



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

Behold your self — Behold the world: 101 Years of
Eurythmy, Music and Speech in Waldorf Education

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Dear colleagues,

in contrast to the Michaelmas edition, the contributions for the Easter edition of the Newsletter of our Section focus on a specific theme.

In the 2020 Easter edition, we would like to focus on educational work in kindergarten and school, of the four arts represented in our section - eurythmy, speech formation & drama, music and puppetry.

We asked many of you for a contribution that deals with the following questions:

- What comes to my mind today (perhaps in contrast to earlier experiences) as a latent or clearly formulated question from the children and young people? What do they expect from me?
- How do I understand these questions? How do I structure my lessons in such a way that I can answer the children and young people? Is there a concrete exercise that I can describe in this connection?
- What experiences have I had in this context? How does my teaching affect the children and young people, when it is arranged in this way? Do I talk to them about this? In which direction will the questions and requirements/challenges for my art in the field of education develop further? Will this challenge create new substance?

As in other editions of the newsletter, I have asked a colleague to co-edit the new issue, this time Ulf Matthiesen, eurythmy teacher in Hamburg.

For the Easter 2021 edition, we would like to focus on the power of the sounds. If you would like to contribute to this theme, please contact me.

We wish you interesting and enjoyable reading

With warm regards,



Stefan Hasler and Ulf Matthiesen

Stefan Hasler



Ulf Matthiesen



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Behold your self – Behold the world: 101 Years of Eurythmy, Music and Speech in Waldorf Education

By Way of an Introduction

No Time For Boredom: Everything is Always Moving...

Anne Passoth



Born 1968, married, 3 children. Waldorf pupil, Kassel. 1993 Eurythmy training with Carina Schmid, Hamburg Eurythmy School. Three years Goetheanum Ensemble, as pupil. Educational Eurythmy in Witten/Annen and Waldorf Education Seminar Stuttgart. School and kindergarten eurythmy in the Oberberg/Gummersbach, Germany Waldorf School. Eurythmy in kindergartens and seminars at IPSUM Kiel. From 2010 class guardian, teaching free religion, music (substitute) and gymnastics at Schloss Hamborn/Borchen Rudolf Steiner School. B.Ed., Docent Dans, at Leiden College, NL. Since 2017 eurythmy teacher at Schloss Hamborn Rudolf Steiner School, Germany.

The first meditation Rudolf Steiner gave for teachers in the Waldorf School is of great significance to me as a current teacher in Waldorf education. It gives me the strength to get through the week and I perhaps even owe to this meditation what I have come to call my 'idea-comets' or inspirations that sometimes descend on me in my lessons. My enthusiasm – both for the children and for eurythmy - that reappears every day, and any efforts to be honest and authentic, to simply be a human being, are the basis of all my teaching.

I have always had the feeling that my students sense that eurythmy offers them the opportunity to meet us, their teachers, and themselves: it is like breathing. I feel that they are really seeking what is living between us as a heart stream, a stream of warmth. If that is flowing, then the eurythmy streams out of the children, too. Eurythmy is, after all, an art that lives in space, and this relates not only to outer space but to inner space.

I have perceived that children today have less physical strength and energy, fewer physical reserves and a vast, over-sensitive soul. The numbers of 'red-cheeked' children still in evidence twenty years ago seem today to be diminishing. But now children, even those in the lower classes, find their way to making movements which appear to be done with greater awareness and inner alertness. I am thinking of my third class students and the way in which at the beginning of the lesson they create the sounds for the opening of the St. John's Gospel as part of their work on the creation story. It has something so beautiful, so filled with life, that it is difficult to describe.

Children today appear to me to be physically much less robust, and they have a far harder time taking hold of their physical bodies; their souls, on the other hand, appear much bigger, broader, more vulnerable, open, receptive and inwardly present earlier than anyone might surmise from the indications given in Waldorf education. I have wondered whether in some cases the birth of the human soul takes place earlier but lasts longer than we are aware of from the past.

It seems to me that working with stepping in any form appropriate to the specific age group is helpful for the development of adolescents: the upright, open way of walking, which does not allow the soul to remain just in the head - it connects it right down to the feet with bodies that have become so estranged or alienated to many young people growing up - and it schools an empathetic relationship with the physical body as well as the earth when accompanied by music, for example. Every season, week, hour, teaching situation, class, group and every individual child is so unique, so specifically individual, that certain examples from particular lessons and exercises cannot be just transferred to other teaching situations, in fact they can only be used as a kind of basic recipe that will repeatedly need 'cooking afresh' and have its own particular combination of spices and herbs, dependent on the current requirements. Eurythmy then works like nourishment. Of course something burns every now and then, or there are foods whose flavours

Translation Sarah Kane

are not enjoyable because there is a lot to chew on. And there are occasions when the food served has not been properly cooked, and that makes it perhaps undigestible... At the end of the lesson lots of 'desserts' in the form of listening and movement games are very popular!

The main question I ask myself regarding my teaching today is the following: how do I nurture the forces and streams of warmth, how do I warm up the students in the upper or high school I am teaching, who can sometimes come across as rather too cool? I experience that everything that creates light and warmth (for example, my interest in the students, my love of eurythmy) can be helpful. Lessons need energy: for example, I often leave the adolescents to improvise using heights and depths of tone or changes in musical themes for a long time until they are out of breath and have begun to sweat and so forget their heads. At the same time a lot of understanding is needed for the ever-changing state of students' feelings: that means, among other things, that they have permission to sit beside me and watch what is going on at any time if they are not feeling well. Taking the students absolutely seriously and trusting implicitly that they will join the class when they can if they genuinely sense how they are feeling and know that this feeling will be taken seriously: this, for me, is one of the foundations of teaching eurythmy, too.

Spontaneity can also be helpful in creating warmth: if I throw aside my teaching plan whenever the situation requires this, it can help to make and keep eurythmy accessible. I experience warmth, both psychological and physical warmth, as a key to the essential being of the child and to eurythmy. If teachers nurture as much flexibility as possible, they enable their students to let go of their expectations so that they have the opportunity to release any hardening of their attitudes, any experience of monotony, and engage in movements that are alive and in harmony with themselves.

In order to raise the level of understanding and awareness for eurythmy among children and adolescents, I sometimes try to create links to other things and to ask why it might make sense to practise eurythmy, and what it can achieve and how they feel about it. I also give them the chance to reflect by putting questions to them, asking them to answer them either in written form at the end of a block of eurythmy or in little tests or quizzes (that ask them to draw the forms for the intervals when they hear them, or sketch the geometric forms from memory, for example). I also ask the high school students to evaluate each other's work using the artistic criteria the whole class has developed. What comes back as feedback is extremely valuable for my teaching in the future.

Teaching eurythmy is a wonderful profession, a wonderful vocation! To have the opportunity to accompany children on their individual path of development when I teach eurythmy is something that deeply touches me. When I see my students doing eurythmy I experience something at work in them that I cannot describe in words: the quality of what they are doing has such a strong reality, visibility. This indescribable something is what I hope may remain with these young people forever. I almost believe that they might experience a hint or suggestion of what we might perhaps describe as being one with the world, being well, whole, healthy, human, perhaps even finding inner and outer peace right down into their physical body.

Every day, every lesson, every school student is unique in every moment: there is never an opportunity for boredom to develop, everything is always in movement...

When Work is Joy

Ekaterina Zubova



44, married, three children. Teacher of the eurhythmia of the middle and senior levels of the Moscow Waldorf School named after Pinsky. Education: Music School of Bass Guitar 1992 - 1994 (Irkutsk) Academy of Eurhythmic Art 1996 - 2000 year (Moscow), stage course of Geteum 2000-2001 (Dornach), Graduate School of the Institute of Culture of 2004-2008 (Moscow). Candidate of pedagogical sciences.



Photo: Oleg Galkin

Translation from Russian into German Lisa Schneider

Translation from German into English Rozanne Hartmann

I am a middle and high school eurhythm teacher. For me every day begins with the question: What mood are my students in today?

The students in the middle school are delicate and very sensitive. They react to everything, they are like antennae which communicate their inner experience to the outside, antennae because the feelings and emotions of the young people seem to be greatly magnified. The students of this age group want to be heard! It is not always important what exactly they say, but it is very important that you see them, notice them, distinguish them from the others and bring them out.

Many times, I prepare the lesson in the evening, make the lesson plan and see how well it all could go - and then I come to school with my question: What is your mood today? And everything I have planned doesn't fit anymore! They are not in the right mood, not in the right condition. It also happens that they are not in the mood at all. Then they cannot work.

Eurhythm is a subject that touches the depths of the soul. It makes no sense to perform the eurhythm gestures when they are empty. But they are empty when the middle school pupil as well as the lower school pupil imitates the teacher. Although the imitation is good for the little child, it is incomprehensible to the young person. He is independent and different. He separates himself from the world and does not want to connect with the teacher, who is also a part of this world. He would like to be like the teacher, but in his own way. The students do not know from what depth the eurhythm gesture is born; in order to be able to understand this nevertheless, they must feel it. But to feel, one must be open and trust. Above all trust in the teacher. If the young person trusts his teacher, he can understand the incomprehensible. Mutual understanding, mutual trust, mutual openness - there are moments when this is more important than the actual subject taught.

But how should the teacher get in the mood for the students? How can he understand their shifting inconsistencies? I try to find something in each of my students that I like, that I could love. Especially if it is a student who is not so pleasant to me. It is absolutely impossible to touch the sensitive strings of another's soul if, out of excessive caution, one does not really turn to him completely or does not accept him as he is. To be authentic in this, I see as the purpose of my work. If I can accept everyone as they are, it is no longer so difficult to turn to the whole group; on the contrary, it becomes very interesting. But then you don't know what exactly the new day will bring you...

If we walk the thorny path together with the young people and if the teacher shows patience and understanding, then the seeds will germinate and in the upper school the fruits will ripen. The upper school can then become a true gift and a reward. The upper school students are no longer children and adolescents, but they are still not adults. And here the teacher has become more of a companion than a guide. Now it depends very much on them how they want to behave towards him. In retrospect, they are not always aware of the particularities of the path they have travelled together, but as a rule they are grateful for the period of restless wandering they have lived through together. The teacher can become an important guide on their path of life. A signpost that can have lifelong significance for the growing personality. And then work becomes joy, cooperation and creative process - now it is possible to make the eyes of the students sparkle with a glowing light

Experience in Eurythmy Teaching Practice of Today

There have been Waldorf schools in Hungary for thirty years. Many of the children of our first pupils are now themselves attending the oldest school there. When they return to the school as parents, these former pupils and their children have questions about eurythmy that are rather different to the ones that were asked in the past.

More and more people find it important today to share that they have rediscovered as adults how helpful it has been at some point in their life to have learned eurythmy. I am pleased to receive these reports, particularly when they come from those with whom I battled a great deal in the classroom in my attempts to persuade them to make even a single movement. What predominantly remain in their memories are those images and gestures which accompanied a sound that strengthened them (as, for example, b, m, l or the vowels) and the more reverent moments from a fairy tale. But how is eurythmy teaching today?

When they start school, most children can already read and write. They are awake and cheerful, but their sensory experiences and development have been restricted. As a consequence they want to know everything about the world, but only with their heads. They chatter non-stop and can only stand for a short time: it is as if the floor is sucking them down, and they most enjoy only sitting or lying on it. They take no pleasure in the reverence, the images in the fairy tales and the sounds and movements connected with them. They seem to be bored by the calm, slowly evolving stories and are less and less able to imitate them. They are permanently looking for new stimuli.

In order to support their development, strengthen their etheric forces and achieve the harmonising effects of eurythmy, I had to fundamentally re-structure my teaching. I am now working at allowing the children to move continually in strict, close-knit forms. They are not permitted to rest for a moment, and I permanently need to both give them forms and expect the same from them. I plan every transition in advance. Only after the work on the major spatial forms and then on agility and on other pedagogical exercises such as *We seek one another*, and *We will seek one another* etc., and only when done in this particular way, can moments of release occur, and only after such preparation can the healing powers of the consonants and vowels do their work.

Interestingly enough, the situation looks different in the middle school. Major forms created for use in education or geometrical transformations are less in demand. About 8 or 10 years ago, children aged between 11 and 14 years were mostly interested in eurythmy accompanied by music. They liked pieces of music, and during the lessons their aim was to immerse themselves in the forms and the power of music so that it could uplift them. The musical tones and the intervals were special to them, and even if mastering them meant making an effort, they held music in eurythmy nevertheless in high status.

Today I sense that although adolescents love music, it is not a source of strength for them, even if they make great efforts to make the gestures and the forms their own. When they move the music they find it difficult to find the soul qualities, the social qualities needed to give themselves to the common musical flow.

On the other hand, speech eurythmy, the work on vowels, has become more significant for the students. They are becoming aware of the eurythmy figures on the walls of the eurythmy room earlier and more quickly; the students ask about the figures or want to work with the colours as early as in the sixth grade. They are now asking at a much earlier age to undertake work that is informed by conscious processes.

Yvonne
Szentmártony



Fortunately completed training at Zuccoli School, Dornach. Teaching eurythmy at the Pesthidegkút Waldorf School in Budapest for 26 years. Teach educational eurythmy at the Budapest Eurythmy Training, as a permanent teacher. Regular artistic and stage work with Artemis Eurythmy Ensemble in Budapest.

22 years class teacher as well as many hours of teaching in the Waldorf Teacher Training in Solymar. Worked with several groups of students at the Goetheanum and the Forum-Eurythmy in Witten.

Translation Sarah Kane

The growing desire amongst adolescents to take on projects is striking. They are willing to invest their energy and attention in a brief, transparent phase of work but they are almost unable to regularly practise throughout the year. They lose both their enthusiasm and their interest in the classes. Perhaps this is the greatest challenge for me today, because their willingness and capacity to practise regularly is essential for the development of their own will forces.

I have discovered that the children and adolescents live strongly in polarities, both in their movements and in their soul moods. It is difficult for them to find the balance between being inattentive and concentrating. Because of this I have given the most importance in the preparation of my teaching in recent years to working with centre and periphery. These principles have become the guideline for my lessons. Healthy, harmonious breathing, transitions, the varying rhythms which end in the major vowel gestures all have healing properties.

This may seem nothing special to readers because for eurythmists this is one of the essential basic exercises, but the expansion and contraction exercise is by far the most helpful in any class in strengthening the children's and adolescents' etheric forces.

I wish that the students with whom I am now working will value their memories of eurythmy as strongly – and see eurythmy as significant for their development – as the past students who have become parents at our school do now.

On the Importance of Eurythmy and its Future Possibilities – Report from Thailand

Katja und Chanok Pinsuwan



Katja Pinsuwan

Born in Hamburg. Schooling USA. Then Naropa Institute: Speech and Drama, Boulder, Colorado. Abroad in India. Eurythmy training in Hamburg. Eurythmy teacher at Hamburg and Siegen Waldorf schools. Eurythmy MA, Alanus. IPMT Thailand, participation and contribution of eurythmy. Eurythmy teacher at Waldorf Schools and social institutions in Thailand and Taiwan. Teaching activities. Eurythmy Foundation Course in Bangkok, start of eurythmy training in Thailand. Fuzhou China, working within framework of Waldorf Kindergarten teacher training. *Weltschulverein* (World Schooling Association) perspectives in collaboration with colleagues from China

If we want to look at eurythmy and its future possibilities, we should also consider the challenges it faces and the characteristics of our time. These include the accelerated pace of life and the resulting breathlessness, as well as being compressed, being paralysed, which also leads to breathlessness.

The phenomena described above raise the question of how we can get our breath back, the question of working with the inner and outer space.

If we form a circle at the beginning of the lesson, we create a breathing space with it, which the students can experience and thus find an answer to the question: *Why does it need a circle?*

When forming a straight line, the silent answer to the *why* also resonates in the action. The musician has the task of tuning the strings of his instrument until the *sounding* straight line of the string develops. In this form, it is always a matter of orientation, of creating points of reference that enable a localization. In this way something supra-personal, objective is created, a service to the cause, which meets with the acceptance of the students.

This striving for objectivity, turned towards the beautiful, becomes a matter of the heart. Out of it, with humour and imagination, solutions can be found for all tasks. With the smallest step towards success, sincere joy then arises.

My work as a teacher of eurythmy is dedicated to being at home in space, time and morality.

Waldorf School as something nice for some privileged children? Sorry: No! That is not enough.

The forces of death that we are confronted with today are increasing to such an extent that we are faced with the task of helping to take hold of our own bodies with the hope of bringing about a transformation, a recovery.

So, raising children has a task that was not necessary in this way in the past. For in the past, life was carried by natural laws and rhythms that gave orientation

and had an educative effect, whereas modern life has become directionless

Today, everything is available at any time, or even not at all - the painful result is weariness or privation.

A thinking that only dissects, that lacks a *search for truth* or denies its possibility, has a suffocating effect on the soul. What remains is a physical-bodily aspect, which then becomes the measure of all needs and over-stimulates them.

Rudolf Steiner speaks of a mechanization of thinking, a vegetation of feeling and an animalization of the corporeal.

Eurythmy as an answer to these aberrations? How is that possible? Well, by the fact that it moves, moves us in an all too frozen soul and spiritual life. Surely it must be possible to stretch out and straighten up, in order to do something for growth or against back pain, and also to hold out your hand to the future for new, human steps of development!

The eurythmy lessons actually begin with the way in which I place myself in my eurythmy activities. In shaping this approach lies a moment of freedom. I personally had the good fortune to be able to experience eurythmy at the age of 21 in all its greatness, majesty and beauty, as a shining of the ideal, so to speak. My studies (from 1996 onwards) were based not only on a great deal of freedom but also on following and imitating.

I was able to trust my own artistic feelings early on, and this enabled me to immediately recognise eurythmy in its uniqueness and beauty. But the way to learn to move in it, with it, was long. How can I approach the ideal I have experienced with my potential? A lifelong search ... Later teaching was and still is characterized by creating access to this art, by invitation into eurythmy work. And here the confidence has matured in me that everyone can find their own access to eurythmy and that eurythmy is ever-present.

For me this is the justification of eurythmy as a school subject! Eurythmy itself has a pioneering effect. It is indeed an incarnation aid! Linked to the pupils and their own developmental needs, this task becomes more than a mere invitation to do something, it becomes a request, even an encouragement to engage with it, if necessary even a warning - it is about becoming aware of one's own body, one's own soul, one's own self.

Originally, the possibilities of advancing one's own incarnation were based on the everyday demands of movement, almost all of which have now been lost - i.e. the physical work involved in acquiring daily bread, wringing, stamping, grinding, plucking, and what archetypal movements of this kind still exist.

In relation to eurythmy lessons this means: Every movement of this kind has a bringing-home effect, becomes an incarnation tool, an invitation, a request, an encouragement to inhabit one's own body.

In this way the Logos forces can be (re)discovered. The ABC unfolds in the opposite way: the movements themselves begin to speak. The eurythmy sound, is connected to the whole cosmos of movement, whoever performs it.

The view of eurythmy and its possibilities and challenges which is presented here also requires us to look at the social context in which it is performed.

Thus it is necessary to grasp precisely the respective work, group or class situation and to react to it.

Of course, the possibility of conjuring a response to the current situation from what is perceived in this way is due to one's own experience and the repertoire that has grown (e.g. being able to communicate in different languages).

The decisive factor here is to learn to trust one's own perception.

Chanok Pinsuwan

Born in Bangkok, grown up in the country. Training as electrician. Work in Singapore and Saudi Arabia. Monks training in Thailand at the temple Wat Yuad. Germany, Goethe Institute. Eurythmy studies in Hamburg. Social therapy in Arild House near Lübeck, DE. Working in curative education in Siegen, additional training in curative education in Witten-Annen. Alanus: MA Eurythmy Therapy. Thailand: at Waldorf Schools in Bangkok, Chiangmai, Khongae. Courses on embryology with modelling for child development. Eurythmy therapist. Developed basic eurythmy course in Bangkok. Working in China with people interested in Anthroposophy

Translation Rozanne Hartmann

Existential for eurythmy work is also to be aware of the status of eurythmy in the respective institution. This can sometimes be recognised intuitively and matter-of-factly. The chance then lies in entering into open communication with the respective group, the institution, which also has its own existential questions and contexts. This process contains possibilities of mutual encounter, contact and permeation.

And here we return to the beginning of our reflection: to the specific time in which we stand and to which eurythmy can give an answer.

In addition to the above comments, which are of a more general nature, I would now like to briefly describe my current teaching situation in Thailand:

After a period of teaching at the Tripath School I am back in the country. For two weeks I am teaching classes 1, 2 and 3 and kindergarten, plus hospitations. A rhythm will develop that allows such a visit every 6 weeks. I have agreed to do eurythmy with my colleagues once a week and to hold a conference for each visit - and this was accepted! Waldorf School as a revitalizer of the social structure... Insisting on these conditions has arisen from the experience of past teaching situations where I was tired of being requested for the children, but otherwise having few encounters. From my self-image as a eurythmist springs the confidence that eurythmy can contribute considerably to strengthening the spiritual impulse of the respective school and to a healthy transformation of the environment. Of course, there is also something slightly bizarre that such an encounter had to be requested. However, the feedback I have received so far shows me that this approach is seen positively. In fact, working with adults is important; it includes teaching how to deal with (teaching) time and how to design transitions in order to make them sensitive to the inherent breathing process. In addition, it is important to create an awareness for each adult in his or her role as a role model: How do I move?

In the local environment I am acutely concerned about the environmental conditions to which the people here are exposed. The temperatures have been 10 degrees higher than normal for a long time! That is stressful! In the countryside as well as in the new urban development areas, nothing is really being done for the landscape. Highways go endlessly straight ahead; the roadsides are completely bare. In fact, the capital with its island-like parks is more attractive, even if the overall air quality may be worse.

Again, and again I experience sad working conditions and I am disgusted when I see how the food is produced.

Here the school does a great job: there is a beautifully designed garden and lunch made of (organic) vegetables!

Eurythmy in the Yerevan Waldorf School

Coinciding with *Waldorf 100* we celebrated the 25th anniversary of our school, the Aregnasan Training Centre and Yerevan Waldorf School, Armenia. 25 years - on the one hand this is quite a short period of time to gain a great amount of experience, but on the other hand it is enough time to gain a clear picture of one or the other subject.

I myself have been teaching eurythmy in our school since 2002. In 2001, four eurythmists from Armenia completed their training at the Stuttgart Eurythmy School. Two of them returned immediately to continue their work at school in their home country. I worked in the Stuttgart Eurythmy Fairytale Group for another year; this experience had a particular impact on my subsequent teaching of eurythmy.

At the moment our school has 17 classes (1-5 double). There are 3 eurythmy teachers and one eurythmy therapist at the school. I also teach eurythmy in kindergarten.

In the following I would like to look at the three levels 1-5, 6-9 and 10-12 using one class as an example.

Eurythmy in the kindergarten and in the first classes is very harmonious, normally no difficulties arise during this time, because mainly the sympathetic forces are at work in the children. But in the 1st grade, which I am looking at here, there were more than 5 fidgety, restless children who were not able to imitate. As soon as they were confronted with formative movements, they began to rebel against it by moving like robots or animals. There was no curative eurythmy at school then and the only way to bring these children to rest was to let the whole class sit in a circle and tell a fairy tale. I did eurythmy with my fingers, very carefully. The good children simply imitated this and the others followed them. They enjoyed making the little funny movements. With time, imitation became a habit. For me there is only one motto for this age: Eurythmy must be fun. The joy one feels in movement must be so great that one forgets everything else, all discomfort.

The real trouble started in sixth grade. Suddenly even the students, who until then had been so fond of eurythmy, showed resistance to the lessons, they were late and had a thousand complaints The boys suddenly began to complain that eurythmy was a girl's business, that it was embarrassing for them to do eurythmy. They had no desire to move. The girls showed more willpower and were fitter, the boys could hardly follow them. But I could even hear from the girls who did eurythmy beautifully from time to time: *We only do it for your sake, we don't really like eurythmy*. Here I stood as a lone fighter on a lost position. With my eurythmy I felt like Cinderella doing so much but not being accepted. When the lentils are to be sorted from the ashes, Cinderella finally calls the doves to help. And I turned to the class teacher. She took part in the eurythmy classes with great joy and enthusiasm, so that not only my will, but also her will supported the lessons. We looked for pieces that corresponded to the age and leitmotifs of the class. They had to be prepared so well that they could be performed.

For the 9th grade we had prepared a whole program at great effort, which we also wanted to take with us on the class trip. Costumes were sewn, so that everyone looked very splendid. The class took part, but they didn't show any real joy: the students took part because they had to.

In the same year we also organized a eurythmy performance by 16 teachers. For a whole year we prepared *The Ariel Scene* from Faust II in order to be able to perform it in summer in Tbilisi, at the International Conference for High School Teachers. But the real goal was to make as many teachers as possible aware

Lusine Harutjunjan



Born 1974 in Yerevan, Armenia. Studied philosophy, psychology and sociology at Yerevan University. Then Eurythmy in Stuttgart. Since 2002 eurythmy teacher and class teacher at the Yerevan Waldorf School.



Above: Forum Eurythmy Witten/Annen, 2019, Photo: Ani Mirsoyan

Below: performance in the Eurythmy building in Pforzheim, Summer 2017, Photo: irina Minasyan



of eurythmy. Most of the subject-teachers of this class took part. So this performance became a great event not only for this class, but also for other students.

Then came the expected class trip with their eurythmy performances. Fate led us to the Eurythmy Building in Pforzheim, where we lived, rehearsed and performed for a whole week. During the day we went on excursions, but in the evening, we rehearsed so that our program would be even better. Right on the first evening, after the long journey and dinner, when the students wanted to rest tired, partly sitting, partly already lying down, I picked them up for a rehearsal. Surprisingly, everyone got up without saying a word and started doing the initial exercises. Suddenly someone remarked in astonishment: *We're all doing it without the usual resistance! Why actually? It is quite easy to do eurythmy here. Do the walls help here?* That was like a revelation. Then they noticed little by little that even the atmosphere here helped, and eurythmy started to be fun. Later, when we were back in Yerevan, in our eurythmy room, the students remembered this atmosphere and did eurythmy the way

we had experienced it together in Pforzheim ...

In this way, the attitude to eurythmy among the students who attended Pforzheim changed. In the upper school, however, new students came into the class and asked in astonishment what eurythmy was good for ... The question is also asked from time to time in the middle school, but I usually answer with pictures or simply let them do eurythmy. In the upper school, however, I think the young people are so mature that eurythmy can also be scientifically substantiated to them. I even gave a lecture on the question of what a tone is, how it is regarded in physics, how it lives in language and how we can make visible everything that happens invisibly around us and within us, in order to come into harmony with our surroundings and with ourselves. After this lecture a boy came to me and said: *I want to become a doctor. Can you also heal with eurythmy?*

The next two years were full of artistic work. At the end of the 11th grade we went to Witten to the Eurythmy Festival. It was a real celebration for the students to see so many other young people gathered around eurythmy, to see the professionals and to perform in front of such a big audience! They came back completely changed. So, this is what the festive ball looked like in our country, in which Cinderella, in which Eurythmy appeared as a princess ...

Today these students are in the 12th grade, the year of the school-leaving exams. But already now some of them come to me with the request to take them back to Witten after taking the exams in May. They are prepared to rehearse for the eurythmy performance parallel to the preparations for the exams ...

P.S. The boy who wanted to be a doctor suddenly died of blood cancer last December. That was just before Christmas, when we were supposed to perform part of the Witten performance. The pupils were completely broken, had no desire and no will to go on stage. I only had to say a few sentences: "Do you remember the Pforzheim

atmosphere, which was invisible, but which we experienced together? Remember that your friend, who is now invisible to you, can perceive you. He can perceive the eurythmy that you will perform" ... The class then performed beautifully ...

Translation Rozanne Hartmann

What comes towards me today (in contrast to earlier experiences, perhaps) as a latent or clearly formulated question from children and young people? Instead of a question I am met more by an invitation: "Please do eurythmy with me!"

What do the children and young people expect from me?

They expect educational intervention from me. I understand this to mean activity from within the pupils. I always experience deep gratitude when children and young people feel that they are recognized. This opens up a space from which shared responsibility can be taken. The lessons become meaningful for the children and young people when they notice that the lessons are there for them and connect directly to them.

How do I understand these questions?

The children and young people want to get into a real art experience. They want to be enriched and to experience that they progress personally. They want to be able to understand the contents, connect with their feelings and be able to put them into practice. By responding to the pupils, something is stirred in them, which causes them to actively contribute to the lessons of their own accord. They begin to identify with the content and experience how something beautiful is created together. This in turn fills them with joy.

How do I design my lessons so as to be able to respond to the children and young people?

I work out of the artistic means. Every movement should correspond with the life of feelings and make sense. - Is there a specific exercise that I can describe in this context?

For a pupil in a curative education school I created a particular eurythmy lesson for his 17th birthday.

We placed eurythmy rods like slices of cake radiating around a common centre.^[1]

Each of us placed himself between two rods, to the left of his own rod.^[2]

As master confectioners we stepped over the rods and sprinkled chocolate sprinkles on the individual cake pieces, moving our fingers in delicate sevenths.^[3]

We drew the rods outwards a little to enlarge the cake.

By moving the sound "S" around the rods with one hand, snaking through the rods, we decorated the new cake piece with chocolate sauce.^[4]

We won a third slice of cake by pulling the rods outwards again.

This one we covered with icing: Two people stood at every second rod. One at the inner, the other at the outer end.^[5]

The people on the inside picked up the rod and all turned to the centre of the circle. The inner ones threw or dropped their rods horizontally backwards to the outer ones. The outsiders exchanged places with the insiders and it was their turn to throw.^[6]

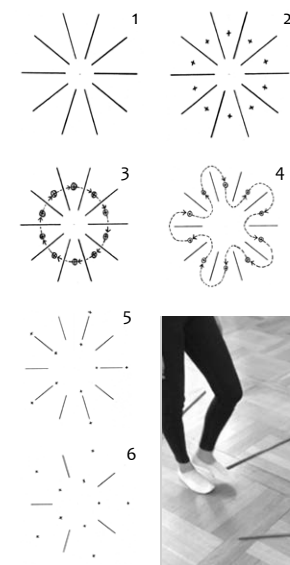
Birthday Cake

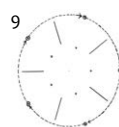
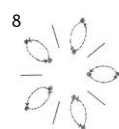
Felix Abend



Born 1977 in Munich. Waldorf Kindergarten, Rudolf Steiner School, Munich. A-levels. 1997–1998 Civilian service on palliative ward of Munich-Harlaching Municipal Hospital. 2006 Eurythmy Training at Helicon College, The Hague NL. 2008 Integrated Master Programme (IMP), Järna, Sweden. From 2007 Tritonus Ensemble, eurythmy course leader, private eurythmy teacher and in kindergartens, in Augsburg Rudolf Steiner School and Parzival School, Munich

Translation Rozanne Hartmann





After several exchanges and throws, the outsiders moved one place further in a clockwise direction. ^[7]

After one round, the insiders changed places with the outsiders and it was the turn of the new outsiders to move on for the next round. ^{[8][9]}

Then came the sparklers:

Everyone placed their rod on the floor in the middle to form a star shape: ^[10]

Each of them chose a place at an inner or outer tip. The outer ones turned inwards; the inner ones turned outwards. ^[11]

Now a rod was thrown from person to person, along the star shape. ^[12]

Then each person received a rod. All the inner ones threw their rod to the outer ones at the same time ^[13], then all the outer ones threw their rod to the inner ones at the same time. ^[14]

Finally, all threw and received the rods at the same time. ^[15]

The outsiders threw with their right hand, the insiders with their left hand. After receiving a rod, it was changed into the other hand. Now each of them moved one place between a throw with the received rod in the direction of the throw. By changing to the new place, the respective change of the rod into the other hand was omitted. ^[16]

What did I experience in this context?

The students took the lessons very seriously. They immersed themselves completely in the picture and connected naturally with each step. A somewhat dreamy student did not pay attention properly at one point. The birthday child evaluated this behaviour as if his classmate did not want to make any effort at all for his birthday lesson. He was so affected by it that he left the room in indignation before the last step and could no longer participate.

What effect does my teaching, which is structured in this way, have on the children and young people?

A lesson in which the children and young people feel addressed and participate in shaping it from within usually has a stimulating and energizing effect.

Do I talk to them about this?

On the one hand the pupils give me direct feedback or speak to me during the break, on the other hand I ask the pupils. Sometimes I exchange information with the educational escort.

In which direction will the questions and requirements for the art I represent, develop in the educational field?

For me, the child is completely central, what it shows me, what it is interested in and what skills it brings with it. I develop new ideas and direct all teaching activities accordingly.

Does this challenge create new substance?

If I manage to recognize the child in his will and find the right topics for him, a shared world emerges, in which all participants contribute

Eurythmy in the Kindergarten

Eurythmy with Children in Kindergarten

When I am working with story in eurythmy with kindergarten children here in Berlin, I sometimes sense moments that have worked particularly well, moments when I have had the impression that everything has come together and I perceive a calmness and fullness in the room... I will be exploring this phenomenon in the following article.

I wish to describe at the outset some of what have become for me the essential pre-requisites for eurythmy to work.

Our aim is to accompany small children in such a way that they can become what has been individually instilled in them. If the individual aspect of any child is to unfold and develop, both safe spaces and quiet are required, physically and socially. Teachers and educators are required to work on themselves if these qualities are to be created: they need to be working on their own development continually, they need to be curious and vivacious. Children require a personal honesty from those who stand in authority over them, and I am not referring to a type of authority that relies on the particular role of the teacher, educator or eurythmist, that always seems to involve exercising some kind of power: it is a kind that children – in Berlin, at least – dislike and do not readily accept.

Personal integrity is what is required, both the teacher's own and the children's. To take oneself and one's own accompanying values, needs and feelings seriously and also to engage with others with respect and empathy means that those others are of equal value; when applied to children, this requires direct contact, eye to eye.

This then requires stepping courageously into the unknown – it is a little like walking over uneven terrain without any railings or support – and then we are supposed to take the responsibility for this activity!

My aim is to make myself open in the encounter, make myself vulnerable, and face small children with the question: Who are you?. This means for me at a practical level that the cultivation of my relationships to the children is the most important aspect of my work and I take a great deal of time to welcome the children, playing with them and listening to them. For that reason I usually arrive in the groups I teach half an hour before I start with eurythmy.

I attempt to tell the eurythmy story in such a way that the children can forget themselves and experience their own inner world, in which they sense that they are safe and able to develop and grow. Then together we can even have a brief conversation during the story if we follow its clear arc and do not lose either the thread of it or the realm of the images. These brief and spontaneous conversations, about dwarves' treasures and showers of rain, for example, are what give the children the opportunity to repeatedly participate in the story in a lively and imaginative way.

Alongside those aspects of self-education and development, for example, how I school my own authenticity and integrity, which are sufficiently well known in the world of education, and other didactic questions, there are further perspectives which have evolved for me from my work in Waldorf education, and I wish to explore one of these aspects in what follows. I also want to look at the process of my teaching with regard to its rhythmical and pedagogical breathing processes. Alongside the extremes, what interests me primarily is the turning

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Translation Sarah Kane

point, the transition that can be experienced as a little empty space or as a sensitive membrane, as something in-between. For example, the giants have just been stamping around, making a lot of noise and splashing in the puddles, when suddenly a silence descends, before the dwarves have decided to find out what the matter is. I am referring to such moments of transition when time stands still for a second. In Rudolf Steiner's *Anthroposophical Leading Thoughts*, he describes how a physical object can seem to disappear into the rhythmical element. The poles of the breathing process within the story (as, for example, the noisy giants followed by the astonished dwarves, who barely move) become almost insignificant. The focus lies in the main on the transitions as an element of the process. It is not enough

that we only experience that the physical becomes half-spiritual; rather, we have to find the sphere of the spiritual world that is revealed in rhythm.

And then one is moving in a sphere, in the world of rhythm, in which, according to Rudolf Steiner, the Michaelic forces are at work. If we are aware of the rhythmical processes then this is like opening ourselves to the being of Michael in the etheric. What might this mean for my teaching? Let us look again first at the course of a lesson or class and its rhythmical structure and how it breathes, and then at the potential of the turning point: it needs courage to sustain the arc or through-line of the lesson and then to let go of the present in order to make space for the future, so that it can come towards me. It is the courage to enter the unknown and to take the step into the uncertain. This moment seems to me to be an act of consciousness, to understand this moment – this cannot be measured and has been removed from time – as a gateway to the working of the spiritual world. It is important to listen to the space between the physical and the spiritual worlds with interest and equanimity. It is a particular kind of waiting; a waiting without expectations, a waiting simply in readiness. That is where it becomes clear that this can only succeed if I as an individual have prepared and practised. Teaching begins to become artistic for me when I am working with the children in this way. And is not any deed of artistic creation like an extension of such a moment? If we open ourselves again and again to sense the potential of the moment and then take hold of it with the children, then the warmth process in both our teaching and artistic work can grow and expand, and the children we are working with will feel their humanity confirmed in the warmth. Rudolf Steiner described more of the working of Michael in *Anthroposophical Leading Thoughts*:

...he rules through the passage of time; bearing the light from the cosmos really as his own being; giving form to the warmth from the cosmos as the revelation of his own being; as a being he keeps steadily on his course like a world, affirming himself only by affirming the world, as if leading forces down to the Earth from all parts of the Universe.

These words sound like a description of the very basis of working with children of kindergarten age. Saying yes to and having trust in those forces that come towards the teacher seem to me to be the foundation of any work done with children of kindergarten age. If I have developed this trust, I can also develop the courage to practise letting go rhythmically, to create open spaces for the spiritual world. It seems to me to be a highly responsible task to create experiences of the open gates of the physical world to the spiritual world for children at the age of imitation. Perhaps such moments filled with stillness and calm as described at the outset of this article have something to do with this?

A small group of eurythmists working in kindergartens in Berlin is planning to continue to conduct research on these themes and would be delighted to receive further suggestions and impulses from readers.

Eurythmy in the Lower School with References to Higher Classes

The Inner Speech

Daliya Paz



A Eurythmy teacher in Shaked waldorf school in Tivon, lower Galilee, north of Israel.

Worked with all age groups for many years.

Taught in Education and Foundation seminars and for the last 6 years in Derech-Hagai fulltime Eurythmy training.

Anyone who has taught eurythmy in classes 1-3, is familiar with the children's will to speak while doing eurythmy. The eurythmist moves and speaks a poem, a rhyme or short story and as soon as the children grasp the text, they immediately start speaking it. During the early years of teaching eurythmy, I spent considerable time trying to silence the children and tell them in different ways that only I speak the text and that they should listen and make gestures with me. After all, Rudolf Steiner relates to speaking while doing eurythmy as something that is clearly and unequivocally undesirable.

If so, why do the children want to speak while doing eurythmy? Is there anything this speech serves?

I have noticed that when children speak while doing eurythmy, they become attached to the text and it becomes an inner experience for them, much more than when they 'just' move it.

I decided to devote to it and explore this question by allowing the children to speak with me, in the first step of working on a piece. Then, slowly, through artistic and non-didactic means, lead to silence in the speech. In this way, the children speak, but inwardly, the speech can become inner speech.

For example, let us say we started the lesson with a small IAO rhyme – 3 times.

For the first time while making the gestures of sounds, we can allow children who speak out of their own, to join in and speak out loud. For the second time, they may whisper along quietly with me and the third time while only moving their lips, with no sound and in the same way with any text.

When the children are well acquainted with the rhyme, they can be asked in advance, before the rhyme, to speak it in their hearts and then do everything quietly without having any outer speech.

An example of an artistic means is, for instance, to bring out of an invisible pocket a sparkling golden key. To go around between the children and lock their mouths and then we all speak the text quietly only with gestures and inner speech. At the end of the rhyme again open the mouths with the golden key and release a sigh of relief. when the mouth is finally opened.

If the children did speak the text first, they then mean what they say eurythmically more powerfully. Sometimes one can actually hear them speak from the heart, although no sound is heard but only seen. This deepens the connection between speech and the inner being. It is possible that a process such as is being described can enhance the I-presence in speech eurythmy.

Rudolf Steiner describes how in the first seven years, the soul forces: willing, feeling and thinking are still in unity. The first phase of the separation process goes on until class 3, until the crossing of the Rubicon begins.

The soul forces in the Word, in the Logos, can be characterized as: speech – will, movement – feeling, singing and music – thinking. This is why the children want to speak while doing eurythmy or sometimes sing with the music that accompanies the eurythmy, because the word within them has not yet been separated. The separation process of the word, to separated speech, separated



*Eurythmy lesson in Shaked school
Tivon, class 1*

movement, and separated singing occurs in classes 1-3, parallel with the separation of feeling, willing and thinking within the child's being. How do we know this is a gradual process? Because the changing of teeth indicates this. After all, the teeth do not fall out all at once on the child's seventh birthday. This is a process that lasts from age 5 to age 9-10.

The question arises as to how this separation process can be supported by eurythmy lessons. The gradual silencing of outer speech and transition to inner speech helps. In addition, the natural division of limbs can be referred to: shoulder blade and upper arm – will, Forearm – feeling, Palm and fingers – thinking. When during a poem or piece of music moving with the whole arm and then only with the shoulders, only with the forearm, or only with the fingers, we are active in creating harmonious separation.

From a 30-year teaching perspective, it can be said that it has become more difficult to teach children eurythmy for the reasons of our time: screens, noise, excess sensory stimulation and more. The thinking wakes up too early, penetrates the feeling with cynicism and weakens the will. In a world where it is difficult to create holiness, how can we bring the children to a holy connection with the Word?

This challenge is met by all educators and teachers in Waldorf education, not just the eurythmy teachers.

What can help class teachers in the second seven years of the children's life is building a deep personal connection during the 8 years of elementary school. This is the foundation upon which everything can be built. When the eurythmy teacher also manages to build a personal connection with children, especially with those who are struggling, a bridge can be formed through which the problems of our time can sometimes be crossed and the children get support in connecting to eurythmy.

Personal contact can be created in small conversations before or after class, occasionally joining class activities, small encounters during the break and in the corridors. This is the outer connection and, as Rudolf Steiner suggests to the class teachers, an inner connection can be built: by taking the being of each and every child to the heart in meditation. Then, the same kind of speech we seek to create in the eurythmy lessons can become connected to the inner weaving of life and can turn into a heart conversation with the children during the eurythmy lesson.

On the move

Carin Boonstoppel



Born 1957 in Amsterdam. Curative teacher training in Aberdeen, Scotland then eurythmy in The Hague 1979. Since 1983 eurythmist at various schools. Main focus: deepening educational eurythmy. Member of the board of the Dutch Association of Eurythmists and of the IPEU, in this context fosters eurythmy in Dutch schools. Guides students and beginning eurythmists in educational eurythmy.

Have the children changed over the years? I am regularly asked this question when discussions about eurythmy lessons are held. Usually such questions have an undertone which assumes that eurythmy lessons have become increasingly difficult, if not impossible. However, this does not correspond at all to my experience, I would even say *on the contrary*.

After 35 years (the time in which I have been active in this field) changes are naturally to be expected: a period in which most mothers now work outside the home and in which the digital world has arrived - to name but a few.

In this article I would like to focus my attention on the lower grades, especially the fourth grade. Which changes do I perceive in the way I reach the children inwardly and how do I try to respond to the time and to the developmental phenomena in my lessons? I would like to begin by saying that in principle the pedagogical exercises, the eurythmy curriculum and the “traditional” structure of eurythmy lessons have lost none of their power and effectiveness.

The biggest and most extreme difference I experience with the small children, in kindergarten. They can no longer enter into pictures in the way they used to do and move along in a stream of imitation. In the life of small children, a healthy rhythmic-etheric basis is often missing and also a connection to a religious feeling has no place in most families anymore. In addition, many children are exposed to a torrent of pseudo images and other impressions. The effort that the children have to invest in order to make the pictures of my lessons really come alive inwardly and to enter into a flowing stream of teaching events remains strongly perceptible until the third grade. For me, as the teacher this is the challenge, this is what it means for me to make these pictures especially concrete and to stay awake during the lessons to see when the children feel addressed by them and when not, what needs repetition, which gesture is effective at which moment, how varied the handling of the elements is, how the interaction between the children and myself proceeds in order to continue to improve the lesson endlessly, always starting from the perception of what works.

In the fourth grade I really have a new opportunity to reach the children right within their hearts! Because this is especially the age when a child takes hold of his or her own instrument and makes a different, independent connection with the demands of the material, it also offers new possibilities of address. The child no longer needs to simply follow and slip into the images and movements offered to him.

In the fourth class the children learn to eurythmise the alphabet. The gestures that they have formed over the years suddenly take on a different meaning, a different dimension. In the course of this fourth class I have concentrated on helping the children to develop as intensively as possible an individually strong experience of each sound. One could say that the whole fourth class is dedicated to the alphabet (even if it is only worked on for perhaps ten minutes in each lesson). The alphabet offers a pure primordial ground, accessible to everyone and recognisable at its deepest level.

The first acquaintance with the alphabet must be very impressive, otherwise one cannot build on this experience and there is no respect for the individual sounds. After the initial *aha-experience*, comes the working through and finally the alphabet in the classical sense is practiced in such a way that with it a solid basis is formed to go on voyages of discovery. The familiar and well-known alphabet can now be illuminated from all sides. The class begins its journey: We stand securely on the foundations we have laid and can freely explore them.

Translation Rozanne Hartmann

How does this happen practically? During the time we are studying the alphabet, I highlight one or more sounds and illuminate them: *It is special that the B is so completely enveloped and protected. No other gesture does that, that's something quite typical for the B, name other things that suit it ... Which colour do you think suits it? Why don't you do the B in that colour? When you close your eyes, which instrument do you hear when you form the B? Which person fits the B (what qualities does such a person have?), which landscape? ... Have you noticed that the W continues on and on like this wave? How can you do that, go into the depths and always find the way up again...*

I start with simple perceptions of what we do, describe them together with the children and then expand on the experiences. The great art is to ask the questions in such a way that they reach the child at his or her own level and that he or she enjoys participating in the discovery journey. The child feels that he or she is taken seriously in his or her own world of experience and feels that something is actually at stake. The variety of discoveries is endless and brings surprises every lesson. It arouses the interest of the children because there is enough contact with the sober world and the intangible, magical element of the essential that can hardly be put into words. There is so much to discover in the world!

In addition to the steps described here, there are other ways of working to taste the alphabet in different ways: with your fingers, hands, feet, legs, with a classmate (you are glued together as one person, with a right and left half); *Discover your favourite sound!; Do the sound only if you think it works!* And I speak the alphabet. Also, during the course of the year, it is the turn of all children to show their alphabet to their classmates. They can volunteer when they think they are ready.

The most beautiful moments arise from topical moods: *Children, today we make a strong red alphabet and imagine ourselves to be a servant of Michael. ... Kids, some of you know that I drive quite a distance to school every morning. I have to go to Alkmaar via the West Frisian bypass dyke to get here. So, this morning I drove over the dyke and it was incredibly beautiful! I looked down from the top of the dyke and saw the land lying in the fog and the sun was shining very gently through it. You know that mood, I'm sure. Maybe you have seen it this morning: the sunlight that makes its way through the morning fog ... this is the alphabet we will create today.*

Besides arousing interest, this way of working on the alphabet also sets an enormous social process in motion. The *togetherness experience* is strong. The silence in the classroom often shows how deeply a shared impression lives in the children. Respect for the experiences and remarks of others is practiced, and just as sounds have all their own peculiarities, so do we humans.

At this age, the world is rediscovered, and through the joy that goes along with all the varied discoveries, a feeling of security can develop: the world is worth the effort, I am worth the effort, my classmates are worth the effort!

For me, the essence of this way of working is that it can teach the children: There is a common essence in which we can all feel connected to each other, and at the same time we are completely free whether we want to connect with it or not.

Between Heaven and Earth

Ya-Cheh Chan



I am grateful that I was a class teacher before I became a teacher of eurythmy. It has helped me especially in working with the younger children, because I know that this area of the school can be challenging for many adults. I have a particular delight in seeing how the children in Grade 1 respond to eurythmy, even though it is a big responsibility, as wrong habits are hard to change later.

In the school in North-East Taiwan where I teach - and where I have been involved since its beginning 20 years ago - there were for some years four classes in Grade 1, each with 28–30 children, and I taught them all. Now that cohort is in Grade 3 and I have journeyed with them, as well as teaching in several of the higher grades.

I have a fascination for children at that seminal stage as they come into the eurythmy room with such wonder for the very first time, and even - at least during the first term - every time! How important it is to prepare the room well and fill it with one's presence! They feel this immediately, and through it, can be guided into experiencing a protective boundary, without being overwhelmed by the large, almost empty, space around them. *Physically empty*, that is to say, but absolutely not *soul empty* or empty of the *beings* who help us so much in these delicate teaching processes!

When I think back after such lessons, I am often amazed by the power of imitation that still lives in their small bodies and the sense of pure delight and fantasy which they carry. Often I have asked myself why children at that age can enter so joyfully into eurythmy and why, through bringing it, I receive so much love. Of course, my experience as a teacher and my own love of eurythmy are part of the answer. Striving to tune into their world, and learning to feel the wisdom in the curriculum (which can so precisely meet their needs) are part of the answer, too.

But there is something else as well, something which has eluded me and only now begins to dawn in my understanding. It is what Rudolf Steiner so often calls on teachers to create - a resonance with the spiritual world before birth. Dare I say that eurythmy, in its very essence, is *'a continuation of what Higher Beings have done before the child's birth'*?^[1] And is it possible that these lessons are answering a question hidden deep in their souls: *Where is the bridge between the life I have known for so long in the spiritual world and this world which I am entering now?*

I look at the children and I let their movements echo on after the lesson. The sparkle in their eyes, the lightness of their feet, the joyful sound of their voices... Is this an echo of heaven? And is eurythmy enabling them to bring down this heavenly quality to the earth? I begin to sense that it is this feeling of being connected with a world that is almost forgotten that gives birth to their gratitude. How else can I explain the free expression of delight - not in every child, of course, but in many of them - when they see the eurythmy teacher coming into the school, even running across the playground to greet her? And yet, these same children, will they respond in that way when they are in class 6 or 7 and the spark of their connection with heaven is dying away?

I think too of the phenomenal picture Steiner gave at the end of his tenth lecture in the same course, when he called on teachers to say to themselves, in the light of all he had shared about the human being in body, soul and spirit: *'We are together in the class room, and in each child is situated a centre for the whole world... Think what it means when this is felt in a living way. How the idea of the universe and its connections with the child passes into a feeling which hallows all the varied aspects of our educational work... The moment we have such feelings, they pass over to the children by underground ways.'*^[2]

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Notes:

[1] Study of Man, Lecture One page 17 Rudolf Steiner Press 1990

[2] Ibid: Lecture Ten page 148



Of course these words are not only referring to a eurythmy lesson. They are a call to wake up the true teacher in all teachers. But I do feel how privileged we are to be able to bring this particular activity, even though not all children are able to receive it in the ways I have described.

This brings us to a further question: How can one work with children who disrupt the lesson repeatedly? We can say, of course, that they are *just* ‘seeking attention’, and I have done this too. But what is wrong with seeking attention from others? Is it not what all healthy children are doing? Is this not what a child is saying when she raises her hand excitedly and cries: ‘Teacher, teacher, look at me, I know the answer!’ Why do we so often put that naughty word ‘*just*’ in front of something that is absolutely healthy? Children seek attention because they *need* attention in order to grow and develop, just as we need the air that we breathe in and out. The attention which we *give* as adults is a magical force – which can equally work negatively if used wrongly – and I realise that one needs to *give it generously*.

Then new insights and perceptions enter one’s consciousness, and something mysterious changes within the souls of the children. They learn to give *their* attention, *their magical faculty*, to what one is striving to bring. One also becomes more interested in the questions *they* are carrying in their souls about the education they are receiving and the people who are bringing it. And the question inevitably rises up: *How can the eurythmy lesson answer these questions?*

So many questions, and they are all being addressed to the teacher! The children who can joyfully take hold of what we are teaching are the ones who bring blessings to our works, but the ones from whom we learn the most are the ones who resist. It is they who challenge us to develop new ways of thinking and perceiving, and of teaching.

The question becomes: *What is each of these children asking of me?* As Steiner so often remarked: Each child is a riddle and it is our task to solve it. I could add that this riddle is not something fixed. It evolves and changes as children grow older. And perhaps as the teacher gets older and more experienced too!

The hidden questions within children reveal themselves in individual ways, but I suggest that behind them all is one that is universal: *Dear teacher, are you seeing me as I really am or are you only taking notice of my outer actions?* Within those who consistently disrupt, this question can become more specific: *Dear teacher, can you see that I am struggling to take hold of this body which does not do what other bodies seem to be able to do? You expect me to move like some of the others, especially the girls! But I don’t know how to do it, so instead, I do crazy things. Then the others laugh **with** me, which makes me feel good, and not **at** me, which is not so pleasant!’*

In the eurythmy lesson, children cannot hide. This is both its wonderful and terrible characteristic. For the teacher it gives an opportunity to see more deeply into the children, because the body cannot lie or cheat. But for the children themselves, who do not move in a concise and elegant way, it can be torture, if the teacher is not willing to meet them with empathy. So here again, the spotlight turns towards the teacher herself, and one has to ask the hard question: *What do I have to change in myself in order to experience how it is for the human being who is in that body?*

One can observe, for example, that behind some of these disturbances is an inability to imitate. The children cannot perhaps *inwardly* perceive what they are doing, their inner sense of their own actions is undeveloped or blocked and their behaviour is an expression of their need for help. To respond with negativity can only make things worse, for no one enjoys being humiliated. The challenge is to take the sting out of the negativity and to ask oneself what this feeling is telling me about the problem in the child.

Waldorf education is essentially a place where love can grow, not only from

teacher to child, but even more essentially from child to teacher, and it is difficult for children to bring love towards a grumpy teacher! If I keep a child for a short time after class to repeat something that was missed because of misbehaviour – as I sometimes do – what matters most is that this is not perceived as a punishment but as *a necessary opportunity* to put right something that went wrong. If done with warmth and conviction – and without spite – it usually has a positive effect, especially if one reminds the child discreetly, before the next lesson begins, what we achieved together last time and what agreements we came to for bringing change.

Children *want* to be able to show what they can do. They want to feel they are learning and growing and have this echoed back to them through the teacher. They need our feedback, whether it is good or not good, and they need our social tact. This becomes much easier if one is able to find within oneself one's own *inner child* and bring her into the lesson too. To the extent that one can do so, she becomes a kind of inner co-worker who can help the adult part of me understand with more empathy what is happening with other children.

The same is true for the *inner adolescent* who can help one see more lightly into the difficult behaviour which often accompanies puberty. A key is to call on their thinking. I get them to think through in advance (and discuss with a fellow student) how to invert a triangle one has just moved and also envisage it at right angles. Then comes the challenge of converting this thought picture (not yet drawn on the blackboard) into actual movement. In such moments, they can see themselves and we can all recognise with humour how much easier it is to think or say something than actually put it into action.

This leads me to the understanding that in reality we are not actually teaching *eurythmy*, but *using* it as a way of reaching - and even rescuing - children and young people. Rudolf Steiner expressed this in the radical statement that 'all education is self-education.' If this is true - and, of course, one has to test it through one's own experience - it means that I cannot teach another person anything at all! What I can do, however, is create an atmosphere and environment within which that person, whether a child, adolescent or adult, can educate herself in the way that is appropriate for her.

Wow! Teaching becomes something quite different from before. It becomes, quite simply, the creating of a 'space' for the children's genuine learning. Which brings me again to where I began, about preparing the physical space sensitively before the class comes in. Now I can add that into that environment one needs to bring a lightness and warmth from one's own soul, as a kind of magical substance within which each child can feel enlivened and safe.

Let me conclude with something which is also quite magical, in the form of the drawings accompanying this article. The first one was done by one of the girls at home after a lesson in Grade 1. Her mother said that it was the first time her daughter had ever drawn a whole human being and that she worked on it with full concentration entirely on her own. When asked what she was drawing, she said: 'I am drawing eurythmy!' It is not hard to read the exact sounds she is portraying. The second one is by the same girl, who is now in grade 2, and it is equally clear. The third one is by another girl in the same class. I am touched that their drawings are so different and yet the spirit of eurythmy shines in each one.

What lies in the future for such astonishing children? Will these treasures still be there when they enter adolescence and university and all the challenges of adult life?



Creating Space for Time

Tina Iacobaccio



Born in southern Italy, grew up in Milan. At 19 studied agronomy at university. Thanks to the Biodynamic Movement encountered Anthroposophy. 1 year at Emerson College, then Stuttgart. Studied curative education in Bingenheim, with cerebral palsy children. Accompanying these destinies opened up the meaning and importance of eurythmy. Studied with Cristoph Graf, Academy for Art of Eurythmy in Baselland. Back in Italy now 10 years, eurythmy teacher at the Oriago Waldorf School near Venice and Trento. Epochs at various schools in India.

Innermost wish is that eurythmy can find its place in the world and establish itself, like music and the other arts.

The spectrum from kindergarten to eighth grade is broad. Where to start? The eighth-grade pupils come into the eurythmy room, the pianist plays the opening melody, at the threshold the teacher welcomes everyone with a handshake. The pupils enter the room, they talk to each other and do not stop, on the contrary, they become louder and louder. The teacher waits patiently and asks herself questions (inwardly of course). The sounds of the piano are drowned out, or rather, they are no longer audible; with a nod of the head I tell the piano player to stop playing. It takes a long time until the students look at each other with amazement, they have noticed: the piano has fallen silent, I have not said anything on purpose, I just wanted to know how long it would take before silence fell. Silence, strange word.

I never used to talk to the students much during the lessons. They would come into the room and just work. The lessons were designed in such a way that one part was led by me very closely, another part the students had to or were allowed to help shape, they were allowed to search for forms or gestures, even invent little verses or small exercises etc., no matter what age.

In the last few years things have changed. There are always moments in the year when I allow the students of the middle school to sit on the floor; together questions are then moved. Questions such as what is needed for an exercise to be successful, when collective loops are moved in a circle: What becomes visible, which competences have to be activated for this? The answers come and at the end of the lesson we have a common picture. It needs, for example, empathy, respect, a common tempo, i.e. the question of time, time in space: What is time anyway? Is time important, and if so, why? The students talk to each other, very interesting. To finish this section, each student has to make a summary, very individually designed, it can be in writing or it can consist of a picture, a poem, a melody - someone brought a beautiful fossil to illustrate what time is. This inner space, where all ideas, expectations, schemata are pushed aside and then unexpectedly something very precious emerges, which is created together... These moments are very much appreciated, that connects; but to create this common space, one needs inner silence. That word again.

A very restless first class, many children who arrive at school unkempt, some of them even with long journeys and without breakfast, their eyes covered by long hair with knots, girls like boys. There is always a great restlessness, it is never quite calm. One morning I look at these children for a long time, for the next hour I have got a beautiful comb and I really only want to comb the one particular boy, who is quite naughty, with it - but how wonderful, suddenly all the children stand in a beautiful row like never before and wait patiently to be combed, they are very happy about it, they wait, and while they wait, silence arises. Three examples that have raised many questions in me... Could it be that the latent question that children have today is: "Do you have time for me?" "Are you capable of forming a space in which I can be included?" "Can you create for me a world where no rush, no deluge, no overflowing impressions overwhelm me?" They learn very early on that they have to protect themselves; they learn this by closing up, closing themselves off in such a way that they don't even notice that they have crossed a threshold. They are grateful when you talk to them, when you care for them, when you stand before them with great respect and devotion, knowing: "From head to toe I am God's image"... how immense is that!

Eurythmy is a wonderful subject that has many possibilities to meet these needs. The whole abundance of pedagogical exercises that work a lot with contrasts, contraction and expansion as a breathing process in the arrangement of the

lessons, allowing much to move so that peace can develop... The whole Waldorf education is a treasure trove from which one can draw out what one needs, contrasting texts or music in which the soul can bathe. The teacher only needs to have the courage to take time to perceive and to ask himself the question: What does this one class or this one child need? If the question is real, the answer will come - not promptly, the question must be moved inwardly, yes, must be meditated. Often the answers are coincidences that are never the same, but correspond to the individual situation of the respective child or class. The smaller the children, the greater the responsibility. They learn by imitation, in kindergarten it is always serious, whether big steps or small, loud or quiet, it is existential. Are we teachers able to cultivate an inner space, to find time during the day for moments of inner peace, for devotion to the little ones? If so, then the children can imitate this, they not only imitate the outer, but also the inner life. That is the most difficult thing for me, but also the one where it is about the truth, about what is really real.

Eurythmy and the Development of the Human 'I' – Phenomenological Reflections

The following reflections have come about after observing eurythmy lessons given by colleagues in kindergarten and on the basis of perceptions of my own eurythmy lessons in Class 9. These observations have a relevance today on the one hand because of the enormous pressure that eurythmy is under to justify its own existence, even amongst teachers in Waldorf schools. On the other, we experience in the current age a weakening of those life forces needed urgently by both children and adolescents so that in an ever increasing digitalised world they can grow up as healthy human beings and play their role in it. As the author of this article I am convinced that eurythmy can make a significant contribution to the healthy development of children and adolescents under certain conditions.

In the fourth lecture in *Balance in Teaching*, CW 302a Rudolf Steiner describes human development in relation to the embodiment of the 'I'. When looking at the physical development during the first seven years of a child's life, this incorporation ensures that children acquire

control over their own organism.

The tool that is available to teachers to bring this embodiment about is artistic activity and then active imitation in particular in children under the age of seven. Up to the age of seven the 'I-organisation' is bound to our physical body; when the etheric body is born and at the beginning of puberty, this is followed by the birth of the astral body, we are emancipated or freed from the physical body. At each of the above-mentioned developmental stages the 'I-organisation' aims to anchor itself in these new sheaths. Steiner emphasises the extraordinary importance of the 'I-organisation' and its embodying activity for our work as teachers. If we are to follow Steiner, we teachers need to be aware of this and structure and shape our teaching in accordance with the process described above.

This article aims to explore the question of whether and how this *embodiment of the 'I'* can be perceived, either in our own classes or when we observe the teaching of our colleagues. It also asks how this process of incorporation can be strengthened.

Anyone who has had the opportunity to observe a well-taught eurythmy lesson will have perceived different moods or atmospheres in the classroom during the course of that lesson: The children's movements can transform the space into a racecourse for galloping horses or their threefold walking can change it into a Gothic cathedral, creating an arc above the upright individuals who are moving.

Katinka Penert



Lived and worked in Winterthur for 18 years. Teaches eurythmy to all ages, develops curricula for computer science and designs media concepts for Steiner schools. Completed a quantitative scientific study in Educational Technology at the Danube University, Krems, with distinction, 2019. Works in Media Education, since 2019 at the Independent Stuttgart University.

Literature:

Rudolf Steiner, *Balance in Teaching* [Meditativ erarbeitete Menschenkunde], 4 lectures, CW 302a, Stuttgart, 1920

Rudolf Steiner, *The Human Soul In Relation to World Evolution*, CW 212, Dornach, 22 May 1922

Helga Daniel, *Sein oder Nichtsein. Eurythmie in den Klassen 9 bis 12. [To Be or Not to Be. Eurythmy in Classes 9 to 12]* Edition Waldorf, Stuttgart, 2015

Translation Sarah Kane

The space is not the only thing that changes: how the participants are walking also has an effect on the atmosphere.

I would like to begin with a differentiated description of a eurythmy lesson in a kindergarten class. From the outside, it opens with music that accompanies the children into their eurythmy room; there then follow diverse exercises for the feet, then the arms and the whole body. From there the whole room is taken hold of in movement. Every session ends with the children being led out of the room. Most parts are accompanied by either music or speech, which alternate. Every child initially participates visually and then later imitates actively the movements demonstrated by the eurythmy teacher. As soon as the children immerse themselves in the movements, imitating them actively, the space expands and arches above them and it is possible to perceive an alive, protective and embracing atmosphere. Movements and sounds are now formed and shaped to harmonise with the rhythmical speech. If one observes how the children move and the expressions on their faces, then the importance and care with which they make the movements is clearly perceptible. The children's inner attention is entirely directed towards shaping and forming what they have heard in text and language. The focus the children direct towards their movements bears witness to the fact that they are entirely that with which they feel emotionally connected. When moving, all children are completely with themselves on the one hand and on the other, part of the group and moving their physical bodies in accordance with the principles of the sounds. But while all children imitate when shaping and forming their movements, the movements have nevertheless quite individual forms. This can be described as a modified experience of the 'I': it remains at the physical level but bears precise witness to the complex events that take place:

When human beings imitate, this act of imitation anchors the 'I' in the physical body.

A magical atmosphere then pervades the room and this allows all aspects of time to vanish for a few moments.

How can the embodiment of the 'I' be experienced in eurythmy in Class 9? The birth of the astral body and the accompanying physical and psychological changes that accompany this denote where 14-15 year olds are in their development. I teach the adolescents I work with from the first class and have established a relationship with them over this period of time that is helpful in the teaching of eurythmy.

I greet the students at the entrance to the eurythmy room and the eye contact at the door is our first meeting; it creates an inner space between me and every individual child or adolescent. The eye contact in particular indicates the inner state of the students. On Monday mornings they have a weekend behind them in which they have spent a lot of time online and engaged with digital media in different ways. As the teacher of this class I need to be aware of these facts. Rudolf Steiner even asks us to develop an interest in what our students are interested in.

The classroom door is closed and the lesson begins. I place myself directly in front of the group, upright, and feel my own feet. At the beginning my feet are comfortably placed, I have them about hip-width apart, with relaxed knees. The first exercise is to ask our feet whether our weight, which is resting on them, has been equally divided between our toes and our heels. The young people settle down more externally, so that inner activity becomes perceptible. I might describe my first intermediate goal at the beginning of the lesson in the following way: I want to enable the adolescents to have an experience of their own upright posture. The exercise directs the students' attention to their feet, and so their attention is directed inwards and becomes the starting-point for the work on their posture. Visibly tired from sitting in the main lesson, the students work their way through to their verticality, starting with their feet. I cannot do this work for them. Once they have arrived at their uprightness the faces of the adolescents change; primarily their gaze changes. A milestone has been achieved at the start of the lesson: they have arrived. What has happened? As their teacher, I have set up the conditions under which they are able to give their attention to themselves. With this as the starting point the forming and shaping of the eurythmy movements is taught in such a way that a connection is always made to the physical body. It is extremely important to give enough time and create enough quiet so that the students can give their whole attention to this opening sequence. This first 'arrival' is simple and illustrates the complexity of what is taking place: it is

...a continual penetration or permeation of the human body by the 'I'...

It is a modified experience of the 'I', and in complete contrast to what happens in kindergarten, the

adolescents have to do the work themselves until the teacher perceives that the 'I' has incorporated by taking in the posture and gaze of the students. Heaviness, antipathy and disinterest need to be overcome.

Helga Daniel describes this process in the following way:

The human 'I' that has gone through many incarnations also connects with the physical nature of the human being in its own individual way. The 'I' looks with a certain sympathy at the constructs of the astral body and connects in the same way as this does with the organs of the human body.

In this context Rudolf Steiner also mentioned the following:

...but because the 'I' has a sympathetic relationship to everything the astral body does, the intentions and the ideas that lead to human actions are also inscribed in it.

I want now to jump to the end of the lesson in which we are practising the sounds for a late autumn poem. The poem and its sounds move between the dramatic element and delicate images. The form of the movements for the poem demands quick changes between delicate sound forms and large, sweeping gestures. All the sounds have been practised earlier over a number of weeks, having been chosen from the imaginative experiences of the whole class: nothing was arrived at by using only imitation. The next step is to combine the sound gestures with the spatial form and the dynamic of the piece. The Class 9 students have a sure sense for whether something is working or not: does this form go together well with this image and with the sound gestures? If I manage to sustain a lesson at this level – and this is possible for most if not all of the students – then they leave the room with the feeling of having really done some work. And they certainly have! Every now and then I pick up the theme and ask the group why we are doing what we are doing: practising our upright posture, shifting our weight, etc. It is evident from the responses and the course of the conversation that they have acquired insights from their experience into what the exercises have to do with them. And it is perfectly possible to mention in an aside that the work on their upright posture supports them on their journey towards being able to be active and effective in life and in the world.

How can we teachers school ourselves to become aware of the processes and the ways in which the 'I' permeates the human organisation? How the 'I' permeates the body changes over the course of children's development and continues right up to adolescence. Eurythmy can contribute to a healthy development of human beings, including the development of their 'I', if teachers are able to increase their ability to observe, develop their attitude of research and strengthen both their courage and their perception and understanding of how human beings develop.

Eurythmy in the Middle and Upper School

A Report from the First Waldorf School in the USA

Alexandra Spadea



Lived in New York for 29 years. Teaches at New York City, Rudolf Steiner School since 2008. Eurythmy Training at Zuccoli School, Dornach and Eurythmy Spring Valley 1994 under Dorothea Mier.

Unexpectedly taught in upper school of Green Meadow Waldorf School immediately after graduation. Found her vocation and passion in teaching, especially in working with young people. Loves the stage, enjoys working on solos and, if possible, preferably with colleagues.

Lives with husband, composer John McDowell, near Spring Valley, NY where they sometimes run a farm initiative. Daughter Luna 9th grade, Rudolf Steiner School. aspadea@steiner.edu

I am happy to share with you some reflections and glimpses of my Eurythmy work at the Rudolf Steiner School, NYC.

“Steiner” the first Waldorf school in the United States, was founded in 1928 and in its 90 years the school has shown a steady and unwavering dedication to eurythmy, which is palpable!

The Steiner school owns two buildings located on the Upper East Side, one of the grandest neighborhoods of Manhattan, right next to Central Park, and one minute walk on Fifth Avenue from the Metropolitan Museum of Art; 10 minutes further north is the Guggenheim Museum. We are grateful for our beautiful buildings with Central Park as our school yard and friendly neighbors all around.

On their way to school, New York City children receive a full tableau of impressions, as they either travel by train and bus, by car or by foot, bicycle or skateboard. Sounds, smells, images, lots of people, stairs, elevators... transit life, and many different situations to observe, are a big part of the daily experience for New Yorkers. It is easy to imagine and see, how this daily practice of navigating through the city, shapes the growing human being. Our part as educators and parents in this shaping hopefully brings balance and harmony, content and meaningful encounters with each other.

It would be incomplete to speak about the work in the Steiner School community without acknowledging the backdrop of NYC and the very diverse backgrounds our students come from.

Upon arrival at school, our students enter a space held in calm and beauty, truthfulness and joy. The familiar mood and care that breathes in Waldorf Schools around the globe lives strongly in our school, and often parents and visitors describe our buildings as an oasis, a respite from the busy NYC life.

I have been teaching Eurythmy at Steiner to grades 7-12 for the last eleven years and have found the students overall very receptive to forms and choreographies, and a curiosity and desire to bring a part of who they are to our work, which makes my teaching and our eurythmy time together that much richer.

“As if they fill their inner spaces with good imaginations and ideas, and realizations and then this can manifest in all kinds of good results.”

I strive to offer my students a place where they feel safe, can relax and connect with each other through the art of Eurythmy and be elevated in the experience of space. It is also a place where we can connect with the invisible realities perceived by anyone who develops their senses in a certain way. It begins in the early childhood years and carries throughout the many wonderful lessons, from form drawing to gardening, all that is done and learned by hand and heart, the songs and speech, the plays and the writing and observations, the science experiments, and making sense of life, this is all contributing to a healthy eurythmy curriculum and school life. I was fortunate enough to have grown up this way myself at the Freie Waldorfschule Bexbach in the Seventies and Eighties and consider it one of the greatest gifts to have “grown up Waldorf” - at the age of 9, I promised myself to become a Eurythmist when grown up.

“I find myself often tapping into what moved me when I was young, and why I fell in love with Eurythmy – I still am – and why I dedicated my life to this art. “

When I am with my students, I feel asked to share from a place of deep understanding, vision, creativity, respect, clarity and heart. What becomes meaningful in my classroom is when together we enter the flow, when I can direct and move classic forms such as “Auftake” with the students and together we revel in their geometry, lawfulness and freedom – when we “make them our own” and become creative with it. The “Auftake” are forms of timeless truth and power – as all Eurythmy forms are – and when students learn them and become familiar with how they are in space, how to move all these formations, then they begin indeed to learn another language one that has the potential to be strengthening and harmonizing for all people, in and outside of the eurythmy room, including said adolescents.

In the last few years, our children and youth along with their parents and teachers have gone through some intense experiences as a country and city, and I am sensing more and more a need for a place where equality, calm, and spirit is cultivated. My student’s thirst for a deeper understanding of the “invisible realm”, is real, and in conversation and movement we explore those realms. I have been teaching well over 20 years and noted in the last 3-4 years an increase of inquisitive questions and longing for a deeper explanation of what Eurythmy is drawing from and why it is a part of their school life. The sometimes unspoken questions my students carry begin to formulate and sometimes be answered in Eurythmy. One example is: how are we dealing with the almost daily news of yet another catastrophe?

I find myself sharing insights with my students in an age appropriate way, and they in turn contribute sincerely their own meaningful insights. I learn a lot from them.

Our room is not very large, so the maximum count of students to comfortably move with is 12 or 14. That said, I like to work with large forms so that ideally all can be moving together.

All Eurythmy forms, in particular the “Auftake” as well as the pedagogical forms, circles, stars and beyond can offer the growing child a framework that supports healthy body and space coordination, and social soul awareness. As an example, The Halleluiah on the crown or has become a much beloved and a cultivated practice at “Steiner.” Especially the 8th grade students, are often asking for it- it helps them arrive with one another and send good intentions onto realms of life where people are struggling. It gives them a space no other activity does.

All classes love weaving circle forms and when they for example truly unlock the power of a harmonious eight, the room rejoices!

The gratification everyone in the room receives when the forms begin to appear in space and the students experience it, because they make it happen, together with the power of gestures and sound or silence, it always is soul nourishment. While performing eurythmy is a big piece of our work, and the students love to perform, I find that the most important moments happens when we are in a healthy movement space together.

It is for those moments that happen frequently enough that I continue to share my passion and love for eurythmy with teenagers. Eurythmy forms and strengthens their etheric bodies, just like navigating the NYC streets and subway system does in other ways. I think because my students live in this big city they live with forms, orientation and geometry in a very particular way. It would be beyond the scope of this letter to explore these thoughts further right now, but is certainly worth looking into.



Waldorf 100 celebration Climate March Photo: Christopher Duggan



Guggenheim Flashmob on the Hilma Klint exhibition
Photo: Vera Hofschneider



Waldorf 100 Streetfair
Photo: Christopher Duggan



High School Students on NYC Subway. Photo Student's I-phone

Eurythmy has served me in my life tremendously well, and I am honored to be sharing my findings with my students, and their parents, who also practice with me. The spirit of support at Steiner also became evident at our Eurythmy flashmob for Hilma af Klint at the Guggenheim, in April 2019. The whole city was buzzing about Hilma (see the photo of my students on the subway track) and I went several times with classes to see the exhibit. On some visits we “spontaneously” positioned ourselves along the spiral rotunda and did Eurythmy, being joined equally spontaneously by other Guggenheim visitors.... This was the answer to my inner question: Will a flashmob for Hilma work? My students were on fire about the idea, as were my colleagues, parents and friends, and of course so was Hilma, and together we made it happen - it was remarkable!

Perhaps from a distance NYC may seem like a crazy place....and while that is also true, I experience this city and school filled with creative potential and willingness to make amazing and unusual experiences happen. As a community of colleagues and families we manage to create a space where learning and social life can indeed flourish and the arts hold a cherished and valued place.

I am happy to report that Eurythmy is well and thriving at the Rudolf Steiner School! Should you find yourself on a trip to New York City, I welcome you to visit our school, just reach out!

Working Together with the Soul

Maria Enrica
Torcianti



Born in Italy in 1960. Diploma 1988, Dornach, with Lea van der Pals. 1991 founded Eurythmy Association of Italy together with other colleagues, today the chairperson. Organizes further training in educational and artistic eurythmy together with the Association. Taught eurythmy in Milan Rudolf Steiner School from 1993 to 2006, upper school. Eurythmy teacher in Origlio-Lugano Rudolf Steiner School, CH kindergarten to 12th grade since 1993.

Translation: Rozanne Hartmann

In recent years I have found that children need peace and quiet in eurythmy lessons, peace and security in the arrangement and structuring of lessons.

Calm also means giving the freedom to find or practice something new.

The pupils are now much more sensitive and conscious than before. They feel what happens between them when they move in eurythmy.

They no longer imitate the teacher as much as before.

They should be offered an exercise to practise independently.

They need less material, but this in a deeper way.

If possible, work together with other subjects, so that the students experience a subject from different points of view and discover the inner connections.

So teach little, and deep, but in a relaxed way.

Always try to do research, but keep practicing the pieces.

I just learned the latter this year in the 7th grade.

There are 15 children whom I teach in 2 groups.

They have worked with the class teacher in the chemistry epoch with the 4 elements and I suggested to them that they practice with 2 elements in each group.

One group chose air and fire and the other earth and water.

It was very interesting to see that they chose the elements that seemed more difficult to them.

I asked them to create a spatial movement in pairs that matched the element.

In this way they developed eurythmy forms and then chose the appropriate sounds.

Each couple showed the others their work.

Then we tried two couples showing their compositions together, and amazingly, the forms were in total harmony.

In the end we tried to have all the couples move together and so a wonderful choreography was created!

Our pianist composed a piece of music and everything fell together.

Then we used a lesson to take photos for this article and everyone was thrilled to see themselves in these photos.



From Inner World to Outer Movement

Tal Ben-David



Born 1963, grew up in a Kibbutz in the North of Israel.

1990 London School of Eurythmy, England, complementing studies with the Curative Eurythmy course. Specialised in working with babies and young children.

Lives with her family in Kibbutz Harduf.

For 15 years taught Eurythmy in kindergartens around Israel and in Harduf lower school. For 15 years now, teaches middle and upper school and teacher's training/ further education courses, leading eurythmy in education courses for eurythmists, as well as directs movement in class plays. Creates annual eurythmy productions and performances in these areas.

The central question for me today, when working with youth, is how to get them to work. How to get them interested and challenge them in such a way, that by the end of the lesson they will have experienced a different kind of learning and an awakening to another aspect of movement work. It is not easy to create ongoing, long-term processes. This is evident from their almost incessant talking and possibly even a fear of experiencing quiet. The very first challenge in every lesson is to bring them to experience quiet – Quiet that is not only the absence of talking, but also a sense which pervades their limbs and their soul mood. And then... the work can start...

The even greater challenge, however, is to bring them to feel that Eurythmy is relevant as both an art form and an instrument, through which their own development can be supported.

What kind of development? And what is art at all? And how will it help? ... These are the kind of questions which I'm often asked.

At the beginning of my path, I worked for 15 years in kindergartens, the lower school and in therapy. Since 15 years I have been teaching at the middle school, upper school and education seminars, and I also give further-education workshops for pedagogical Eurythmy teachers. Each year, I create Eurythmy projects with classes 7 and 11 as well as with the students at the teacher's seminar. (In the other classes, Eurythmy forms a part in all class plays).

Working with Eurythmy in the middle and upper schools must be given an artistic context. Through working on an artistic project, we can have a conversation about Eurythmy and its various aspects, discussing the subject in various ways suitable for their age. During performance, every child or adolescent finds the role most suitable for him/her, at a pace that suits him/her, so that he or she can give his/her best. Working on a project facilitates reaching more easily an in-depth work at both tone and speech Eurythmy. In high school, the final lesson at the end of each month is devoted to conversing about Eurythmy. I always begin from the periphery, from the aspects to which they can more easily relate. Usually, I begin the conversation with the changes which have occurred in society and the various arts in the beginning of the 20th Century, and slowly lead from there to the "birth" of Eurythmy and of Waldorf education. I have learned, that adolescents nowadays are able to connect to the essential aspects of Eurythmy only through examples, processes and wider contexts – historical, social, spiritual and artistic, which are related to their life at present. These

conversations are open and honest, and I too learn much from them. At the end of the year, we reach – during conversation – the practical question which they always bring up, namely: "Why do we do these exercises?" – and mostly, they can already answer this question themselves.

The developmental context of working in the middle and upper school is finding a way of combining artistic work with curriculum practice. In the last few years, I have been integrating many exercises from hygienic and social Eurythmy into my lessons. In many ways, teenagers are constantly searching for the quality of the "circle" – a circle of friends or teachers that will see them, acknowledge and envelop them, or a circle related to the building of an inner center and a sense of belonging. These exercises facilitate



working in a circle, in pairs, in groups or alone, in an atmosphere suffused with humour and grace, which in my opinion are the most significant aspects of encountering adolescents, but also a deepening and the possibility of development. In the middle school, I sometimes separate boys and girls during the lesson – I design separate exercises for each, according to where they are, thus enabling both boys and girls to get something they can truly take in, in terms of both movement and inner development.

Working with youth and young adults over the course of many years challenges me to change all the time, and to seek within myself new ways for conveying Eurythmy to them in truly suitable ways. Working with these age groups is both challenging and rewarding, and I find it to be a great privilege.



Fingals Cave – Hebrides
Ouverture by Mendelssohn
Photos: Noam Krampf

What lives between us

What happens between me and my students in a eurythmy lesson when, for example, we attempt to approach the soul gestures? We sit down together and discuss how a gesture can express what our souls experience in various life situations. We discuss what lives as a soul gesture in words or expressions, such as in *You did that well*, or in different pieces of music. To start with, we do not know. This is because it obviously depends on how we say what we say. We then have an exchange: what feelings arise in listeners when they hear *You did that well*! Nor do we know that: perhaps the listener rebuts a sentence with such good intentions because they themselves are extremely dissatisfied with their work, or perhaps the listener even feels attacked, because he or she thinks that the words are not meant seriously. Or perhaps again, the listener is pleased. I question the students about their own experiences in such situations and good conversations can arise from these exchanges. There is never anything bad or wrong about what the students say: we only need to look at the soul gesture behind what is said with enough attention, and whatever is actually said, every silence also tells us teachers something about the class and about the young individuals in it. We have warmed to each other and thus created a good foundation for working together artistically.

Only then do we try to express the soul gestures in movements or physical positions. Then we look at soul gestures in the way in which they have been captured in the wooden eurythmy figures. Every student is given one of these figures and after a while I ask them what they see and then what they are experiencing. It then becomes clear to the students very quickly that it is much simpler to describe what they see than what they experience: in order to express an experience we have to make much more of an effort to find the appropriate words: we have to wrestle for them in our search. In such moments everyone is listening very carefully. Again, there are no wrong answers here: everything the students say comes from their experience and is always entirely appropriate, even when they are tired and unfocussed.

I could then ask them where their tiredness comes from. I discover that they

Franziska Koch Wahren



Born 1960, Bonn. 1982 Art of Eurythmy School, Berlin with Helene Reisinger. Afterwards independent study with Dr Hedwig Greiner in Dornach. 1983-1984 studied with Rosemarie Basold, Institute for Waldorf Education in Witten-Annen. Lives in Sweden since 1985. Worked as eurythmy teacher for over 20 years. Since 2004 at Kristoffer School in Stockholm. 1997-2004 member of Eurythmy Ensemble at the Rudolf St. Seminar, under Göran Krantz. Performs also with other artists. B.A. at University college of Eurythmy in Oslo, 2014. Since 2018 M.A. Alanus University, at Emerson College, England. Mother of three children and grandmother.

have been online until the early hours of the morning and then not managed to find the time for breakfast: their tiredness is understandable! We can develop beautiful soul gestures from such states, too...

I may be the one teaching the class or lesson but I do not judge or evaluate anything, at least not in this phase of the work. At a later point I cannot avoid evaluating, but that is another subject.

Of course a variety of feelings arise in me whenever, for example, a particular student repeatedly disrupts my lessons and does not listen. But then I have the time to give my attention to these feelings – to my annoyance, my anxiety about not being a good teacher, my fear of becoming powerless, etc. Once I am at home, I can examine where these feelings have actually come from. This can help me to know myself better. After all, this has at first glance heartily little to do with the origin of these feelings, the student, right?

Rudolf Steiner spoke of sun karma and moon karma.^[1] Moon karma draws the astral body along with it and awakens strong feelings of sympathy and antipathy which are incomprehensible from the perspective of human reason. Something old is being worked through here. This can also lead to preferential treatment and other injustices towards other people if I do not deal with such experiences in both a relaxed and attentive way.

On the other hand, sun karma gives me freedom and tranquillity when I am in harmony with someone else. These are relationships which give me the sense that there is nothing in them that needs to be changed or transformed. Sympathy and antipathy are in evidence but they have little or no influence on me. We begin together from the very beginning and allow the sun to shine between us. All of this of course holds true for every kind of human relationship.

School is not a hermetically sealed place: the laws of karma and of human development do not remain outside the entrance. Quite the opposite holds true: schools are karmic hot spots.

The only way that I can teach eurythmy is to ensure that my students perceive me as a fellow human being, that I am working at being interested in who they are and that I show them that I am making continual efforts to see and understand them. Honesty towards myself and authenticity towards my students is in my view the most important pre-requisite for creative teaching. This always creates a committed attitude in my lessons that is at the same time light, light-hearted. Any effort I make to be honest with myself includes recognising and accepting the occasions when I am tired or sad for some reason or other; it also includes gratitude that eurythmy has given me the opportunity to meet all these remarkable people.

This is the way in which I make myself visible to the young people I teach, so that they can then dare to show me something of themselves. Sometimes it is nothing more than a small smile. We recognise each other and perceive that we are in the same stream of human development at the beginning of the twenty-first century; we can also sense that this offers us an amazing opportunity to create a common destiny.

And so we live and work alongside each other day in day out, in one of these institutions called school that were conceived not that long ago by human beings. If we accept this form of life as a path of schooling, too, then it becomes a model for developing the high faculty of creating a good social life; this can be seen as something unique at the phase of development that every individual has reached, independent of title, training, qualification or age.

Note:

[1] Rudolf Steiner, *Karmic Relationships Vol 6. The Gate of the Moon and the Gate of the Sun: The working of the Human Individuality in Historical Evolution*. Two lectures, Berne, 1924.

Translation Sarah Kane

Teaching Eurythmy Today: Working with the Expectations of Adolescents

Maike Adam



Born 1991 in Bergisch Gladbach. Waldorf pupil. Studied Eurythmy at Camphill Eurythmy School, England. BA and MA Eurythmy in School and Society, Alanus University. Support and organisation of youth projects What Moves You? and CONNECT. Since 2016 eurythmy teacher at Erfstadt Waldorf School. Currently also gives courses at state remedial school.

The following perceptions from the perspective of a eurythmy teacher come from the last three and a half years of work as such in classes 1 to 12 of a Waldorf school, in pre-school classes, working in a state school for children with special needs and then from working with adults. As every phase of life, every generation of students and every class community has its own set of questions that they develop, I am limiting the contents of this report to experiences with classes in the upper middle and the upper school: these are the classes that I work with in my current teaching. My starting point is the following: what expectations do the students I teach have of me and my teaching?

It is worth remembering that expectations are individual. They are addressed to me as a young teacher in this instance, and to the particular way that I teach. The students who express them come from around Cologne and the Eifel mountains in Germany and eurythmy at the school they attend has a good reputation. Then I want to mention that what follows are my own perceptions and interpretation of three things: the first is what I have been given by my students as the written contents of a questionnaire, the second a teacher's report and the third what I have experienced in conversations and behaviour in my lessons.

On this basis, I have summarised the expectations presented to me by my students below: they expect me

- to continually create a serious atmosphere regarding the subject I teach, eurythmy
- to keep developing and renewing my understanding of my students
- to create an appropriate working atmosphere
- to personally enjoy teaching eurythmy and to create the possibility for the students of finding pleasure in learning eurythmy
- to create an artistic balance to everyday life by means of the open structuring and shaping of the lessons
- to accompany, support and foster the students in their development

In my case this means that I need to nurture an upright attitude towards my subject and my students, to actively give shape to the framework of the lessons, to repeatedly develop new enthusiasm for eurythmy, to allow my students to become aware of the qualities of an art of movement and to be a support and guidance for them during their adolescence.

I am extremely happy at the end of certain lessons if a feeling arises in me that I have taken another small step towards achieving this enormous task. Otherwise what I have described above often seems to me to be nothing but a concentrated collection of needs and desires. I often wonder – especially during the holidays, the time when I can only spend time inwardly with my students – how I will cope with the balancing act between being strict and generating enthusiasm. Is it in fact a balancing act? Or are there different levels, and one assumes the existence of the other?

I usually notice only when I become active that it is mainly rather small things that can bring about a lot of change: for example, giving one particular wish a small moment of attention. On one occasion a student in the tenth class requested at the end of the year that the class be given an overview of what they would be taught in the following year. So in the summer holidays I created a

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teaching plan and I put it into a table for the eleventh class. The table gave the requested overview, scheduling what was to be taught when, but there was no indication of exactly how the various themes were to be addressed. This table was examined in a most concentrated way in the first lesson of the year by the whole class!

Some of what the students expressed in the questionnaire flows unconsciously into my lessons and I only become conscious of it again when I reread the material and give it my attention. Then I discovered that the student who had once asked for particular discretion with regard to her fainting attacks was working with a fellow student on a duo with great enthusiasm. There is no hint or sign of a fainting attack! But there was also the following question on her questionnaire:

As a trial, can we choose our own piece of music or song and create our own eurythmy form for it?

This gave me the confidence to start projects in small groups; when they are working in this way I experience my students as particularly engaged and independent.

Intense exchanges repeatedly take place between the individual groups on the subject of the chosen pieces of music and the ways in which they can be put into practice in eurythmy. I organise miniature presentations in the lessons and attempt to recognise and honour the students' work by using constructive criticism and by giving feedback on both what has worked well and less well. But what the other students have observed and what my response to this has been can give the other students a clear sense of what my expectations are, and whether what has been developed so far corresponds to these expectations.

In the upper grades of the Middle School the picture of how students realise their expectations is quite a different one: after a group of students had only made a minimum of effort to work on a ballad, I asked whether it would be better if I would tell the class exactly what to do. To my surprise, this class, that was otherwise so independent, all agreed that this would be the best way to proceed. This led to me paying extremely strict attention to discipline in the following lessons in order to be able to explain and show precisely what I myself - with growing enthusiasm for the many-sided eurythmy tools - had developed. The Class 8 students began suddenly to provide their own ideas and thoughts to the shaping process after they had been given detailed instructions. Then there came the moment when we needed to find an appropriate form to round off the project.

This all leads me to look into the future, not only of my own individual teaching but also of eurythmy in an educational context in general: *What direction will the expectations and demands of young people take?*

We are surely currently facing the challenge of taking the contribution that eurythmy can make to the development of children and adolescents into the public domain. I also believe that there will be a need of eurythmy teachers in the future to courageously create a framework in which any personal enthusiasm for eurythmy is perceived and can be effective. I also see that it will be possible to consciously meet the desire of young people for 'downtime' and for the relaxation that eurythmy, with the way in which it alternates between tension and relaxation, offers, in what have become more and more hectic life-styles and the accompanying long-term stress. The challenge for me is not only to translate this as effectively as possible in my teaching but first and foremost to begin to work on myself. I have to set an example myself if I am to be able to genuinely make demands of my students, and also be attentive so that I can take hold of what the same students have to give me, both individually and as a group.

With what questions, whether expressed clearly or not, do the children I teach present me today? Do these contrast with those they presented in the past?

In the past I would occasionally hear such comments as

Why do we have eurythmy? or Why do we have to do it?

Nowadays these comments have metamorphosed into such genuine questions as:

What does eurythmy teach us? What do we learn from it? What does eurythmy do with me and how can I develop either with the support of eurythmy or as a consequence of doing it?

I have been working as a teacher of eurythmy for the past twelve years and during this time I have perceived that my students approach eurythmy and their eurythmy lessons more and more from their heads. But I have never experienced this change as intellectual, rather as the emergence of genuine questions about the unfolding processes, the contents, the elements, the methods and the deepening of their understanding of eurythmy as an art.

A further clear change relates to the awareness of my students of what eurythmy is: they perceive it more and more as an art and less and less as just another movement subject taught in Waldorf education. I can sense that my students have a profound attitude towards it, and this is connected with the question of how authentic eurythmy really is as an art.

I mean specifically that it is worth avoiding the path of least resistance when teaching eurythmy to school students: no special effects are needed (e.g. blacklight, video projections, electronic music, etc.) but that the challenge should be to open the door to this subject in both an interesting and demanding way to young people by working and engaging with its basic elements. It is important to me to clarify for the students what it means, for example, to listen to a five-part fugue and then to make it visible, or what it means to dive into atonality, twelve-tone music - or many other things - by working on the basic elements of eurythmy.

It may appear simpler and more effective to put a few cool movements, sounds and tones on the stage with blacklight and electronic music, and frequently this works well; but is it enough for a young soul still in development? Does not such a young soul much more need a genuine challenge in order to develop? Might it not be more important to develop a piece of artistic work that is not immediately in harmony with the first superficial feelings that arise in the students and that can be put into practice after repeating it only three times?

This is where the question of the authenticity of eurythmy as an art becomes a question for the students. If they are given the opportunity to enter eurythmy with all three parts of their soul – thinking feeling and their will – in equal measure, then they will find this authenticity, which consists of truly becoming visible music and visible speech.

And the point of this is precisely not, when working in eurythmy, to stand at the centre with one's own personality, but to move a certain part of oneself aside, to go beyond one's own personal feelings and make music and speech visible entirely out of the basic elements of eurythmy. This approach leads to even clearer questions:

What happens when I take the adolescents through these genuine processes? How does an individual's physical and psychological perception, such as the feel-

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ing of self-esteem or the perception of oneself and of others, change?

Today these questions are no longer just below the surface but are clearer, more obvious, than ever before. The questions are about the art of eurythmy and the processes that arise out of it: the adolescents at this phase of their life perceive these very clearly if they are given the opportunity to make a commitment to this art, to engage with it whole-heartedly. The questions centre on the development of their own individuality both when doing eurythmy and when supported by it.

What do they expect from me?

My students expect honesty and clarity from me in my relationship to them and to myself, they expect me to challenge and support them in their development in relation to eurythmy. They want me to accompany them in such moments of development as empathy, social competency, coping with crises and ultimately in the overall development of their individuality.

How am I to understand these questions?

I have understood the questions relating to the content and the effect of eurythmy in the following way: the students are searching for contents, paths and ways of practising eurythmy that they can make their own in order to gradually become artistically active themselves. When I observed my own lessons I could see that the students often did not grasp the contents and the structure of the lessons. They asked such questions as:

Why should we move in a circle now? Why should I do this or that with the copper rods? Am I only doing it because our teacher wants us or me to, out of blind obedience or out of sympathy without understanding why?

I think that the times of unconscious actions are over and the growing desire to understand eurythmy with one's reason is becoming more and more evident.

I noticed myself that I needed to make changes: my students required me to do so. My solution was finally to create both a structure that was easier to follow and lesson contents that had a clear development and could be remembered and applied more easily.

How can I shape and give form to my lessons in a way that answers the children's and adolescents' questions?

The structure of my teaching is always a consequence of my reflections: it contains explanations and the age of the children and adolescents determines how the lessons differ. I begin the process of consciously clarifying and explaining the contents of my lessons, their purpose, structure and further application, in the lower classes of the middle school. For example, how are the opening exercises, the rod exercises, the concentration and co-ordination exercises connected with the art of eurythmy they will experience in the upper school and thus with the unfolding processes that accompany the development of their individuality?

What takes place in the upper school is more an artistic conversation with my students, reflection on their experiences, exploration that has the character of research and leads to the development of my teaching methods.

Is there a specific exercise that I can describe in this context?

An example of the contents of a lesson that my students can consciously grasp relates to the learning effects of an exercise. I shall take the example of working in Class 6: as the opening exercise I have taken working with lower and upper parts of the rhythmic system. The exercise is clapping the melody of *Hochlandwache* (Highland Watch) by Beethoven and walking in time with the music. I explain to the students that they will gradually learn to free the upper part of their body so that they can make easy movements with their feet or even a complex choreography and then use the arms to give shape to intervals, tones or sounds, and they can see that the older students can do this if they observe how they move. I always make my students aware of the effects of all the exercises I ask them to do, of all the approaches we explore, without asking them in advance.

What have been my experiences of working in this way?

Using the approach I have described, my students develop a more profound approach to eurythmy

and begin to understand the aim of the whole: it is not just about 45 minutes of moving to music, jumping and clapping a little, but about something like an apprenticeship to an art in which the aim is to acquire faculties, abilities and skills so that they can graduate from Waldorf school at the end of their school time. At the Waldorf School in Dresden the eurythmy diploma, which comprises several performances and individual elements, is part of the overall Waldorf diploma.

What are the effects on children and adolescents of teaching in this way?

The way the students work becomes simpler because they have a more conscious and secure relationship to the basic elements, have experienced a clear structuring of the contents and therefore know how they can work on their own and become artistically creative.

Do I hold conversations about this with them?

This way of working artistically takes us constantly into conversation and I would even say that in the upper school it is possible to develop a way of teaching in which teacher and students are on an equal footing. I set out the contents and structure of the lessons as well as their progression throughout the school year and their connections to the following years to the children and adolescents from the fifth class onwards.

This gives my students clarity and security and it is more likely that we will come to be able to do creative, artistic work and practise genuine mutual perception, and less likely to need to set up rules and regulations. This in turn is more likely to lead to deeper listening, questioning and profound interest.

In which direction will the questions, requirements and challenges further develop the art that I represent in the field of education?

I think that the questions addressed to eurythmy will develop or metamorphose in such a way that we will have to deal with the question of how to continue with this quiet and complex art in a world that is becoming ever louder, ever more dominated by the media. How do we reach out to the young people? How do we offer them the opportunity to develop as individuals with the help of this art?

Does this challenge lead to the development of a new quality, a new inner substance, in my teaching?

Yes, it does, and I think that the new substance is called Back to Basics, Forward to Myself. I see a true working with the basic elements of eurythmy as the biggest challenge for the future. Counter to the trend to digitalise everything, or use the media to support or pep things up, we should do our utmost to offer young people a good, healthy, artistic path to discover and find themselves: this is certainly not the simplest way but it is the most honest and most effective.

What my students have said:

I would never have imagined what eurythmy has done to help me improve my self-esteem.

Eurythmy helped me to stop smoking dope and find a way to myself.

I no longer suffer from depression, I am OK with myself; doing eurythmy on stage helped me to turn my life around.

Eurythmy in the Upper School

The Brazilian Experience – Partnership A Different Way to Teach High School Eurythmy

Elisa Ferrari
Manzano



Eurythmist in Brazil since 1997. Since 2003 eurythmy teacher at Veredas School, in Campinas. Gives courses for lay people and various advanced training courses. Over 10 years as social eurythmist in companies and consultancies. In 2018 Masters in Eurythmy Therapy at Alanus University.

- *After this piece we should leave the right or left side of the stage?* asks a student.

- *Right side! Because you will soon come back from there once more!!* answers one of the teachers.

- *Left side!!!! Because it's gonna look horrible for you to cross the stage!!!* says the other teacher.

Such antagonistic responses often occur in high school eurythmy classes at Veredas Waldorf School in Campinas, Brazil. Elisa Manzano, 48, a eurythmist graduated from Witten, Germany, and Kleber Akama, 38, a eurythmist graduated from West Midlands Eurythmy Association, England, decided to take all risks and teach together at the same time and in the same room.

Our choice was to do what is normally done in many schools in Brazil: divide the class into two groups and each one work with one teacher, or the same teacher work with both groups separately. We realized that in that way the students would have only one teacher and one style, and as we are completely different, we decided to add up our talents rather than pulverize them.

Elisa also teaches eurythmy classes from kindergarten to class four. Kleber has a more youthful way of dealing with the students and prefers to act from class five to class eight. Thus, the two share the eurythmy at the Veredas School and meet as partners in high school teaching.

They have been working in this way for five years, and although it has worked very well, they are continually adjusting, reevaluating and open to any changes.

The main objective is to create an artistic space rich in possibilities and expression so that the eurythmy remains alive for the students. We do not want to copy anything or impose something ready on young people. Our job is to help them transform the pedagogical eurythmy they have had until then into an authentic and contemporary artistic expression. The mission is not easy. We are in a constant quest, full of doubts and questions about how to accomplish this task. The possibility of being in two increases the possibilities for dialogue with young people. This is a very important feedback that we always receive from our students: our differences and contradictions widen the range of dialogue and possibilities for artistic creation.

We must confess that it is not always easy to fight our own egos... In the first year of working together we often felt like giving up or hanging each other up a tree. But after several very serious and sincere meetings, we saw that learning to work together would be a challenge to become in fact teachers of eurythmy, also considered an art of individual and social development.

We can not fail to say that we work intensely with our pianist Viviane Sayão, who composes our partnership giving us full artistic support and assisting us in our pursuits and challenges.

The task of choosing musical repertoire for this work is quite challenging, as tonal eurythmy is intrinsically related to music. Music also acts as a propagating

element of expressive possibilities and it is therefore part of the process of developing the artistic space.

We normally work in two ways, the first prioritizes defining certain expressive and formal characteristics of music: emotions, character, rhythm, tempo, form etc., and from this we select songs that cover these characteristics and are within the pedagogical proposal. The second would somehow be the other way around, we start from a musical repertoire that we have knowledge and familiarity with, and try to deconstruct it so that its nuances, expressiveness and sounding material resurface with Eurythmy.

Nevertheless, for high school pupils we are open to suggestions, and students also bring repertoire ideas and actively participate in this process.

This joint work has yielded beautiful results during the last five or so years.

Elisa and Kleber are artistic directors and Viviane Sayão music director of Euritmia Sem Fronteiras (Eurythmy Without Borders), which annually tours nationally and internationally. In addition to cities in the state of Sao Paulo, they have traveled to countries in South America and Europe, making great success wherever they went.



Photo above: Beatriz Fatarelli

Photo below: Mariah Vizotto

The Students are My Best Teachers

Teaching eurythmy to the upper classes in Prag

Barbora Forbaková



Born in Slovakia. Studied psychology then eurythmy in Prague and Berlin. Directly afterwards, teaching eurythmy at the Waldorf Lyceum in Prague. Since 2012 with the Mistral Eurythmy Ensemble. With colleague Daniel Müller Goldegg, founded the Flow Youth Eurythmy Ensemble. Main activity eurythmy teacher, also class teacher for the 12th grade and eurythmy projects with ex-pupils.

I have been teaching at the Waldorf Lyceum in Prague (upper school, grades 10–13) since 2009. My entry into teaching was a kind of “surprise” for me, because I never thought of being a eurythmy teacher. But in the last months of the fourth year of training it suddenly became clear to me: Eurythmy only makes sense for me if I can pass it on to others, so that it can become a source of enrichment, development and growth for others and not only for me! I asked myself the question: Is all that I have worked for so far also of value to someone else besides myself? I knew that I would have to clarify this... simply by trying it out!

Without any previous teaching experience, I started teaching 10th, 11th and 12th grade immediately after graduating from the Waldorf Lyceum in Prague. I was full of idealism and longing to transmit my beloved Eurythmy to the young people. But the whole first year was a huge trial and a disillusionment for me. Classes 11 and 12, which I took over from my previous colleague, did not want to accept me because they were used to a completely different style of teaching. They had no need to work artistically. But for me it was something essential. And my 10th grade, which like me was brand new at the school, was a group of thirty-two untamed, energetic students whom I had no control over at all with my pedagogical (in)abilities. But yet I felt a special connection with them. They were cheeky and wild, but at the same time very talented and they challenged the teacher in a healthy way. I made a thousand mistakes, with my melancholic temperament I often thought to myself: *After such an unsuccessful lesson I can never again step in front of the students. I'll never be able to control them...*

But at the beginning of the next lesson they were open again, gave me another chance, were again ready to help me – by mirroring, by learning from mistakes made, in order to get one step further, This gave me the opportunity to think anew, to grasp things anew, to search further and to try them out. And in those rare moments when I succeeded in conveying something right in a right way, there were very deep and wonderful encounters in and through eurythmy. I had the good fortune to meet this particular class right at the beginning of my pedagogical path. For it made possible the most essential part of my development as a teacher. In the 11th class they were open to rehearse a larger programme and immediately after this decision they began to work very purposefully in the eurythmy lessons. It was becoming more and more fun for them to enter into eurythmy, to move eurythmically – it was like a foreign but familiar language through which they could express something essential. They felt this very clearly. They were a good class community with healthy relationships. Once a pupil said to me: *We love Eurythmy because we like each other. And we love each other so much because we are allowed to do eurythmy together.* After the participation of this class at the Forum in Witten Annen, their love for eurythmy deepened even more and they gained a new awareness of this art. The attachment to eurythmy remained with them not only during their studies but also after school, for some of them continued to participate in several artistic projects for ex pupils and some even decided to study eurythmy abroad.

For me as a teacher this class and everything I was allowed to experience with it (and with some of them I am still allowed to experience, because our collaboration in eurythmy continues) was like a miracle, a great gift. They showed me how I can structure my eurythmy lessons to reach young people. They were my companions on this journey. Of course, every class is different, every class needs something different and it is the teacher's job to see where each class stands. And it is always a new search for the right key. But still, some

Translation Rozanne Hartmann

things remain, which I can use again for each class.

For me it is very important to perceive the class with an inner questioning attitude. In my experience every class/group is like a being, it has certain group traits. I don't mean to say that all students in the group are like this, but it still characterizes the class as a whole. I try to be attentive to how this being reveals itself. Are there students who are more responsive via the head, who like it when I explain things, are they interested in background information? Or are they bored during such efforts, and it is not important for them to "know" something more about things? If they are open, I sense what and how deeply I can explain. If not, I prefer not to do so, and only now and then do I mention something very discreetly – because for some students I find this important and necessary in order to gain a certain understanding of the deeper layers of eurythmy.

Or is the class very warm-hearted, and has the need to have a pleasant and familiar atmosphere in the classroom? Do they want to deal with the elements in a free, playful and imaginative way, or are they so uncertain that it is better to offer them a great deal of security and guidance from my side, otherwise hardly anything can be achieved? Can they be reached through short humoresques or through ballads? Or do they come to class and want to get started right away, be efficient? These are some of the many, many questions that keep me busy when I stand in front of a class when I try to prepare for the lesson.

What is clear to me is that students need challenges. They must not have the impression that eurythmy is simple and boring. And the teacher must stand completely behind what she does – with enthusiasm and conviction. She must be able to do something herself, be inspiring for the students, perhaps show something on stage from time to time, which the students can watch and appreciate.

What I would like to mention at this point is that my work is very strongly supported by the special lessons of my colleague Tsira Jirout, who does an indescribably good job with the students in the choir and in music theory. This helps a great deal in training the musicality of the pupils and I can clearly see how this collaboration is also bearing very important fruit for eurythmy. I have something that is a good foundation for tone eurythmy. The other piece of luck for me is the many years of collaboration with my artistically much more experienced colleague Daniel Müller Goldegg, who has accompanied me on several projects. I have a lot to thank him for. And the third factor, without which I cannot imagine working on larger projects, is the support of my school, which



Above: In the lesson, class 11, Waldorf lyzeum, Photo: Jan Brejtr

Below :Open performance, artistic part of the final school performance, examination in the subject Eurythmy, Prague, class 13. Photo Jakub Hons



Open performance, artistic part of the final school performance, examination in the subject Eurythmy, Prague, class 13.
Photo Jakub Hons

always gives me a week in the 11th grade, during which I can work exclusively on our program with the students after the main lesson.

I would like to describe my path through the three years of eurythmy lessons. At our school every tenth class is newly composed. The pupils come from different primary schools, some have been to Waldorf schools and have nine years of eurythmy lessons behind them, others come from state schools and hear the word *eurythmy* for the first time. The pupils do not know each other and have the task of forming a new class community. My task is to arrange the lessons in such a way that the *advanced* pupils with

more experience do not get bored, and on the other hand to ensure that the completely new ones keep up without stress. I think it is important to arrange the lessons in such a way that the students can find a positive approach to eurythmy, because they should not have the feeling that eurythmy is something strange, something inscrutable.

At the start I like to do different skill exercises which are fun and challenging, basic elements with clear instructions and many social exercises. Right at the beginning I let the students discover some of the laws themselves, so that they can experience for themselves that eurythmy is something very natural and accessible to everyone - if one approaches things openly and sensitively. Soon afterwards I begin to work artistically on small, tangible and manageable pieces of music and poetry. We learn the gestures, the steps, we learn to perceive each other and to fill our movements with spiritual expression. This is very important for me - no gesture, no movement without this inner approach and without the soul being completely involved. This, I think, is essential in eurythmy lessons.

In the eleventh grade I try to give the students a bigger task, which can only be achieved with the commitment of the whole group. In the tenth grade they have learned a lot in a *playful* way with small things. Now suddenly they feel they are faced with *huge* pieces: Sonatas that are twenty times longer than the pieces they had done in the tenth grade; texts that they should write themselves and which have to be revised as often as necessary until they are suitable for eurythmy. They usually have a lot of respect for this task, they do not yet feel ready to tackle it, it is often impossible for them to manage it. And an arduous, real task begins which requires a lot of perseverance and determination and which must be supported by all those involved in order to reach the goal.

Sometimes I spend weeks or even months thinking about which piece of music would be the right one for this particular class, which would suit it. I am always looking for challenging pieces that I myself would enjoy, that inspire me, that give the students - when they grow into them - strength and support. And I let the students write the lyrics themselves. Because that way they reveal where they stand, they bring in their own themes and have the chance to deal with these themes.

I am amazed every time what comes from the students in this way. They often deal with the deepest topics, dressed in a serious or humorous story. Frequently, I am deeply touched by the wisdom and unconscious maturity that is hidden in their texts. In the eleventh grade, when the *big project* succeeds, the relationships

between the students deepen incredibly, they experience themselves as a community that belongs together, that can do something, that has something to say, to show, to give, that feels its power and has achieved something. And they value this incredibly highly. This is often the high point for our students in terms of feeling a strong bond.

In the twelfth grade, a new step comes, the step of individualization. I introduce the work in smaller groups, the pupils choose their poems themselves. They try to apply everything they have learned so far independently. After a few months, the work in the small groups is followed by the creation of a solo, which the student should give as independent a form as possible. This path often goes through deep crises, because in the eleventh grade the students believe they can do something - but this *ability* comes from the collective strength of the group. When they are alone, they suddenly feel lost, incapable as if they could do nothing at all. But if they persevere, if they succeed, then they get a new feeling of individualized self-confidence, with their own limits explored and brought into consciousness. They stand there on stage just for themselves and they know: This is really me, I'm showing what I can do, what I've done. And often there are much more colourful, intense and in their own way stronger feelings than in the eleventh grade.

And if that succeeds, I can leave them to their own journey – with the hope that they have learned something meaningful and experienced something valuable..., often with a lot of gratitude on my part for everything that I myself was allowed to experience and learn.

I don't know what I am, I am not what I know...

*I don't know what I am,
I am not what I know:
a thing and not a thing,
a dot in a circular bow*

Silesius, Cherubim Wanderer, 1675

Doesn't this saying of Angelius Silesius express in the best possible way the situation of the young people in our Waldorf upper school?

This insecurity of the youth is often reflected in their boorish and uncontrolled behaviour. And yet in eurythmy lessons I am called upon to respond with patience and humour to the actual call of the young adolescents:

Give me support! Give me content! Give me direction!

None of them would say this out loud, but it is clearly perceptible. So, they can gradually enter into the clear and defined movement pattern and by consistently repeating it, they gradually find their way back to their centre. At the moment this happens, it can become very quiet in the room and also in them. The spiritual, which hovers above the young person, sinks down into this kind of relaxed quiet. In the following resting phase this perception is held for a short moment. This serves to give support.

The content comes out of the piece, which is artistically arranged. At first it is worked out with the greatest possible objectivity, which in music is the rhythm of the melody. There is no need to discuss this with a ninth grader, because he hears it just as the pianist does. To get into a fugue of Bach in this way was an exciting challenge for my 14-year-olds, because it was necessary to be able to distinguish one voice, or rather to master it so well that one did not lose it in harmony with the other voices. The art now was to lead these four voices into a beautiful and fitting group movement. Finally, the individual got a chance and the pupils helped to create the spatial forms.

The direction became clear in the preparation for a performance. This will take

Sybil Hartmaier



Eurythmy training 1986, Zuccoli School, Dornach.

During work shadowing at various Steiner schools became interested in eurythmy work with children and especially with young people. Began teaching eurythmy to all ages at the Heilbronn Waldorf School, full of enthusiasm and verve. 10-year family break, then resumed teaching in Wetzikon, CH in 2000 with a full workload. Introduced the tradition of an annual eurythmy performance in the 7th grade and rebuilt eurythmy in the upper classes. Annual eurythmy performance by 9th – 12th grades, where the 12th grade shows its eurythmy graduation.

Translation Rozanne Hartmann



Above: Orpheus and Eurydice project, Hades (Wetzikon).

Below: Orpheus and Eurydice project, death of Eurydice (Langenthal)

Photos: Julian Hoffmann

place almost 1 ½ years after work on the Fugue began – that's how long the students have been at it without grumbling. Apparently, the challenge was big enough, because: they want to be challenged! They want to be allowed to accomplish something; they want to be able to do something that is recognized in the world. They want to be a part of this world and work in it with their whole personality.

I have been teaching at the Zürcher Oberland Steiner School for 20 years and in all that time I have never met a student who did not have this deep wish. It has certainly become more difficult to fully engage with and connect to something, but the need for wholeness and unity is very much there.

A dot and a circle – very small and yet very large, outside and yet inside. Having the courage to be different from the others is contrary to the great need for integration. How can both be strengthened and satisfied? I stood before my twelfth graders with this question. The idea of sending the wonderful solos on tour grew and so we went to Biel, unfortunately only two of us, to the Eurythmy Festival there. In Biel we met three eleventh graders from Basel. With great eagerness and seriousness, the girls performed their pieces and they watched each other with great interest. Later they were happy to hang in their chairs and

exchange ideas – aha, there are other pupils who enjoy doing eurythmy. This experience was the first step on the way to the Swiss Youth Eurythmy Festival.

So now, I look back on three Youth Eurythmy Festivals, the fourth is in progress. As feedback the young people confirm to me that this impulse has its *raison d'être*. Usually only in the last rehearsals during the project week, but certainly during the performances, the young people immerse themselves completely in eurythmy. With *"Solveig's Song"* I have finally understood and experienced what you are always talking about, says one eleventh grader. A twelfth-grader from Italy writes to me about how he felt at one with the music, with his group and with the audience. A ninth-grader felt carried by the audience and was thus able to immerse himself completely in his movements. Some started the project week in Wetzikon with a certain scepticism, but in the end, everyone agreed that this week with the three performances was the absolute highlight. Today a few participants are studying eurythmy...

To connect with oneself and to let the world take part – this is what the young people were able to experience during the performances. In this way all the work and the practice make sense, the activity acquires a goal. Today, young people experience more and more senseless and aimless activity; no wonder

that the question of the meaning of life is becoming more and more important. Today we can move these questions more openly with young people than thirty years ago (my beginning as a teacher of eurythmy in Heilbronn). Nevertheless, in most cases these are still *latent* questions that require a lot of sensitivity from the teacher. The demand of the young people is that they be recognised as individuals – sounds perhaps absurd because they have not yet found themselves. But if I do not succeed in striking a chord in the pupil, then it becomes much more difficult to demand something from him eurythmically. So in my eurythmy lessons I always oscillate between addressing the individual and the group. The additional effort with the eurythmy solo in the 11th grade is worth it! Here is the protected space to work on personality development through the art. And in this way, you can build on your relationship too.

My inner attitude is very important in dealing with the young people. I have to be absolutely sure of myself and know why I do what – otherwise the young people won't take me seriously. Although on the surface the young people very much like to be comfortable, they still prefer to be challenged rather than to chill out.

And so we got to work on Beethoven's 7th Symphony. Again and again the question has to be answered as to which schools will be involved in autumn 2020. We are already looking forward to the encounters, both new and old. After all, some schools are coming with the same class for the second time. What will be new is the examination of a commissioned composition – together on site the young people will have the opportunity to immerse themselves creatively in contemporary music. We await with interest!

Eurythmy with Brazilian Teenagers

After seven years of educational eurythmy in kindergarten and as a class teacher at the Rudolf Steiner School in São Paulo fate brought me to Botucatu with new tasks also in the upper school (Aitiara Waldorf School).

After three years as a teacher of young people - a time when, in my search for meaningful forms, I trusted my intuition more than the example of experienced colleagues I did not have in my environment – I was invited by Arnold Proell to take part in the Eurythmy Festival in Witten Annen in 2008.

This fortunate opportunity gave interested young people the space and opportunity to approach the art of eurythmy intensively. Pupils, parents and class supervisors from three upper schools in Botucatu, Bauru and Ribeirão Preto come together every year as part of the 12th grade curriculum to create a stage programme of about 30 minutes, i.e. to build up, practise and perform together at different locations. Of the pupils who have taken part in this project over the past 12 years, eight of these young people decided to train in eurythmy in Germany or Switzerland.

In 2013, a two-day youth eurythmy festival was held for the first time here in the country, as 10 schools have now started to build up their upper schools. The joint meeting to prepare and carry out the festival reflects and promotes the growing interest of our youth in this art of movement. This year, for the first time, the still young upper school of the Anabá School in Florianópolis has decided to host the over one hundred students who will participate in the festival.

In the course of my work in this field, the choreographies developed more and more out of the common movement-in-space, so that all forms and sequences of movement are formed more through movement rather than being fixed by prior arrangement.

I would like to give an insight into the workshop from the work with two ninth classes in the second semester 2019:

Suzana Murbach



Born 1957 in Rio de Janeiro, Brazil. 1961 - 1978 Classical ballet through to performances at the City Theatre of Rio de Janeiro. 1980 Biology: Federal University of Rio de Janeiro. 1985 Academy for the Art of Eurythmy, Lea van der Pals (Dornach). Afterwards stage practicum, FAUST at the Goetheanum. Since 1987 until today eurythmy courses in anthroposophical contexts. 1994 Teaching at the first training course (Centro de Artes) in São Paulo, Brazil. From 1997 Eurythmy teacher in kindergarten and in 1st to 8th grade at the Rudolf Steiner School São Paulo. From 2005 Eurythmy teacher at the Waldorf schools of Botucatu and Bauru. Since 2008 annual

project: Eurythmy Youth Group with 12th graders at the Waldorf Schools Botucatu, Bauru and Ribeirão Preto

Initially, in August, I suggested to my two ninth classes in Botucatu and Bauru that they should work together on the same piece of music to develop the eurythmy forms, even though we were spatially separated: that is, together in time, separated by space, meeting together spiritually in the work!



Class 12 in Ribeirão Preto 2020, with the Pianist.

Translation: Rozanne Hartmann

The piece was listened to and then accepted by both groups; the work began with a tentative approach without a profound analysis of the elements.

One class proceeded quickly and worked out three suggestions for the first melody motif. One of them was chosen unanimously and everyone tried it out.

In the course of further work, the students found that the two forms of the other group were best suited for the next two motifs of the first part. They sent these drawings of their choreography as a gift, which was well received: Yes, that fits just right!

The other group of students returned the favour by creating forms for the second part of the music, which they in turn gave as a gift to the first group of students - both groups continued to work, each at their own school, on these arrangements, each created by one of them. Perhaps this way of working is a good preparation for being able to work even more closely and integrated later, in the 12th grade.

Haikus in the 10th Grade Eurythmy Lessons

Ulf Matthiesen



Ulf Matthiesen, born 1956; studied German language & literature and history in Hamburg; Eurythmy Training at the Hamburg Eurythmy School 1989-1993; since 1996 associated with Edith Peters' eurythmy work; since 1993 eurythmy teacher at the Rudolf Steiner School in Hamburg Altona; German editor of some of the eurythmy research publications, initiated by Stefan Hasler and of the Section's Newsletter.

I have been teaching eurythmy in all grades for twenty-five years. As I see it, my students are more open to spiritual topics and questions than they were when I started teaching. It is nothing special today to talk about personal impressions and experiences in this field, if the appropriate atmosphere is created - the young people feel the need to express themselves honestly and without prejudice.

Since in eurythmy classes there is always a spiritual level that can be experienced, space for individual experience can be opened, and the experiences can also be verbalized depending on the class situation and willingness of the young people.

In my lessons working with haiku has proven to be highly effective. In the following I would like to show how this work is structured and the possibilities arising for pupils to experience eurythmy in a new way through it and, as the case may be, to share life questions with each other and with their teachers.

Haiku is a century-old form of Japanese poetry. It consists of three lines with a fixed number of syllables: 5 – 7 – 5. The haiku is dedicated to seasonal contemplation, in which man's spiritual experience is not central, but merely resonates through the descriptions of nature. As in Japanese Zen Buddhism, every appearance of nature, no matter how common it may be on the outside, acquires meaning for the greater whole that lies behind it: microcosm and macrocosm correspond and relate to one another. There are famous Japanese haiku poets – but it is also a literary form of contemplation that can be grasped by anyone, just as in China, for

example, it is still part of the normal everyday streetscape for people to practice Tai Chi.

For quite some time now, this form of poetry, which is actually very much tied to Japanese culture, has also become very popular in our country (Germany), although the originally strict rules are treated rather freely or hardly observed any more.

I work with Haikus in eurythmy lessons in the 10th grade. The students have by this time learned to work independently, are able to work freely with the sound gestures and are able to develop spatial forms.

I present the haiku in its uniqueness to the class, I also talk about Japanese culture, perhaps bring along pictures of Japanese gardens or show pen-and-ink drawings – all these art forms are based on Buddhism. Their common denominator, strict minimalism, allows less to become more, creating space for meaningful expression. Some of this may be familiar to the students.

I read out some classical Japanese haikus in German translation. At first, they seem austere, rather cold, quite non-spectacular and offer few possibilities to spontaneously connect with them or simply to find them beautiful – their charm only unfolds when they are studied over a longer period of time.

One of these haikus is now to be developed:

*Tonight's Moon (Nishiyama Soin, 1605–1682):
Blooms of such beauty
Ah the full moon shines tonight
Far more beautiful!*

At first, I let the students practice freely – encouraging them not to sit and think it out, but to improvise and immerse themselves in the formative creation. Before working individually, I speak the haiku several times slowly and the class moves to it. Many are soon „finished“; I look at the results of their work and give them suggestions as to what they might change. Over the next few lessons, we use the beginning of each lesson to practice various elements, e.g. forming of sounds. Which words are essential? How can I express the word blooms? If I initially shape the vowels expressively – how do I then deftly connect the consonants with the vowel U or oo? Which flowers might it be – perhaps cherry blossoms? Then there are many – where do I see them all? How can I make the sounds small and how do they become „beautiful“? Do I perhaps particularly use the agility of the fingers and hands to express this? How do I distinguish the light of the full moon from this? Is it white or more silver, and with which of the sounds can I express it and how? Where does the moon stand? And how do I express that it is even more beautiful than the radiance of the flowers? I wonder if it is the spring moon? Perhaps the whole nocturnal landscape is bathed in scent? How can I create and form this?

Then the question arises as to how to arrive at spatial forms – where is what, and where am I as the viewer? Do I manage to fill the whole stage space, even though I have only a few words available for the composition?

For the first time we touch on the area of silent sequences of movement. Can I perhaps move between some words, between a line without language? And what exactly do I do? From the monthly festivals, the class is familiar with the silent Auftakts and Nachtakts* from the contributions of older pupils – what are they, and how can I use them to prepare my interpretation of movement and to let it linger for a while? These very short texts demand this element...

So we feel our way forward together lesson by lesson and enrich individual practice. The aim is for each student to show the others the results of his or her own work after a very short time. In this way the students can experience how completely different these few words can be and how the individual personality expresses itself through them no matter the early stage of performance. The spectators comment on what they have been shown. The pupils have a fine feeling for what one is allowed to say and what is better not to say – that, too, is very different, depending on who it is.

This whole working phase serves to familiarise the students with the topic. Subsequently, each young person is given their own haiku for individual creative work.

I have chosen the haikus of the German author Marie-Luise Stangl – she expresses a spiritual experience in each of her haikus and thus crosses the boundary set in the original classical Japanese

form; the young people, greatly appreciate these texts and can easily relate to them. One of these haikus is, for example:

*I am full in light.
Everything else fades away.
Blessing of the light.*

The students can now also bring their own haikus with them and work on them if I have already seen them and consider them suitable. This creates moving moments. For example, one of my students, who has a strong connection to the North Sea island Amrum, wrote the following haiku:

*Sea in turbulence
Lighthouse in the stormy squalls
Infinite freedom.*

(original German by Charlotte Hansen)

Working with the spatial forms, there are also special moments – we had looked at various forms and indications, since the haiku is also a very condensed statement, and much more lies behind them than what you first see. So a student began to put his haiku on a yin-yang form...

The young people now work freely, I go from one to the other during the lesson and let them show me the current status, give suggestions, corrections etc. and speak the respective text several times. It is precisely in these individual encounters that very personal moments can occur, because the focus is always on questions of one's own constitution and possibilities of movement – a very intimate and protected area – and there are opportunities to have a conversation with one another about the spiritual content of the texts and questions or experiences. It is important, if possible, to go on stage again and again and to practice there, to really take hold of the space and to fill it. The students also speak for each other and give each other advice.

After an internal presentation, one or the other piece of work can be shown voluntarily at the monthly festival. If there are several contributions, they can perhaps be related to each other in a particular way, combined with gentle musical or silent transitions, etc. A lot of beautiful things may arise!

At the end of our work I initiate a joint review of our actions, the experience of our own and others' interpretations, the working and practicing process and the experience of moving on stage alone in front of the audience.

Whether one can or wants to get into conversation with the class or individuals about the spiritual experiences that Marie-Luise Stangl, for example, suggests, one must listen in to the teaching process oneself. But especially in today's crisis-ridden time and in view of the centenary of the Waldorf School, where questions about meaningfulness and spiritual foundations of life urgently arise, this is quite natural. I experience that the young people seek encounter on this. But even without direct verbalization, all are connected by their actions alone to something that lifts them out of everyday life for a certain time of the day and brings them into contact with intimate questions of life.

*Translator's note:

Auftakt and Nachtakt have been left in the original German. A possible translation could be opening movement and closing movement, or prologue and epilogue.

Haikus translated freely into English, to scan 5-7-5 syllables

Translation Rozanne Hartmann

Teaching Eurythmy in a Lithuanian Waldorf School

Peer Westerink



Born 1987, Netherlands. Studied eurythmy in The Hague. Lives and works in Lithuania. 10 years teaching eurythmy and class teacher. Began in Amsterdam among other places and now in Vilnius. Since last summer also working as a special education teacher in the independent “green” school on the outskirts of Vilnius.

In the course of the school year I asked the students in the eleventh class whether they wanted to participate in the Forum Eurythmy Festival in Witten, Germany. The first reaction was a positive one. Everyone was interested in experiencing workshops with their peers, watching presentations and in dancing in the evenings. They also agreed to create a performance for the festival within the framework of their lessons as long as it was not going to involve too much work.

This was surprising progress for me in comparison to the reaction of the eleventh class of the year before. (Initially they did not answer this question and later turned down my suggestion.) The class guardian confided in me later that it was enough for the students to join in and move during their regular eurythmy lessons without the pressure of producing results as was true of most of their other classes; a performance project would negatively change the character of their eurythmy lessons, which they experienced as a time to relax. I understood this, even if it meant that I would not be able to accompany them to the Witten festival.

But it was fortunate that I had been able to take another class to perform at the festival the year before; it was a positive experience for both the adolescents and me, even if it involved too much work for most of them to undertake creating another performance piece for the following year. The young people discovered that the whole experience was far more astounding than they had expected.

I have noticed that school students are exposed to enormous pressure at school: the goal is to achieve good results. This pressure comes not only from the parents but also from their teachers, who believe that all children are made equal and should therefore at least be aiming to get a place at university. The results of every test, every exam have to be better than the previous ones; the students have to be making progress, only feeling good is not enough. It has to be fantastic!

Of course it is important that children do their best, but at what cost? It is expected that students are committed to study and hard work during lessons; any inclination to play has to be held back until the breaks. Nor should they disrupt the smooth running of lessons with their own thoughts or opinions, not even in Waldorf schools! It does not matter how much a teacher attempts to give his or her best, society is knocking at the door on all fronts and calling out:

These students are too old to be playing. These students need to be working. Fill their heads to the brim with knowledge, then it will most certainly not be your responsibility if they fail.

This description of course sounds extreme, but I suspect that the trend is probably the same everywhere, and the end of this development is not yet in sight. The question is how we can help children best not to get lost in the challenges they face.

An empty eurythmy room into which the children bring nothing more than themselves offers a good starting point. As the eleventh class described it, *there is something to do together*. Because every eurythmy exercise requires the students to work together, work together in the sense that the more gifted students work with the less able ones, and everyone realises that a specific exercise can only work if everyone does it together. The simplest example of this is what happens when creating a circle: if only one person remains outside, it is immediately no longer a whole.

To communicate with each other, the students use words. I work in Lithuania but my native language is Dutch, so I cannot communicate as instantaneously

Translation Sarah Kane

as the native speakers do. My solution to the situation is to move the class: language becomes movement. The resulting silence creates space not only for questions regarding quality but also mainly for humour. Or even better, a combination of the two! Just because they do not have to take everything too seriously the students have the opportunity in their eurythmy lessons to decide for themselves what of the contents they find most valuable or useful. Undoubtedly this happens at the moment when the lesson ends - for example, when all the students do the I-A-O exercise on their own - because immediately after that the break begins. I mean this seriously because they are longing for their break, when they are not obliged to do anything. I see how they enjoy the few seconds of peace and quiet in which they can really be themselves. The pullovers and cardigans lie in the corner and a breeze blows in through the open window and disperses the stale air.

If the students only want to be active and do things, without having to think about what they are doing or have done, I cannot do much more than respond with practical exercises. The smallest, simplest exercises are the most successful and have the greatest effect. The transition of the square is one such: it requires the students to sustain an overview and to work together precisely, and when these both happen, the result is jubilation in the class, every time!

Eurythmy: theoretically, it does not seem to stand a chance, but practice proves that it works, every week. Eurythmy places a lot of demands on a school: firstly, it needs a large, empty room as well as a eurythmist and a musician and an instrument. In the school I teach at, the eurythmy room is also used as a conference room and performance space, so that - in the eyes of others - more important things are always in the foreground. We are often forced to find a space in the corridor, and this is of course a disaster for the well-being of the students, and for me, too. Are the students taken really seriously? The school offers eurythmy as a subject, but it does not seem to be really important, does it?

Does eurythmy change anything in a school? If I were to answer the question on the basis of my experience, I would start by saying no, or at least it has no major impact: my own influence does not extend that far. But I consider it my personal success story that the children and adolescents love eurythmy, look forward to eurythmy lessons and are able to have conscious or less conscious experiences of its special quality.

I have noticed that there is not only one particular kind of child that enjoys eurythmy, and not only children from the younger or older classes. I would almost dare to say that all children and adolescents enjoy eurythmy, some more, some less. I believe that the main reason for this is that the movements and exercises are easy to do, and can be done with no airs or graces, with no great moral demands. They are thus able to step back from all the other pressure and work only with what they really have: themselves. I believe that this is more than enough and that it is precisely for this reason that the students create such beautiful work.

Eurythmy Lessons in the Upper School: Time for Joy, Timeless Being and Internalisation

Astrid Thiersch

I teach eighth through twelfth grade at the Waldorf School in San Francisco. In the 9th grade 50% of the students are from Waldorf schools and the other half of the students have never done or seen eurythmy. An interesting challenge with all kinds of feelings of the students! To enable the student to relate to eurythmy is the teacher's great task. I am counting on the fact that pupils find it difficult to find a connection to eurythmy - this is something we should expect, indeed welcome, because superficially access to eurythmy is not easy! There is little in our world that helps students to understand eurythmy. What is similar to eurythmy in the world? First of all, it is important to create relationships of different kinds, to the class, to individual pupils, and also to discuss completely different things with each other. In this way I can get to know their personal interests and particularities. Good, motivated eurythmy on the part of the student depends on the teacher's interest in the student.

It is important to create joy in the classroom; how can you want to move if there is not a subliminal joy living in the eurythmy room? Jumping, hopping, dexterity in the feet, concentration exercises, everything that is strong movement has a stimulating, playful, invigorating and liberating effect.

Then it can be worked towards a change in time consciousness through eurythmy, a fulfilment of the now: Introduction to eurythmic elements such as major - minor - dissonance, it can come to an "A-experience" through a thought which then becomes movement. In this way the students encounter the essence of eurythmy. The middle part of a lesson therefore contains a further training and expansion of the understanding of eurythmy. The student should experience that he is learning something.

To learn to perceive oneself inwardly: this can also be achieved by the students watching how eurythmy movements arise, how one creates them. The student is made aware that the movement radiates from the heart into the arms and hands, through the body down to the feet. If the student can direct his feeling, he has an experience of his own power.

The student can understand what an exercise can be good for, at which point it helps to understand himself a bit better. Every text and every piece of music is brought to performance, not always on a stage, even in the eurythmy room where colleagues can come to the lessons. The idea that eurythmy is imperfect connects the student strongly with his own state of being. Moreover, everything that is finished in the world is quite uninteresting. The possibility of further developing eurythmy in the future, and the responsibility one can feel towards this art, is exciting and highly attractive for a young person.

In addition to teaching in the different classes, I have had an upper school performance group since 1995, which is composed of students from the 10th, 11th and 12th grade each year. Because of the great interest I accept 28 pupils, the condition is that they



Kräherwald Waldorfschule; Eurythmeum Stuttgart, Stage group and Instructor; San Francisco Waldorf School, Eurythmy Teacher, K-12; Teacher Training; International workshops; What Moves You – Berlin; worldwide tours with San Francisco Youth Eurythmy Troupe.
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Photo: Charlotte Fischer

Translation Rozanne Hartmann





Photos: Scott Chernis

do eurythmy with full commitment and interest and do not miss any rehearsal. I do not know any students who are not gifted, it is always a question of will and full devotion. We have been touring the world with new eurythmy programmes since 1999. The interest of the students becomes stronger from year to year, as well as the necessity to do eurythmy. After each tour the students write about their experience with eurythmy. These are extremely good thoughts and statements that are worth listening to. Once in a while I hope to publish some of them.

There is no doubt that eurythmy has an important presence in the lives of my pupils, if holidays are spent without eurythmy, the experiences that come with it are compared with withdrawal symptoms.

What could be more beautiful and better at balancing the demands of everyday life than eurythmy?

San Francisco Youth Eurythmy Troupe Tours

- 1999 – August – “Faust” Conference, Dornach, and „Hito“ Sun Conference, Stuttgart
- 2000 – August – International teachers’ conference, Fair Oaks California
- 2001 – April – International eurythmy conference, Dornach Switzerland
- 2002 – February – New York City and Spring Valley
- 2003 – April – International eurythmy conference, Dornach
- 2004 – April – Youth eurythmy festival, Austin Texas
- 2005 – February – Stuttgart Germany
- 2006 – February – Kyoto, Fujino, and Tokyo Japan
- 2007 – February – Milan and Florence Italy
- 2008 – February – Heliopolis and Sekem Egypt
- 2009 – February – Mumbai, Udawada, and Hyderabad India
- 2010 – February – Chatou and Paris France
- 2011 – February – Beijing and Chengdu China
- 2012 – February – Auckland, Hastings, and Wellington New Zealand
- 2013 – February – Rotterdam Holland and Ghent Belgium
- 2014 – February – Renmei, Taoyuan, and Taipei Taiwan
- 2015 – February – Bangkok Thailand
- 2016 – February – Stuttgart Germany
- 2017 – February – Beijing and Chengdu China
- 2018 – February – Manila and St Rosa Laguna Philippines
- 2019 – February – Seoul and Busan South Korea
- 2020 – February – Sydney and Melbourne Australia

Working with the Argentinian National Anthem in Eurythmy

Girls, why don't you work on the Argentinian national anthem in eurythmy? So that you can show it to the small group of deaf school students who are graduating this year from Colegio Nacional de San Isidro Nr. 3?

In the winter of 2016 our flautist used this question to inspire us when we were just meeting to work on a particular piece in eurythmy. Her suggestion was a reference to a large state school working in a traditional educational style from which six deaf students with special needs were about to graduate alongside their peers. The flautist in our ensemble encouraged us to try something new but we had no idea how it would be received. We rehearsed the piece in record time so that the adolescents and adults at the graduation ceremony could watch what they had up to that point only heard and sung. And we realised immediately that this was important to them.

Our national anthem is a piece of music with a particular history. It has great musical depth and breadth and is played both in institutions and at political and nationalist events. The anthem also reminds us of the dark and painful times, when our country was ruled by military dictators and of the fact that it is regularly misused as an accompaniment to empty formalities. But in recent years Argentinian rock bands have taken an initiative and transformed the anthem, freed it from its limited form and played it with passion. This has led to a surge in popularity and people have begun singing it in the stadium at football matches, so that it now no longer comes across as so solemn and serious as it once did. Young people, too, have now begun to sing it with much enthusiasm and passion; in the past this would have been inconceivable.

Without a moment's hesitation we decided to use the flute and cello for our version of the piece, although the Argentinian national anthem is usually played by a large orchestra of trumpets, trombones, tympani and cymbals; in the main, the school movement uses orchestral recordings played over loudspeakers and the quality often leaves much to be desired. To play the anthem live, with instruments that have rarely been heard in association with this, touches our audiences directly, conjuring feelings that often ignite an inner spark. These responses have also told us that that what we have been doing has been a good thing.

We normally ask our audiences not to sing the anthem during the performance if at all possible, but we repeatedly experience how hard this is for them not to join in, because they all carry the anthem deep in their hearts and the words sound in them, especially those of the refrain. We are aware that there is a world of difference between tone and speech eurythmy, and so we have attempted to form the gestures for the tones and the intervals in such a way that onlookers can experience them as connecting movements between what seem to be disparate worlds: between tone and words, between what can be heard and seen, between the solemn and the visceral.

Our performances of the anthem take place in varying conditions: these are mainly dependent on the venue and its quality. This means that the relevant feedback from the audience can vary equally. We have noticed that when the important thing is to touch the soul, it does not matter whether the audience knows anything about eurythmy or not; this is why we can perform for both an anthroposophically informed and educated audience as well as for people who have no such experiences of anthroposophy. When we perform at a Waldorf school, the reviews that we receive from adults are different from the ones we receive from children. The former are often moved to tears and are enormously

Elizabeth Tauszig
Milena Braun
Romina Falloni
Cecilia Clusellas



Above left: Milena Braun, Argentinian (*1970): works both in the tourism industry, as a stage eurythmist and teacher at a Waldorf school.

Below left: Romina Falloni, Argentinian (*1976): stage eurythmist, eurythmy therapist and member of faculty in the Waldorf teacher training seminar.

Below right: Cecilia Clusellas, Argentinian (*1956): stage eurythmist and anthroposophical medical doctor

Above right: Elizabeth Tauszig, Argentinian (*1965): Stage eurythmist and member of faculty in adult education

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Translation Sarah Kane



Independence day celebration at the Rudolf Steiner School May 25, 2018, Photo: Vincente López

grateful that they can see music. The children are initially less attentive, sometimes even giggle until their teachers interfere, but when the anthem goes on and the singing starts, the mood changes and creates a community experience.

But in state schools, where eurythmy is completely unknown, the amazement at the sight of what can be seen on the stage silences everyone until the singing starts - it can at some point no longer be held back -

first carefully, then with more and more strength. After it is over, they usually express something along these lines: they have unexpectedly been touched by something, without knowing or being able to name the reason for this, and a Thank you! bursts forth and is repeated, frequently. These words are often accompanied by loving gestures, as, for example, by an invitation to a meal or a request to come back and perform again. These simple signs of acknowledgment of our work are extremely important to us because the performances are a gift: we receive no remuneration for them. It is more important to us that these people experience eurythmy rather than that they pay for a ticket with the little money they have. The state that finances these institutions places no value on artistic presentations or simply cannot pay for them, but that does not stop us from investing in something that we consider to be a basic human soul need.

We concentrate on making our work of great significance especially when it reaches people who cannot hear what the others are singing. We noticed that the deaf young people could sing along with the anthem with the help of their language of gestures when they watched it in eurythmy. And our surprise was great when we sensed a connection between their and our gestures! For example, the word crowned in the anthem is accompanied by an octave in the music and the deaf young people at this point made a round gesture above their heads.

We have continued to build visible bridges between the anthem and the deaf young people, between the song and what the eyes can see, from the perspective of our consciousness.

The surprise that the audience experiences when they see us perform in our veils and dresses in warm colours, a golden yellow and red, regularly leads to the question of why we do not wear the colours of the national flag, light blue and white. When we then begin to explain the connection between the colours and the music, a window opens through which new things, things not yet conceived, can be perceived, and this is what we can give children and adults alike with the help of our art.

The links that can be sensed between souls are mostly strongly filled with what they have experienced, and quite pure. The words that the children express at the end of the performance contain everything that we want to bring to them from the spiritual world. Most probably we are presenting them with something that they already carry deep within themselves, but without being aware of it. Eurythmy makes it possible for them to see and experience this piece - that touches the very depths of their being whenever it is played - from a different perspective to the usual one. We have always been able to make the discovery in this work that the spiritual can become a real experience; it sows seeds in the hearts of those thirsting for music and meaning, and these can then mature into something special.

...because it gives me energy.

Thoughts on Eurythmy Lessons in the Upper School

Brigitte Mathisen



MA Stage Eurythmy

Born in Leoben, Austria, resident in Hamar, Norway. Studied eurythmy in Vienna (T. Thetter, F. Meangya) and The Hague (W. Barfod). 30 years of stage activity: Munich Eurythmy Ensemble (F. Gillert), Oslo Eurythmy Ensemble (M. Solstad). Founded and directed BOREAS Ensemble. Tours in Scandinavia and Central Europe. Primary school teacher; studied at M. Tschechow Studio Berlin; work in psychiatry. Since 1992 Hedemårken Steiner School, focus on upper school in eurythmy/music history/theatre/artistic school project management. Member of Norwegian Dance Association.

1 A crouching figure, the black hood pulled over his head, strolls towards the building. The classmates of the senior class gather at the open window to the courtyard: *Why do you come?* D. remains silent, enters the eurythmy room and slips on his eurythmy shoes as if it were a matter of course: *Because it gives me energy.* D. does not graduate, does not take part in the class play and never submits a year's work. On the other hand, he surprises everyone with his appearance in the final eurythmy project.

2 A. comes to class with an exercise book full of her own poems. *I would like us to create our final program on bullying. We can use all my texts,* and she immediately outlines how she imagines the programme to be structured.

3 L. has a written statement from his psychologist that he does not need to speak in front of others in class because of his social anxiety. At the beginning of the 10th class, he did not dare to stand in a circle. Three years later he skilfully leads large group forms.

In this article I would like to briefly discuss three teaching tasks that are central to me. How can I help young people to tap into their own energy sources? How can I make it tangible that eurythmy as a stage art can be an expression of existential concerns? How can eurythmy promote empathy?

In my experience young people approach eurythmy more and more as a matter of course since the turn of the millennium. Movements have become more fluid and supple, the ability to remember spatial forms and gestures has become stronger, as has the sensing of the invisible in-between in interaction. (This observation may well seem paradoxical, since these same young people spend vast amounts of time sitting alone in front of their computers). For me it is important, despite this more direct access, to also meet the intellectual need for explanation. For several of the young people who only attend the upper school at our school, the conversation about the meaning and function of eurythmy creates the necessary basis of trust to get involved with the initially unknown language of movement and explore its effects.

I like to distribute questions and have them discussed and answered in group work: What can eurythmy do for my physical development?

What effect does eurythmy have on mental and spiritual development?

Where do you see the connection to other subjects?

To what extent do I cultivate social skills?

The young people themselves answer the questions about the effect and significance of eurythmy for their personal development. Impressively precise and involved, and always a surprise. Open questions can be discussed in the evaluation.

In addition, I often interrupt the lessons briefly to emphasise the importance of a particular exercise or to point out connections.

The power of intention as a means of tapping the energy source

I design my lessons based on the knowledge that the vitalizing effect of eurythmy takes effect as soon as I manage to turn my attention to the inner movement that precedes the outer one. Therefore, my efforts are always aimed at creating a *basic mood* that makes this possible. Calmness, concentration and focus are not directly given to the young person in the media age of multitasking. The need for them, however, has, in my opinion, increased enormously in recent times.

Translation Rozanne Hartmann

The basic mood we are talking about here is already shaped by the way I introduce an exercise. I attach ever greater importance to which thoughts I place before it and in which context I place them, always with the awareness that the individual should be able to relate to his or her background of experience. Unspoken but tangible, there is always the young people's question: *What can I take away from this activity for my life?*

In my lessons today, more space than in the past is given over to exercises that promote body awareness. Firstly, many of the young people have a disturbed relationship to their body (unfortunately I cannot go into the reasons for this here). Secondly, with increasing age the perfection of our physical body fills me with growing amazement and awe. For example, I can introduce foot exercises with the statement that I feel sympathy for my feet. They give direction to my life. I meet different situations, different people, depending on whether my foot steps to the right or left. I can also talk about the relationship between the left and right foot, which is the basis of balance. Or point to research that has shown that trees are connected by their root system, communicate with each other and are sensitive to each other. Or emphasize the turning towards the earth, which carries me and whose resources we take for granted every day.

In this way I can direct my attention to all other parts of the body. The next step is to familiarize myself with coordination e.g. of the right arm and the back of the head. Improvisation is the order of the day. There is no speaking, only trying out, and always, in addition to the attention to one or the other part of the body, also pointing out the substance that I, outwardly invisible, but no less real, can produce in the in-between.

All exercises dealing with the breathing between centre and periphery are especially effective in directing the power of intention into the movements of feeling, all exercises of *contraction and expansion* in the broadest sense. Time and again, moving the pitch of a tone proves to be particularly effective. The inner experience of the rise and fall of a melody prepares the outer, soul gesture. Between the movement radiating outwards and radiating in, between the wide and the narrow sphere of movement, between the movement surrendering itself to space and then focusing again on the centre, the soul breathes ever more freely.

Eurythmy is first and foremost an art form

Each lesson begins with basic exercises. We also work on a text and/or composition in each class with the aim of performing it. This sharpens the commitment eminently. For the final performance in the last school year, it is also important to activate all young people in the early stages of choosing a theme. The best motivation for work throughout the year is personal identification, i.e. recognising oneself as a provider of ideas and a co-creator. This helps to constructively solve problems that may arise at the various stages of the rehearsal process.

The young people look for concrete textual or musical works and present them or formulate what questions they are currently working on, what they would like to express. It is important to take time for this. Finally, the main theme, which takes into account all the contributions, is formulated in such a way that it reflects as clearly as possible the young people's search for meaning and their social commitment.

This year's theme is *My inner strengths and weaknesses*. The final title will crystallize during the working process. Other questions were, for example: How can I find myself in the ambivalent life of Peer Gynt, the main figure in Norwegian literature? How do I vary the eurythmy expression in the language of form and the gesture of movement to make the manifold aspects of his being perceptible to me and the audience? We chose concise text excerpts from Ibsen's drama, which we

seamlessly combined with musical excerpts from Edvard Grieg's work. This project was called *Peer and I*. A particularly socio-critical class dealt with the topic: What is my responsibility for the future? and brought the values of freedom, equality and brotherhood into focus with corresponding texts and compositions.

A project on the subject of 'bullying', entitled '*...when our hearts wake up*' (quote from a poem by Hans Børli), became a deeply moving performance. Being in a deep mental crisis, A. had addressed her own trauma. We sketched out the path from extreme exclusion, rejection, fear, despair, loneliness, depression and self-harming behaviour to the symbolic gesture of a single person who quietly awakens hope and slowly builds trust, gradually initiating the drawing together of the others, to finally end up in a positive mood of acceptance, respect and tolerance. During the 45-minute program, a complete transformation of the group and the soloist was experienced in a varied, touching choreography. Silent compositions, texts and music followed each other in a dynamic process without interruption. Costumes and lighting supported the message. Of course, A.'s own texts were also used. By the way, the performance was also shown with great success in the lower school classes and was followed up with painting, conversation or movement. The pupil, whose creativity was expressed in more and more nuanced and expressive movements, emphasized how much the artistic process in general and eurythmy in particular helped her to deal with her trauma.

A growing challenge for artistic composition is posed by the increasingly scarce background knowledge in music theory. Here, in my opinion, reduction to the essentials is appropriate: large, flowing forms, few but breathing and filled gestures, phrasing, feet that speak and concentrating on the in-between in moving with one another. A positive side of this approach is that in this way movements are more easily remembered immediately rather than by using terms which anyway tend to inhibit them.

When it comes to suggestions from the class, I prefer liberality to accuracy, and the dialogue is existential. I am constantly learning not only new music or self-written texts, but also new points of view. This also means that I must keep myself open and inwardly flexible, and also rehearse poems that are proposed by the young people themselves and which will certainly not be included in the canon of world literature... Nevertheless, identification with the eurythmy elements will be fostered.



Pictures from a final eurythmy performance

Above: 2016, S.Rachmaninov, Prelude g-minor

Middle: 2019, "when our hearts wake up" from a student text with B.Bartok

*Below: 2017, "Peer and I", H.Ibsen
Photo: Bo Poulson*

In all the 21 years in which I have been responsible for the final eurythmy performance in our upper school, only three pupils have not taken part. Eurythmy has its central place in the life of the upper school, and recently our director discussed how we could arrange to offer daily eurythmy lessons.

How can I strengthen social empathy?

In Scandinavian schools there is a rapidly growing number of symptoms of illness among young people - they are based on psychological problems diagnosed as social anxiety, autism spectrum disorders or myalgic encephalomyelitis (chronic fatigue syndrome). All diseases point to the problem of reduced ability to interact and the isolation associated with it. However, in my opinion, the challenges of the future can only be overcome by taking a step toward the You, and by this I also mean the step to the unknown, invisible, incomprehensible You of the other person. This step into the unfamiliar includes the risk of letting oneself in. A letting in, which in the best case means the creation of an inner connection.

This can only be achieved by always leaving a little bit more of my secure ground, which I have laboriously worked for and which I have to work for anew every day, by going out of myself, towards the foreign, the music, which I don't like immediately, the text, which is at first very mysterious to me, the mirror image form partner, who I usually avoid in the classroom context. In this way, even the smallest eurythmy element that I turn to during practice can fulfil this demand of practicing empathy: the individual interval, the individual sound, the rhythms in their diversity, and above all the breathing again and again between the polarities of light and dark, light and heavy, wide and narrow, high and low, leading and being led, I and community.

It is about creating an inner connection beyond my immediate sympathies or antipathies.

Personal well-being and enjoyment are important components for successful teaching. These are readily created when the young people notice that they are involved in composition

and that the tasks can be mastered despite resistance. The relationship between teacher and student, which I unfortunately cannot go into in detail here, is also reflected in commitment and results. Every class is different, so the challenges are different from year to year, which in turn affects the choice of material. This requires a constant effort in finding suitable texts and compositions, in varying exercises, but also in the form of presentation. For me this makes the work fruitful and interesting and nourishes my own source of inspiration.

Incidentally, an immense treasure trove for the teacher lies in the interdisciplinary interconnections. For example, solo work with Dionysian relational forms can take place around the Parsifal epoch; metamorphosis forms can deepen aspects of biology lessons; contemporary historical conflicts can be experienced with texts written by contemporary poets. All the compositions that we work on will be placed in the musicological context.

The words of Kurt Schwitters: *Establishing relationships, at best between all things in the world*, can serve as our motto. With the help of eurythmy young people can acquire the awareness of being part of a whole, strengthen their self-confidence and develop empathy. Creativity makes them feel more secure. Through the experiences they gain in the process, they also learn to live with their own insecurity.



"Do you still see me?" Motive of Freedom, equality brotherhood. Final eurythm performance, 2018
Photo: Bo Poulsen

Symphonic Eurythmy Projects at the Freie Waldorfschule Kassel

On the role of the artist as teacher

In order to be able to establish effective and powerful artistic eurythmy work for the school and its surroundings, the tools of the trade must be mastered with confidence and be available as a matter of course. From our artistic personality we must inspire the students for this movement subject. It is a long and hard path that we take, as musicians, dancers and eurythmists. Practice makes perfect: the body must be available as an instrument and thus as the basis of our work in the broadest sense. First and foremost I must be an artist in order to be able to work with children and young people in our field. Methodology and Didactics form the necessary basis and are not in the least substitute for the content, i.e. the art and its specific implementation. The tools of the trade: Knowledge of the entire curriculum of the Waldorf School in general and the curriculum information on eurythmy teaching in the respective age groups in particular are prerequisites for an effective and successful mode of working. Choreographic tools and the psychology of the laws of the stage are the prerequisites for a production in keeping with the composition. Taking the students on a journey, involving them in the development processes is the objective. The focus is always on the skill and imagination of the teacher: to be the guiding star of a creative process. The quick-witted creation of that which comes towards us from the future is a satisfactory substitute for the established doctrine of unquestioningly adopting traditional contents without having to working them out existentially “through blood sweat and tears” in a teaching bond with the students. The process that students at all ages are eager to engage in must necessarily be a process that is always new and constantly changing. It should, however, imperatively include, in addition to proven exercises, a new creation for each class as the centre of the lesson.

We want to give the children suggestions to, on the one hand, accompany and enable individual development with meaningful proposals and, on the other hand, to integrate them in a self-regulating sense in a process of creation, that contributes to a refreshing restructuring of body, soul and spirit while dancing together.

As we are dealing with an art and not a craft, it is essential to enable young people, all the more so since eurythmy is only practised in a Waldorf context, to experience truly existential moments of expression through it. Through our creative approach to eurythmy the pupil becomes aware that we are not dealing with an often unpopular fulfilment of duty, but with an art form that is to be taken seriously.

The aforesaid qualities require an appropriate culture of regular and demanding performance.

It is worthwhile to give young people this possibility of receiving affirmation again and again through a specially developed, individual language of movement on stage.

How proud our 10th and 11th graders were after months of hard work on the Egmont Overture by L. v. Beethoven and the 1st movement from the Piano Concerto in E minor by E. Grieg, when they were allowed to present it in five large-scale performances. Unforgettable was the performance at the Alte Oper in Frankfurt for the Waldorf 100 Festival!

What does this artistic project work in the upper school, which we have been

Sonnhild Gädeke-Mothes



Born 1965. 1986-1996 Eurythmy training and stage work, *Else Klink Ensemble* in Stuttgart, also teaching activity within the training. Mother of two adult daughters. 1996-1999 with Aurel Mothes founded *Oberon Eurythmy Ensemble*, Essen. 2000 Teaching advanced training for upper school teachers and Kassel Waldorf School, focus on upper school. 2012 Founding member of *What moves you*, Berlin. 2015 Founded YEP! rehearsals and tours. 2017 Advanced training for upper school teachers in Taiwan (Anthroposophy/Eurythmy).

Translation Peter Stevens



doing at the Kassel Waldorf School for twenty years, show?

Eurythmy as a subject has a solid standing and is matter of fact for all classes, which does not mean that it is a favourite subject for everyone. What is important to us is that work is done and that a positive attitude is shown towards it. Instead of mere exercise, eurythmic creations should always result in a convincing performance situation.

What can motivate the student?

When I have a goal which I am working towards. For example, four classes work on two orchestral works which are later performed by the upper school orchestra of another school (as in our case the orchestra of the Frankfurt Waldorf School). The choreographies complement each other according to the themes and choice of pieces for the respective class level. After studying the composition and the biography of the respective composer, weeks and months follow in which a jointly created symphony of movement is created through hard rehearsal work. These work processes are characterised by the student's ability to develop: to want to walk a path from imagination to action. The sleeping will, which has to be taken hold of again and again through practice, is strengthened here in the best sense. The teacher's personality is



urgently called upon in the correspondence with the group of students as an inspirer and is equipped in the best sense with humour and a lot of patience.

Have the students changed over the years?

Students and adults have changed. For about 7 years we have been continuously dealing with a generation that is no longer involved in the uplifting day and night rhythm. Computer games, films etc. are increasingly separating the mental and spiritual from the physical. The modern sleepless person challenges us in a completely new way. Even during the day, the healthy exercise possibilities of us Central European people are drastically reduced. The unexpressed desire of young people for meaning results in an increasing acceptance of this special subject. Literally, it could be said: when I move eurythmically I feel better because I feel more like a whole human being. I notice the effect it has on my learning behaviour and consciously see it as a sensible balance to the cognitive demands of school. In addition, there is a certain openness towards everything that shows itself as an aesthetic representation on stage. At the Kassel Waldorf School, this can be seen in the form of three working groups and several years of work and projects.

The history of the development of eurythmy and Waldorf Education is being discussed with all classes but is not the main point of interest.

Conclusion:

What do we need as young eurythmy teachers?

- A rucksack full of individual, purely artistic experience on stage.
- The active assistance in practice through class visits by experienced eurythmy teachers over several hours, but preferably weeks.



Rudolf Steiner School Kassel, classes 10-11; 2019

- In the eurythmy training, from the 3rd year of study onwards, courses in eurythmy choreography as an elementary skill.

In my opinion the additional training in eurythmy pedagogy should be given exclusively by practising artistic teachers at Waldorf Schools. Pedagogy here arises from a perpetual artistic surplus and can be realistically formed and passed on!

Further education series at the Freie Waldorf School Kassel
Hunrodstrasse.17, 34121 Kassel

1. Eurythmy Choreography S. and A. Mothes

Dates Fr.25.09. from 6 pm, until Noon Sunday. 27.09.2020

Registration:
sg.mothes@icloud.com

In this course we want to work on aspects of eurythmy choreography and become aware of the “psychology of stage laws”; every place, every direction I choreograph has a very specific effect on the audience. Whether acting, dance, or eurythmy, the laws apply to all performing arts.

Students of Eurythmy

33 Years of Eurythmy in the Sekem Community in Egypt

This contribution from the Sekem community is based on the experience gathered at this initiative that was set up in Egypt, in the Arab culture. We are reporting on 33 years of eurythmy activity; in the last seven years this has expanded to eurythmy classes at Heliopolis University with students from a variety of departments within the framework of a core programme. This programme is a course of studies subsidiary to courses in specific subjects and aims to serve personal and individual development. The following report focuses on examining the work of the students in particular.

All human beings have eurythmy in them; it can allow the entirety of each one to become visible. This is why eurythmy sessions provide us with a good opportunity to look more deeply into the souls of the young people doing it. What appear before us are the hidden, unspoken questions that live within them. The aim of part of the sessions is to bring these to the surface. After all, the question of our humanity is always present in our inner depths. Who am I and what can I achieve in my life? If we become aware of this question, it can turn into a definitive life experience. What accompanies this question is a hidden expectation that when we ask we might find answers as to how to develop as an individual, and what the potential available for such development is.

These unspoken questions are an appeal to the teachers to shape their classes in such a way - by appealing to human values in every encounter – that an experiential space is created in which everyone can work non-judgmentally and with trust. To gain trust, to accept one's strengths and weaknesses, is an attitude to life that has been lost; it appears to no longer be common or worth striving for in our current culture. The young adults sincerely appreciate the opportunity to redevelop this and to create a space in which it can grow and flourish.

Mohamed Mamdouh, an experienced eurythmy teacher at Heliopolis University says the following:

The eurythmy lesson needs to become a space in which the students feel

Martina Dinkel



In Sekem, Egypt since 1992, eurythmy training at Eurythmeum Stuttgart. Teaches eurythmy at Düsseldorf Rudolf Steiner School. Eurythmy therapy training, Stuttgart. MA in Social Eurythmy at Alanus College, Alfter. Development of Sekem Eurythmy training. Coaching educational eurythmy at Sekem schools. Eurythmy in the workplace for Sekem employees. Performs with Sekem Eurythmy Ensemble. Since 2011 Eurythmy at Heliopolis University of Cairo. Coordination for art and intercultural exchange.

Translation Sarah Kane



Students of the Heliopolis University. Photo: Martina Dinkel

that they are respected and understood and in which they can experience that they are being accompanied both emotionally and mentally.

To encourage everyone's own individual initiative promises to stimulate more inner engagement than when transmitting 'instant' information. What is also important is that the teacher establishes a relationship to every individual in the class and recognises and acknowledges them: this is a gesture frequently missing in the case of young adults. To share a working process with the others in a group is stimulating and encourages motivation. To awaken pleasure in the discovery process that is independent of the

teacher has a more positive effect on individuals than just passing on a plethora of suggestions and exercises.

Mohamed Mamdouh again:

We need to be helping students to discover life situations in which they can ignite the inner spark to find what helps them to know themselves better.

Nashwa Ahmed, also a eurythmy teacher at Heliopolis University, has added the following from her experience of teaching eurythmy for many years:

This requires new teaching methods that allow us to deal with the social and cultural backgrounds of the students with both understanding and respect.

At the beginning of their studies young adults have little understanding of movement, but as a result of their experiences they begin to appreciate the non-judgmental space. This work helps them to overcome the obstacles in their life, accept what is new and take any opportunity to encounter the unknown. The longing to learn anything new is less related to contents and more to inner processes, but these need to be discovered. If we give the students tasks as well as the trust that they will be able to master what they need to, they will surely feel encouraged to look for solutions. In this way they can practise something that will be useful as an attitude towards their tasks in life.

As eurythmy teachers and members of faculty we need to support and accompany our students in eurythmy

is Nashwa's motto.

When we began to teach eurythmy at Heliopolis University seven years ago it was so unfamiliar to this culture that the students had great difficulty relating to it. But after a short time they experienced that they had been touched inwardly, and that it then did something with them. I would like to equate this something to the word development and also to self-confidence, as the students themselves describe it. The students began to acknowledge this subject because they experienced the moments of freedom in it as well as the ability to step into the events of their lives with a feeling of trust. This seems to me to be the most important aspect of a eurythmy session; in the life situations of the students such moments of freedom are frequently buried.

When the students are surprised that they can walk in a circle, one that turns inwards and one outwards, that men and women can create a form together and with the help of geometric forms build relationships to each other and that they can express themselves in gestures, they can begin to experience what the development of their individuality means, and that this can create the founda-

tion for social exchange. A gentle encounter with the experience of being completely present has occurred: this is an opportunity for them to wake up, to be able to shape their own future.

It is our task to create experiences for these young people that enliven the questions living within them; they can then become a rich inner resource with which they can get to know themselves and support the development of their consciousness.

Music at the Rudol Steiner School

Reflections on the Task of a School Musician

A class 8 student complained to me vigorously about her parents. She concluded with the words:

“... but you must understand me, you’re my music teacher after all!” What moved this young person in the middle of puberty to make this statement? Was it the deep feeling that through music a world that had been derailed could experience healing again? Was it the inner need to find oneself again through music? Was it the longing for a new coherence in which one can find security in life?

On 22 August 1924, in the 11th lecture in Torquay, Rudolf Steiner gives the following advice:

- *“The bridge has been severed between that which is knowledge, cognition of the outer senses, and that which is knowledge and cognition of the spiritual world.”*
- *“Musical is in artistic terms the future of humanity...”*
- *“The Christ impulse can be found in music...”*

As a consequence, we school musicians are given clear tasks for our work with the young people entrusted to us between 7 and 14 years of age.

Through our work we often accompany our students for several years along their paths. In order for them to find their own life impulses in the right way, they need skills that enable them to orient themselves and move in both worlds [the world of the senses and the world of the spirit - Translators note].

Music in a school setting has a special role to play in this process. On the one hand, the students connect with the world while actively singing and making music and experience themselves deeply satisfied as a part of creation. On the other hand, one tries to help the students recognise in music, in a manner fitting to their age, that “which holds the world together at its innermost core”.

Some aphoristic remarks about our field of work:

If you start to work musically with one single tone, you come to the world as a whole - if you start from the cosmos and work musically, you come to the sound within yourself - all matter is also sound - everything sounds and depending on the culture other tones are reflected from Devachan into the outer world of senses - all life takes place in rhythmic processes - longest possible sounding tone - from the beginning / shortest possible tone infinitely short there where future and past meet - all musicality comes from what is still coming into evidence - music used to be strongly bound to the melodic flow of time, but today the relationship between the course of time and the sound space changes in a clearly audible way.

Josef Wiest



Born 1957, studied music: Stuttgart Music College and German language and literature: Stuttgart University.

35 years music teacher at Kräherwald Waldorf School, Stuttgart. Recently also non-denominational religious education. Tutor, class tutor, liaison teacher, teacher training and further training, organisational support, also for national events, member of the school management.

40 years of professional and amateur music experience, e.g. guest contract at the Stuttgart State Opera, work as choirmaster and organist in the Protestant Northern Community of Stuttgart and St. George's Catholic Church. Many years of experience as conductor of various choirs, e.g. 13 years for district choir Stuttgart-Nord.

Active in civic engagement for many years. Development of new forms of social participation. Planning, organisation and implementation of innovative projects.

Translation Peter Stevens

What do the students expect from us?

- They expect that musically inherent things can be present in the classroom again and again, and that students can thereby be experienced as citizens of two worlds. Concentration and relaxation, tension build-up and release, expressive silence, energetic play with choleric, melancholic, phlegmatic and sanguine elements. Experiencing presence of mind; practising empathic listening; communal experience of the work of art, mental penetration of contemporary phenomena; experiencing the language of music as a possible “Jacob’s ladder”. They want to be perceived as emerging personalities and to be supported in a dependable way. To be accepted not just as “good” students, but also when obstacles are on the way.

This is where the work begins. How do you succeed in becoming a companion of the people entrusted to you? If one now asks oneself the question whether anthroposophy in music education makes it easier to answer the so-called “latent” questions of young people, the answer is rather difficult. One could better ask whether through anthroposophy one is better able to read and understand the answers given by the children and young people and the pointers to newly arising questions in such a way that the enormous task of seeking oneself can be carried through daily.

Examples from the practice:

- A 12th class worked in music and free religious education on phenomena of different time processes and changing states of consciousness. We got to know the work *Organ²/ASLSP*
- from John Cage and performed the work on the organ from 6 pm in the evening until 6 am in the morning in the Erlöser-Kirche in Stuttgart. Always 2 pupils took on a period of 1 hour 20 minutes and tried to perform the requested playing movements as exactly as possible, including pedal play. Those who were not directly involved on the organ bench were occupied with other tasks. Many conversations took place that night. Sleeping was done around the altar. After a joint breakfast, the main lesson began as usual at 8.00 am. Theme: Faust Epoch.
- Development of a singing project: Scenic performance of Mozart’s “Magic Flute” in a class 6. In the ninth grade, development and performance of a musical, which music students of the Musikhochschule Stuttgart had composed especially for the class under the guidance of Professor Ruoff. In the eleventh grade, individual voice training took place continuously throughout the year with a concluding workshop concert. During this school year, the decision was made to approach an own interpretation of L. Bernstein’s “West Side Story” in an acting and musical way. This was performed in the 12th grade as the class play. In the following year many of these students participate in the production of the “German Requiem” by Johannes Brahms - a joint project of school, district and church community.

Personal note: At the end of my music studies I felt like “... And here, poor fool! with all my lore. I stand, no wiser than before...” It was only in my meeting with Peter-Michael Riehm, who showed me completely new approaches, that I finally managed to find a way into my new task at school. Today I am deeply grateful to the students as ‘travelling companions’ for what I was allowed to experience through them. So much is happening in the musical world today that one can approach with great joy what wants to come into being there.

About the Music Education in a Waldorf School in Thailand

For us who are adults nowadays, we feel that the world has changed dramatically. The time in which we grew up and the time in which our children are growing up is completely different.

In the past, if you would like to have friends, you would have to meet the other person. However, nowadays, just sending a friend request in an online community, ones can become friends. The real meeting of an individual, looking into the eyes, seeing the gestures, listening to the voice and communicating, gives us more than the image through which someone wants us to see him on the social media. We need to be prepared, that even the name of a “friend” on social media might not be his real one.

The world in which our children are growing up is the world full of information which they can easily access through communication devices, owned by almost everyone. Some people may be comfortable with this. However, we should be careful how far we can trust that information. We should be aware of this obsession in these technological devices, of which we are often not aware. Children who are growing up with adults, whether they are parents or other adults, who use these devices all the time, naturally realize that the things in the hands of the adults, are more important than anything else. Children who have this kind of experience, may develop a behavior like the adults.

Children living in big cities may not have opportunities like the children who live far away from the city. Learning through communication devices does not make children realize what they have learned. For example, seeing beautiful cat in the communication devices with the captions describing its smooth fur has a different quality from seeing and touching the real cat (sometimes even sniffing). When rubbing its fur, we really understand how soft it is.

I am very lucky to work in a school with the serious awareness on this issue. I teach music to children in the school where the students are not much exposed to the use of any communication devices.

Although the children are not allowed to use any communication device, they can see people in the society being obsessed with those devices. They may also be aware of the usage as a tool to find various information. They can listen to songs which easily can be found. My music and singing classes are in the form of singing naturally. We sing with joy from the heart. We sing with various movements cheerfully. The music that we help creating will come to life. The beauty is originated from what we do. We open our mouth and sing with a full voice. This creates the sound of music and it's really becomes “alive”.

I start teaching children in Class 3. There are many children who enter „Rubicon“. In singing altogether in the classroom, the children will sing joyfully. I believe in music and the power of the group (class), that it helps them reinforce their deep feelings, to be happy and relaxed. At the moment of being awakened, they will feel that being in the real world does not only painful but it is also beautiful that they can enjoy it as well.

When children sing with movements; walking, pronouncing, or other activities, I, as a teacher can see their inner selves. In addition, teachers can adjust the songs and/or the movements without mentioning the development challenges.

Singing is not something Thai people are familiar with, except for those who have been educated at Christian schools. Many children feel somewhat curious when they to the music lesson. However, while attending class, they will rather feel, that they come to “play”, than coming to study. When they sing or move

Napat
Chaisubunkanok



Worked as piano teacher since 1988 while attending Music Department, Faculty of Fine and Applied Art, Chulalongkorn University, graduated 1991.

Learnt about Anthroposophy as pianist for Eurythmy from 2000 to 2005. Studied music therapy with Stephan Kühne, a German music instructor and therapist. Music teacher at Tridhaksa Waldorf School, teaching singing and Orchestra Ensemble.

Today, music teacher at Tripat School and Music Therapist in Venita Clinic. Also lecturer for The Three Worlds Creator Co., Ltd. And for Thailand Therapeuticum, (Foundation Anthroposophical Art Therapy).



wrongly, it is not a problem. There is always some laughter from teachers and friends.

From the age of 9, when we use music to support their Rubicon's age, the children will have music experiences and learn meaningful songs along with what they are learning in the main lessons. Of course, this will happen when we have a good conversation with the class teachers. For example, when the class teacher tells me, that the children are learning about animals, I will find the songs about animals. Or when the children are learning Thai geography, I will find the folk songs of different regions to sing with them.

The beauty from the songs and music will nourish the hearts of children until they start to develop their own musical preferences at about 12 years old.

Teaching the children around the age of 12 can be difficult when the voices of the boys are changing. Controlling the altered voice, which they could once do, changes to the fact that they have to learn to control their voices again.

To sing while not knowing your own voice is quite difficult. Meanwhile, the girls, who are often more mature than the boys, can do whatever is good. Helping students create more balance in class, teachers have to do with a sense of humor, understanding and patience until they can get through this period.

In Tripat School, we will arrange the students of Class 7 and Class 8 to sing altogether. Every year we will have to adjust the singing because most boys in Class 7 will just begin to have crack voice. They have a lot of trouble finding their own voice. Finding the songs for children to sing is very challenging. I especially like music from musicals. The beautiful melodies and lyrics make each character meaningful regardless of whether the children sing in the role of hero or sing in the role of villain. The music is always beautiful, and it is a time when the children also can be villain without being wrong.

Teaching Music as a Spiritual Opportunity for Encounters

I have been able to teach my favourite subject for more than 25 years now and I wonder daily how I encounter the children by means of the music I teach, how they encounter music, what the questions are that they bring and what they take with them for their coming life from the work we do together.

The main questions that school students ask – who am I and what direction will my life take? – is being more and more concealed by other things and so has become more and more difficult to hear, but on the other hand the questions are being asked more and more clearly from the perspective of the students' emotions. In a recent choir rehearsal a student in the tenth class discovered that there would be only four more rehearsals before the week of performances, and was shocked at this news. I responded soberly that I was convinced that we would be ready in good time for the performances, and her reaction was that she asked me how I could have placed so much trust in the performers and she would like to have as much as I had. I had a strong sense of how seriously this young girl meant what she said. The issue of trust in an individual's story, biography, in the opportunities to give structure to an individual's life, are existential questions that take on strongly varying forms depending on the age of the students. And because we are dealing with a question directly linked to the life forces of the children and adolescents, it is the essential starting point for any teaching of music.

I am interested in a way of teaching music that allows children to experience music that invites them to unconsciously sense where they have come from and where they are going; I certainly mean this in a karmic sense in this instance. There was an elderly eurythmy therapist working at the school where I am teaching who took great pleasure in attending the middle school orchestral concerts. These take place bi-annually, in the summer and during Advent; all the class orchestras in the fourth, fifth and sixth classes as well as all the groups in the middle school orchestra perform what they have been working on for the previous six months. How the children positively glow when playing can be experienced right into the physical; this makes clear that they have experienced all the dimensions of the audible and inaudible sounds in the music. The elderly colleague mentioned earlier told me after the concerts how grateful she was that we had been offering the angels nourishment again with the music. If we manage in our lessons to create a relationship to the spiritual with the help of music then we can get closer to the children's unspoken questions and can help them to develop their life forces in a healthy way.

Let us now look at the upper school and the main lesson block on the history of music in the eleventh class: what is music and where has it come from? It is of course possible to describe the mythological sun tone of the ancient Greeks in story form but it is not easy to experience it. We then like to take the students into the entrance hall to the school which has a wonderful echo and then practise overtone singing with them. We stand in a circle and sing a deep tone in harmony. We then change the vowel colourings so that as many overtones (these are quiet, real whistling tones) as possible sound. The students always find this very fascinating, they can directly experience how every tone is contained within one sound and can be developed from this sound. Once they have understood this they can also grasp how the tone systems have evolved right up to today's music via the pentatonic scale.

When they experience this process they can also experience a path, quite personally, for themselves, that humanity has followed in the process of its development.

Sonja Zimowski



Attended the Hamburg Rudolf Steiner School, studied music and German language and literature, specialising in high school teaching and has been teaching music at the Waldorf School in Hamburg-Wandsbek since 1994.

Translation Sarah Kane



Photos: Mathias Kircher

When we then indeed play and perform great works of music in the upper school orchestra and we see how young people play for their lives, how they make every effort to surpass themselves with their instrument and experience undiluted happiness when the performance has gone well, then I am convinced that in such moments the adolescents are meeting the spiritual world, even if they are not able to express this themselves, and that this meeting will give them strength for their further journey through life.

There is another important point I want to make relating to the teaching of music: the experience of community. Being able to make music with others is a social skill and involves learning to listen to each other, responding, letting go, etc.: it can be practised and developed extremely well both in school choirs and orchestras. Any rhythmical exercise is extremely meaningful in the middle school, primarily in the seventh class, and the students really enjoy doing them. For example, we stand in a circle and stamp a particular metrical form with feet. Then every child claps his or her hands once, one after the other; at the second round every second child claps, in the third round every third child, and when the exercise works we manage that very fifth child claps. We also

practise passing a rhythm round a circle or working with the body as a percussion instrument or we work with African drums. All these exercises are remarkably good for strengthening concentration and building community.

I believe that music is a subject that offers the most wonderful opportunities to strengthen school students at a soul level. They can practise both individual skills and capacities such as concentration and strength of will and acquire the competencies needed for communal music-making; but they can also learn to develop the social skills needed to be able to fit in to the community, to listen, to be able to deliver their own contributions, great or small, to the whole.

The major, increasingly demanding challenge in today's technological, digitalised and materialistic society consists in preparing the journey students might take towards the experiences described above. If we manage to work with the parents of children in the lower school so that as many of those children as possible learn a musical instrument, then we will have created a foundation which will give the students the experiences described above using the relatively simple practice that happens in the class orchestras. And yet the influences of any so-called 'music' that is not striving to create spiritual encounters are increasing and are working increasingly against our endeavours. In the school I work in we have frequently been able to build bridges between the music that adolescents listen to outside of school and the music that we choose to work with inside if we take them seriously and show interest in what they do in their spare time and even take such themes into the lessons every now and then. And otherwise, it is absolutely vital that all music-making, all listening to music and all theoretical understanding of music brings joy! Joy, openness to the world and curiosity: in school we also enjoy working with music from other countries and other cultures.

It is almost impossible to answer the frequently asked question as to whether teaching music to adolescents today has become more difficult in comparison with the past.

My impression is that the hunger for authentic emotional experiences has probably increased and that this longing is leading children and adolescents to thoroughly enjoy singing and music-making. Other factors have also possibly allowed the longing for deep, positive feelings and genuine, spiritual experiences to develop and grow, such as the growing social pressure to perform and the strongly pervasive anxiety about the future caused by climate change, economic prognoses, conflicts and world wars.

«The Angel in me is becoming a Musician»

Music Experiences with Children – Exercises towards Understanding them

If you have been working as a school musician for more than 40 years, you may notice that a lot has changed during this time. As well as my music lessons in the classroom, I lead a weekly children's choir attended by children who aspire to sing even more and whose parents appreciate this afternoon offer. In former times about 30 children from the 1st - 3rd class sang a full hour sitting with rosy cheeks - from one song to the next - and returned fulfilled back home. This has changed a lot over the past 20 years. Fewer and fewer children came, many of them from kindergarten. One hour was too long, the children showed more urge to move and wanted to have more "experiences". Today the children want to participate more, bring ideas and are very independent. If I speak of birds that fly out, at least two children have already slipped off the chairs and fly out as birds. This would not have happened so quickly in the past.

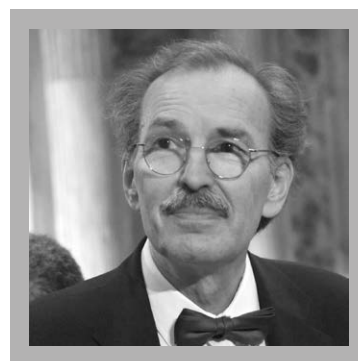
The new generation has arrived. What does it expect from me? The younger school classes are vibrating with spirituality. The demands on us have increased. The children see through us more consciously. Today they are able to hear the sounds I bring with me into the classroom. Often I only pass on the right initial tone to the children via my inner ear: they hear it without it being sung externally. They also hear the answers of the motives that we sing together. When we call "Vreneli" up into the mountains: "Ghörsch du eus?...."(Swiss German "do you hear us?"), an answer comes back in the filled silence, which all hear together with me. For me, this is one of the ways to develop the inner ear, the inner voice. This is what is hinted at in the title of this contribution - the "angel in me" (see CW 283 7 March 23).

How do I practice understanding this world of the child? Like a doctor, I want to learn to "auscultate". I want to learn to listen to the heart of the group of children: where are you today, how can I reach you? Then there are hints from individual children, spoken or unspoken. I have to learn to differentiate. Is it vowel-bearing, exhaling - is it consonantal forming, inhaling? What is the sound quality of the singing? How can I find my way to the "voce bianca" (as Italians call the child's voice)? This "white voice", the real, untouched voice that we all carry within us, we can no longer sing it as adults, but we can hear it!

Another exercise is to look for the three circles as they appear in Rudolf Steiner's lecture "The Being of the Arts" (CW 271) in the first figure on the astral plan. From this sense of space I can better perceive what has to happen.

For the qualitative perception of the sung or played sound I can train myself in hearing the overtones. First I hear the known physical overtones. They stand at the entrance to the mystery as if they are a kind of "vigilance committee"

Peter Appenzeller



Born 1955. Raised in St. Moritz, Switzerland. Matriculation in Zuoz, primary school teacher training in Chur. Music studies in Zurich with degrees in School Music II, Church Music and Piano.

Freelance music teacher, choir director and composer. Worked as music teacher at Rudolf Steiner schools for over 40 years. Conducts school music seminars at home and abroad.

Translation Peter Stevens

("Magic Flute"!)). But then you will notice that there are other overtones that resonate along with the chorus, for example in a Bach chorale above the four voices. In high school choirs (classes 10 - 12) of schools that cultivate a healthy musical development, you can hear this new young sound in large choral works that is illuminated by such overtones. The willingness of young people to sing such classical works has increased again today. Many young people notice inwardly that they need such forces.

Here we are working on a sound that develops with the training of the children's voices. The pentatonic tuning mixes with the folk song tuning and leads to a voice formation which will later only bear such fruit through a listening singing. How wonderful it is when children's voices participate in the "cantus firmus" of the Bach chorales!

You can hear something similar in a "Zäuerli" of an Appenzell yodel choir. If then the thaler (silver coin) is spun around in the clay bowl to it, one hears the "silver bells" ("Magic Flute"!)), which blend in a refining way into the richness of the sound. These are again encounters with this kind of overtones. Such experiences are much more necessary today than in the past; we are touched and nourished by them.

Two helpful pictures that give me substance:



A wonderful example of a musical-spiritual message of a 9-year-old child is the drawing of the cheerful clown (created at the end of the nineties), which has sometimes given me the courage to continue working as a music teacher. References to this special age group, to anthropology and to the music of the spheres in relation to earthly music are to be discovered! In this drawing nothing is accidental: the person who connects heaven and earth (see Rudolf Steiner's description of the interval of the fourth in CW 283, March 8, 23); the still empty light blue space between heaven and earth; the lively sounding, colourful sky music and the "cast of shadows" of the same colours on earth; the blood colours (with crossing) of the garment; the symbols circle (head), half moon (chest) and stars, rays (limbs) of Rudolf Steiner's drawing of man in "The Study of Man".



A wonderful representation of the etheric world and order of musical instruments, the sounding "symphony", is depicted in this painting by an unknown painter (15th century like Memling). The pulsating heart (Madonna) in the middle, the boy Jesus listening in highest attention, all interwoven with singing - here a world of wind instruments, string instruments, plucked instruments and percussion instruments reveals itself. This image gives us a very important stimulus for the choice of instruments, which we only learn to understand through anthroposophically oriented work. Instead of the Jesus Child a child of today may stand. We listen to where the ether moves the child when we ask him about his wish, his talent or his therapeutic effect.

Let us remember that our children bring with them the finest talents to develop all their artistic abilities. It is up to us to awaken them and nurture them faithfully.

Reflections on Music Lessons in the High School

Iru Mun



As a young teacher, a student asked me whether I loved music. At that time I answered yes to this question without a doubt. Today I can no longer answer this question so clearly. Rather, in the course of my many years as a teacher, new questions have repeatedly been formulated in me: What is music? Where does it come from? What is love? What is life? What is freedom? What is truth?

If one meditatively occupies oneself with these fundamental spiritual questions, then new questions are again raised – one is in a constant process of searching – in a process of inner movement. Circle and point: Through the inner movement I temporarily approach the point and then again I find myself on the periphery – a constant inhalation and exhalation. Through the inner movement of the seeker these spiritual questions remain alive, do not threaten to fall asleep and thus have a vitalising effect on the life of the soul.

High school students grow up in a world that gives lots of answers and yet ignores or has forgotten the essential questions. Access to information is almost unlimited and yet the essential questions remain unanswered. The flood of information cannot be digested, cannot inwardly ripen and mature. In today's social context, the question of "Who am I?" hardly finds space to be raised, discussed, and lived – the consequences are the inner retreat and resignation of the young person. In addition, puberty is seen in the social context as something that has to be overcome – is tolerated as a necessity and the adult is relieved when it is overcome. The feelings of insecurity and the hardships of adolescents are not taken into account and felt. The great miracle of growing-up has become something that the adult world feels victimized by, since it has to suffer the adolescent.

However, the young person needs attention, the loving look of the adults, acknowledgment and perception. He is looking for an adult world – his very own future – which is itself in a constant search for the essential questions of humanity and which is always practising to recognise and experience the special in the familiar and the miracle of uniqueness in his fellow human beings.

The young people are looking for the opportunity of an encounter and relationship with the adult world, in which their possible – partly not yet consciously formulated – questions are anticipated, protected, addressed, perceived and taken seriously by the adults.

Under this premise, the question arises as to how such a human encounter can become a reality in music lessons in the upper school. A fundamental aspect for us Waldorf teachers is that of transformation – the transformation of learned knowledge into lived experience. For the musician, whose training began in childhood and whose musical education has been enormously identity building, a great hurdle may arise, because the inner idea of how and what music should be is usually strongly preconceived and predetermined. In musical work with children and young adults, however, this preconception is an obstacle to a genuine human encounter. Too strong an idea or expectation prevents us from a real perception. As music teachers we are permanently exposed to this balancing act between perception and imagination.

When singing together, perhaps the most intensive non-verbal level of encounter between the students and the teacher is offered when it is based on attentive and appreciative perception and as such is exemplified and protected by the teacher. When singing, the wound is open – one is vulnerable in one's giving. The teacher's perception should not be based on musical aspects such as intonation, composition, timing, etc., but on the fact that in the act of singing the

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Translation Peter Stevens

young person gives everything that is available to him/her in his/her current life situation. If I give the young people this space and protect it, then the young people can open themselves inwardly bit by bit and grasp the space that is given to them – then the teacher does not make music with his students according to his own musical ideas, but a musically unique process can develop, in which everyone is allowed to participate inwardly without having to fulfil or disappoint the expectations of the teacher. There is a great difference between striving for a specific lesson goal or performance goal with the students, and whether music lessons stimulate something within the young adults that may only become effective much later in the biography of the individual.

If the teacher practises singing-hearing or hearing-singing, then he will encounter a musical level that is directly connected to the reality of life of the young people – a real chamber music process can be created where no conducting is required – in which the musical events are harmonized through the breathing activity of the individual. Through listening and singing, community building through music can become possible – each individual can become sensitive and attentive to what is created in the common listening and singing space and also to what the other person gives (or is not yet able to give). I compare listening singing with the activity of breathing: giving (out-breathing) and being given (in-breathing).

If I work with the young people in an exuberant and not corrective and discouraging way, then the musical experience will take on a quality in which the whole person may participate – “...that the musical experience is really an experience of the whole human being” (CW 283, Stuttgart, lecture of March 7, 1923 “The Inner Nature of Music and the Experience of Tone” end of Paragraph 6)

As adults we are always role models: Whether we are healthy or unhealthy, encouraging or discouraging, turning towards or indifferent to young people as role models is up to each individual to decide freely.

Music should never be seen as an aesthetic end in itself, but should always open up a space in which social interaction is cultivated, protected and practised, and in which the person making music can communicate non-verbally, be heard and develop the desire to perceive the other person in his or her uniqueness – then relationships can develop.

Today’s human being has already come a long way in knowledge. Now it may be the task of the adult to warm knowledge with emotional activity and to transfer it into the reality of life through his/her actions and to share it with young people. Then music lessons can become a source of inspiration for the young person, so that he or she can actively, self-determinedly and safely participate in this shaping time of growing up.

Acting in the Upper School

Portraying Human Beings on the Stage: The Challenges in Putting on a Class 12 Play

I have always believed that we should use 'good' texts, i.e. texts of high quality for Class 12 productions: that means using classical plays, including contemporary ones. These can be seen as examples of work developed out of the 'I', ensuring that the contents of what the students might learn are of a good standard, and thus deserve to awaken interest and be deepened and explored. In addition, they surely contribute to the effect of the performance on the audience. Yes, one can justifiably expect of a good script that its qualities are close to life and yet have been heightened so that they galvanise the strength of expression of the performers and even give them shape and form. As if the character were real and the actor or performer transformed him- or herself into the character's clothing. Wonderful!

But if there is a given text – perhaps even a classical one – that does not adhere to these positive criteria, i.e. that does not have a believable relationship to reality and an acceptable style? If the galvanising, creative forces of inspiration do not present themselves to the teacher while reading the play but something else speaks to him, fascinates him or her? What is the situation with the risk involved in choosing the play and how do we deal with it?

The following observations began during rehearsals for a production that took place in this school year. The class was small, there were just eight students and they made a clear choice of play: Ionesco's *The Bald Soprano*. There were not enough young women in the class for the three female roles, but they decided that the play had the same sense of humour as they had. Some of the boys were prepared to play women and to work at the roles seriously and not just create superficial caricatures.

Further: two years previously, in another class, a tall, robust and strong young male student wanted to play the role of a shy, newly-wed servant girl who commits suicide. I felt I was in a jam: how was I supposed to resolve this situation? When I distributed the parts I told him that I found myself unable to cast the play in this way without exposing the class to involuntary ridicule by doing so. Initially he no longer wanted to be part of the performance project, but fortunately a situation arose in which he decided he wanted to perform another part, also that of a victim. I now see this today as the prelude to a change in my own attitude that happened during *The Bald Soprano*, when a way was found in the acting to resolve the difficulty of male students playing female roles. In retrospect, I now find that there is a serious, interesting question to be explored to do with changing roles in the twelfth class theatre production for both genders, which can perhaps also be explored in a project outside the main class play.

I like Ionesco and have a huge respect for his writing, even more now since a production I did of *Rhinoceros* four years ago. Nevertheless it did not occur to me spontaneously to include *The Bald Soprano* on the list of the possible class plays; the suggestion came from elsewhere.

It is a text without a clear storyline, contains absurd dialogues, hazy situations, changing, volatile characters and the students found that they were reflections of themselves, they sensed something, so they wanted to dive in and bring something up, and they asked for help in doing all that.

Matthias Murbach



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Translation Sarah Kane



Photos: Jonas e Rosane Cardoso

I shall attempt to fathom in retrospect here what we were researching and exploring.

Firstly, the inspiring, galvanising forces of creation had to be sought underground, so to speak. We had to – and really did – dig deep in order to find or invent a foundation for an interpretation of the play that was not superficial or only realistic.

It is always difficult to find ways of incorporating into the actual production what has been uncovered in rehearsal and exercises. I have often tried to develop psychological improvisations. These exercises certainly encouraged and supported the students' willingness to express themselves and on

occasions they were genuinely fun, but they did not always produce something essential for the production. When there is conflict in the human encounters that take place on stage it can be valuable to explore the dynamic journey of the characters' inner life as one between interest and exhaustion. This somewhat underground dynamic of the soul, which also has to do with the chemistry of the characters, hides the play's contradictory nature, in which conflicts are not resolved in a predictable way. And this contradictory nature needed to be demonstrated, not just in a telling piece of the play's text, but taken hold of inwardly as a principle in the play and dealt with freely, creatively, so that when either acting or watching the students could connect with it and therefore approach the sequence of the scenes equipped with these insights and experiences.

I will try here to give an indication of one of our dialogue exercises, for example, along the following lines:

Character 1 reads a letter, character 2 joins 1, and wants to see it.

- 2: *What is that? Show me!*
1: *It's not for you.*

So this is some ordinary conflict: it starts, comes to a climax, and ultimately involuntarily turns into exhaustion. So:

- 2: *Show me now.*
1: *No way.*

Variations on this continue until at some point the following happens:

- 2: *Give it to me.*
1: ***Alright then!***

And now:

- 2: *Alright? I don't want to know any more, actually.*

In this instance character 1 has given in, and character 2 has involuntarily changed his or her mind. Character 2 has now run out of resistance:

- 2: *Give it to me.*
1: *I don't want to.*

This continues until:

- 2: *Then don't bother.*

Character 1 now changes his or her mind:

- No, come on, I'll show you.*

The second, quite different exercise I used was to approach the text in both musical, orchestral and a gestural, dance-like ways, starting on the end, i.e. working backwards: the play ends in a riotous verbal battlefield between the four main characters. While doing this we changed the translation of the text several times, almost always because of the rhythms or the sounds.

The production was constructed on these two focal points: the psychological dynamics below the surface and the torrent of words above it. The small size of the class made the rehearsals intense but manageable and stress or exhaustion only reared its head very occasionally. Costumes and props were available much sooner than in other recent productions and were treated with respect in spite of individual moments of tiredness.

80% of the plays my twelfth class students have chosen in the last fifteen years have been Brazilian, written in the second half of the twentieth century. We were all wondering how our audience would react to this piece of absurd theatre, which in fact came across as old and European to the students. The humour in the provocation, however strange its appearance was, was accepted by the audience and gave rise to an atmosphere that was both elevated and thoughtful at the same time.

I am working with another twelfth class this year which has 24 students and at the beginning of the play they have chosen scenes with children, who appear either just with other children or in family situations with their parents. Playing children is always a delicate matter, and as has often happened in the past, the play was pushed in the direction of stereotypes and caricature. I warned the class about this and asked them to observe children during their holidays.

At the start of the rehearsals the students were more interested in the scenes that addressed questions to do with their own age, but at the end their creative imagination and their pleasure in the acting were greatest in the portrayal of the children.

Other examples of such situations when the joy of acting took over have arisen in my memory: a blind couple, who were street salespeople, that help a young boy lost in the big city to find his way; two anglers who catch the same fish, etc., etc....

I wonder what this is saying: for these young people on the threshold to becoming adults to turn to their vanished childhood in performance? as a male adolescent to live as a female character on stage, to get a sense of oscillating between two psyches, to work out how to speak absurd dialogues?

What was it about the ghost scene in Hamlet that fascinated the young Goethe in the Age of the Enlightenment? How did it happen that it was precisely the odd and fanciful character of Faust that took hold of him so firmly?

Young people would like to give space to characters that are still unfinished, would like to build them as they search and continue to search as they build them....

What do we need to agree to if fiction with a proximity to reality has become uninteresting? But how do we move beyond and dissolve overhasty caricature? What are the paths we need to follow in the field of the fanciful, in astral confusion, if we are to come up with genuine criteria that educate?

I am certain that if we can manage to carry certain risks - with our hearts in our mouths albeit - then the activity-generating potential of theatre and the imaginative exploration in performance of our own being in general harbour enormous, unimagined developmental opportunities and strength for the future.

What can encourage us to open up these questions seriously and what do we need in the school movement that we can both create space for this and allow it to grow?

Speech

What Do You Live By?

Helen Lubin



Completed training at Novallis-Schule and Schule für Sprachgestaltung und sprachkünstlerische Therapie. Faculty Rudolf Steiner College 1992-2016. Formerly, speech artist/therapist Karl Schubert Schule, Stuttgart; faculty Schule für pädagogisch-therapeutische Sprachgestaltung, Dornach, Camphill seminar and 10 years Curative Education. Since 1994, Speech Arts in Waldorf Schools in North America: working with classes, individual children, teachers, staff, parents. Instructor in Waldorf teacher education programs. Freelance editor/translator.

Waldorf 100 marks, among many things, 100 years of cultivating the spoken word in Waldorf education. Concurrently, it is 25 years of the project Speech Arts in Waldorf Schools in North America, which serves the collaboration of Waldorf schools and qualified speech artists for the purpose of cultivating this cornerstone of a movement for cultural renewal.

It is fortunate that this project has been preceded by decades of speech work in various settings in North America, beginning with the Mystery Drama work following Hans Pusch's move to the U.S. in 1939, and later including work in Waldorf schools: Christy Barnes' teaching years at the Rudolf Steiner School (RSS) in Manhattan, beginning in the 1940s; Lydia Wieder's activity from 1949 onward, which included speech with teachers of the RSS; Erna Grund's visiting block with the 10th grade of the RSS school; Sophia Walsh's visits of several months annually at the RSS from 1969-1977, then at Highland Hall Waldorf School in Los Angeles for 20 years, beginning in 1978, in conjunction with teaching in the teacher education program there, and including fourteen years in which all four Mystery Dramas were performed multiple times under her direction. During these later years, from the late '70s, the earliest of our American colleagues were returning from their speech trainings in Europe and taking up work in various fields.

The project Speech Arts in Waldorf Schools in North America began in 1994 for the purpose of researching, developing and implementing possibilities for the cultivation of the spoken word in North American Waldorf schools in a format that offers schools a pedagogically and financially viable alternative to the (Middle) European situation of maintaining ongoing positions. Thus, while not aiming to replicate the European situation, the project nevertheless strives to take into account the decades of experience acquired by speech artists in European schools. It has been developing ways in which schools can develop this integral element of Waldorf education - in its differentiated role throughout early childhood, grades 1-8 and high school - in ways that are workable for our North American situation, making it possible for this to take root and be cultivated with a certain continuity in forms that are compatible with our time, place and resources.

It has been a signature of Waldorf education that there is a multi-faceted engagement with the spoken word. The nature of the speech environment created by the teacher as well as the students' own engagement in speaking activities evolve throughout the school years, in support of human development. This interfaces with and furthers the teachers' overall pedagogical intentions at each stage.

I have often experienced - in some 215 'speech visits' of 1-4 weeks each (and dozens of shorter visits) with 55 Waldorf schools - a kind of unspoken question coming from the children. It is as though they are asking their teachers *What do you live by?*

The pedagogical role of the spoken word in education has many facets and layers, and these play out in the various speech arts - recitation of all styles of poetry, class plays in the grades and drama in the high school, storytelling - as well as in speech exercises and other speaking situations. Of course, the daily, continued development of a work of poetic art is an enriching, nourishing contribution to the experiences that unfold during a main lesson block. Working toward a level of artistic quality as well as growth in the various dimensions of speech itself also brings a significant enhancement of the students' presence and en-

gement. Beyond this, listening is also part of the process, so that the speech event encompasses more than 'just speaking'. And much is gained by coming to the experience that one's entire earthly form, including the feet, is one's speech instrument.

Yet there is a further reality that, while inclusive of all of this, can be experienced as something greater and more encompassing, and has to do with one of the most human activities that one is capable of: attending – bringing one's sustained presence to 'be with' something in nature, another person, an awareness. - The nature of this presence, this sustained attentiveness by means of the art of the spoken word, will be developmentally differentiated, and will, accordingly, engage different artistic means to further it.

In the early years of childhood, besides the natural running, jumping, tumbling, rolling movements, it is the more guided movements in circle activities in the classroom that allow the child to participate in the world. Thus, the young child enjoys going along with the dwarves, making (pretend) soup, and accompanying the falling snow, because this allows the child to *participate* in what the world *does*. These *participatory movements of the limbs* are essential, because the young child identifies with the world through participation – taking part. 'For that I came.'

The somewhat older child, having moved more into him/herself, now has more of an inner life (a child of a certain age is able to have a 'secret' – even if she soon tells it) - an inner 'stage' where the outer world can sound again, or resound, in the soul in pictures. This is a metamorphosis of outer movement, which now becomes 'speechified' to *inner movement in pictures*. We even have a movement term to describe a child's ability to do this: we speak about being able to *follow* a story.

In the life of the older child/student, the nascent soul capacity of movement in thinking activity wants to be engaged – into the dynamic realm where this can free itself from pictures and come into its own sense-free manifestation.

That it is possible to support and further these stages of development via a differentiated engagement in speaking activity, by means of the many artistic elements of the art of the spoken word – this is one lens through which it becomes clear why speech activity is a cornerstone of education. To the degree that this is possible, one can experience how the children and older students really 'step up' to engage; and how remarkably this plays out also in terms of so-called 'classroom management', whereby the individual students and the class as a whole can take hold out of the activity itself.

When the students are engaged in speech activity that grows their capacity to 'attend', to bond with 'other' and identify with 'self', this signature of humanness is mobilized and palpably 'comes true'.

It is striking to what degree, and in what ways, the modern, anthroposophical movement for cultural renewal - with a home in the 'house of the word', the Goetheanum - involves the renewal of the spoken word as integral to its essence. While an elaboration of this would extend beyond the limits of this writing, one can touch on this in broad brushstrokes.

In the context of the General Anthroposophical Section of the School for Spiritual Science, the meditative schooling of the 19 lessons of the Class is a pathway whose foothold is clearly in the word, as is much of our meditative life besides. – Furthermore, in the renewal of the Christian sacraments, the forces and life of the word and our relationship to it can also be experienced as formative builders of the wholeness of our human reality. – And as addressed briefly above, this involvement of the renewal of the spoken word pertains in a prominent way to Waldorf education as a movement for the renewal of a culture of humanity and humanness. The living word in eurythmy, in the speech arts, in the ongoing development of the teacher and in the overall life of the classroom and school community are a leaven for the curriculum in its entirety and for the development of the human being. In the life and work of Rudolf Steiner, this artistic educating impulse has come into being with a gesture of immense goodness and forethought for this present time, when so much to which it is crucial is at stake. – And in the spoken word in conversation we can awaken to the sacrament that the meeting of one human being with another may become.

Were we to formulate an inner gesture of response to the children's inherent question – *What do you live by?* – it could speak of what comes to meet us in the fullness of our humanity when we engage in this renewal of the spoken – the *speaking* – word.

Faith, Love & Hope: Creative Speech & Drama with Young People & the Community

Jo-anne Sarre



1986 Speech and Drama Diploma at The Harkness Studio, Sydney. Teaching Diploma 1982. Trained with MICHA in US and Chekhov practitioners, UK and Europe. First-Class Honours in Drama (Flinders University 2009).

Performed locally and internationally independently and as free-lance Storyteller, Aphaia Eurythmy Group, and acting with Ink Pot Theatre, The Rose Theatre Company and Portal Productions UK. Trained and supported Waldorf teachers across Australia, UK, India and China. Also playwright.

Received various awards in Australia, including significant contributions to traditional communities.

As founding Artistic Director of Ink Pot Arts Inc (Community Arts non-profit), is actively engaged in theatre as a catalyst for personal transformation and Community Development inspired out of Anthroposophy.

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Over the last 30 years, family and community life in South Australia has changed significantly, to the point where the conscious nurturing and protection of childhood has become paramount. I imagine that this is a worldwide phenomenon. Something that we took for granted in Waldorf/Steiner communities in the 1980s now needs protecting, much like our environment. This relationship between the wellbeing of the human being and the wellbeing of planet Earth asks us to broaden our vision (think globally, act locally) and to become more awake to the impact of lifestyle and work life choices we make. It reminds me of a quote from Christopher Fry's "Sleep of Prisoners":

*Thank God our time is now,
When wrong comes up to face us everywhere
Never to leave us 'til we take
The longest stride of soul men ever took.
Affairs are now soul-size,
The enterprise is exploration unto God.
Where are you making for?
It takes so many thousand years to wake,
But will you wake, for pity's sake?*

The increasing influence of the spiritual forces of opposition pushes us to awaken. It also asks us to work together more mindfully to support young people. It invites us to observe keenly, listen intently, continue asking questions, to take an earnest interest in the young people's (and our colleagues') destinies, to dive deeper into our meditative and spiritual research practice, to ask for help from their angels. Yet these tasks of a teacher were prescribed by Rudolf Steiner 100 years ago. How is this different today and particularly from when I began teaching three decades ago? I will return to this question.

When I begin to reflect on my experiences in sharing Creative Speech and Drama in public and private sectors, the latent questions that arise and the behaviours of the young people encountered point in many cases to the increase in anxiety and mental health issues in —our communities. There are many reasons for people to be fearful. I anticipate readers and colleagues know the causes very well, so there is no need to name them. At the same time, the gifts that Waldorf Education and Creative Speech and Drama can provide are illuminated. The sad paradox is that government funding is consistently diminishing for these much-needed services.

I recall an 11-year-old child curled up in a foetal position under a chair, unable to respond to gentle coaxing for comfort during a dance-drama class. Twelve months later, this same girl is pouring out her soul as she sings about saving the planet and the power of love with a group of intergenerational performers, her heart clearly shining with joy. She has discovered her foundation for being in the world, and Arts engagement has been part of what has enabled this.

How did this happen? We provided a safe space for expressing creativity, worked with the parents to provide support and boundaries, had warm and generous co-creatives and offered a project with a story she needed to hear. We endeavoured to hold her with love, brought the Creative Speech work and nurtured faith and hope in the future.

I also recall the questions and discussions regarding methodologies with colleagues as we encounter issues of children expressing tantrum behaviour, or

not being able to focus in developmentally appropriate ways. We also ponder on why many children are not able to clap in rhythm, or why some have no respect for adults or are beginning to self-harm as early as 7 years old.

Many questions arise, some we can address immediately and others we hold inwardly with the faith and hope that in due course we will find ways to assist. In this space of not knowing, something new can arise. It is an invitation to those across the threshold to help us.

Then I remember how a Class One child, unable to focus sufficiently to engage with Morning Circle time (due to family challenges), was six months later enjoying wrestling Laheen the Eagle as an eel in the class' play of the King of Ireland's Son. Soon after, he finds within himself the strength to stand in front of the class to speak his special birthday verse.

Although still tentative, this child's Class Teacher's consistent love and support has enabled him to feel safer and stronger, providing an opportunity for the Creative Speech work to nourish him. This was enhanced by the joy that the class experienced while creating their Class Play. We now trust that he will gain the confidence he needs in the coming months and years.

Understanding and consciously incorporating techniques that address anxiety and nervousness, via strengthening the etheric forces, can aid the healing potential for the Creative Speech and Drama artist's work. In Steiner's lecture in Munich, January 11th 1912 "Overcoming Nervousness"^[1], he outlines this and provides simple examples for doing so. Pioneer Eurythmist Molly von Heider took these indications and others to provide a helpful overview in trainings she offered Waldorf Teachers worldwide during the 1990s^[2]. These can be easily be incorporated into classroom practice with Creative Speech and Drama via poetry recitation with movement and imaginative pictures, drama games and Class Plays:

- All movement that takes the child off the ground – skipping, jumping, climbing, balancing, dancing (not classical)
- Skilful feet and fingers
- Working with anticipation
- Rhythm, repetition (forwards and in reverse)
- Experiencing the language of form
- Engaging the student whole-heartedly
- Memory training
- Bringing order out of chaos

To this, as Creative Speech artists, we can add working with the breath. Supporting the students' unfolding journey of their incarnating individuality via specific breath exercises and speech techniques is a central gift we can offer. In addition, the deepening of the breath improves circulation, can influence blood/breath rates and enables general wellbeing.

So how has this informed my teaching? Knowing the curriculum indications for development, coupled with these learning aides informs the choice of speech exercises, poems, drama games and methodologies. This varies according to the year levels of the students. When working with adults to bring Creative Speech for children, it often involves stepping back to the playful exploration of the living gesture, colour and force of sound, enlivening the breath, engaging the



Why Don't They Save Us - Boy Overboard Photo: The Multimedia Emporium

Notes:

[1] Steiner R, "Overcoming Nervousness", Lecture given in Munich, Jan 11th 1912, translated by RM Querido & G Church © 1973 Anthroposophic Press Inc, USA

[2] Additional texts recommended by Molly von Heider are:

Steiner R, "Practical Advice to Teachers" Lecture cycle Stuttgart 1919, Rudolf Steiner Press, UK © 1976

Steiner R, "Education as a Social Problem" Dornach Aug 9-17 1919, Anthroposophic Press, New York © 1969

Steiner R, "Art in the Life of Mystery Wisdom" Stuttgart, March 1923, Anthroposophic Press, New York 1935

Steiner R, "St Mark's Gospel" Lecture IV, Berlin, 1910-1911, Rudolf Steiner Publishing Company UK, © 1937

Steiner R, "Conferences with Teachers" Vol I, Stuttgart 1919-1924

Steiner R, "Ilkley Course" Lecture II, 1923

[3] p16 Steiner R, "Overcoming Nervousness", Lecture given in Munich, Jan 11th 1912, translated by RM Querido & G Church © 1973 Anthroposophic Press Inc, USA

[4] Steiner R, "Faith, Love and Hope" Nurnberg Dec 2-3 1911. Translated by Violet G Watkin, CW 130



Blessing with Oberon and Titania
Fringe 2013 - Ink Pot Arts

imagination and inner life and providing an experience of how one can be an artist with the spoken word.

In the intergenerational situation of Community Theatre, working in a professional-amateur exchange, choice of meaningful stories is important. I have endeavoured to listen to what needs to be told, to sense the needs in community and to find texts that connect participants and audience to pictures that can nourish and enable understanding. For example, in recent years, due to the influx of refugees, we hosted “Boy Overboard” by Maurice Gleitzman. To ad-

dress the senseless destruction of our environment, we are developing a new work for the 2020 Fringe that invites the audience to consider working with indigenous cultures for the betterment of the planet. Students come from far and wide, from public and private schools, from Homeschool or online learning situations. We have run workshops on storytelling using the epic techniques, enlivened speech and empathy for others through dramatic projects and incorporated poetry recitation in our warm-up times. Through embracing inclusion and inter-cultural learning, we foster acceptance for ‘otherness’. With engaging all ages, we nurture positive ageing approaches. Creative engagement thus supports discovering one’s capacities and gifts, positively affecting wellbeing.

So what are the young people asking of us to do more in the 21st Century? As striving adults, knowing that what lives in us directly affects the young people^[3] is an important part of nurturing wellbeing. Our inner work models for the young people what they can embrace and take further, so we cannot be idle. In this age of individualism and egoism, we are being asked to nurture a Culture of Co-operation to ensure a future for this world on both local and global levels. Our teamwork enables healing and includes those across the threshold. As we face tremendous environmental and social challenges, generosity of spirit, compassion and courage to find solutions are essential tools. Moreover, behind all this lies the goal to nurture the three pillars of our existence – Faith, Love and Hope^[4].

The Art of Speech with Adolescents in the Upper School

... Sprich –

Doch scheide das Nein nicht vom Ja.

Gib deinem Spruch auch den Sinn:

gib ihm den Schatten...

[...Speak –

But do not separate the no from the yes.

Give your words meaning, too:

Give them shadows...]

from *Sprich auch Du [You speak, too]* by Paul Celan

In the Birseck Rudolf Steiner School in Aesch, Switzerland, the art of speech has been taught as a subject in project form in Class 11 for some years. At the end of the project the students present an evening of poetry (with a choreography they have devised themselves) and then tell a fairy tale in kindergarten and the lower classes. In addition, creative speech is a fixed element in the curriculum, firstly in the main lesson on poetics and then in the one on theatre, both in Class 10, because the school is aware that adolescents can take hold of and understand the depths of their individuality and thus shape their relationship to the world when they have worked on their abilities to express themselves with speech work. Creative speech provides an intense accompaniment to eurythmy, making a major contribution to the eurythmy graduation performances in school.

The question of what gives me or even creates for me a sense of reality is an existential one in the face of the digital realities in which adolescents are at home, because when they engage with virtual rooms, the activities of the senses are limited and they lose the connection with their physical home, the body.

If a German saying for children - Let me speak so that I know what I think – tells us something about speech, then our task with adolescents is to help them uncover their real questions by careful listening. In such moments the teacher becomes a midwife. Rudolf Steiner indicated in a lecture on education that questions that remain unspoken create a poisonous effect during sleep. So the task is to discover the questions that have been wrongly formulated or not even asked. Real questions of substance coming from the individual are like organs of perception for the world and can be loved and lived, according to Rainer Maria Rilke.

Poetry and literature direct young peoples' attention to matters of substance and can give words - in everyday speech they are often too light-footed - a new level of reality and weight. If I use poetry as a map I can open to the world at large and to my own inner world.

For this reason, work on speech and speaking is connected with exercises that strengthen the relationship of the adolescents to their body. Exercises that go hand in hand with the experience of body weight, in which speaking is connected with the students' own body, are the start of any work on creative speech in the upper school, and, incidentally, in any speech work with the college of teachers.

The following example shows how physical movement can be used to take one speech exercise through a series of steps:

Ganz kurze krumme Christbäume kann man kaufen

(an exercise given by Rudolf Steiner)

Grey, greasy, granite grounds, gruesome are they

(an English version by Maisie Jones)

Jutta Nöthiger



Born 1961. Speech formation, art therapy diploma specialising in drama and language, social worker (youth welfare office and drug therapy). Since 2012 at the Birseck Rudolf Steiner School, Aesch-CH as therapeutic speech practitioner. Teaching in upper school (also speech formation). Freelance as speech therapist and lecturer. Speech lessons for Youth Stage Group, Dornach. Has two children.



Performance Graffiti (on the style of Banksy), from a speechart performance.

Translation Sarah Kane

Stand with legs apart, keeping the upper body upright, then gradually drop the upper body, bending the knees to do so, until a strong tension is felt in the thighs. Then, without changing the height of the pelvis, move the upright body to the right before speaking a word; before speaking the next word move it to the left. Start speaking with a low tone.

Stand upright, shift the body weight either to the right or to the left before speaking, it is important to sense one's own weight by letting go into weight before speaking.

Stand upright, legs apart, tipping the pelvis forwards; when speaking, lift the pelvis to its upright position, paying attention not to create a sway back.

End the physical movement but keep a subtle conscious connection to the heels, the floor of the pelvis and the area of the breathing.

After this sequence it becomes both visible and perceptible how much more grounded and present the adolescents are in their bodies.

Other things that can be practised are prepositions or sequences of verbs: with the help of creative speech these students can begin to sense the active character of a spoken word. It is important to pay attention to the inner preparation as a movement, then to the movement of the breath and the sound qualities (r, dr, the difference between n and m, a and i):

auf rauf drauf
unter runter drunter
an in drin im

Adolescents are perfectly able to hear whether what has been spoken has become real, or even whether the word has become action or deed.

The following exercise connected with physical movement indicates how brilliant the spirit of language can be:

gehen [go] (sense the heels)
laufen [run] (joints/knees)
rennen [run] (release from the earth, r in the legs)
springen [jump] (dynamic, take-off)

Listening and speaking activate the lower senses, so that the speech is taken hold of more strongly and so becomes more sculpted, more perceptible, more incarnated. The adolescents are certainly capable of describing this, using such words, too.

Exercises such as these serve to enliven the physical foundation needed for a genuine understanding, so that the body becomes more able to sound and resound again and thus understand the world in general:

We would never understand words if we did not have a physical body that can move.

Rudolf Steiner, GA 170

If we now add the development of the higher senses, a major theme in the upper school, to what has already been worked on, then another field or area needing attention becomes evident.

Give your words their meaning, too...

The first thing that needs to be done is to take hold of thinking as something as separate from words as possible, so that the 'I' can again connect with speech and language in freedom. In addition, students experience that when they speak at a more elevated level - a level that often has initially to be struggled for and resistance overcome - their thinking and perception of thoughts have become more refined. What also becomes evident at this point is the moral aspect of this work, when speech is either perceived as being authentic or has this quality when spoken: in this way speech again becomes a viable bridge between other people and between the physical and the spiritual.

Der Gedanke der Tat und die Tat des Gedankens
...ist die Tür zu meiner Freiheit und ich geh durch
Setz ihn in die Tat um und sehe voller Ehrfurcht
Wieviel Macht in meinem Handeln steckt
Wenn ich weiß, was ich will und es sich mit den Gedanken deckt
Die durch meine Wörter schießen und nie mein Gehör verließen
Dann aus diesem Körper fließen und dann immer höher fliegen
Und ich trage meinen ersten Traum, bis diese Erde staunt
Ich brauch nur in mein Herz zu schauen

[The thought of the deed and the deed of the thought
...is the door to my freedom and I walk through it,
I transform it into a deed and see with much respect
How much power I hold in my hands
When I know what I want and it fits with my thoughts
That shoot through my words and have never left my hearing
Then flow out of this body and then fly ever higher
And I carry my first dream until this earth is amazed
I only need to look into my heart]

from *Der Gedanke der Tat* [*The Thought of the Deed*] by Amewu

Finally, working with speech gives the opportunity to practise the perception of others, the 'I' of others, by listening to each other. There is a great deal of mistrust towards the spoken word in this age of the all-pervasive presence of fake news. Young people are therefore attentively seeking opportunities to show their authenticity. The most impressive moments are those in which a class hears a new dimension that has remained hidden up till that moment in one of their peers when they listen to how he or she speaks a poem. I am grateful that I am able to contribute to helping young people to take hold of their lives and find their place in the world by supporting them with creative speech.

Ich werdend spreche ich Du
[Becoming I, I speak Thou]
from *Ich und Du* [*I and Thou*]

by Martin Buber

Puppetry

Islands of Warmth as Places for Spiritual Encounters

Katharina Schauer



Born in Schwerin/GDR in 1962, she grew up in a Protestant minister's family. She worked as a nurse, with the elderly, has given freelance seminars on working creatively with wool and with severely handicapped people. About twenty years ago she met anthroposophy and re-oriented her life as a result. She began her freelance work with puppet plays performed with the fairy tale suitcase eight years ago.

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Organisation:

www.den-kindern-die-maerchen.de

I have been going to one particular primary school with my fairy tale suitcase for years. It is situated in a suburb of Kassel, Germany, in which predominantly foreign families reside. There are few German children in the classes; rather, ten nations and more are sometimes represented. Geographical and cultural diversity meets German culture in my fairy tale performances.

When I arrive in the school playground and in the school building, children come running towards me; they are searching for a familiar and reliable closeness and either looking forward to the coming fairy tale or disappointed that it is not the turn of their class on that day. Warm memories of the fairy tales we have experienced together and longing stream toward me. In the staff room the warm reception continues. Three first classes have been invited into the land of fairy tales on this day, one after the other. I know the performance space and arrange it as a small theatre, creating a sheath, a soul space, both for the children and teachers.

The board I use as a stage is lying on my open fairy tale suitcase, arches covered in silk fabrics create the boundary to the back of the stage. A few striking pieces of set create stopping points in the storyline. My doll puppets are made of wool and have details made with care: what the children see must be beautiful! I fix two or three small lamps to the suitcase to focus the attention and to be able to change the space and the atmosphere. The stage is covered with a blue cloth; on it stand a burning candle in a glass jar covered in felt and a small china box. I myself am dressed in dark clothes and so not clearly noticeable.

Outside the room I welcome the children with gentle music. There are rituals that need to be repeated: the children ask for this. For example, I must cast a spell upon the door so that it becomes the entrance to fairyland. We imagine a golden gateway with an arch, move our arms to strengthen the image and summon all the colours of the rainbow into the middle. The children walk through this doorway singly and I show them to their seat. All the children give me their first names; this meeting has a rhythmical character determined by the season. At the beginning of the first school year I was able to promise the children that I would be coming to see them with my fairy tale suitcase every season. We share our memories and prepare what might become public participation in the fairy tale, such as the singing of a song, the closing of eyes when the set is changed, etc. While the children pass round the instrument I have given them while I slowly uncover the stage.

I begin to tell the fairy tale in the original words of the Brothers Grimm: today it is The Frog Prince or Iron Henry. While I am telling the story I guide the puppets to begin to act. There remains enough space and time for the children to absorb what is happening in their imagination and to complete the pictures. At particular moments I play with a golden ball. If this has not happened before I sense a silence filled with longing and awe at this moment. The children have by now woken up to the story of the fairy tale; breath and life begins to stream between the group of children and what is happening on the stage, guided by my 'I'. The words, the actions take the children into an authentic and wise world, and I almost always sense how deeply they soak up the performance, feel how it resounds in their souls. For a few brief moments the heavens seem to have opened: the children feel that they have been recognised and taken seriously both as children and as human beings.

Translation Sarah Kane

The fairy tale is over; I quite frequently hear some children calling out for a repeat performance. I take the small china box and the children know that they will now be given a small present, so they close their eyes and stretch out their hands towards me. Usually they wait for the little gift in a mood of seriousness and reverence; once they have it they cover it with their other hand for a while to protect it. Whenever it seems right to do it, we look back at what they have seen, no easy task. Today the gift is a little golden crown. Many children immediately put theirs on their heads:

I am a king! We are child kings!

Iron Henry on the stage and I have no choice but to bow to the children and thank them. I do not verbalise this but inwardly I bow down low to the children's future potential and to the intentions that the children have brought with them to the earth from the spiritual world.

Guiding the children out of fairyland again I say goodbye to them at the golden, multi-coloured gate and send them back to their everyday world of school. At the threshold I curtsy with the girls and bow with the boys when I say goodbye, knowing that they love this ritual.

This fairy tale performance was and is part of a school project that I initiated in primary schools in the Kassel area more than four years ago thanks to some generous donations. Initially I performed for fifteen classes, in the meantime the number has grown to a good forty classes in ten primary schools, and I take them four performances throughout their first year of school. Most schools do not want to stop giving this cultural gift to the children so they take responsibility for finding some of the financing and make successful efforts to acquire public funding. My husband and I set up a fairy tale association some years ago and this organisation now raises the majority of the necessary funding. (Please find contact details below.)

The school project described above is the heart of my freelance puppet work, but I also meet children in kindergarten, at public performances and festivals. Whenever I meet children at such events I sense their questions about my authenticity and reliability, they are asking me about essential truths as they have a clear sense that I am deeply connected with the spiritual background to the images in the fairy tales. That is why they accept that they have genuine fairy gold in their hands when they hold the crown or other presents and keep them, sometimes for years, as personal treasures. They are also asking for peace and quiet, slowness and silence:

Katharina, please can we stay here in fairyland?

It is so nice and quiet here...

They ask me about my abilities:

Have you made everything yourself? Do you know all the fairy tales by heart? Can you really be a professional puppet player?

In the main I arrive home after such performances with a heart full of satisfaction because the children have been so generous towards me and because we managed to create the experience of the fairy tale together. But I increasingly experience a deep sadness in me after meeting the children, no matter how successful the performances have been from my perspective: why is this happening?

I am making a general statement here because I do not only see this in individual children, but I see that many children are in need, great need. They come from the spiritual world down to the earth with an intention to incarnate. They have brought their future potential with them and this intends and needs to unfold so that they can make their mark on the earth, but in many cases they have not been able to find a suitable earthly environment for this. The children's whole attitude and serious behaviour tell me that they are looking for directions to their desired goal. They are asking about the relationship, the connection between their spiritual home and spiritual life in earthly circumstances. But they are rarely given answers, and instead they find themselves surrounded by a material world growing colder and more breathless by the day.

Children are longing for islands of warmth and for spiritual meetings on earth; they want to become involved and active, become co-creators, they want to be recognised. Instead they are being forced into fixed frameworks and norms, imposed by education laws, the consequence of which is that their potential fades and wastes away. Is not this potential in children the potential within all humanity?

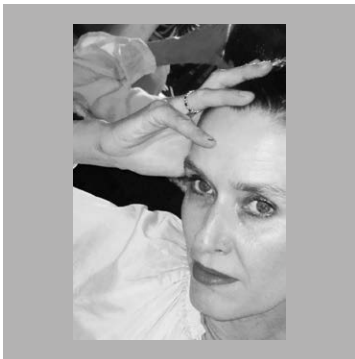
I am repeatedly reminded of the phrase stones instead of bread in this context.

And is it not indicative that the children's teachers repeatedly report to me that the children describe quite individually what they have experienced when they look back on the fairy tale performance, while they are more likely to monotonously repeat what they have been told when speaking about other things? The images in the fairytale performance are enlivened and not abstract and so stimulate the children's individual experience of the images: they are positively crying out to be expressed in word and picture.

How can we as adults learn to listen again? How does the idea feel that I am the one who is learning, and the children are the ones who know what wants to happen in the future? How can we create healthy, creative breathing processes between the generations so that we can aspire towards becoming more developed human beings in a Christian sense? Fairy tales present our souls with images that will be vital for the future. What kind of performance nourishes and gives children an orientation for their future?

Nothing But Puppets!

Stéphanie
Alexandra Troehler



Born in Berne. Studied singing in Vienna (Prof. Chomenko, Prof. Petkov). Costume and puppet making for various productions. Since 2002 in Fairy-tale Stage Group Der Apfelbaum, since 2008 artistic director of same.

Translation Sarah Kane

There is a long-standing tradition at the annual Viennese Opera ball that it opens with *Nothing But Waltzes!* The slogan *Nothing But Puppets* has been making an impact on the theatre scene in Vienna for a while now and becoming more and more established there.

In 2005, at the time when the Schubert Theatre was founded, a whole new scene rapidly began to emerge: puppet theatre for adults. Up to this point the genre had been mainly associated with children's theatre but today the famous *Herr Karl (Mr. Karl)*, created by Helmut Baltinger at the *Burgtheater (Castle Theatre)*, has been cast as a puppet, who was greeted on New Year's Eve with great enthusiasm. As a result, a number of Viennese stages have caught the puppet bug. I am pleased to report that this trend also applies to theatre for very small children. For example, *Der Apfelbaum (The Apple Tree)*, a fairy tale theatre for children, has created a puppet production for two-year-olds that is regularly sold out. In the past, productions for the very smallest for children aimed more at creating sound, colour and light impressions.

So children and adults alike seem to have recently rediscovered the puppet world, at least in Vienna. We run a puppet theatre ourselves and so are delighted at this trend: perhaps other towns and cities will join us in promoting the slogan *Nothing But Puppets!*

Christoph Graf – a rich and full influence on eurythmy

*18th March 1946 (Winterthur) † 30th November 2019 (Bern)

Christoph Graf's crossing of the threshold on 30 November at the age of 74 was quite unexpected for his wide circle of students. After all, as one student reported, he had been teaching eleven days earlier in such a vital, lively and intensive way that an abrupt end seemed unthinkable. At his earthly farewell one met his relaxed, almost joyful face, which, as always, said a lot and concealed much, and also his hands, which still bore witness to the radiant power of his eurythmy.

Born in Winterthur, Switzerland he found his way to eurythmy at a young age after studying music. Lea van der Pals was his teacher then his colleague at the Goetheanum Stage. It was she who integrated him into the training activities and in 1986 gave him responsibility for the Eurythmy School, which he directed until 2002. His teaching style was encouraging and free. He always opened new doors, provoked questions and awakened enthusiasm for further research. Countless students adored and revered him. His lay courses were so popular that, in response to the need for a training for people whose life situation did not permit full-time education, he set up a part-time course as early as 1987 - a novelty at the time.

In cooperation with, for example, Georg Glöckler, Rudolf Kutzli or people from the dance or music scene, many highly interesting public seminars were created, in which lectures, courses and the performances of the Aphaia-Ensemble came together to form a unity. He had a special relationship with Ibrahim Abuleish, the founder of Sekem (Egypt). There, out of the prevailing conditions, he built up an intensive eurythmy work/training as a comprehensive cultural impulse. Martina Dinkel reports below on these.

His eurythmy activities have always been cultural and deeply imbued with anthroposophical impulses. His course activities and the artistic tours by the Aphaia-Ensemble have taken him through many countries of the world. Only in the last five years he has not travelled so much. He devoted himself lovingly to his 11 grandchildren and played the harp intensively. Right up to the very last, he taught and inspired people for eurythmy. He leaves a significant hiatus, in the courses offered at the Eurythmeum CH, in the house which was built by his initiative and which today is animated by over 50 full-time students from all over the world.



Ingrid Everwijn



In Sekem, Egypt

Christoph Graf lived and worked in Sekem from 2000–2011, and many years before he came at regular intervals to support Sekem in building up eurythmy. He convinced Ibrahim Abouleish that eurythmy can make an essential contribution to the development of consciousness in people, as expressed as a central concern in the Sekem vision. Since his childhood Christoph Graf had felt a connection with Egypt and the Arabic language, and so it was natural for him to develop speech eurythmy in Arabic. With a eurythmic

spirit of research, he initiated the eurythmy gestures for Arabic sounds. As eurythmy grew more and more, a lively translation work began from German into Arabic; numerous poems and texts formed the basis for the development of eurythmy courses for the staff and eurythmy lessons in the school in Arabic. In this way a eurythmy school could be created in which practical teaching experience could be integrated into the training period. Christoph Graf anchored eurythmy in the Arabic cultural area; this is what he committed himself to, it was close to his heart. He emphasized again and again: *In order for eurythmy to gain a foothold in a culture, people must be trained in eurythmy locally in their language and from their cultural background, so that they in turn can pass on eurythmy to others.*

Christoph Graf was a eurythmy artist down to the last fibre of his being. He also always combined the educational impulse with his eurythmy activities and was a teacher, through and through. In his eurythmy lessons he made anthroposophy vividly visible, for it was his deep concern to convey anthroposophy in a practical way.

He kept the larger context in every eurythmy lesson, which he could present in its essential features. For him eurythmy was a path of schooling in the first instance. He fostered this in manifold encouraging ways with a deep understanding for the cultural requirements of his Egyptian eurythmy students. Over the years many varied performances by the Sekem eurythmy students took place. In centre place stood the essence of what was learned from the work.

Many performances in Arabic were given e.g. Goethe's *Fairy Tale of the Green Snake*, Rudolf Steiner's *Fairy Tale of the Miracle of the Springs*; *The Magic Flute* – an arrangement for eurythmy; various Arabic tales, e.g. the excerpt on Love from Kahlil Gibran's *Prophet*; poems by Gibran, Rumi and other Arabic poets. A comprehensive project was putting on Goethe's *Faust*, Part 1, a shortened version, with drama and eurythmy and a speech team in Arabic

Eurythmy lives on in Sekem inspired by Christoph Graf and is practiced and nourished by the eurythmists there, trained by him.

The eurythmy training continues and more Egyptian students join. Everyone who remembers Christoph Graf or had experienced him, would have their face light up when they would talk of him. When his previous Egyptian students heard of his passing they said: *We have lost our eurythmy treasure.* They valued and loved him and especially emphasized his way of teaching: *He wanted something special, yet gave each person his own free space. He recognized you and without mentioning names you knew whom he meant. Christoph lived what he was doing and practiced what he was. His magic words in teaching were: practice, practice, practice. He could switch that light on inside each person. He was our master.*

Christoph Graf was a “father of eurythmy”. He was a bearer of eurythmy. A carrier of light, a Christo-pher.

Martina Dinkel

Andante Sostenuto

The best way to describe the nature of Christoph Graf is to compare him with music; for each of his eurythmy lessons was itself like a small, self-contained musical composition, always sensitively and intuitively tuned to the moment and meaningfully musically structured.

I got to know Christoph in 1989, exactly 30 years ago, during a seminar he gave together with Rudolf Kutzli in Bobbio. Kutzli had invited me to this seminar with form drawing and eurythmy. He knew that I was looking for a eurythmy school and he encouraged me to get to know Christoph Graf to study with him. Every day he asked me if I had already made up my mind and told me: *Christa, please go to Christoph Graf to study, because he is a genius and who knows how long he will live and be able to teach*, because even then his state of health became precarious. In 1990 I decided to begin my eurythmy studies with him, because his extraordinary musicality had touched and convinced me. But what was it that made Christoph Graf's musicality so special? Everything was always arranged as if from a greater wholeness. There was never anything top-heavy and thought-out that could have disturbed the vast stream of movement.

His own movement was very expressive, perhaps even a little too expressive and passionate for some eurythmists. He hardly made a movement without feeling it, vivid and intense. What was characteristic of him was that he was able to live this enormous intensity of expression as well as to experience and perform a particularly intimate, sensitive and calm movement, which was often marked by dignified grace. He did not lose himself in details or in a purely technical virtuosity. He was always concerned with the grand flow of the music, which he did not want to have interrupted by trifles; he liked to stay in this smooth and vast, velvet-like movement.

Whether he moved or taught, everything was always carried by powerful feeling. He loved the simple, the unpretentious, the intimately experienced. I can still see in my mind's eye how he lovingly portrayed the movement of the third with his forearm in class, the major third in major on the outside and the minor third in minor on the inside. He was able to repeat this simple movement over and over again without it ever becoming boring, because he animated and accompanied the movement with such an intimate feeling as if he were discovering and executing it for the first time. It was precisely this interval of the third, which leads into either a major or minor passage, that was obviously a special key for him. So for me, one of his very special solos remains the Andante Sostenuto from Schubert's B flat major Sonata (D 960). Anyone who has ever seen this by him knows what I mean. This piece was particularly characteristic of him, for in it he was able to portray this transition between a quietly opening minor key to a promisingly brightening and delicately blossoming major key in a particularly enchanting way – and then let it gently fade away again in a tender minor. This slight melancholy in the minor belonged to him as much as the brightening major and his merry lightness.

I was connected with Christoph in the last years by an intimate friendship and so I also know about his final struggle with his illness. Similar to Schubert's Andante, this last part of his life was also coloured by the ups and downs of hope and anxiety regarding the many operations and their consequences, and by the fact that he always built up his health with a lot of willpower and affirmation of life.

Andante Sostenuto refers to a calm, held gait, a moderate, serene and carried stride, a sustained ebb and flow of sounds. In this sense, he has apparently been able to let his life fade away in a gentle and sustained manner.

He leaves behind a remarkable and graceful resonating tone in his wake.

Christa Lambertus

Translation Rozanne Hartmann

John Peter D'Arcy Bridgmont

*23rd January 1929 † 24th June 2019



Peter Bridgmont was an only child, born on Wednesday 23rd January 1929 in the ancient city of Leicester in the Heart of England. His Mother, Hilda and his Father, Leslie were both musicians, playing for the silent movies.

Peter's birth, just at the start of the great financial depression was an impetus for his parents to move from the Heart of England to London and then to the South and West to find work. By the time Peter was 9 years old he had lived at 10 different addresses. When Peter was about 5 years old his Father, Leslie, was sought out by BBC Radio to start a new initiative in Wales and the West Country. Leslie became a famous radio producer known mostly for his gentle music and comedy shows.

In later life, Peter looked back on his years, aged 5 and 9 as the ideal: Peter would often go to work with his Father and meet famous actors, comedians, musicians and singers. Sometimes Peter would be taken on stage by famous Comedians (who, he said, were generally melancholics), and be included backstage during Christmas pantomimes.

When Peter was 9 years old, his Parents separated and divorced.

Peter became a weekly boarder at Wynstones Waldorf School in Gloucestershire aged 10 to 16. Although Peter was somewhat protected from the war years at Wynstones, that protection was in no way complete. Bristol was the fifth most bombed city of World War Two. As an adventurous teenage boy with a bicycle, Peter and his friends would rush to the scene whenever a plane came down. Even in the last two years of his life he had *flashbacks* to incidents that he had buried in his consciousness and still could not comprehend.

There was no doubt from the start, that Peter would be an Actor and this was honoured at Wynstones. The leaving report states: *'... His sense of humour is infectious. This talent of conveying joy and pleasure by his very presence has made him one of the most popular personalities in the school.'*

It was suggested to him, that his talent for Acting was such, that he really ought to go to London. So Peter was given a Scholarship to attend the Guildhall School of Music and Drama.

Barbara, Peter's future wife and equal partner in their work, did not enter Peter's life just yet. Nevertheless, their lives were travelling in parallel in respect of Acting and Theatre. Barbara Brown, born in Lusaka, Zambia to English parents, spent her childhood in Jamaica. She came to England as a teenager to complete her education. Barbara also joined the Guildhall training. He had left by then, so they didn't meet there, but Barbara heard the older students talking about Peter's unique talent.

After the Guildhall Peter had to do two years compulsory National Service with the Army. Fortunately for Peter he was posted to the British Forces Network (BFN) in Hamburg Germany, broadcasting radio programmes to the Armed Forces.

He was always grateful for this time. He said, it made him less naive, and gave him many of the skills needed to run a Theatre School!

Immediately on his return to England Peter joined the Beaconsfield (a town in England) Repertory Company. Before television, most English Towns had a Repertory Theatre Company and most Actors served their apprenticeship in 'Weekly Rep'. Based in a small town, a small acting company, usually 7 actors would

put on a different play each week. This meant – learning next week’s play, while performing this week’s, and becoming familiar with the week after next’s, and trying to forget last weeks’! You had to be good or you would lose your audience or be heckled in the street!

From June 1950 to April 1951 Peter toured the big theatres with a controversial Play, ‘No Trees in the Street’. It is reported, that this play grossed more than any other play at that time. After this Peter took parts in a number of London West End plays, including musicals. In September 1952, Peter began rehearsals for the opening of Agatha Christie’s play, *The Mousetrap*. *The Mousetrap* is still running in St Martin’s Theatre in the West End, 67 years later! The name, *The Mousetrap*, is Hamlet’s reply when asked about the play within a play.

After nearly two years in *The Mousetrap*, a fellow cast member gave Peter a book, ‘Edward Gordon Craig: *Designs for the Theatre*’ by Janet Leeper.

It was only years later that Peter discovered that Marie Steiner-von Sivers had said, that Craig was just about the only person, who understood what Rudolf Steiner was saying about Theatre. Nevertheless, this was a turning point in Peter’s life. Peter resigned from *The Mousetrap*, put himself out of work for the first time and began corresponding with Craig and collecting his works. To keep him occupied, Peter began making masks from tissue paper and a number of them are still around. At 25 years of age, Peter had clearly served his apprenticeship and now needed to realize what he already knew – that *the Actor is a Messenger of the Gods!*

For about a year Peter pottered about, earning some money with work for the B.B.C and in small interesting productions. Then, one rainy day his next step on the path appeared...

In 1954 Barbara joined Joan Littlewood’s *Theatre Workshop* in Stratford, East London. Joan Littlewood is hailed as, *one of the most radical and influential theatre directors of the 20th century*

Peter was beginning to wonder if he had done the right thing in leaving the West End, when a friend, taking his leave in the pouring rain after a visit, called back to Peter in passing, ‘You could try this *Theatre Company in the East End run by an Irish lady.*’ Not only wasn’t Joan Littlewood Irish, but Peter often recalled how, in his rush to get out of the rain, he could so easily have missed this call.

Peter stayed with *Theatre Workshop* for less than a year, taking Barbara with him, as his wife to be, when he left.

From this time onwards it is impossible to separate Peter and Barbara’s professional lives. They were a team, and recognized each other’s complementary talents. Barbara said of Peter, ‘*Everything he touches to do with theatre turns to gold!*’. And Peter acknowledged Barbara’s unique talent as an actor and in creative speech. So, although this is an obituary for Peter, and as they are no doubt together now, and will be in the future, it must include Barbara too. Barbara could not have achieved what she achieved without Peter and neither could Peter, without Barbara.

Peter and Barbara married in July 1957. They had no money, no secure jobs, but they knew they wanted to create something together. While living in bedsits, they looked for a home with some sort of facility to support a Theatre Company. Eventually they found 12 Balham Park Road, London SW, a large house with a Hall which later became The Studio Theatre, and then the Chrysalis Theatre. With the help of parents they were able to purchase the property.

Within six years three sons were born to Barbara and Peter: Richard, Andrew and Nicholas. Peter’s Mother, Hilda, who lived with Peter and Barbara until she died, was on hand so Peter and Barbara were able to continue their theatre work. Hilda opened a Nursery School in the main house and this helped with expenses. On Hilda’s initiative the house also became an Anthroposophical Arts and study Centre.

For many years Peter and Hilda ran a study group on Steiner’s threefold commonwealth. At this time the Anthroposophical Society in Great Britain was still excluded from the General Society. However, Hilda, and later Peter and Barbara were members of *The English Section* which had been founded by Harry Collison and always remained affiliated.

From 1961 on Peter and Barbara formed *the Boundary Theatre Group*. (The Boundary Theatre Group was a research, study and experimental Group of young Actors who staged regular public performances).

Notes:

[1] <https://www.gq-magazine.co.uk/article/mark-rylance-interview-bbc-wolf-hall-thomas-cromwell>

[2] 19 November 2011 Successful Actors Talk about their Training <https://www.backstage.com/magazine/article/successful-actors-talk-training-55312/>

[3] Hence the setting up at the Christmas Conference of the Sections.

[4] This is not to gainsay the valuable work done by numerous others in this field. Nevertheless, taking Peter and Barbara's lives as a whole it does seem to me that this was the task they were born to do, and which they achieved, despite numerous obstacles. ...

[5] The complete version of this obituary can be requested from Frances Zammit: franceszammit@gmx.co

[6] It has to be said that Liberation of the Actor is very similar to The Spear Thrower. This is because Peter published The Spear Thrower in English with a friend in a very small run, privately. Liberation of the Actor was edited somewhat and published by Temple Lodge. In my view The Spear Thrower is the best of the two.

[7] ISBN 965-487-035-5

[8] ISBN-13: 978-84-95881-14-4, Ellago Editions, liberación del actor

[9] 2006, Filadelfia Editore ISBN 88-88673-26-1

[10] ISBN 979-11-86202-14-2 available from <http://www.greenseed.kr/gxe/book/3919>

[11] Published 2019 by Muevetulengua

They had their own ensemble piece called *Accent on Actors* to show a variety of Dramatic styles including Speech Chorus, and Mime and a piece called *Chess Players and their Secret Selves*. In this the concealed wealth of emotional activity was portrayed by two actors gesturing behind two calm and apparently serene chess players. During the time of the *Boundary Theatre Group*, a member of the Anthroposophical Society funded Herta Luise Ernst-Zuelser and Dr. Johann Wolfgang Ernst to spend a year teaching Rudolf and Marie Steiner's speech and drama course to Peter and Barbara and the Group. Herta and J. W. Ernst had both worked with Marie Steiner at the Goetheanum Theatre and Marie Steiner had chosen Herta to take the teaching out in Speech and Gesture.

Life went on, and when Maisie Jones began her Speech Course at Rudolf Steiner House in London, both Peter and Barbara studied with her and received their 'Certificates'.

Peter and Barbara then attempted to work with the Anthroposophical Society in Great Britain to offer and develop the Speech and Drama Course with them, but they were not supported. As a consequence, they took their own initiative and in 1975 opened the *Chrysalis Theatre Acting School* in the Hall in Balham. The School ran a three-year full time Course for about 25 years based on Steiner's 1924 Speech and Drama Course as developed by Peter and Barbara. The work of Edward Gordon Craig and Rudolf Laban was also influential.

During the time of *The Chrysalis*, Peter, and sometimes Barbara, spent many Summers teaching in America and became friends and colleagues of Hans and Ruth Pusch. There is interesting and valuable correspondence between them in Peter and Barbara's Archive.

In 1999 (the 400th anniversary of the building of the original) Peter and Barbara were asked by Sir Mark Rylance to be Speech Masters at Shakespeare's Globe Theatre in London. They did this for a season and also gave private lessons to Mark and a number of Globe Actors.

Sir Mark Rylance, knighted for his contribution to Theatre and who, it is said by many of his peers, is the best Actor of his generation^[1], honours Peter and Barbara. He has said many kind things including: '*Peter and Barbara Bridgmont made a profound difference to my persona as an actor with their teaching about voice and speech. I use the word 'persona' carefully, as they taught me how to move with sound, through sound, per – sona. In our visual-material age, sound is the great undiscovered or forgotten land for actors and audiences. Reason and Emotion are all very well in speech, much needed, but with Peter and Barbara I learnt of the limbs of speech, the feet, the legs, the arms, the great will and beautiful spirit to move with speech. Just as a marvellous javelin thrower wills his spear down the pitch to the winning distance and harnesses every muscle necessary in perfect balance to achieve his aim, so, when appropriate, we speak in space and silence. It was a lucky day for me when I met them; they know some great secrets and forgotten pathways*'.

In an interview in 2011^[2] Sir Mark says: '*...I have to say, that the Rudolf Steiner voice technique was the best I ever learnt, with Barbara Bridgmont...*' Given that Rudolf Steiner's aim was for the indications he gave for the future in all areas of life to be developed, and to become accepted as part of mainstream culture^[3], it seems to me that this is exactly what Barbara and Peter have together achieved with Drama^[4].

After the close of the *The Chrysalis Theatre Acting School* Peter continued teaching, lecturing and writing. In 2000 his play, *A Strange Certainty* was performed on the Goetheanum Stage.

On 26th August 2008 Barbara returned to the Spiritual World and Peter was left

on his own for the first time in his life.

In January 2010 I had the privilege of moving in with Peter as a friend and accompanying him through his last nine and a half years, a very special time.

At Christmas 2014 aged 85 Peter played *the voice of God* in the Oberufer Paradise Play at Steiner House in London.

In 2018 Peter was able to watch The Stroud Mystery Drama Group perform Rudolf Steiner's fourth Mystery Drama in Steiner House, London. He was greeted by quite a number of Chrysalis Students who were in the cast.

From an exoteric point of view Peter and Barbara's life appears to have had its obstacles and difficulties. There is however no doubt that they found their rightful task and were devoted to each other both as colleagues and as spouses.

I now have the honour of the responsibility for their Archive.

©Frances Zammit, London.^[5]

Voices of past students

The Bridgmont's were totally committed to their art and to Anthroposophy

but always remained relative outsiders, did not feel acknowledged by Dornach,

although that changed somewhat in later years. Peter's genius was so strong that you saw his physical appearance transformed by his powerful imagination before your eyes.

His personality had an overpowering Dionysian force which made him difficult as a colleague and co-worker. Just recently it became clear to me that he suffered from Post traumatic stress disorder, caused by being in bombing raids on Bristol when he was a child. This might explain some of the challenges in his character. As a teacher he had an absolute genius in bringing you to act with total respect for your process, and without encroaching on your own creativity. He was loved by his students, most of whom spoke with incredible warmth and admiration about him.

Matthijs Dijkstra, Dutch Voiceover and translator

Peter was a brilliant director. He had this uncanny instinct that shaped the play without interfering with the actors impulse and creativity. It seemed like a jungle, animals, rich foliage, there was always so much vitality in the shows. Each cast took total ownership of the production, research, set, costumes, props, sound, lighting as well as the roles. The small theatre was a thriving place with a fantastic season of plays. Always full of audience, vibrating with life.

The years I spent there we were always laughing. People worked hard, often late into the night after classes. Peter and Barbara were incredibly generous teachers. It was Peter's heart and instinct that took me on and since, there has always been the feeling that those plays, the tutorials and wild and wonderful classes were the flame for the wood inside I was carrying.

Olivia Olsens, taught Eurythmie at Crysallis and did also the training

Peter wrote three books, *The Spear Thrower* (1982) An Grianán, Ireland, *Liberation of the Actor* (1992, 2001, 2005) Temple Lodge, and *Liberation of Acting*, (download from www.liberationofacting.com)

The Spear Thrower was translated into German in 1989 and published by Novalis as *Gebärdensprache Sprachgebärden, Schauspielkunst von Peter Bridgmont aus dem Bild des Speerwurfs übend entwickelt*.

Peter's second book, *Liberation of the Actor*^[6] has been translated into: Hebrew^[7], Spanish^[8], Italian^[9], and in 2017 into Korean^[10]. A second Spanish edition has been published this year^[11].

Takashi Fujii and Music

*15th September 1959 † 8th January 2018



Takashi Fujii, who has died at the age of 58, was a Japanese composer of contemporary music. At the same time he devoted many years of his life to the training of young people at the Kunitachi College of Music and other institutions for higher education in the field of music. After graduating from the Kunitachi College of Music he spent time specialising and deepening his studies at the College of Music in Freiburg in Breisgau, Germany. Before moving to Germany he had been interested in Rudolf Steiner's world view and philosophy: Fujii said that this gave him a more substantial motivation and energy for what he wanted to achieve in the field of music as a composer.

A conference on Japan took place in Dornach in late October 1989, and its title was *The Spirit of Japan between East and West*. On the first day of the conference a first performance was given of one of Fujii's compositions called *L'Enracinement für Bratsche solo und Streicher* [*The Need for Roots for solo viola and strings*],

and a eurythmy performance entitled *Butterfly* on the last evening also contained a piece of music by Fujii, which he had composed for that specific performance. There were cheerful scenes from a Japanese story in the piece presented to the audience which were full of vitality. This event was a decisive one for Fujii, and led to an influential encounter with the Goetheanum, giving him the strong sense that he needed to work at deepening his understanding of anthroposophy. The eurythmist Gioia Falk performed a piece of No-theatre called *Izutsu* at the Goetheanum in May 1990, which contained a piece of music by Fujii called *At the Well. For flute, lyre and percussion*. Again it was first performed on this occasion. Gioia Falk commented on this composition:



When I first heard this piece of music it showed me everything that I needed to do in eurythmy, and which were the appropriate gestures.

Fujii focussed his entire life on composing. After he had returned to Japan he attempted to create new forms of music and he won several prizes for composition, for example, Toru Takemitsu's *Prize for Musical Composition Today*. His life's work comprised orchestral works, operas, choral music, instrumental works (for strings, piano, harpsichord, various wind instruments, percussion, harp, lyre, etc.), as well as music for theatre and other contexts.

He also left behind many works for eurythmy. He accompanied us on the piano and gave us advice on how to shape the pieces of music artistically. He also gave me a lot of suggestions for the programme, the set and the lighting when I was preparing performances for which I was responsible. One of his works, which he composed for the first graduation class in the Japanese eurythmy training, *Variations on the Theme Sakura-Sakura for Flute and Piano*, has already been performed three times in Dornach. This piece, containing the famous *Sakura* theme,

has been mixed with modern sounds, and the whole has been conceived as a eurythmy performance piece.

Fujii was very well versed in literature and immersed himself in many literary works, which is why he loved writing songs or *Lieder*. He saw it as his life's task to explore the writings of such poets as Kenji Miyazawa (1896–1933), Toshihiko Katayama (1898–1961), Shigeru Shimizu (*1932) and the Indian writer Rabindranath Tagore (1861–1941). What connects Fujii with these poets is the deep trust in the *invisible and inaudible world* that they have in common. Kenji Miyazawa was a contemporary of Steiner, as well as a scientist. Fujii published an orchestral work with choir, *The Song of The Heavenly Round Trip* and put many of Kenji's fairy tales to music that take place in Ihatov, Kenji's imaginary setting. These works were published as *Piano Pieces for Children*. Each one of these pieces is full of life, imagination, warmth and humour.

Fujii put many of Toshihiko Katayama's and his pupil Shigeru Shimizu's poems to music. Both had a real gift for words and were friends with such Europeans as Hermann Hesse and Romain Rolland. Their translations of poems and other literary works by Goethe and other writers into Japanese are well-known.

After he learned of his illness, Fujii created several of his major works with the last of his resources in the three years of life which remained to him, among other pieces a chamber music piece called *The Sea of Light, a Double Concerto for Clarinet, Harp and Strings*, written in 2016. He loved the sea; he experienced a transcendental quality in the glitter and sparkle of the sea and felt a longing for it and he tried to use the tones to approach the source of this light. He was inspired by what Steiner called *the sea of tones* and sought to put to music the *space filled with inaudible sound* and the *silence filled with tones*. This was Fujii being truly inspired by the spirit. Tagore's works were a source of many ideas for this piece of work

I wish to finish by allowing Fujii himself to speak:

Why do human beings need music? If I reflect on the essential meaning of music I cannot understand it just as a game or my hobbyhorse. I believe rather that it can also be a path of schooling on which we can gain insights into the spiritual. I do not wish to undervalue music as entertainment, but the most noble and wonderful power of music lies in how it elevates humanity's spiritual insights into the world. I do not have a particular interest in music that does not reach up to a spiritual level, not even unconsciously. For example, the late works of Beethoven clearly have a rather different quality to Viennese waltzes. This is not down to style, technique or any outer phenomenon but to what music is striving for. I am convinced that music dedicated to the development of spiritual insights will accompany us into the future.

I have accompanied the life of a composer who allowed music to lead him to independence and who genuinely gave the world his compositions. His days on earth are over. Will his works survive? That will be up to destiny to decide, but it is clear that he found eternity in his days on earth in musical tone.

Kyoko Fujii

Translation Sarah Kane



Rudolf Steiner
Eurythmie als sichtbare Sprache
Die Eurythmie, die wir hier sehen, ist – Begegnung mit der Eurythmie – und enthält herangezogen aus der Ansicht von Frau Dörner Steiner, dass es notwendig ist, an einer Gestaltung gewissermaßen der eurythmischen Tätigkeit einen ersten wachstumsfähigen Ausdruck zu finden. Dieser Prozess, von sich auf die Eurythmie hin, was im Laufe der Jahre in der Eurythmie an die entsprechenden Persönlichkeiten herangebracht werden ist. Es wird sich zeigen lassen, dass es eine Wertschätzung sein mag, dass man – und man muss jenseits in die Eurythmie sehen, nicht etwa abgelenkt nach hinten – mit anderen Worten Eurythmie ist die Eurythmie, die wird. Diese Eurythmie, die Eurythmie nach einem verschiedenen Aspekt – sowohl nach dem historischen Aspekt, der natürlich hier vorliegt in Betracht kommt, wie nach dem physischen Aspekt und nach dem Eurythmie Aspekt – zu betrachten. Heute werden wir uns der Eurythmie anschließen, an die sich dann ergibt, was über die Eurythmie der Eurythmie selbst, welche Eurythmie, welche Eurythmie, was von allen Dingen die Eurythmie auf jedem Gebiete notwendig ist, das ist, das ist der

Rudolf Steiner Verlag

Eurythmie als sichtbare Sprache
(Eurythmy as Visible Speech)
Rudolf Steiner
Editors: Martina Maria Sam und Stefan Hasler
Rudolf Steiner Verlag, Autumn 2019
CW 279 / ISBN: 978-3-7274-2791-6



Julius Knierim
Quellort muss immer die Kunst bleiben (Art must always remain the primary source)
Gerhard Beilharz
edition zwischentöne, Autumn 2019
ISBN: 9783937518343



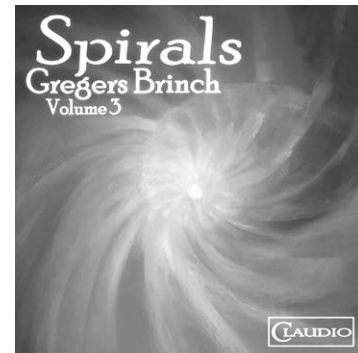
Lea van der Pals (1909–2002)
Biographische Dokumentationen
(Biographical documents)
edited by Andrea Hitsch
2019 / ISBN: 978-3-88861-152-0



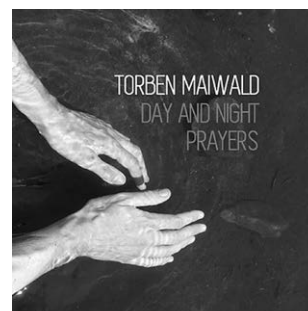
Zur Geschichte und Gegenwartslage der Musik
(On the history and current status of music)
Jürgen Schriefer, Thomas Adam (Hg.)
Goetheanum Verlag 2019
ISBN: 978-3-7235-1622-5



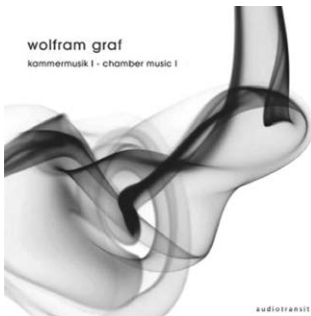
In Ahrimans Welt – Leben mit Maschinen und Medien
(In Ahriman's world – Living with machines and media)
Johannes Greiner
Edition Widar, EW026
<https://www.editionwidar.de/buch-programm>



Spirals, Volume 3
Gregers Brinch
<https://gbrinch.musicaneo.com>



Day and Night Prayers
Torben Maiwald
<https://www.torbenmaiwald.de/new-cd-day-and-night-prayers>



Kammermusik | Chamber Music I
Wolfram Graf
<https://wolframgraf.de/cd-dvd>



In Parsivals Land (In Parsifal's Country), Opus 187b; Geheimnisvoller Ort (Mysterious Place), Opus 176; Intermezzi, Opus 222; Siegfried-Idyll (Siegfried's Paradise)
Wolfram Graf
<https://wolframgraf.de/cd-dvd>

Vertonungen von Goethe-Gedichten auf Ungarisch

(Music for Goethe's poems in Hungarian)

12 Goethe Dal

Mozes Foris

<https://www.qobuz.com/gb-en/album/12-goethe-dal-foris-mozes/pmfcoeplpjeaa>

https://wemakeit.com/projects/goethe-neue-lieder?temporary_location=de

Brief information from the Section work

At Christmas 2020 all four **Mystery Dramas** will be performed again.

Faust will be performed this summer at the Goetheanum - for the first time shortened to nine hours of playing time; with actors, speakers for eurythmy, eurythmists, and an additional choir for the big scenes. Each performance in July will have a specific theme, organized by different sections. A most cordial invitation!

At the end of June the **graduating classes of the eurythmy trainings** from Spring Valley, NL–Leiden, Witten/Annen, Alanus, Stuttgart, Hanover, Berlin, Eurythmeum CH, Copenhagen, Järna, Helsinki, Rome, Dnjepr, Orpheus Jerusalem, Derech Hagai Galilee Israel, Cape Town, Taiwan, Beijing and Järna-Xi'an are expected as well as the graduates of speech formation and drama from Harduf Israel, Dornach and Italy. The two training courses from St. Petersburg will jointly create the graduation performance.

The next **Archive Concert** features: The Soul Calendar by Rudolf Steiner set to music by Raphael Simčič, with the quintet Seelenklang.

The **Eurythmy Festival** from 16th–18th October 2020 will be dedicated to the organ compositions of György Kurtág and Jitka Kožehulová. How does eurythmy work with the sounds of this instrument? Participants are: Eurythmeum CH, Else Klink-Ensemble, Klanglicht-Ensemble (Nicola Anasch), Muza (Stanislav Tatlok & Anastasia Mošina), Lichteurythmie Ensemble and Goetheanum Eurythmy Ensemble.

How can we participate together in the planning of the great **Spring Conference of our Section** from April 5-9, 2021? We are celebrating

our birthday child, eurythmy therapy, which is 100 years young, all together by working on the themes of Sound and Speech – The Wonder of Movement – Dimensions of Transformation at this conference. www.eurythmie-sprache-2021.net

From August 2020, a **three-year part-time eurythmy therapy** training course will be offered in Vienna, in which Mareike Kaiser will be one of the lecturers.

An **international Master Course** in Eurythmy will begin in September 2020 at the Alanus University in Alfter and in English at Emerson College. For further information please contact

English: Coralee Frederickson and Shaina Stoeher, eurythmya@gmail.com or German: Ulrike Lange-scheid and Jürgen Frank: www.alanus.edu. Please send registrations to Theresa Weisskircher: Theresa.weisskircher@alanus.edu.

Can anyone help?

Tatiana Kisseleff mentions in her book that in the performances of that time the humorous part of the programme always began with the Humorous Prelude using the form by Rudolf Steiner, accompanied by the music of Jan Stuten. Four times each form was performed back and forth.

Has anyone experienced this kind of performance or passed on a tradition? I have never consciously seen or heard of this. I would be so happy to learn something about it!

Dorothea Mier

Please send your answers to: srmk@goetheanum.ch (Form and music for the humorous prelude also available from the Section – thanks to Dorothea Mier.)

EVENTS

Mystery dramas worldwide

Gruppo drammi mistero di Roma, Italy

Il Guardiano della Soglia - The Guardian of the Threshold
Sunday, 26th April 2020, 3 pm and
Saturday, 2nd May 2020, 3 pm
Teatro dei Ginnasi, Via delle
Botteghe Oscure, 42, 00186 Roma
RM, Italy, Tel. 0039 066 791612

St. Petersburg

Festival - Arts open the Soul's Eye
24th-26th April 2020
Marie Steiner Creative Speech
School, Andrei Belyj Eurythmy
School, Mystery Drama group
Waldorfskaya Shkola No. 658
Tramvajnyj pr., 22, 198216 St.
Petersburg
Information: Olga Rozanova:
rozanovaov@mail.ru Ruth Barkhoff:
ruthbarkhoff@gmx.de

Nuremberg

Die Pforte der Einweihung - The
Portal of Initiation
Performed by older teenagers and
young adults
dhafner1964@hotmail.com - www.
mysteriendrama.de
Performance dates in August and
September 2020

Nordic Section Meeting

Founding of the Nordic Section for
the Performing Arts
9th-11th October 2020, Järna,
Sweden
The Portal of Initiation by the Järna
Drama Group
Saturday, 10th October 2020, 14.00
Information: Ulrike von Schoultz:
ulrike@guldfallen.se

Goetheanum

„Begegnung – durch dich zu mir“
Die vier Mysteriendramen von
Rudolf Steiner
26. bis 31. Dezember 2020

Conference programme of the Section

22nd - 25th June 2020

International Eurythmy and Speech Formation Graduates Meeting

16th-18th October 2020

Eurythmy Festival

György Kurtág's compositions for
lyre with flute, violin and speaker
Herdecker Eurythmy and
composition for lyre and flute by
Jitka Koželuhová

April 5th-9th, 2021

Sound & Speech - The Wonder of Movement - Dimensions of Transformation

International conference for
eurythmists, speakers, therapeutic
speech practitioners, eurythmy
therapists and other interested
parties

28th June to 1st July 2021

International Eurythmy and Speech Formation Graduates Meeting

19th-21st November 2021

Eurythmy Festival

Solo and Duo

Courses, workshops, further education

Eurythmy

25th to 26th April 2020

The Eurythmy Meditation

Eurythmy course with Carina
Schmid and Benedikt Zweifel

10th - 11th October 2020

Eurythmy to motifs of the Class

Lessons. For Class members.

With Ursula Zimmermann

11th - 15th October 2020

Eurythmy course with Edith Peter

- Rhythmical working through the
body

- Eurythmy starting point: How
do I arrive at a consciously led
and artistically formed etheric
movement as the basis for artistic
expression?

- The basics of the nature of rhythm
Prior information on Edith Peter's
eurythmic approach: www.avah-stiftung.org/interview.

14th - 15th November 2020

The colours in eurythmy

Eurythmy course with Annemarie
Bäschlin

January 23rd - 24th 2021

Eurythmy to motifs of the Class

Lessons. For Class members.

With Ursula Zimmermann

Speech Formation

Workshops for all those interested

2nd May

Greek gymnastics - ideas for your own practice

Workshop with Angelina Gazquez

16th May

Element and temperament in movement, language and performance play

Workshop with Esther Bohren and
Silke Kollwijn

26th September

The art of speaking

Speech art with Angelina Gazquez

21st November

Four keys

Speech a'rt with Jens Bodo Meier

28th November

Playing with status - a workshop on self-assurance

Speech art with Angelina Gazquez
srmk.goetheanum.org/events/courses-of-section

Registration for the Section Courses with

Section for the Performing Arts,
PO Box, Goetheanum, CH-4143
Dornach
srmk@goetheanum.ch

21st-24th October 2020

International Conference on Therapeutic and Educational Speech Formation

How can research strengthen
the working of therapeutic and
educational speech formation?

Music

Regular monthly event at the Goetheanum

Working group on Wilhelm Dörfler:
The living fabric of music
Otfried Doerfler: odoerfler@bluewin.ch

16th April 2020

Archive Concert IX

The Soul Calendar by Rudolf Steiner

set to music by Raphael Simčič
With the quintet Seelenklang

9th May 2020

100th birthday celebration of Josef Gunzinger

Concert (song and chamber music performances, excerpts from the songs for the 12 Moods, choral and orchestral performances, from the music for the Mystery Dramas, Johanni Cantata; talks (Angelika Feind, Christian Ginat, Johannes Greiner); Eurythmy (Euchore Ensemble: Saturn)

12th December 2020

Anniversary of Franz Thomastik

12th - 14th March 2021

Music Colloquium

Puppetry

15th - 17th May 2020

Dialogue with the beings of nature

Course with Karsten Massei

22nd-24th May 2020

Course on figure making

With Christoph and Silvia Bosshard

26th - 28th February 2021

Puppetry Workshop

Further Courses

20th–23rd May 2020

17th International Eurythmy Festival, Forum for Young People

Witten Annen

www.forumeurythmie.de

Jan Ranck

Van der Pals/Kirchner-Bockholt

Tone Eurythmy Therapy

Switzerland: 27th–31st July, 1st part of a 10 day course: see Annemarie Bäschlin, Ringoldingen below
Israel: 10th–19th December 2020
New Zealand & USA: Places and dates to be announced

Information: tone.eurythmy.therapy@gmail.com

Info: tone.eurythmy.therapy@gmail.com

Annemarie Bäschlin

Eurythmy Courses 2020

6th–15th July in Ringoldingen (Ber-
ner Oberland) CH

Annemarie Bäschlin:

Colour Eurythmy

Alois Winter: Speech Formation

planned: Dorothea Mier: Tone

Eurythmy

Tone Eurythmy Therapy Course 2020

27th–31st July in Ringoldingen (Ber-
ner Oberland) CH

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

With Jan Ranck

Medical contributions by

Dr. med. Eva Streit

Exercises, which Lea van der Pals
developed and elaborated in co-

operation with Dr. Margarethe
Kirchner-Bockholt.

(See also *Tone Eurythmy Therapy*
by Lea van der Pals / Annemarie
Bäschlin; Persephone)

Information and Registration:

Annemarie Bäschlin

Ringoldingen, CH-3762 Erlenbach

Tel. +41 (0)33 681 16 18 (please lea-
ve a clearly spoken message on the
ansa phone)

**Courses with Annemarie Ehrlich
2020**

14th–15th April; Moskau

Open business course

Oxana, oksalekhina@yandex.ru

29th–30th May; Freiburg

Healthy Community Building

Katrin Kendel, k.kendel@web.de

Tel. +49 172 609 4898

31st May – 5th June; Freiburg

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

Katrin Kendel, k.kendel@web.de

Tel. +49 172 609 4898

20th–24th July; Den Haag

Eurythmy & Silence

Annemarie Ehrlich, [Eurythmie-im-ar-
beitsleben@gmx.de](mailto:Eurythmie-im-arbeitsleben@gmx.de)

27th–31st July; Den Haag

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

Annemarie Ehrlich, [Eurythmie-im-ar-
beitsleben@gmx.de](mailto:Eurythmie-im-arbeitsleben@gmx.de)

18th–19th September; Hamburg

**The 4 Elements in the Alphabet and
in Nature**

Iris Bettinger, [Iris.bettinger@olion-
ostro.de](mailto:Iris.bettinger@olion-ostro.de)

20th–24th September; Göttingen

Zodiac: Aries – Libra

Martina Fischer, [Martinafisch-
er2006@web.de](mailto:Martinafischer2006@web.de)

25th–26th September; Hannover

Zodiac: Aries – Libra

Ulrike Wallis, [tanzkunst@ulrikewal-
lis.de](mailto:tanzkunst@ulrikewal-
lis.de)

2nd–4th October; Pisa

**The 4 Elements in the Alphabet and
in Nature**

Elisa Martinuzzi, [elisamartinuzzi@
hotmail.com](mailto:elisamartinuzzi@
hotmail.com)

5th–13th October; Ljubljana

The Lemniscate

Primož Kocar, kocar.pr@gmail.com

17th–18th October; Moskau

Open Business Course

Oxana, oksalekhina@yandex.ru

For various courses in German,

please see websites eg

www.alanus.edu

www.freie-hochschule-stuttgart.de

www.eurythmeumstuttgart.de

www.eurythmeum.ch

www.eurythmie-verband.ch

www.srmk.goetheanum.org

www.eurythmie.net

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