke – Michael – Christ – Beings and Works

Moritz Meyer – Aspects of eurythmy lighting for contemporary music

Practical Information:

The 3 epochs can only be taken as a whole. We work for the whole day.

Lessons in German

Kreuzberg Waldorf School, 78 Ritterstr, DE-10969 Berlin

Please add to your application form: eurythmy diploma, a short motivation, current professional activities, photo

Applications close: 22 Sept 2022

Applications & info: Barbara Mraz 0049 30 45081192, barbara.mraz@web.de

Jan Ranck

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

For eurythmists, eurythmy therapists, medical doctors, teachers, musicians, music, art and physical therapists, students in these fields and lay enthusiasts (space permitting)

15th-24th July San Diego, CA, USA

29th Jul-7th Aug, Denmark

Courses in England, Germany and Italy to be announced

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

Annemarie Bäschlin

Eurythmy further training 2022 in Bernese Oberland, Switzerland

4th-11th Jul 2022

Annemarie Bäschlin, colour eurythmy

Dorothea Mier, tone eurythmy
Alois Winter, speech formation

25th -29th Jul 2022

Tone eurythmy course

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

Annemarie Bäschlin, Eurythmy
Dr Evan Streit, medical contributions

Exercises developed and worked through by Lea van der Pals with Dr Margarete Kirchner-Bockholt

Info and Application:

Annemarie Bäschlin, Wösch 420 D, CH-3762 Erlenbach.

Tel. +41 (0)33 681 16 18

German Eurythmy Therapy Association

I am more and more a darker mystery

Introduction to themes in the Mystery Dramas

Excerpts from scenes 1 to 8 in the first play

Gabriella Cieslinski and Volker Frankfurt

Our wish crystalises into the question: how can life crises be

helped by spiritual schooling of our time and so bear fruit. The Portal of Initiation answers these questions in a most dramatic way

We take up the decisive moments and keep hold of the on-going thread with an introduction and follow-ups.

Rudolf Steiner House Berlin 2022: 12th Mar 8pm; 2nd Apr Wangen; 8th May Munich; 25th Jun Bremen; 30th Sept Kassel; further dates to be announced

Alanus College, Alfter

Master for Eurythmists

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Waldorf Institute Witten/Annen

Eurythmy further training

Application: www.waldorfinstitut.de

Hamburg Music School

www.menschmusik.de

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.

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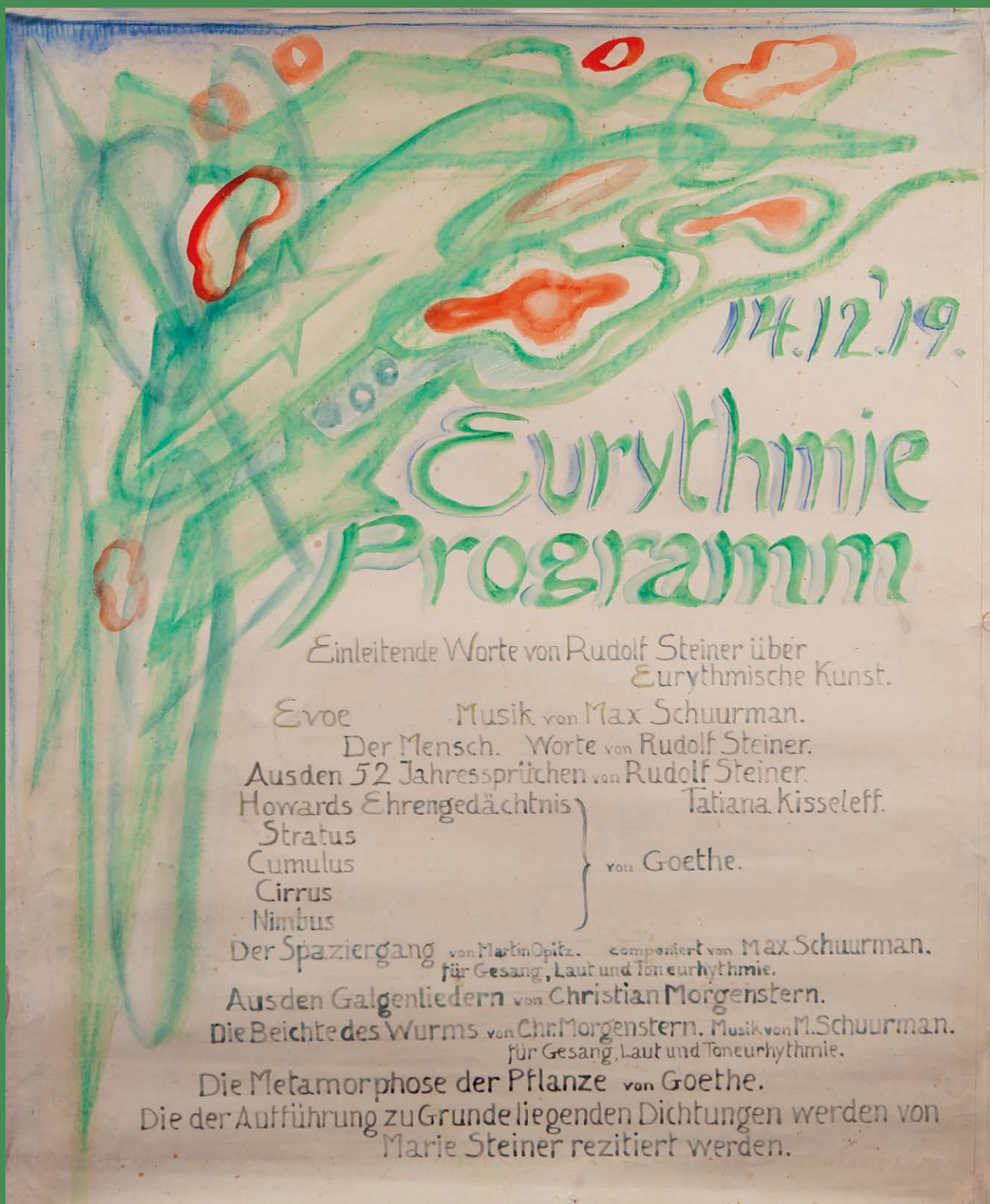
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Eurythmy posters from the Goetheanum Art Collection

Louise van Blommestein
Programme 14th December 1919
Watercolour, chalk and pencil on paper, 72,7 x 59 cm
Explanation by Dino Wendtland on page 80