



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

Teaching during times of change

 Goetheanum

Nr. 82 Easter 2025

NL Nr. 82 CONTENT

TEACHING DURING TIMES OF CHANGE

<i>Jostein Aarbakke</i> The mutual development process of pupils and teachers	5	<i>Helen Lubin</i> At Home in the World	27
<i>Ursula von Ammon</i> Highlights from the south of Hamburg	7	<i>Werner Magin</i> Overcoming anxieties through theatre games	28
<i>Ada Bachmann</i> The unavailable – eurythmy in kindergarten	8	<i>Carrie Mass</i> Removers of Hindrances	30
<i>Ute Basfeld</i> Away from ‘pokerface’ and ‘pokervoice’ towards discovering your own voice	9	<i>Dóra Mihálcz</i> Eurythmy lessons in the world of digitalisation	31
<i>Isabelle Fortagne-Dimitrova</i> Change through crises	11	<i>Anna de Millas</i> The art of education – or how does education work?	33
<i>Barbara Frey Mangold</i> My personal search when teaching	13	<i>Patricia Regan</i> Where are Ludwig, and Sally, and Penn? Absent again!	35
<i>Cordula Gerber</i> Drawing on strengths	14	<i>Nina Samokhina</i> Eurythmy and speech formation in school	36
<i>Ulrike Hans</i> Movement and gesture as the key to a living image	15	<i>Gudrun Sanden</i> How can we do justice to the questions posed by modern times in our eurythmy training programmes?	37
<i>Dagmar Herbeck</i> What am I actually doing when I do eurythmy, and what does it have to do with my life?	18	<i>Catherine Ann Schmid</i> Relationships in Education. Is there a pre- and post-Covid	40
<i>Tina Iacobaccio</i> Winning at resistance	20	<i>Martin Sieveking</i> Perceptions in the classroom of the increasingly threatening world situation	43
<i>Selma Kirsch</i> Learning in a life-affirming and confidence-building way – a look at the pupils in eurythmy lessons	22	<i>Magda Sommer</i> What changes can be observed in spoken language and its development at school age?	45
<i>Edwin Kobbé</i> Solutions to Known Problems	23	<i>Meike Strathoff</i> Living in the spaces between	46
<i>Rabia Kübler</i> Resonance	25	<i>Astrid Thiersch</i> Eurythmy With High School Students Today	48
		<i>Jakob von Verschuer</i> Presence - potential and challenge in one!	50

OBITUARIES

Johannes Händler	52
Lothar Christoph Reubke	56
Rüdiger Fischer-Dorp	59
Frank Schneider	61

BOOKS

<i>Ute Poland</i> Not just for transformative speakers!	64
<i>Ulrike Wendt</i> CW 277a, b and c and soon d – or: The expansion of the eurythmy library	65
<i>Martin Georg Martens</i> Three exercises from the dramatic Course and About the rhythmic rituals’	69

SECTION NEWS

71

EVENTS

75

Easter Painting	78
-----------------	----

IMPRINT

79

Introduction

While this newsletter was being written, gatherings all over the world were and are being prepared to mark the 100th anniversary of Rudolf Steiner's death. This completes everything that Rudolf Steiner brought into the world as a new cultural impulse. In the three great 33 1/3 year rhythms, the emergence, expansion and contraction of such a cultural impulse can also be seen in our Section. For a few years now, we have been faced with the task of either letting the impulse gradually dry up or embracing it anew. The generation that has witnessed the development of the impulse from the spiritual world brings with it from this 'knowledge and experience' the ability to realise this internalisation and individualisation, especially in the first phase of the development of our arts on earth.

The fact that this is not so easy is now also becoming apparent in politics and society. Colleagues in the pedagogical and social-allogical fields of work in particular are experiencing the need to redefine their own working methods.

The observations and experiences with regard to learners and teachers have become richer and more concrete in recent years, so that a renewed exchange seems sensible to us.

We asked some of our colleagues who work in the fields represented by our section around the world to describe where they are at the moment. For inspiration, we asked them specific questions in a very open-ended way.

During three Zoom meetings, the opportunity arose for a joint exchange. Our request was to look at our own teaching situation, to describe to each other what I perceive in the pupils and students, what questions arise for me as a result of these perceptions and how I deal with them. The concerns for the future that arise from this were also important to us:

- What long-term changes have I experienced in children, young people and students as a result of the increasingly threatening world situation in recent years? How do I perceive the psychosocial consequences? How do they manifest themselves in pupils and students? What new needs do pupils and students have with regard to teaching and collaboration?
- How am I trying to respond to the current changes in life in general through my teaching? Has anything changed in the way I teach? Have I - if so, which ones and in what way - found new points of view in dealing with the artistic means of my subject? What have I learnt, rediscovered, tried out in order to be able to respond to the needs of pupils and students? Have my priorities shifted? What questions live in me in this regard?
- What concerns arise for my work together with the pupils or students for the near or more distant future? What do I need in terms of collegial exchange?

The Zoom meetings, in which not all interested parties were able to participate for various reasons, resulted in short inventories after each discussion, in which different levels emerged clearly.

On the physical-etheric level insecurities in one's own body became apparent; it was generally more difficult to absorb the material and 'retain' what had been practised; the movements and learning attitude became more difficult and slower. It was also observed that the breath had become corrupted and the arcs of concentration had become shorter.

Helga Daniel
Stefan Hasler



Section events:

- International Graduates' Meeting Eurythmy/Speech formation
23–26 June, 2025
- Spiritual Space and the Reality of the Spiritual World – How do we approach it?
Eurythmy Research Colloquium II
17–18 October, 2025
- Eurythmy Festival
21–23 November, 2025
- 100 Years of Lyre Impulse International Festival at the Goetheanum
29 July – 2 August, 2026

On a psycho-social level a loss of trust in each other and in the teachers was described. The word fear came up again and again. Learners are more withdrawn and only join in when they feel that they are seen as individuals.

On a soul/spiritual level a deep seriousness about the essentials crystallised. Young people want to go out into the world and they want their own development to be recognised and supported, not just their abilities.

Looking at ourselves showed that if we endeavour to have a genuine encounter with the learners, right down to the meditative level, we discover from them what they want in the world and what support they need from us with our respective subject. Delving deeper and deeper into our own subject opens up new perspectives in order to become more flexible in the 'how' and enables a new culture of encounter. Everyone reported on these attempts to deal with their own subject in a new way, to involve themselves as people in the processes in a new way in order to open up space and time for these work processes. The focus was always on individual encounters from person to person.

Heartfelt appreciation goes to all colleagues who have made their experiences available in this newsletter. Thank you!

*Helga Daniel, Stefan Hasler
Den Haag Dornach, 2025*

TEACHING DURING TIMES OF CHANGE

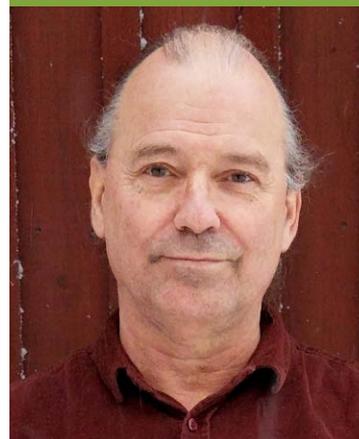
The mutual development process of pupils and teachers

A lot has happened at the school where I have been teaching eurythmy since 1995. Six months before the lockdowns, eurythmy became voluntary in the upper classes (10-12). In addition, most of the students who were there in the first grade stopped in the ninth grade, and almost all of those who started in the tenth grade had little or no idea about eurythmy. Most of them weren't particularly interested either. In autumn 2019, only about half of the pupils in year ten came to the lesson. One boy emphasised that he only wanted to take part in this first course. But as I introduced various basic exercises, more and more pupils joined. I worked especially on making the feet expressive from the start. No movements without engaging the whole body and achieving inner balance. When I introduced the sounds, I included some eurythmy figures in the process to give the students a better opportunity to feel the sound with their entire body. Within a few weeks, everyone was involved. There was an immediate joy in moving together and I could sometimes see sparkling eyes and looks of amazement. The young people were in the process of discovering new points of contact with their bodies. One young woman, who was very shy, opened up emotionally in a quiet piece of music. Her movements were full of inwardness and she felt completely safe and at home in eurythmy. The boy who had said on the first day that he only wanted to take part in this first course came to me after the third lesson and said that it was obvious to him that he wanted to take all the courses. I could also see this in his movements at the beginning. He discovered himself while doing eurythmy. No great expressions of emotion, just a calm, sunny dialogue with himself. It was a class with very different pupils. Some didn't dare to open their mouths in other subjects, they were so shy. Others were very expressive and full of life. In eurythmy, however, they were all of one mind and one soul. At the end of the first year came the COVID lockdowns. Four months of digital teaching methods. Then came the opportunity to move in a shared physical space again. What a joy!

In my lessons over the last three years, I have tried more and more to recognise what emerges from the pupils' own impulses. What qualities do they discover? When are they authentic in their movement? Subtle qualities can emerge that enrich and advance expression. You need to take enough time to investigate the direction in which you want to go. This inspiring togetherness can develop into a genuine, unreserved activity together. It is critical for teachers to recognise that they are in a joint development process with their students. Learning to see qualities in the students' movements is very important to me, especially when it surprises me. I must not have too fixed an idea of what the final expression should look like.

At the same time, I experience these joyful moments in the classroom with new resistance. This may be partly due to the need to economise at school. In the past four years, eurythmy lessons per pupil have become fewer and fewer. But other factors are certainly also influencing this. My experience is that the pupils are finding it increasingly difficult or at least need more time to become aware of each other's movements. A restlessness and insecurity have

Jostein Aarbakke



*Bergen, Norway 1959

Eurythmy training in Vienna 1983-84 and Hamburg 1984-87. My first experience as a eurythmy teacher was in my home town of Bergen at Rudolf Steinerskolen Paradis (it was not a paradisiacal experience). Since then I have worked as a eurythmy teacher in several Waldorf schools, - the last 29 years at the Rudolf Steinerskolan i Helsingfors, Finland. Also many years of experience as a teacher in various eurythmy training programmes (Norway, Estonia and Finland). Now jointly responsible for the Vapaa eurythmy training programme in Helsinki. Since 1999 I have travelled with high school students to Norway, Russia, Estonia, France, Germany and Switzerland (Goetheanum) with various eurythmy productions.

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Translation: Peter Stevens

been added that were not there to the same extent before. The pupils lack a secure basis for working together. I don't achieve the same results with my introductory exercises as I used to. This is certainly also because I have less practice time, but I think that the general unrest in the world also plays a major role in this respect. I am also experiencing that my ability to remember is not the same as it used to be. Memory 'holes' can appear in a that I have not experienced before. This is often only true for some in the group, but it's strange how some students just can't remember what they did in class a few days ago.

I am in my last active years as a teacher at a Waldorf school. A lot is changing in the school at the moment. I'm trying to understand how best to utilise my strengths. My work with the sixth formers is going in roughly the same direction as I have already described here. For the last three years, I have been teaching children aged 6 to 9. I had little experience with these age groups until now. It wasn't easy for me to keep up with the children in class. I got significant ideas and impulses to move forward during the pedagogical eurythmy summer week in Viljandi, Estonia, in July 2024. I experienced something particularly important there, namely a course with Helga Daniel. The way she works with the pedagogical exercises gave me a new impetus in my work. The way she always incorporates the students' activities opened doors for me. It was a great pleasure to rediscover at which age level the various educational exercises are best suited. But the way in which Helga Daniel gave the pupils tasks in class from the start, and how she encouraged independent activity in the use of eurythmy was also significant. For Helga Daniel, it is essential that the pupils be provided the opportunity to discover the qualities themselves! It was a pleasure to experience how she shaped this learning process entirely out of artistic feeling.

I have taken a few small steps along this path this autumn. I am discovering many new things in many respects. I am enjoying discovering entirely new aspects in the didactic structure of the lesson. Furthermore, I allow the children more time to discover the qualities of an exercise more thoroughly and deeply. And when I succeed in breaking through the children's restlessness or a certain tiredness, they show an astonishing willingness and ability to enter into the essence of eurythmy.

Highlights from the south of Hamburg

The Michael Schule Harburg is a remedial school with small classes for the areas of 'L' = learning, 'ES' = emotional and social development and 'G' = intellectual development. We currently have around 70 pupils, around half of whom have a migrant background. In the lower and middle school, we mainly teach in double classes, as it was not always possible to start with a first class up to and including the 2022/23 school year; a clear consequence of the implementation of the Act to Strengthen the Participation and Self-Determination of People with Disabilities (BTHG), which does not always work in favour of schoolchildren.

It is striking how many more young people have come to us in the last two years with a diagnosis on the autism spectrum. This often means new territory for both the class team and the specialist teachers. For me personally, it was ideal that I had the opportunity to familiarise myself intensively with the working methods of Pär Ahlbom and Iris Johansson in Solvik/Sweden around 12 years ago. The books by Iris and the two books by Pascale Karlin are a great help to me in gaining understanding and empathy for this very different inner life.

When I started working at Michael Schule almost 3 years ago, the coronavirus impositions were only just beginning to subside. For many pupils, it was no longer a matter of course to move meaningfully (e.g. in the rhythmic part of the main lesson) or even to speak clearly and carefully. However, I have no direct comparison to 'before' because I was working as an artist and freelancer and was mainly dealing with adults in a therapeutic capacity.

It felt like a fall into heaviness. I then mainly organised free experimentation activities with the Hengstenberg movement equipment (boards, poles, stools, ladders and much more) for the lower and middle school classes. Their encouraging, or rather inviting, character is so strong that many children were able to get involved in playing with balance and developed a renewed joy in doing so. I am now increasingly combining some of these activities in individual therapy as an introduction to practising language arts. By exploring external balance, the soul is stimulated to find inner balance, it gains confidence in dealing with unfamiliar situations and does not have to reject the unfamiliar as threatening, but can instead develop curiosity: Oh, what new things can I discover!

The conviction that 'I can speak' prevents many of our schoolchildren from embarking on a playful journey to explore their own speech, to become curious about unfamiliar terrain and to expand their own possibilities. The "I" is called upon - and since there is no mediating material such as colour, tone, sound - the soul shies away. For me as a therapist, this means learning to deal with myself and my own abilities in a different way: to question each individual situation very specifically to see what I can change about myself in relation to the person or situation in question; to avoid any hasty judgement about what I think should be achieved.

In the meantime, I don't have to learn every new exciting topic to expand my toolbox by myself... Networking with colleagues is essential and I would like us to know more about each other, who is doing research in which speciality.

I consider it essential for future fruitful work in the college that we become practising communities.

Ursula von Ammon



- Between 1956 and the present day, she has lived in many places in Germany and some in Switzerland and Norway, where she has sharpened her ears and gathered linguistic experience
 - between 1980 and 1985 trained as a transformative speaker in Dornach and with Christa Slezak-Schindler
 - Worked at schools in Heidenheim, Lübeck, Stavanger and Hamburg
 - Freelance work including fairy tale projects and programmes on the work of Friedrich Doldinger
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The unavailable – eurythmy in kindergarten

Ada Bachmann



Born in Leipzig,
Studied music education and eurythmy in Hamburg, The Hague (BA), Alanus (MA)
Active in Berlin kindergartens and in adult education
Member of the 'EurythmieBerlin' ensemble
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When I began to think about the article on eurythmy in kindergarten, I was suddenly faced with the world conflicts of the present. Two almost irreconcilable aspects collide.

A child is born, and the world begins anew - with every child, a new impulse for the future enters the world. Everyone knows how little children meet us with a joyful, curious look and full of the joy of being. At this age, there is still no separation between the inner and outer world. They perceive with their whole body, with all their senses, and cannot separate themselves. This is why children in their first seven years need an unconditional, trusting environment, social warmth and plenty of time and space to play freely. 'Imitation is basically nothing other than a continuation of what was present in an entirely different form in the spiritual world before birth or conception, where the immersion of one being in the other is present; this then expresses itself in the imitation of the child towards its human environment as an echo of the spiritual experience.' (GA 200, lecture 6, p. 115) According to the basic pedagogical idea of Waldorf education, in the first seven years the small child wants to find its place in the world by imitating it.

The current reality of adult life is in stark contrast to this. In everyday life, we are often driven by fear of the future and are critical observers of ourselves and the world. Children frequently experience dissatisfaction, displeasure, destructiveness, and stress in us. At the same time, our ability to engage in dialogue is diminishing, and the living world is increasingly falling silent for us (see Hartmut Rosa 'Unavailability'). We work a lot in digital space - invisible to the senses, inimitable. Our living conditions leave less and less room for necessary childhood experiences. Children's imitative, breathing forces frequently have to reach into the void. The Waldorf educational impulse would like to counteract this. What is the place of eurythmy in kindergarten?

As a self-assurance for me: yes, there is a part outside of today's constraints, which I can approach in play, in art, I can resonate with the world in the magic of the unavailable and thereby appeal to the powers of imitation. To achieve this, I need to find a concrete approach. First and foremost, I have to work on myself, on my trust in the world, to be able to connect with my joyful inner person. Self-education as a prerequisite for eurythmy in kindergarten? Absolutely! In addition, there is the authentic cultivation of relationships with the children and a comprehensive knowledge of the first seven years of life to be able to act methodically and didactically in an appropriate way.

What does this mean for my eurythmy lessons? I come into the classroom about half an hour before eurythmy to be with the children, to be part of their everyday lives, to become part of the group. In this way, I can pick up the children very specifically and individually in their daily form and lead them towards a feeling of a social inner space in which the story can be told. The eurythmic pictorial movements are a living, breathing connection to the inner and outer world. And the climax, neither to be planned for nor expected, is reached when this breathing together coincides with the children's being. Then, for a few moments, in an atmosphere characterised by humour, playfulness and lightness, it is possible to anchor oneself in the powers of language and at the same time feel warmly confirmed in one's humanity. The imagination is stimulated, the sense of self is strengthened and social togetherness becomes tangible. Joyful presence can be experienced. We are together in a space that is largely unavailable to the intellect and experience the world in and around us as becoming, we recreate it

through our bodies and become part of this world that is in the process of coming into being. We enter into resonance with it, with the nascent forces and perhaps experience their existence for moments and at the same time their unavailability, their fleetingness. It is exciting to observe that this moment often leads to a deep, satisfied exhalation, the children are simply there, resting in themselves, and the future seems to lie open before us.

Is eurythmy in kindergarten today a boat floating against the current of time? Probably yes - but a boat that can be steered if I am prepared as described above. That seems to me to be the greatest challenge.

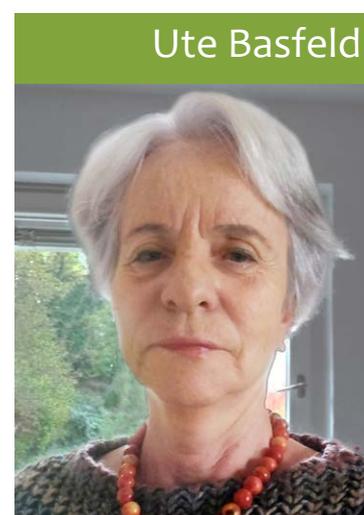
Away from ‘pokerface’ and ‘pokervoice’ towards discovering your own voice

Take a look at a sixth form class today: some chairs remain empty during lessons and the sofa is full during breaks - even with mobile phones. This is how modern classrooms often look, with increasing atomisation of the individual. Everyone feels isolated, looks for a peer group and is deeply insecure about their own position in the world, also with regard to learning, which demands more and more ‘exam relevance’, often with a significant reduction in artistic lessons.

In my teaching in classes and groups, I notice a growing paralysis, often manifesting itself in apathy, but in blessed moments of dialogue it breaks out in questions: ‘What am I supposed to do with my life in this world?’ or ‘Why do I have to sit in school all day?’ These are clear cries for help that we urgently need to address! The only problem is that our collegial cooperation also suffers from constant overtaxing...

From my experience as a transformative speaker and teacher of German, what diagnostic terms and ‘interventions’ are useful to break open this ‘stealth state’ of a sleeping beauty behind the bramble hedge? What can dealing with the word, with language through poetry, speech formation and promotion in the classroom can do to expand boundaries, in the spirit of Wittgenstein’s quote, “The limits of my language are the limits of my world”?

- **The right balance between waking and sleeping** has to be re-learned by almost all pupils, at least in the upper school. Often disengaged and sleep-deprived - externally and internally not awake - they need the ‘eye of the needle’: *self-motivation*. This can often be awakened, for example, through creative writing in the sixth form! Through tongue twisters, for example, during class teacher time.
- **Correct breathing** also needs to be learnt anew: The stream of breath into which articulation takes place is often very shallow in post-corona times. Speech rushes along flatly, is unclear, which is particularly noticeable in the lower and middle school and in the upper school fast speech takes place with almost closed lips. This shows up first in the birthday verses and then, due to puberty insecurities, increasingly in the ballad work (7th grade): Only the head speaks something by heart, there is no internal connection. A rhythmic gymnastics band works wonders for language development in the lower grades, so that the breathing arc of ‘Schlinge, Schlange, geschwinde’ (‘slinging, slanging a swindler’) is experienced directly in the coordination of movement and language. For the intermediate level, it often helps to grasp something in a literal sense: e.g. in ‘Ach, forsche rasch...’, very succinctly throwing a ball off the stage before the ‘Ach’, which is then to be caught



Ute Basfeld

Grew up in Hildesheim until her A-levels, studied German, history and philosophy in Göttingen and later gained a diploma in speech formation in Alfter. Four children. Has been a German teacher for upper school for almost 30 years, mainly at the FWS Karlsruhe, class play director, later also a speech formation and support teacher. Since 2008, she has also been a lecturer at Akademie Logoi (extra-occupational speech formation programme) and has also been a guest lecturer for poetry courses at the Freie Hochschule Stuttgart for several years.

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Translation: Peter Stevens

by someone in the class exactly at the end of the 'Ach' and just as far back... 'That's even really fun!': a completely new experience when speaking during the eighth grade play. In the case of anxiety disorders in the upper school, breathing and throwing exercises, e.g. to 'fulfilment goes', can 'grow new wings' from the back: *combining movement and speech*.

- **Correct vocalised speech:** Often the own voice is still completely unknown, as body coordination is increasingly lacking as well as confidence to show oneself in class through one's own speech melody. The spoken word is not connected to anything real: Hand and foot coordination does not go hand in hand with the melody of the sentence. Reference to the world is established through real objects. For example, a small exercise with a sixth-grader 'Die Axt gepackt, das Holz zerhackt, zerknickt, zerknackt, zerklopft im Takt' makes the connection with the words concrete with the help of a piece of wood, the articulation of the plosives succeeds, the sentence structure matches the speech melody and leads to a completely new experience: 'Oh, that's my own voice!'.

Today, more than ever before 2020, it is important to provide 'midwifery services', in accompanying the young person through the eye of the needle with a guiding linguistic and artistic approach, so that he or she is empowered to move by their own will and in the classroom community. This is the way to get away from poker faces and poker voices! - We have the tools for this in the Waldorf School, especially in the eighth and twelfth grade plays: For example, the body work in combination with the emotional experience in the 12th grade play creates longed-for openings for the individual realisation of one's own voice and personality in the experience of full sculpture in the role. Existential moments are possible, up to and including a trusting dialogue. The individual mood of life is expressed in one's own voice and is directly connected to a sentence by Ingeborg Bachmann, for example: "If we had the word, if we had the language, we wouldn't need the weapons."

But what do we as Waldorf school communities urgently need for the future? We do not just need one 'prince' to wake us up, no, in these challenging times we need a *whole faculty* that understands the relationship between thinking-feeling-willing in accordance with the pedagogical task and does not create a duality of relevant and less relevant teaching in the canon of lessons. In order to work continuously on this nourishing stream of artistic speech activity, it is necessary to *rethink through increased cooperation* in the class teacher and high school years (especially cooperation in German, poetry, eurythmy, music) with speech formation and drama, which should not be considered something created in parallel to the actual lessons! This also requires trained teachers in these two areas, for whom, for example, speech and drama should be established as a second subsidiary subject at teacher training colleges!

Specifically, in co-operation with speech formation:

For classes 1-5: immersion in fairy tale imagery through storytelling; learning to speak into the language arc: intensive language development lessons based on second-class examinations; emphasised, accentuated speech and making it an experience through longs and shorts (alliteration and hexameter).

For 6th-8th grade: addition of epic literature, drama, lyric poetry, culminating in ballad work and the 8th grade play (from 'half-relief' to full sculpture) and class 8th project presentation.

For Year 9-13: growing into the stylistic devices of poetry through Goethe-Schiller, humour and poetic main lessons, also with the help of creative writing, rhetoric for one's own year's project and 'complete formation' in drama, experiencing the ever-developing self in the experience of the community, also in the artistic graduation, being able to present one's own knowledge in the oral examination: 'I stand up for it!'

This is the FUNDAMENT to be created for the adolescents for courageous breathing and the ability to express themselves with their individuality in the present and future.

Change through crises

I have been staging class plays at various venues in Germany and Switzerland for over 15 years now. It is always a great pleasure for me to immerse myself in artistic work with young people and to experience together with them the potential for change that lies in the artistic process, both for each individual and for a social community. Anyone who, as a parent or teacher, has ever experienced such a class programme will have observed that this intensive time changes the young people and also the class community. What happens and how does it happen? I would like to address these questions in this article.

We usually only notice changes once they have taken place. So something happens in the invisible, which appears to be a by-product of something else. When I look at theatre performance, I can assume that the young people have to hone a few skills in the process in order to be able to hold their own on stage in the end. For example, clear and convincing speech that goes beyond the edge of the stage and, in the best case, captivates the audience. Then, of course, accuracy and repeatability, i.e. also reliability, in the sequences on stage, otherwise there can be no interaction. Then, very importantly, the ability to concentrate and patience with myself and my colleagues. Self-confidence is strengthened as soon as I can convincingly place my role in the larger context of the play. So there are demonstrable skills that can be practised and acquired in the class play.

Of course, the young people are not aware of this. And they don't need to be. But as a director, I should be aware of it, because it helps me to guide the process with patience and love for every crisis. Because real change always needs a crisis to take hold in us humans. This crisis is always part of the artistic process. At this point, I would like to take up the cudgels in favour of the crisis itself. Of course, it is only logical that we humans like to avoid crises. Mascha Kaleko once said: 'Don't face suffering, but when it comes to you, look it gently in the face.' That's how I try to approach staging. Suffering is always to be expected, because I want something from someone that they can't yet do. Now we have to find a way for him or her to achieve this. Sometimes many different paths have to be taken. Above all, however, everyone must be able to admit that one path may not work and that this is not the end of the world, because as we all know, there are many paths that lead to the goal. In my experience, when a crisis approaches, people's first reaction is to look for someone to blame for the problem. The best thing to do is to exclude yourself. Unfortunately, this usually distracts from the actual core of the crisis. By looking for someone to blame, the potential for change that is inherent in most crises is completely ignored. This is the most important thing I have learnt in the last 15 years, that blame is completely irrelevant. The question of responsibility is much more interesting and usually easier to discuss. Simply replace the word guilt with the word responsibility and a new interpersonal cosmos emerges in the midst of a crisis.

What actually is the artistic process and what distinguishes it from other life processes? I have often asked myself these questions, because I have realised in my work that everything we experience in the artistic process is also experienced in everyday life processes, only in the artistic process it happens as if under a magnifying glass, faster, clearer, more concentrated. In everyday life, it is very difficult for us to reflect on what we experience, because our everyday existence is like our skin, and it should always remain intact so that we can survive. When we stand on stage to perform a play, for example, it has nothing to do with our everyday lives. And yet we are called upon as whole human beings, with thinking (text), feeling (intention) and willing (action). We have to give ourselves completely to the role, otherwise it won't come to life. We therefore begin to

Isabelle Fortagne-
Dimitrova



Born 1976 in Leipzig, studied speech formation and drama at Alanus University in Alfter, works as an actress, speaker and puppeteer in various theatres, works as a trainer for art for personal development for various companies and institutions, director for class plays, lives in Germany and Bulgaria, mother of 3 daughters.
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Translation: Peter Stevens



Picture: Evalina Dimitrova

work on ourselves for the role. We could also work on ourselves every day without a role. But nobody would do that without the prospect of serving something higher, namely the play. It would be unbearably headache-inducing, and where do you get the will and the guidance on what to change and how? Perhaps feasible in the context of therapy, but on your own? No, that would probably not be recommended. So now every young person has the opportunity to work on themselves. In a very practical way. How does my role work? How does my role speak? Who does my role like and who not? And by having to ask myself these questions, I'm

also asking them of myself at the same time. So I get to know myself better in passing. And in passing, I also come up against my limits. As these are of course different for everyone, it is often impossible to tell who will push where and when. These boundary experiences are therefore also very individual. That's why it's very important to build up a relationship of trust with the students and to have confidence in each individual stage of the process. I once had a pupil in an eight-grade class who simply didn't know his lines and therefore couldn't get into the play. No matter what I or his classmates said or asked him to do, he simply didn't come up with the right lines or any part of the role. Then came the premiere and I had come to terms with the situation and just hoped for the pupil that he would get through it. He came on stage and played his role with confidence and extremely convincingly. It was the first time I had ever seen him perform at the premiere. It was overwhelming for everyone, including him. For some, change happens in one fell swoop, for others it happens steadily in small steps. The director must be aware of and always respect this enormous work on oneself in order to do justice to the play and the role. Because when a young person resists a method or a path, they always do so initially out of fear, not out of strength. This natural fear can also be taken as respect for the greatness of the potential for change and needs to be firstly recognised. We then offer a protected space to try out change and, above all, to believe in the ability to change in each individual. Although this does not protect us from crises, but it does help us to utilise their potential and go through them together.

Finally, I would like to take a look at the changes that are taking place in the social community. As each individual thinks, feels and acts independently on stage, a new community is created among the students. Everyone takes on the necessary responsibility for the whole in their own place and if someone needs help, someone immediately steps in to help so that the success of the whole is not jeopardised. Whenever I observe this, I think, why can't we humans always and everywhere take responsibility for the earth and all our lives in this way? We would no longer have most of the problems. Yes, there is something like an ideal co-operation at eye level for the duration of the performances. And this experience, even if most people don't realise it, leaves us with such confidence in the abilities of humanity and each individual that we can emerge from this process changed. Changed only by the realisation of what we are capable of when we all pull together. How much joy we can have and give, how clearly and loudly we can speak and how honestly touching we can be if we have the confidence to do so and practise it with perseverance and willpower. And young people always need this confidence in the future, in their own potential and in the potential of their fellow human beings. I would even say, especially today, when the signs of the times are pointing to a storm. That's why the artistic process and, above

all, theatre as a means for it are so essential in the development of young people and should be accompanied by us with awareness and love. It is a bit like accompanying a birth, because the result is usually associated with so much joy and relief that it is worth travelling this path again and again and looking all crises and suffering gently in the face.

My personal search when teaching

I doubt whether the needs of children and young people have changed. But they need more protection, as unrestrained stimuli take a lot out of them. Maybe the place where they want answers to their seeking has changed. In this respect, I would like to direct my gaze clearly towards the electronic media and at the same time wish them away. After all, a world of images pours down unchecked on children and young people. It is the parents who are the first responders to their children's subsequent breathlessness and lack of energy. They talk to their children about the content they have watched, about true and false statements online, about misunderstandings that have arisen between classmates and take their children seriously. They listen to them, sense what is going on and decide to introduce rules and then question and possibly change them.

The needs of children and young people have not changed. They want to be heard. To be recognised. They are not tired of making themselves understood. They demand attention, guidance and freedom. They want to be visible when they want to be. They want to recognise and be recognised. They want to recognise themselves, find themselves in others and become individual in the process.

That's why it's important for me to protect the moments of contact with the pupils when teaching. To feel or ask what they need in order to be able to take a learning step further, so that connections are understood.

I want to hear your concerns with an open heart. To be free of prejudice, so-called pigeonholing, standard or even clichéd answers. I would like to meet you with my open self. High expectations!

Without my own art work and meditation, a safe environment, personal joys and always being in the role of a learner myself, I would not be able to fulfil these professional demands now and again.

Furthermore, I strive for a balance in both the pedagogy and the therapeutic setting. A balance of breathing in and breathing out in the encounter and the time available. It helps to focus on one thing, to be fully present for something and, if necessary, to demand attention and concentration from the children and young people. For example, as a transformative speaker, I pay attention to the formation and sound of a phoneme in one child and to the coordination of hand gestures and forming the sound in another. The pupils focus their attention on themselves. They turn to themselves. In this way, incarnation and self-love can be experienced at school. A warming moment. For some children and young people, hardships and fears then find a way to be communicated, while for others they fade away and new hope pulsates in their place.

Of course there is also laughter! After all, trust is not only built through flawlessness, but also through the certainty of finding your way out of chaos and back into calm. Children show us this time and time again. No learning without mistakes!

Basic trust in life, openness and trust in the power of Christ enable me to be ready for individual encounters with children and young people.

Happy Easter!

Barbara Frey
Mangold



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Drawing on strengths

Cordula Gerber



Born in 1969, attended the Waldorf schools in Hanover/Maschsee and Mannheim. 1994 graduated from Ringwood-Botton Eurythmy School, UK. One-year pedagogical training in Stuttgart. Since then teaching at the Freie Waldorfschule Wetterau in Bad Nauheim. Subsequent study programmes: BA in The Hague (2013) and MA in Stuttgart (2016). Part-time work at the Eurythmy School Berlin (pedagogical epochs) and at the part-time Waldorf teacher training seminar in Frankfurt am Main.
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After many conflicts which arose in our school in the 2020-2022 school years, including a split in the school community due to the pandemic measures, the management bodies (Supervisory Board and Executive Board) agreed to hold a retreat in February 2023. The aim was to find ways to soften these conflicts and, in particular, the division. We met for two days in a pretty Bavarian town on the River Main with our school counsellor Michael Harslem to begin this process. Each of the participants assumed that the process would be more of an organisational one, but it became clear on the first evening that everyone felt the need to work on content in order to strengthen the school for the future and not get lost in the past.

The following day, a theme crystallised: 'drawing on strengths' was later to become the heading. What strengths do we currently have in our community of parents, teachers and pupils, in Waldorf education itself, and how can these become more visible and tangible in everyday life in order to support each other?

To get closer to this goal, we began to train what is known as the positive view. A focus on the other person, always combined with the question: 'What are your strengths?' This perspective was a source of enthusiasm for me and my eurythmy lessons. It led me back to an essential point of Waldorf education, namely the focus on the individual. I experienced time and again with many pupils that their behaviour overshadowed their personalities and the question often arose: 'What can I do for you?' Focusing on their strengths first and recognising them in the first place made a decisive difference for me.

That weekend, I remembered a fourth-grader at the time who found it very difficult to engage calmly with the eurythmy lessons and yet appeared joyful, open and warm every time. In the following lessons, I made a point of observing him exclusively without drawing his attention to what was happening in class. For some of his fellow pupils, this was difficult to bear at first. However, I suddenly recognised skills in him that enabled me to praise him again and again. This also opened up a new perspective on him for the other children, which did him a lot of good. Though the community still often seemed to be a big challenge for him, he loved practical work and completed it extremely reliably and carefully. So I worked together with the boy and the class teacher to find ways of partially freeing him from the classroom situation. In winter, for example, he swept part of the stairwell once a week so that the first-graders could find a clean path from the classroom to the eurythmy room. How clean it was then! Thanks to his good eurythmy skills, he was later able to join in the ongoing processes without any problems and integrate himself into the teaching situation much more calmly. A benefit for us all.

It was not only this boy who made me realise once again how much our pupils need our personal attention, and how beneficial our positive view of the children and young people is and how grateful they are when we focus on their strengths every day and build on them.

Movement and gesture as the key to a living image

An example from speech formation lessons

In his book 'The Power of Inner Images', Gerald Hüther emphasises the great importance of images. Inner images shape and initiate our perceptions, feelings and actions much more directly than thoughts (Hüther 2015, p. 12). They have been an essential aspect of our mental life and a significant factor in cultural development since time immemorial. Today, digital images and information dominate our everyday lives. Little research has been conducted into the effects of digital media use on creative imaginative activity. There is much to suggest that the flood of images overshadows individual images. Stereotypical digital images replace our own visual world, colonise our emotional space and influence our thoughts and actions.

In recent years, there have certainly been changes in artistic language work with young people, which may be due to the fact that the soul's own image-creating activity is not stimulated enough. The ability to experience images directly seems to be diminishing. Students report that when they read a text, the information is absorbed, but no or only a few inner images are created. In order to make a text 'interesting', emotional attitudes are added as an alternative, the text is linked to personal expression and thus dramatised. In fairy tales and poems we find images that point beyond the everyday world of the senses. They come from a higher wisdom and are therefore supersensible. These true images nourish and move our soul life and form the compost for spiritual growth. When we lose the ability to create our own inner images, our soul landscape becomes desolate. There is much to suggest that the increasing anxiety disorders in young people and the lack of direction in their lives are a consequence of the lack of meaningful inner images.

How can we bring back the sensual, visual (aesthetic) experience in art classes? How can we awaken the immediate pictorial experience of reading or listening to a text and reacquire it as a lasting skill? In the Dramatic Course, Rudolf Steiner encourages us to begin with movement and gesture when encountering a written text. The task, then, would be to go beyond the word as a carrier of meaning back into a realm that is pre-linguistic and pre-conceptual.

Now it is advisable not to begin the study with the word, but first to prepare the study with the gesture^[1], and then to link the word to the gesture (Steiner CW 282, p. 82).

This reference is part of the Dramatic Course in the context of the '6 Revelations of Speech'. For artistic-speaking lessons, it turns out to be the golden key to an immense treasure trove of newly burgeoning imaginative activity. Using an exercise unit from speech and speech formation lessons with students as an example, we will describe here how the life of inner images can be stimulated again through gestures. In the fairy tale 'The Golden Key' by the Brothers Grimm, a poor boy collects firewood in the deep snow. He finds a small golden key, digs deeper and comes across an iron treasure chest that now needs to be opened. The following exercise structure has proved successful: After a few exercises to help the body to become free, the fairy tale is read together in the group. If possible, each person reads a sentence or a sensory unit so that the first listening is a joint act. This is followed by a short discussion in which questions about individual words are clarified and any images that have already been created are brought

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Note:

[1] Rudolf Steiner describes both the inner attitude or emotional gesture and the outwardly descriptive, verbal or non-verbal action as a gesture. (refer to Hans 2023 p.82)

Translation: Peter Stevens

together. This is followed by the first session of gesturing. The aim here is not to present the story non-verbally. Rather, it is an attempt to be moved by the spoken words. This works best without the censorship of the logical mind and without the ambition to make it good or beautiful. In contrast to pantomime, the whole body should become an organ of perception for the image and its qualities through physical movement and gesture. Gesturing' as a method is a rather dreamy action. Ideally, the participants do not think about which gesture might be appropriate. Instead, they allow themselves to be intuitively guided by the story. While the fairy tale is being told, the participants absorb what they hear into their limbs, so to speak. They physically enter into the story and sculpt the images in the room with intuitive gestures. Their eyes remain open. The actions described below in relation to the text passages are observations from the lessons - not instructions for action.

In the winter time, when deep snow lay on the ground... Arms and hands survey the expanse of the bright, wintry landscape, stroking the soft, cold snow. They gaze out into the distance. The cold can be felt on the skin, some begin to rub their arms warmly... *a poor boy was forced to go out on a sledge to fetch wood.* The outstretched hand points into the distance, where a person appears or a change of perspective is already made. Some already slip into the character of the boy at this point in the story and pull a sledge, for example.

When he had gathered it together, and packed it,... At this point, most of the participants begin to take concrete action. They collect wood or pull a sledge behind them. The movements extend over a greater distance in the room. The imaginary wood is collected and carried to the sledge. It is then piled up. Some take a rope from their imaginary coat pocket and carefully tie the wood to the sledge ... *... he wished, as he was so frozen with cold, not to go home at once, but to light a fire and warm himself a little...* The fairy tale describes an inner action here, i.e. an emotional and mental process. The boy intends to build the fire, but ultimately doesn't do it. Nevertheless, many people start to stoke a fire straight away or they visualise an already blazing fire in front of them. Others reduce themselves to the gestures of freezing and keeping warm. Ultimately, both are perfectly justifiable. Even the mere idea of a blazing fire triggers a comprehensible movement and a clear sensation in us. In this respect, the boy's narrated impulse to want to light a warming fire already leads to inner images and sensations, which are then expressed in external gestures. This shows particularly well that the outer gesture is an expression of an inner image, an inner movement. This inner movement not only takes up an external content, but is also aroused by purely fictitious ideas. *So he scraped away the snow, and as he was thus clearing the ground,*... The concrete action begins again. Stooping or kneeling, the cold snow is pushed aside with the hands. The gesture feels the resistance of the snow, its dampness and coldness can be felt. ... *he found a tiny, gold key.* Without exception, everyone takes the key in a tweezer grip between their fingers and raises it in front of their eyes.

Hereupon he thought that where the key was, the lock must be also ... A deliberate gesture follows. The hand is placed on the chin, for example, then the eyes begin to scan the floor. ... *and dug in the ground...* few words for a longer action. First, the key must be safely stowed away in your pocket or put down somewhere so that your hands are free. Then the hands start digging. Some people get imaginary tools and dig with a stick or even a small shovel. Once again, the resistance of matter becomes tangible. Digging in cold, frozen earth is difficult and unpleasant. The hope of another find that you can feel inside motivates you to do it anyway. Some participants later say that this hope has already led to an experience of warmth. ... and found an iron chest. If you are completely in the picture, you now need time to get the box completely out of the hard earth. The box is again lifted into the air and in front of the eyes. This is often followed by gestures of cleaning, because what comes out of the earth is sticky and dirty. The find does not yet reveal itself in its true form. *"If the key does but fit it! thought he, no doubt there are precious things in that little box."* Once again, the story tells of the boy's inner life. When imagining the precious contents, some people's hands go up and conjure up the supposed treasure in full splendour before their eyes. Here too, no distinction is made between the external and internal image of the treasure in the boy's imagination. *He searched, but no keyhole was there.* The small, dirty box is turned and turned over in the hands, the eyes carefully scanning it. *At last he discovered one, but so small that it was hardly visible.* A small hole appears before your inner eye. The fingers involuntarily feel for it and free it from ice and earth. *He tried it, and the key fitted it exactly.* The key, which most people have forgotten in the meantime, is retrieved and inserted into the keyhole. The key is now used to feel the hole and move it until it slides in without obstruction. Deep breathing is often audible. *Then he turned it once*

round,.. Almost everyone here does the specific action of turning by hand – *and now we must wait until he has quite unlocked it and opened the lid, and then we shall learn what wonderful things were lying in that box.* At this point, an irritation arises during the first run-through, which initially throws many participants out of the picture. The mind kicks in with the question of what would be right here. A moment ago, you were still the acting boy, but suddenly you are back in the distance of observation. Some remain still and contemplative, some gesture to an imaginary audience, others skip the spot and simply open the lid to see the marvellous treasures.

The resulting images are then collated in a discussion. This further enriches the story, as there are special details about each person that have gone unnoticed by others. This exercise is carried out several times with the same text. With each run, the course of the story becomes more deeply established, the images become more concrete and more differentiated. In the subsequent reflective discussion, it becomes clear how strongly the real physical action in the imaginary space affects the inner imagery. Everyone can now talk about what they saw and experienced during the gesture. With each image, thoughts and feelings immediately arise. These thoughts usually remain in the context of the story and accept the logic of the imaginary space, similar to what we know from dreaming. It is remarkable that all participants experience the images three-dimensionally and as a process. At the same time, they are perceived in a multi sensory way. The movement with the hands and the whole body creates images that are not only perceived visually. They also include auditory impressions, spatial expansion and movement processes, sensations of heat and cold, tactile experiences and sometimes even experiences of smell. A special mood, an atmosphere, is created from the totality of impressions and the resonance in one's own soul. The exercise sequence described above is just the beginning of a series of further gesture exercises. They ultimately lead to the story becoming established in the memory like a pictorial landscape. From there, we turn our attention back to language. The experience is further stimulated by searching for the sound and word gestures in the concrete picture. Words such as dug, found, discovered, tried out etc. include a sound-gesture process that describes the activity very precisely. This can be experienced vividly by reproducing it with the hands. In articulation, the speech organs take over what the hands carry out in gesture. This happens semi-consciously or unconsciously when we speak. When reading silently, we often no longer experience this image-forming activity. The gesture training described here can stimulate this process of image creation in the speech process again. By reproducing the sound and word gestures through movement, we can experience how the image incarnates into language, so to speak. Image, feeling and language are reunited and thus liberate the word from its abstract existence. By constantly practising this pole of language, silent reading also changes. The gestures shift inwards in micro-movements and resonate in the soul space. Even without the outward movement, the images and the sensations arise from them.

In an essay on the formative effect of aesthetic experience, Christian Rittelmeyer addresses the effect of gesture from the perspective of embodied cognition research:

According to embodied cognition research, gestures, for example, are not only an expression of a mental process, but are also constitutive of it: body kinetics support certain thoughts and hinder others. This aspect is often overlooked, especially in relation to apparently motionless reading - which also highlights the importance of body resonance research for aesthetic theory. [...] (Rittelmeyer 2016).

In this essay, Rittelmeyer contradicts an author who presents silent reading as a process without resonance in the body. Rittelmeyer formulates the thesis that this bodily reference is also present in silent reading (ibid.). Based on the obser-

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vation described at the beginning that students often only create a few images when reading, the question arises as to whether a diminishing connection to one's own body can be seen as the cause of the percolating world of images. This would explain why the ability to create inner images can be restored through movement and gesture training. The method of gesture training suggested by Rudolf Steiner goes beyond mere physical training. Movement is undoubtedly essential for the ability to experience in general. In addition, the stimulation of gesture seems to be a promising method for restoring the source of creative imagination.

What am I actually doing when I do eurythmy, and what does it have to do with my life?

Dagmar Herbeck



Eurythmy training with Werner Barfod Den Haag,
Nederlands Eurythmy Ensemble
Eurythmy teacher since 1990
Freie Waldorfschule Braunschweig
Since 2020 also free religious education
Fairy tale eurythmy
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I asked my year 11 pupils this question at the beginning of the school year.

They were initially asked to work on this question individually in writing, then discuss it in small groups, agree on the key points and formulate them, and then present the group results in the final step.

They didn't dare to present the results themselves; they asked me to do it anonymously.

There were very fine, short contributions from the groups, the young people also reported how eu-rythmy can work, also what they knew about it, although that was not the question.

I will come back to the results later.

It was essentially about the question that I gave them as an aid: the ego in relation to the world, cen-tre/periphery, form/space. Initially, nothing new for us eurythmists!

We had already been consciously working on this for some time in our lessons through small exer-cises. Spontaneously during practice, I always confront the young people with the question: what does this have to do with life, or how can that which I have experienced help me in life?

They know very well! Some of them even dare to say it!

Like many colleagues, I have noticed in recent years how the fast pace of life, the uncertain world situation, the flood of information, media consumption, family problems and much more have led to more anxiety, depression, high absenteeism at school and loss of energy.

I have also noticed that it has become more difficult to take the back seat when moving. Everyone seems more caught up in themselves and it takes more effort to consciously open this space than it did a few years ago!

In eurythmy lessons for all ages, I no longer manage to cover as much material as I used to, I choose more carefully, limit myself and look for exercises or elements that can refresh and strengthen pupils of all ages. Regardless of this, the pedagogical content and exercises are still deeply relevant and immediately effective!

The longing for encounter and connection is strong, the joy of togetherness, the fun, the resonance in a shared space has an enormous pull! It is wonderful for me to experience every day how modern and future-oriented the art of eurythmy is, how it is enchanted in the movements and in the state of mind,

in the longings of the children and young people, and how it can immediately unfold its power through the space that one tries to create for it in class.

I am less successful in working on longer pieces of music or poetry.

Do other colleagues feel the same about this?

When the young people arrive tired from an exam, for example, after a short warm-up I often let them practise tensing and releasing in small partner exercises, e.g. in different moods, colours, seasons, and a cheerful, joyful atmosphere is immediately created, which also makes them ready to work on other elements of the lesson or on poems and pieces of music.

I also had good experiences with the different stages of contracting and expanding from year 10 on-wards! Especially the countermovement! Each person works on their own and then as a partner exercise: The partners stand opposite each other and one starts wide, the other narrow and I ask them to perceive the movement of the other at the same time as they perceive their movement! An exciting thing! I watch, deeply touched, and a silence and density arises in the room that has no words....

The tiredness disappears and they enjoy the togetherness, the spontaneous creative activity of moving! In this way, I also let them create tiny poems, haikus, or verses as an improvisation exercise: creating a small miniature work of art in the moment. First as a solo, then dancing in pairs!

This can also develop beautifully in small groups over several hours and then be shown to each other.

If you succeed in opening up the space at the back while practising and experiencing this together by swinging together, you can experience an enormous fullness in the room, an inner feeling of happiness in the children and young people! A moment of freedom and being lifted out of the worries of everyday life!

In general, I am increasingly incorporating the needs of the children, asking: how would you like to start today? Quickly or quietly, meditative? And if we can't do eurythmy at all, then we talk about God and the world! That happens less often because they want to move!

What topic would you like for your eurythmy graduation? Everything from war, freedom, peace, fears, the beauty of the world and continents to time travel and timelessness....

How does one deal with this?

At the end of my sharing, I would like to let the young people (11th grade) themselves have their say in brief examples: To the initial question: (see Title above)

- *Making eurythmy broadens the sense of self, for the space and for other people
Merging with music, language, expressing emotions*
- *It shapes my relationship with other people, I learn to control my emotions*
- *Connecting the material world with the spiritual world
I centre myself from external stimuli and find my centre while at the same time being aware of my fellow human beings, which strengthens my awareness of my surroundings and my concentration*
- *I come closer to the spiritual world and experience the space around me like a protective capsule, which helps me to become more aware of my surroundings and fellow human beings
Meditative mood
In life, eurythmy will help me to be able to help other people better, but also to stay with myself and respect my needs in difficult times (self-care)*

My question and concern for the future is how can we interest more pupils in our profession? Only very few choose this path. Is this deeply rooted in fate? Is it still a very unknown art in the world? What else can we do? How do other colleagues deal with this?

Winning at resistance

Tina Iacobaccio



I was born in a small village in southern Italy and grew up in Milan. At the age of 18 3/4 I encountered anthroposophy, which brought me to Emerson College in England at the age of 20. Curative education training in Bingenheim, before and after which I had many encounters with children with cerebral palsy. Their immobility gave me a desire for movement, which was followed by training in eurythmy. I taught this subject to children of all ages.

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When I was asked if I could write something about my experiences in eurythmy lessons, the answer was of course yes, knowing that it would not be easy. So where should I start?

I have been teaching eurythmy for three years, mainly in the sixth form, in blocks in years 9, 10, 11 and 12. Two blocks per class are 3-4 weeks each with 2 classes a day.

I encounter the helplessness of parents to be parents; the helplessness of young people to grow up; the helplessness in myself to give appropriate lessons.

Over the years, it becomes increasingly clear how the gap between the physical and the spiritual becomes wider, sometimes it seems unbridgeable (this refers to entering the physical too early with a rather slow spiritual development). It is difficult for the members of the human being to organise themselves in such a way that the spiritual can integrate itself in a healthy way. The interplay between the physical, etheric and astral is not always so harmonious, and then it becomes difficult to pave the way for a healthy incarnating ego.

In order to teach in a healthy way, I should carry out a diagnosis of their constitution, and yet I cannot do justice to one or the other, because everyone has a different constitution. What I encounter are pupils who are hypersensitive to the very skin; who are unable to listen, who can no longer put together correct sentences, only choppy ones; who can only interact with each other by swearing, and not because they want to hurt the other person, they can't do it any other way. I also encounter a lack of concentration, an inability to feel and bear boundaries - everything is too much, too long, too big, too difficult...

Time and again, unexpected and uncontrolled movements shoot through the body, which can degenerate into kicking those who are standing on the right or left. And so I meet beautiful students who suffer from depression, or who have to scratch themselves, or who suffer from anorexia or bulimia, who close themselves off in their own worlds.

It all seems so negative that the question arises in my mind as to why I teach at all and why I am always enthusiastic about working with these young, developing individuals - does it even make sense to teach eurythmy in such a dramatic situation, and if so, just what would it look like? One answer is that our work is in tune with the times. The students show themselves completely undisguised, they are authentic, they hardly have the opportunity to put on masks - and in this authenticity they show their vulnerability, which enables me to find a way to them. I can only work with them if I meet them face to face. Another answer tells me that my students demand clarity, inescapability and steadfastness from me. They need rigour, but also a lot of warmth, and I can convey this warmth to them by working on myself - they force me to ask myself questions, for example about my relationship to the word: the spoken word, but also the gestures that can give expression to something objective. What is the effect of the unspoken word that I only think? Can I continue to take pleasure in a world that is becoming more and more automated, or do I mainly feel anger about this? Can I work on myself so that I transform negative feelings? And then there is the question of my relationship with the spiritual world. How do I cultivate this relationship, how do I connect with the souls who have crossed the threshold, because this is a reality: in every class there is either a teacher, a classmate or a parent who no longer lives in the physical body. How do I cultivate my relationship with anthroposophy, because for me eurythmy is applied anthroposophy? The fact that you

Translation: Peter Stevens

still recite poems yourself and learn them by heart, that you can still play on real instruments, that perhaps works like homeopathic medicine. Many conversations with the students are necessary, also about their own distress and doubts. With this in mind, I ask myself what music and what text each class needs. I try to meet the pupils inwardly in order to make the right choice for them. I can't do the same thing with every class. I carry the question of what I can offer them around with me for a long time and it sometimes causes me sleepless nights. Sometimes chance comes to my aid, it lets me discover something, I stumble across a score that has fallen off my shelf, or I read a sentence that sets something in me in motion - then perhaps I start writing poetry myself. So for me, being creative is the salvation of not having a recipe, but of coming to the right action through a diagnosis. It takes a lot of presence of mind to do the right thing at the right moment, and this is only possible if you have practised for a long time to pull yourself out of the daily chaos and create moments in which you can offer your soul something fruitful. This creates the inner space to be able to fulfil the requirements described above.

I would like to finish with an image: I have the wish to give my students a golden box that I create with them - the treasures that we are allowed to work with are hidden inside. Some will forget it, some may remember it later, some may only remember it after they have passed into the spiritual world, but that is the wish I harbour within me, a small golden box containing many, many pearls that may hold a little magic.

Learning in a life-affirming and confidence-building way – a look at the pupils in eurythmy lessons

Selma Kirsch



... born in 1985 in Bergisch Gladbach, has been working in artistic-research, educational and social eurythmy contexts since 2012. She completed her training as a eurythmist and Waldorf teacher at the Witten/Annen Institute for Waldorf Education and at the Alanus University for Art and Society in Alfter. Since 2017, in addition to her work at Waldorf schools, she has been regularly involved in artistic projects through the Eventeurythmie e.V. association in Bonn and uses her work to build bridges between eurythmy art and individual as well as community issues. selma.kirsch@outlook.de

How has my perception of the pupils changed recently?

How do I organise my lessons based on this new perception?

Particularly in today's world, which is often characterised by uncertainty, media influences and rapid change, I observe a great longing for stability, meaningfulness and reliability among pupils.

Some of them occasionally seem overwhelmed and quickly distracted, while others experience a great deal of uncertainty and restlessness due to the current external, crisis-ridden circumstances, which are a constant companion. I respond to these different stirrings in the pupils' emotional lives with openness and clarity. Inner calm and a conscientious, loving perseverance characterise my approach to teaching. They make it easier for the pupils to get involved and connect as a group.

Firstly, I create a clear structure that gives the pupils orientation. Rituals such as starting together with a verse or a short rhythm exercise help them to arrive in space and get involved in the lesson. It is particularly important to me that the pupils feel seen and valued. I take the time to listen to them individually and incorporate small stimuli that address their individual characteristics. I encourage them to try out new things, accept mistakes as part of the learning process and support each other. This atmosphere of trust not only strengthens their self-confidence, but also their ability to resonate with each other.

Once the recognisable and repeatable sequence of a lesson has been established, the pupils learn to move through it with increasing confidence and self-determination. They increasingly learn to think along with the content, to take responsibility for the organisation of the lesson and thus develop a sense of coherence in the sense of salutogenesis. This in turn ensures that they feel strengthened by their own actions and can build up their confidence. The budding feeling of mutual appreciation and the approach of working together in a solution-orientated way lay the foundation for learning together and doing something meaningful together.

At the end of each lesson, I leave a moment for us to look back together on what we have experienced. This gives the pupils the opportunity to recognise that eurythmy lessons not only enrich the expression of their movement, but also their inner experience.

How does my changed approach to teaching affect the pupils?

The feedback I get from the lessons with the pupils is their endeavour and their willingness to practise and repeat in class. I realise that the lessons promote their resilience and equip them for the challenges of everyday life.

Let's take the understanding of eurythmy in public spaces as an example.

After visiting the 11th grade of the Freie Waldorfschule Bergisch Gladbach at the grammar school in Leverkusen Opladen for a language exchange with a Russian course, I was able to experience how pupils openly expressed their desire to develop an understanding of the subject of eurythmy among their peers.

After hearing the well-known prejudices such as 'can you really dance your

name?', the unanimous decision was made to invite the guests to get to know 'real eurythmy' at the next exchange in January and thus enable them to judge from their own experience.

With this in mind:

„Be the change that you wish to see in the world.“

Atribituted to Mahatma Gandhi

Solutions to Known Problems

I only started teaching towards the end of the Corona period, so I cannot reflect on differences in my teaching before and after Corona. However, I can confirm many of the post-corona challenges that experienced Zoom meeting teachers have faced.

Challenge Bundle 1: Attention Span/Concentration/Endurance

One of the challenges I have been particularly confronted with in both middle and high school is a very short attention span, a lack in depth of attention and a tendency for what is learnt to simply not 'stick' as I imagine or am used to. There seems to be a lack of 'memory forces' in body and soul (or my teaching method is not yet appropriate to the task!) Particularly challenging is the great difficulty of very many students to listen minimally and understand what I need to explain to them so that their tasks are clear, however succinct I keep the verbal explanation. I have therefore tried different things and have had the most success with three alternative methods to oral explanations.

- I write a very brief outline of the whole lesson and (particularly helpful for years 5 to 8) the tasks expected of them on the board. I ask them to read this and clarify any questions before I start the lesson. This is of course quite time consuming, but usually very effective for a more motivated and focussed lesson from both sides.
- I write tasks for each child on separate small pieces of paper so that they can work together in smaller working groups on a subject without the help of the (annoying!) teacher. I am available only for those who ask for help. Then I look at what they've created at the end of the lesson and give feedback for next time. This is even more time consuming than the above, but usually leads to very productive and creative work and atmosphere.
- I tell the class (verbally) that I have at least four main steps/phases planned for the lesson and, in headlines, what content will be covered. (I know internally that they can achieve all these steps according to their level of competence and within the allotted lesson time. So, no excessive demands are planned). Then I simply start with the first exercise without any ifs or buts and insist that anyone who is disruptive must complete the four steps or the missed steps with me at the end of the lesson (clearly signalling that those who work well can leave the lesson about 10 minutes earlier!)

Challenge Bundle 2: 'Memory and Assimilation Problems' (?)

The gestures, especially the tone gestures, just don't stick, even after many slow to fast repetitions. Especially in the upper school. So I have started to invent a new, paper-based gesture scoring system that they can read and memorise if they practise this a few times during lessons or in their free time, realising what

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Translation: Peter Stevens

they may have only half-consciously imitated from me. Once they have gone through this process (individualisation), the gestures tend to stick and the pupils seem to me to enjoy moving in the group more and have more confidence to 'sing together' - they open up to being an 'ensemble' again.

Challenge Bundle 3: Low Motivation or Interest in the Lesson

My basic approach has been to allow pupils to participate in content and methodological decisions where possible (within my chosen year content sheet of course). I often pre-select several songs or texts that I think the pupils might like, but I also invite them (from around Year 8) to bring their own 'favourites' to share with the class. I then run a strictly democratic selection process with them and then the work can begin. There is usually renewed discussion about the content of the eurythmy lessons once I have finalised this process. A concrete example: Year 8 wanted to do a pop song. I said that I had never done this before, but that I would be willing to go on a journey of discovery with them as long as they would accept my basic eurythmic-artistic conditions until the presentation at the end - all the main elements of the music had to be clearly present - melody, harmony, rhythm/beat. This led to a new motivation in the two groups, who worked with more enthusiasm than before because it was 'their' content.

Challenge Bundle 4: 'How is Community Working Today? New 'Instructions' Seem to be Needed'

Lack of spacial awareness between the students. Overall group work is often difficult, especially if there are 'hostile' cliques in the group. I divide the groups into even smaller functional groups out of insight into the social dynamics between the pupils, which are then sent out while I work quietly with one group for 10 minutes, with a particular focus on maintaining the space between them. Then they have time off and I work with the next small group. At the end, we bring everything together to see where we stand as a whole. In this way, they and I experience strong, joint qualitative progress without constantly holding each other back in the group as a whole.

Resonance

Even the beginning is difficult. The guitarists from Year 10 and 11, a group of 14 young people, have found a way to work quietly. After six months of working together, they were able to let go, to simply let the weekly meetings come to them, to detach themselves for 45 minutes from the image that they believe our small group presents to the school community. They were able to let go of the expectations they felt the ensemble leader had of them. They were able to detach themselves from having to 'deliver' something at the next monthly celebration, from the fact that everything in the sixth form has to be results-oriented, from the fact that they also have to face up to this work, each person with their own sound on the instrument, instead of being able to hide in the supposed anonymity of the huge sixth form choir. And now the 9th grade with 17 guitarists is to join them. A fun, cheerful, noisy bunch - after a successful class performance and having left the care of the class teacher, they now feel like the kings of the playground.

Antipathy on both sides.

Clear agreements are needed at the beginning. Rules of social interaction seem to have to be created from scratch. Nine years of experience of learning together, and yet nothing can be taken for granted.

After every lesson, I ask myself whether I have too much or too little understanding for these young people. Gone are the days when I simply edited, distributed and conducted sheet music. We start very cautiously. We listen more than we play. The structure of the piece of music must always be clearly recognisable. Each voice wants to know what the other is doing, otherwise they get lost and reluctance flares up. Weak is the confidence that the melodious sound will be achieved if everyone contributes the right notes at the right time. Gradually, resonance emerges. Among each other, between me and the pupils, a new self-image emerges. The music begins to sound, the young people begin to breathe with the music. They can now let something develop, allow it to happen, even though what we do is so different from everything else they encounter the rest of the time. But it is always thin ice on which we move. Every step requires mindfulness, being present to the highest degree, a broad awareness.

The familiar calm from the previous year returns. They now enjoy practising the individual voices independently and in small groups. Here they can perceive themselves as a community and share their skills with each other. The piece progresses noticeably with this kind of work. Much faster and more substantial than I could have achieved.

Entering the music room doesn't bode well. Tired eyes, lots of loud voices. Breaths are short and hesitant, the usual jostling, and I have to vie for every eye contact. They find it difficult to take hold of their singing voices. Many mouths remain half-open but immobile. However, I can see from their eyes that they are singing along inwardly. Encouragement to sing more must be given very sparingly. The gentle singing too quickly turns into the unfortunately widespread whining and bawling of popular children's choirs. But the high pitch costs energy and so, with a heavy heart, I postpone the new song until next week.

We move. The movement of the body is the basis of all hearing and a cornerstone of audiototherapy. We swarm through the room with quiet feet, sometimes slowly, sometimes faster, and finally try to find a common tempo. Only gradually do the feet find contact with the floor, the arms often don't know where to go, the many encounters with classmates cause stress. Then it suddenly becomes

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Translation: Peter Stevens

calmer. A noticeable letting go has occurred, they have found a common movement, a swinging together. Now that the resonance is there, the joy of movement spreads and hearts open up. When I finish the exercise, some of them stand still for a moment and seem to be reflecting on the movement.

Even before everyone is back in their seats, their arms go up. Free improvisation is their favourite part. 3-4 children choose sound instruments. There are only 3 rules: Pay attention to the beginning, pay attention to the others, and pay attention to the end. Reverence for the precious instruments and joy at having been chosen balance each other out. The noisy crowd of children is suddenly very quiet and expectant. Slowly, a delicate sound makes its way to us, answered by a second, and suddenly a musical encounter arises that is as innocent as it is serious. Serious because it is completely unrepeatable. There are no wrong notes. How often have we experienced that it is precisely the unplanned sounds, the supposed slip-ups, that have encouraged the other players to come forward and give meaning to the loud outburst of their comrade with their own sound. The piece ends after just 50 seconds. There was no agreement and yet they all seem to know which sound should be the last. The final effect is the result of shared intuition, beyond all laws of harmony. Of course, the peace does not last long. The desire to become active again takes hold, the limbs begin to fidget. And yet the brief moment of resonance, the feeling that all the players, all the tones, all the sounds were in the right place at the right time, refreshed us.

Nothing is simple any more. The solid ground of what we could take for granted in our encounters with children and young people has melted into a small floe in the stream of time. This can frighten us. How do I orientate myself in my lesson design and planning when so much of what 'you just do in music lessons' no longer resonates with young people? What exactly is my teaching task? Can/may/must I do without the children's inner involvement because I KNOW that this or that is part of the curriculum?

The idea of being such a teacher scares me far more. And so I die many little deaths and leave the formerly safe paths. I can only take with me as baggage what is deeply embedded in my soul. Not my knowledge; sincerity, the search for harmony, faith in and love for the sounding human being have become my most loyal companions. How much more fear may be hidden in these little people who find it so difficult to find their way into their bodies, who have such a hard time breathing, remembering and developing a healthy will!

But what could help them more on the way to their life's tasks than art! And so I reflect on the essentials. I'd rather have a good, fully engaged and felt tone than a big score. Better the shared journey and the brief but sincere joy than the big result. Then resonance can be experienced for a moment. Not just in the form of vibrating tones. Experiencing resonance in another person, in a task, even in the world around us, is an encounter with the meaningfulness from which our life force is born. Through audiototherapy, I can experience and practise my students' ability to resonate and my own again and again. Without the ability to resonate, everyone remains a small cell in the universe. In audio therapy, we are on a journey together to the inner sound of things.

At Home in the World

While I have the good fortune of being able to do a broad scope of artistic speech work at my home-base school, as well as when I travel to do ‘speech weeks’ at other schools, a daily responsibility at my ‘home’ school that has become a new awakener and wellspring for me during these recent years has been the task of daily morning greeter at the entrance for the three first-grade classes. I have been at that particular door because among these youngest schoolchildren are those who have been impacted in their own age-related way by compromised speech and language experience during the last few years. For a major part of their young lives, they did not sing, speak and hear in the usual unrestricted way.

One of the most human activities that we are capable of is bringing our attentiveness to a perception or experience – to *be with* something or someone with sustained attention: the light on the grass, a snowball rolling down the hill, the movements of an animal, a person’s utterance. It can be the experience and awareness that “The sun with loving light makes bright for me each day” or of the presence of another being: “To thee stream love and thanks”. At the school entrance this can be the weight of the door; a comment about the very heavy backpack; the colorful sky; another child’s offer to help carry something; the festive snack to share; the lost mitten.

I keep discovering how what can be revealed in these individual contacts and exchanges – also with older students – needs to also be increasingly at the heart of the artistic speech work. My task to myself has been to make more of this, and to continue to come to ways of engaging the students with the spoken word so that this essential meeting of world and self can take place, as developed in the artistic processes of a poem, class play, or speech exercise. How to have the world, as well as the self, which have taken on a layer of being ‘untouchable’, become ‘touchable’ – become more and more part of our daily breath.

I once had an adult student in a Waldorf teacher education program for whom the light bulb suddenly went on: “So really there is no such thing as a ‘speech exercise’ because what one is exercising is one’s connection to something.” Perfect!

The core task of engaging the students in such a way that their own activity furthers their own development – this is ongoing. As also prior to the most recent years, this needs to take into account the challenge that many children come with the seemingly unlikely combined situation of more unbridled chaos in their movement at the same time as greater lethargy.

Children’s reduced engagement with ‘people, place, and things’ in recent years has seemed to be paired with their being more shelled off. (A contributing factor has of course been that they were, indeed, less perceived in so far as teachers were not able to fully see a child’s face and perceive the finer aspects of speech that are revealed in the breath.) At the very same time, children have nevertheless been *reachable* over time, and in need of being reached.

Not long ago, a sixth-grader stopped me in the hallway to ask, “Can you come to our class again and tell us a story again?” I was perplexed, because when I had worked with the class for a few weeks earlier in the school year, I hadn’t told them a story. After a while, it became evident that what he was remembering was simply what had been the lead-in to a poem. His sensitive availability for this experience at that time was somewhat unusual. This is one small instance of the child’s reaching for something on the same ground on which he could himself be reached.

With teachers and students, my striving is to work toward greater identity with

Helen Lubin



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what is spoken and how, to help bring it about that self and world, inner and outer, may sound and live in the soul in the spoken word. This has meant calling on a new foothold to strengthen this at the core of all artistic work.

It has become increasingly existential to cultivate this reality of the spoken word as a place where world and self can 'talk' to each other, so that the human being can experience, with the poet Alfred Lord Tennyson, speaking for Ulysses, "I am a part of all that I have met."

Overcoming anxieties through theatre games

Werner Magin



Born in 1958 in Speyer/Rh., grew up in Schifferstadt. After leaving school, an abandoned degree in mathematics, philosophy, and history in Mannheim, community service and a year's work in a guitar-making workshop, he trained as a gymnastics teacher in Loheland. Four years as a gymnastics teacher in Düsseldorf. Then class teacher training in Witten Annen with maths as an optional subject. Diploma thesis: 'Greek pentathlon and drama'. Since then active in various theatre groups, including improvisational theatre and intensive studies in speech formation, most recently with atka am Wort with Agnes Zehnter. Since 1990, initially a class and PE teacher at the RSS Bochum. During this time he trained as a theatre pedagogue. From 2000, supervision of class plays and other theatre projects. Member of the Mysteriendramengruppe Ruhrgebiet. werner-magin@web.de

In my theatre pedagogical work in the eighth, eleventh and twelfth grades, I noticed after the corona period that certain tendencies that were already present were clearly intensified. In particular, there was a noticeable increase in underlying anxiety, which paralysed the expressiveness of a significant number of pupils and led to a blockage in their breathing.

While working on the topics of my last class play, I came across a passage in Karl Heyer's book, 'Die neuere Zeit' (The Modern Age), which I think sheds some illuminating light on this situation. In his comments on the structures of the modern state, he quoted Rudolf Steiner on modern man as follows:

'He is so caught up in his social circumstances that there is a gaping chasm between what he experiences inwardly and how he is woven into these social circumstances outwardly. He feels ... as if his body were constantly being taken away from his soul by external circumstances. He feels ... connected with a spiritual world. His body belongs to the external institutions. His body must behave in such a way that it can satisfy the external institutions. This exerts a constant subconscious fear on modern man ... This fear lives in the modern human being that the body must actually be sacrificed every day for something that is not related to the life of the soul ...' (Dornach, 13 June 1923 - GA 258).

If you look at the role played by state institutions during the coronavirus period, it is easy to understand that these tendencies have been significantly reinforced, especially among young people.

So I kept asking myself the question: How can these fears be properly overcome? I paid particular attention to the effect of anxiety on breathing. Time and again I noticed that when breathing was shallow or constricted, the young people found it difficult to express themselves emotionally in a way that was appropriate to the stage. Their facial expressions were also often rather mask-like and rigid at the beginning of rehearsals. So I looked for exercises that would help to free and intensify the breath. I hoped that this would help them to overcome their fears. I integrated the exercises into the basic work at the beginning of each rehearsal day.

Movements that naturally accompany the breath were particularly important to me. For example, if you raise your arms high above your head and then let them fall, you can experience how you involuntarily inhale when you raise your arms and exhale when you let them fall. All the movements for throwing balls and javelins, which can also be pantomimed, had a similar effect. Not to be underestimated were the exercises that built confidence in standing, walking and changing direction. I was inspired by Rudolf Steiner's instructions on the Greek pentathlon from the Dramatic Course. However, many things had to be imaginatively modified to fit into the relatively short rehearsal time.

Translation: Peter Stevens

I then tried to engage the young people in more intense emotional expression, which usually also led to more intensive breathing. Many of them first had to get used to overcoming the feeling of embarrassment. Most of the work was initially perceived as completely exaggerated, especially the types that later proved to be particularly effective on stage. Speech exercises and text passages from their own role, which were accompanied by appropriate gestures not only for clarity, but also in various expressive basic emotions, such as sadness, joy, anger and fear, in rejection or sympathy, had clearly revitalising and enriching effects.

As even older young people were often unsure how to structure a sentence appropriately, we also practised where it is best to breathe or where a small caesura can reinforce the meaning. More emotional passages in particular require more intensive breathing so that the text is not spoken too quickly.

Ultimately, in my work with the young people, I have repeatedly experienced how far I can go with them in the artistic process if an atmosphere of trust can be created through personal dialogue during rehearsals. They then had the courage to engage in unfamiliar situations and gain new experiences, especially when this was acknowledged by all involved.

Removers of Hindrances

Carrie Mass



Carrie Mass completed her Eurythmy training in Spring Valley, New York in 2002. Since graduating, she has worked and performed with various ensembles, mainly centered on the west coast of the US. Carrie started teaching in 2004 at the Live Oak Charter School in California and the Sebastopol Independent Charter. While in California, Carrie worked on and performed in several projects with Lemniscate Arts. Carrie moved and began teaching Eurythmy at the Portland Waldorf School in 2008, where she leads alumni and community eurythmy classes, and teaches 5th through 8th grade. She continues to practice, choreograph and perform with Portland Eurythmy. Carrie is a co-founder and teacher at Pacific Eurythmy, a eurythmy training initiative in Portland Oregon. In November 2024, she joined the leadership team of the Eurythmy Association of North America. carecare@gmail.com

“Our rightful place as educators is to be removers of hindrances

Each child in every age brings something new into the world from divine regions, and it is our task as educators to remove bodily and psychical obstacles out of their way; to remove hindrances so that their spirit may enter in full freedom into life.” - “Spiritual Ground of Education” (Rudolf Steiner)

As I observe and think about the changes that have been occurring in our students over my time of teaching eurythmy in Waldorf Schools, the above words from Rudolf Steiner ring more clear and true in my heart.

Over the past 20 years, we have witnessed an abundance of hindrances being put in the paths of our students. And through the pandemic, these hindrances multiplied as we tried to navigate our way through zoom lessons and online curriculum.

Here in Portland Oregon, I feel I have been fortunate in how our students have been held and brought through the pandemic. We had eurythmy lessons in the middle of winter in the gym, doors and windows open, masks, hats and mittens on, but at least we were together. Remembering the classes that started out on zoom; when we finally got to be together, it took work to rebuild the spaces in-between. Even through the shut-down, Portland Waldorf School kept a space for all of our students to have eurythmy. We still have a full and vibrant eurythmy program here. Grades 2-12 have eurythmy twice a week, and Kindergarten and grade 1 once a week through the whole school year.

However, I do observe distinct changes in students since the shut-down. Where the students think they are, where they actually are, and where we expect them to be are three totally different places these days! Students in the grade school are putting on an air much older than they are – as if they already know things, and try to take on an authority that doesn’t yet belong to them. When we peel away this thin veneer, the students are actually much younger than their chronological age, having missed the social interaction and community that is necessary to grow, as they went through the isolation of the pandemic and socialized more through screens. So, we meet them where they are: both too old and too young for their years, and gently guide them back to where the curriculum can meet them developmentally. I find that the eurythmy curriculum that we have been given still meets the needs of the developing children. I just have to be flexible about how we get there, and truly listen to the movement of the students in front of me to see what they need to be able to move with freedom through the world.

I have witnessed, through the overwhelming technology that pervades our lives, that it takes more and more of the basics; the fundamentals of eurythmy to help get through the noise of everyday life and find the trueness of the movement. The essential principles of meeting the students where they are with Love, enthusiasm and joy, and helping them come to balance and their rightful place are still the pillars of pedagogy that resonate in our times. Then, social healing can take place in the eurythmy classroom, and without words or conversation the students find each other again through creating something beautiful together.

Knowing how essential eurythmy is, we do carry a grave concern. North America has a severe lack of eurythmy programs in Waldorf Schools. A local eurythmist here in Portland, Amanda Leonard, researched the state of eurythmy in Waldorf Schools in 2024 and found that only 39% of schools in the United States have eurythmy. It is not for a lack of holding a space or looking for a eurythmy teacher, but rather because there are not enough eurythmy teachers to go around. Big questions are living about the future of eurythmy. Increasingly, teacher trai-

ning programs are online – how will our teachers experience and learn the true value of eurythmy, creative speech and the rest of the arts? How will they understand, love, support and be inspired by eurythmy? How will our colleagues find eurythmy, and want to take up this incredible art form to help bring children into harmonious movement with their peers?

Again, I have been so lucky to be in a place where my colleagues support eurythmy. It was a foundational subject at the inception of the Portland Waldorf School, and has stayed that way for over 40 years. Students that have been in the school since Kindergarten or 1st grade have the habit of loving eurythmy, and they continue to do so through their time at our school. Daily, we witness the power that this work has to remove hindrances from children's lives. We all fervently wish that eurythmy will grow and remain accessible to students on the North American continent.

Eurythmy lessons in the world of digitalisation

In my article, I would like to summarise the conversations I had with my colleagues about our perceptions of children.

We teach in five different schools, three of which have 13 classes and two have 8 classes. Three schools are in Budapest and two schools are near Budapest. There are schools where the parents are very well off and there are schools where the children live in somewhat more modest but good circumstances. We also have varying experience as teachers. Yvonne Szentmártony has been teaching for 30 years, Zsófia Szinger for almost 30, Angéla Majoros for 20, Katalin Cserháti for 16 in the schools where they now work, Dóra Mihálcz for 11 years in one school and previously 9 years in other schools.

Our experiences

In our experience, in Hungary we are mainly observing the consequences of the digital world, the transgenerational problems and less the effects of Covid. Of course, digitalisation has accelerated during Covid. We notice that younger and younger children are using screens and computers. The parents of today's children have grown up as 'digital natives'. Younger parents seem to be starting to think differently, but middle school children are suffering from their parents' way of thinking. Covid has exacerbated this effect. Children were locked down with their parents and given online lessons.

In our discussions, we identified polarities. On the one hand in relation to the changes in the lower and upper school and on the other hand within each class. This polarity was also evident in relation to individual development and social circumstances.

In the various schools where we teach, there is a tendency for parents who raise children to set fewer and fewer boundaries. During the pandemic, preschool children were delayed in their socialisation. In several schools, we observed that the number of more difficult-to-manage children in smaller classes increased. Even for experienced class teachers, it is often very difficult to keep the class together, to form a community and to teach. Age-appropriate behaviour is not so clear-cut; pubertal patterns are already evident in first and second graders.

We experience all of this as eurythmy teachers. There are more and more 'intellectual children' who do not immerse themselves in eurythmy and are less able to concentrate, participate mockingly and move chaotically or not at all. They do not like or want to imitate. But they want individual attention. On the other hand, there are children who are completely absorbed in the movements of eurythmy. Of course, this polarity already existed in the past, but recently the

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number of children with attention deficit disorder who cannot accept boundaries and authority has increased.

They are exposed to many and varied stimuli and have no inner peace. Their static balance is very weak, almost non-existent, and they can hardly stand still. Even in the first or second grade, they are incapable of being on their feet for an hour. Their nervous system is overloaded by many stimuli that they cannot process. Visual stimuli (billboards, cartoons) have a particularly negative effect. It is very difficult to bring them into the imagery of fairy tales. We talk about the sun, the moon, the stars and they talk about satellites. Or we mention the king's crown and they talk about the coronavirus. They imitate cartoon characters in their movements and facial expressions.

What can we do differently?

In my lessons I have found that slow, quiet movements, lots of body geography exercises, more foot exercises (step types, rhythms), silent eurythmy help the children to find their way into themselves and into eurythmy. I have to give them time to slowly get used to the movement. They also need the individual attention where they have the feeling that I am watching them. They are grateful when I can 'put them to sleep' and immerse them in beautiful images. Then they relax and find themselves. My colleagues also have similar experiences.

In the middle school, it is also noticeable that the children come to the eurythmy lesson more tired and more warm-up and hygiene exercises are necessary to really get them into eurythmy. The revitalising effect of eurythmy is very visible. I often notice that a group comes to class exhausted or noisy and leaves relaxed, flushed and refreshed.

In the older classes you can see that they work very intensively. They can take part in a eurythmy performance with great maturity, with a very serious presence and with joy.

There is a greater openness to the spiritual. We can observe this in both lower and upper school pupils. They can contribute to solos with a particularly strong presence, with a strong sense of self; they want to express their own feelings and thoughts in eurythmic form.

Our common experience is that the structure of the eurythmy lesson should be reversed. A well-structured eurythmy lesson holds the children together much more than other lessons!

We have all realised that it takes a lot of practice to get the little ones to the point where they can engage with the fairy tales. You can't take it for granted that the fairytale mood is already there, it has to be built up first. Even with older children, you have to start with the framework, with the structure of the poem, and you can slowly draw them into more in-depth work. If this succeeds, they have really profound, one could say sacred moments.

Future tasks

Perhaps the most important thing for the future is to strengthen the social benefits of eurythmy. The social effect that eurythmy can have among the children in a class, but also in terms of the connection between the pupils and their eurythmy teachers. On the other hand, individual support is becoming increasingly important. It is good if the children receive this in class, but they can also receive it in extra eurythmy lessons or even in eurythmy therapy lessons.

The question of the future generation of eurythmy teachers also came up in our discussions. Unfortunately, there is not enough new blood. Our questions centred mainly on what we, who have been teaching for many years and for many

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hours, should do about this. Should we teach less, but in greater depth, more intensively and with ever-improving quality? Then there will be several schools where there is no eurythmy. Or do we try to maintain eurythmy in many places, even if this is too much of a burden and comes at the expense of the quality of teaching? How can we make eurythmy attractive to young people so that more and more of them choose this beautiful profession?

The art of education – or how does education work?

With my current work experience in the artistic, pedagogical and therapeutic application of eurythmy, I always find it challenging to represent the objectivity of my perception. What do I start from when I make a comparison, as I am asked to do for this article, a before and a now?

On the one hand, I carry within me an image or ideal of the natural development of the child as a standard of pedagogy, and on the other, the constantly evolving experiences on the path to learning to recognise and develop my potential independently, here specifically in eurythmy lessons. Based on these two aspects, I experience that the development of children and young people is becoming increasingly difficult in the sense that they are growing up more and more in an ‘unprotected setting’, while at the same time there is a level of ‘surveillance’ that I have never experienced before. This raises the following questions for me: How can I deal with this polarity in a practical way and what new things can emerge from it? To what extent does the healthy development of adults contribute to the healthy development of children?

I would like to share four examples from my lessons here as suggestions:

1. A few days ago, I had a massage appointment early in the morning - I was unsure how the teaching would go after the cosy relaxation. When the first class came into the room, I was amazed when the children naturally took their places quietly and neatly - something that had never happened before. At the end of the day, I was all the more surprised that the lessons in all five classes had taken place in an orderly and calm manner, in a relaxed and sensitively alert atmosphere that I had never experienced before with such consistency.

With regard to the observation described above, I can only imagine how the children and young people were able to resonate with the balance that I had experienced, especially in my lower four senses^[1], so that they could order themselves accordingly. Without any pressure or control and yet giving them support and confidence, a sense of well-being.

2. Recently, an incredibly unruly situation arose in a class and I was about to get very loud and intense. I remembered a powerful experience of love and made a conscious decision to fully embrace this feeling instead of pursuing my idea of discipline. Thought, done and - within a very short time - it became quiet without me saying a word.

The above observation shows me that the learners react much more directly to my inner direction than to my outwardly loud voice or the tally marks on the blackboard. My decision not to turn to the ego or astral body, but to make a choice independently and to consciously guide my feelings, has left the students free. At the same time, they were able to experience a clear

Anna de Millas



Through my joy of movement and stillness, I like to bring people into processes, into development, into borderline experiences and, in the best case, one step further in the unfolding of their individual and collective potential. I have been doing this internationally for over 10 years in workshops and seminars. I currently work as a self-employed eurythmy therapist and coach in my practice in Basel and Thun and support colleagues in various areas of eurythmy. After my years of teaching at the RSS Sihlau, I am now working at the RSS Birseck with eurythmy and in the area of youth & sport. post@atelier-eurythmie.ch

Note:

[1] Sense of touch, sense of life, sense of movement, sense of balance

Translation: Peter Stevens

inner direction that provided orientation where there was chaos.

3. In the last few months I had a situation where a dancer/actor was sitting in on my eurythmy lessons. The situation led me to invite him to join me in teaching the pupils. The boys in particular were able to contribute a lot of physical energy, which led to a lively and at the same time balanced atmosphere. I found the classes to be more alert because they were able to relate to the opposite-sex teacher and at the same time more relaxed because they were able to get into the movements of the same-sex teacher as a role model much more easily. This does not mean that the teaching situation was easier, but it was more complex, lively and rich in experience.

In the observation described above, I experience a situation in which the young people in particular are given the freedom to choose, to orientate themselves towards one or the other and to test themselves in their different facets. On the other hand, the team-teaching also created a space, a dynamic centre within which the young people were held.

4. When working in an upper school class recently, I found that it was very difficult for the young people to work independently on their solos. They had taken my suggestions for finding the sounds very mathematically and calculated that one sound should be made per line or word. In the individual work situation with each of them, I encouraged them to trust their sense of movement and simply 'let it go'. It was amazing how much more eurythmy emerged! The students were also surprised at all the movements that emerged naturally from their own movement organism.

Obviously, the trust placed in them by the adult gave them the basis for learning to trust themselves. For the learner, it is a completely different starting situation whether the teaching task is only there as an attachment and they learn to develop it themselves, or whether they encounter the attitude that I am now teaching them what they have to be able to do.

Reflecting on my own text, I realise that it is also a mirror of my own path in pedagogy, in which the spaces in which the art of education takes place, in which I am a learner together with the pupils, open up to me step by step. Here I ask myself why I have not been taught the 'how' of the art of education in any of the pedagogical training programmes I have attended so far? This could be an inspiration for the future and would certainly arouse interest far beyond the horizon of Waldorf education! At the same time, I am increasingly realising Rudolf Steiner's suggestion to teach from the next higher being - what an ideal that leaves us completely free and at the same time sets very clear boundaries!

Where are Ludwig, and Sally, and Penn? Absent again!

As I started the second half of last school year, I found myself routinely thinking – for the first time in my career – “will my students be in school today?” The rates of absenteeism in our school have risen and mirror the state-wide and country wide statistics. In fact, officials say my state’s students are still missing school at “staggering” rates.

So more than any other factor this year, absenteeism has been affecting the planning and teaching of my eurythmy lessons. And although I do miss my students when they are not in school, I have found that the inclusive nature of eurythmy has been a real help in coping with absences. Here are some examples of what I mean:

When I have a small class due to many absences, I have been challenged to do advance planning. That means that I now keep some forms and activities for smaller groups on hand. For instance if six of my sixteen 6th graders are out, I bring out five-pointed star forms from fifth grade and we make two stars to review and embellish last year’s work. Review is never a negative and the students are delighted that they can remember forms and execute them with the increased skill a year of work provides.

Another opportunity for positive adapting to absences takes advantage of deepening the current work. When fewer students are in the class, there is more time to go in depth with activities. For instance, I pause at a place in my second grade story and let each child take a turn portraying an animal from the narrative. With less children, I can lengthen an aspect of the story and allow for more self-expression. The students are very happy to show the rest of the returning class what they have done, and even to teach their recently-returned classmates what the new movements can be.

I call this third example of working with a reduced class size “Think Small”. I create a group form to a poem or music that uses many small forms all doing the same thing. Then when we are down in size, we can still have a number of, say, triangles of students, and they can create ways to interact and recombine with others that can be part of the form, no matter how many students are in the room.

Finally, the absences allow for a few more “moments in the sun” where an individual can do something alone from the lesson, and have brief moment to ‘shine’. This is true – done in an age appropriate way – for classes from first through eighth grade. And it lets returning students see that our eurythmy class breathes and grows through good times and bad.

Although I would infinitely prefer to have ALL my students in class all the time (especially when preparing a performance!) I have found new forms of expression arise out of absentee-plagued times. I wonder how my colleagues are coping with this post-pandemic phenomenon and I look forward to regaining our group health, resilience and will as we chart our post-pandemic course.



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She has been active in Anthroposophy and Waldorf Education for thirty years. Her education includes a Bachelor’s in music performance from Lawrence Conservatory, a M.Ed. in Instructional Design from Loyola University Chicago, and a Waldorf Music Educator Certificate from Sunbridge Institute. Her eurythmy credentials include Performance and Pedagogical Diplomas from The School of Eurythmy Spring Valley and a Therapeutic Eurythmy diploma from the north American training.

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Eurythmy and speech formation in school

Nina Samokhina



I was born on 06.03.1966 in Moscow. My first training in 1993 at the Moscow Eurythmy Academy with Nils Kramer, in speech formation and received my certificate in 1996 in Dornach. I studied eurythmy, also in Moscow, 2000. Since then, I have been working as a eurythmy teacher. I also devote a lot of time to speech formation. I work as a eurythmy teacher in Moscow: at the St. Georg curative education school and the 'Semeinyi lad' school. I also work with older children and teach speech formation.
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1. Every year new children come to school and more and more we have to deal with problems of unhealthy incarnation and hyperactivity.

In the middle school there is a reluctance to obey the teacher. And in the upper school we encounter issues of loneliness and isolation. I see how the language and drama classes affect the upper school students. They start to open up, they start to communicate.

My task in the sixth form is to teach them to interact on the level of interests, to awaken their ability to think and to distinguish between good and evil.

2. Many children have difficulty articulating, some are afraid to speak.

In my classes I don't talk about the world situation. We do art.

Occasionally we use material that raises historical questions. I have noticed that it is not easy for children to speak in a choir. I have encountered resistance. But when we involve the children in the work with gestures and movement, when we speak to them, we awaken life and warmth in them. We take them away from their mobile phones.

3. I believe that the art of eurythmy and speech formation gives children a strong spiritual foundation. We know what language can encompass, how it brings you down to earth. And music penetrates us, makes us flow, touches the soul.

What is important to me is the motivation to do something.

4. As far as eurythmy is concerned, I can see how this art helps to find a form of expression for artistic images in historical performances. And at the St.-George-Schule it helps children with speech difficulties to move in language.

How can we do justice to the questions posed by modern times in our eurythmy training programmes?

The initial situation was as follows:

What do we struggle with in our work with the eurythmy students, and how do we perceive this? Has something changed here, is something new noticeable? In general, we can say that the students are very sensitive, they have strong experiences that are often tiring and exhausting. Their willpower is often not strong enough, but their feelings and experiences of truth are very alert and well developed.

Confidence in the future goes hand in hand with questions about one's own ability to take action, to bring about change, to contribute to development - these questions about one's own abilities are existential and ever-present.

I experience that the students have a deep need to be recognised, respected and supported. I am often amazed at how deeply they are touched by the exercises and the content of the lessons. The inner richness of the students that is revealed to me here shows me how important it is to deepen and further develop our work with eurythmy.

The harmony of nature and culture, the ego as mediator:

It confirms to me how essential and important the deepening of eurythmy is in our encounter with the demands of our time. It is becoming increasingly important to perceive and grasp the harmonies that emerge between culture and nature in the work with eurythmy; in addition, there is the need to be able to perceive one's own ego in its harmony with those of other people, so that the members of my being harmonise with each other and cooperation becomes possible. This requires me to make the content and methods of my lessons as soulful, sensory and body-centred as possible. This allows the soul and spirit to connect with physical reality in a healthy way and avoid abstractions.

Goetheanistic teaching:

In the encounter with artificial intelligence, with the lack of emotional balance and the nervousness and restlessness that live between people, working with eurythmy seems like a Sisyphean task. And that is precisely why it is all the more urgent and important to face up to it. It is my deepest concern to deepen eurythmy, to humanise it, to make it more sensory, to develop and advance it in a way that is healing and effective for all, so that it can be effective and healing in the most diverse areas.

When I spoke to the musician and teacher Pär Ahlbom during my eurythmy studies in Järna, Sweden, 1984-1988, about the task of eurythmy, he said something that has become a guideline for me. He related his words to music, but for me they are also valid in a broader sense:

'Eurythmy entered world history in order to bring music back to the people, to make it human again.'

The theme was electronic music, its effects and sounds that lie outside of the realm of song. As a result, music is no longer tangible for the human constitution, which seeks in music that which is born of sound and song. The idea that

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completed her eurythmy studies in Järna in 1988 after studying curative education and music. She was then accepted at the Goetheanum Stage, where she was active until January 1999. In addition to her stage work, she gave courses and taught eurythmy at the Speech and Drama Training at the Goetheanum, at the Ratnowsky School of Sculpture and at the nursing training programme.

She then returned to Norway and, in addition to eurythmy, taught music, violin, and drama at Waldorf schools and kindergartens. For many years she travelled with programmes for children, young people and adults. She has taught in eurythmy, teacher, kindergarten, and social pedagogy training programmes. Since August 2017, she has been leading the new eurythmy training programme in Norway, which is a module-based, in-service training programme with a focus on the profession of eurythmy as an arts education.

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Translation: Peter Stevens

eurythmy has the cultural task of re-humanising our artistic expression touched me deeply. It has characterised my own eurythmy, both artistically and pedagogically, through all the years that have followed.

Eurythmy for the future, inner or outer compromises?

I recently read a lecture by Rudolf Steiner (GA 94, 25 May 1906, Paris: The Birth of the Intellect and the Task of Christianity).

It emphasises how the only power that can change us is love. It can only arise freely from our own will and blossom in our hearts. Recently, my personal field of work has been the topic of 'compromise' - inner and outer compromise. This concerns both my teaching and the whole eurythmy training programme in Norway - not an easy field! I have realised how an outer compromise can make us flexible, but how an inner compromise weakens not only me, but also the thing that causes me to make this compromise.

It was precisely in the encounter between eurythmy ideals and external realities that I made compromises. We all know that working with eurythmy is a lifelong endeavour. Knowledge is constantly being expanded, new nuances are added and mysteries are revealed. The situation that required compromises was as follows: In Norway we have 33 Waldorf schools with about 5000 pupils, 44 Waldorf kindergartens with about 2000 children, as well as 16 socio-educational and curative institutions and schools whose pupil numbers are not known to me. However, it has been clear for years that there are too few eurythmists and that we all want to remedy this shortage.

When I was asked in autumn 2016 to set up a new eurythmy training course in Norway (the previous course had to be discontinued in 2014), this was linked to the request that it should be a vocational training course - in other words, it was a training course for eurythmists who wanted to look for Waldorf schools, Waldorf kindergartens and curative education as their future place of work. So the task was clear: the focus should be on eurythmy as a pedagogy, not on eurythmy as an art. This is when the inner work began for me, I was looking for an optimal form of work and inner attitude that I could justify to eurythmy.

For me, eurythmy is first and foremost a life-changing force that connects nature and culture in the most intimate way. In the face of this fact, it was impossible to make inner compromises. So I focused on the methodological and didactic, on eurythmy as an art subject, a mediator, a bridge builder between man and the world, and I tried to convey this focus in a practical way in the lessons and to make it comprehensible by means of brochures and other publications.

There were many external compromises. Very few people realised how much time and resources a eurythmy training course would require. Everything was negotiated: face-to-face teaching, the number of lessons, whether or not a pianist or a transformative speaker was needed, my hours as a teacher and so on. I resisted this offsetting for a long time until I realised the hardships behind it and agreed to part-time training.

I resolved to accept the external compromises and yet not to make any internal compromises. A new form emerged in which the students are connected to schools/homes/kindergartens and accompany groups of pupils with rhythmic lessons, which gradually developed into eurythmy lessons.

My ideals were sacred to me, my task was to concentrate and distil until the essentials emerged. I was looking for a free path to the heart of eurythmy, and this access was my own heart. There I also encountered the heart of the world and thus the most sacred place within myself. Even during my eurythmy training with Gertrud Klingborg in Järna, Sweden, it was my intention to penetrate to this core of eurythmy. I also found it in my heart and in love, as Rudolf Steiner describes so beautifully in the lecture mentioned in this article.

Eurythmy as a path to heart thinking:

I have noticed that when I allow everything to arise from the depths of my heart, I am carried by a great loving force. Then a trail of light forms behind me in the room - I have been able to brighten up the surroundings and the world through eurythmy. I have made many great discoveries on this path, which can only be hinted at indirectly here.

However, I found fertile ground by searching for a method for myself in this way. After my basic training I worked full-time for many years at the Goetheanum, gave courses and taught eurythmy in various training courses. I met students in speech formation, drama, nursing and sculpture, and I also had encounters with a wide variety of people in my lay courses. A great richness and diversity developed through all these participants, depending on the individual's position in the world and how I came into eurythmy, creative contact with them.

I had been studying Goethe for some time, and so his way of eliciting nature's mysteries had become familiar and important to me. He said that if we wanted to understand a being, we should bring it to the point where the inner noise becomes completely quiet and we learn to be silent; in this way we can approach the other beings and listen lovingly into this silence until it answers us and tells us its secret and nature.

I wanted to bring eurythmy close to the participants and create a space where they could absorb and develop it freely. Goethe's method was an ideal way to do this. In order to bring it to life in an autonomous and individually applicable way, I wanted to create opportunities for the participants' own spaces of experience, to develop the experiences they had made in this way and ultimately to translate them into eurythmy movements.

To my great joy, I saw how the movements were filled with the power of experience and came from the heart. What had been imagined became a reality borne from the heart.

Methodologically, I built on sensory experiences, used prisms to experience the colours, illustrated the world of the planets by describing their orbits and mythology and examined the zodiac for its relationship to human anatomy. For the design principle 'The inner has triumphed', I used plant forms that grow close to water or in the shade and the shape of falling drops; for 'The outer has triumphed', on the other hand, I used plants that seek the light, such as certain cereals and grass. I felt inspired by crystals, skeletons, feathers, crabs, by fire, water, earth and air, by sunflowers and snake skins. Snakes also renew their eyes when they shed their skins. I have devoted myself to this method with enthusiasm. It gave me great pleasure and led to a deep and intimate relationship between my senses and nature. I have worked in this way with students in Dornach, with children and pupils of all ages in Norway from 1999 until today. I have also built up my work with tone eurythmy in the same phenomenological way, using acoustics, music history, intervals and the tone spiral. I have also always given courses for teachers and taught at the Norwegian Eurythmy College for several years. Since 2015, I have been teaching exclusively to adult students of social pedagogy, Waldorf and Waldorf kindergarten pedagogy and eurythmy.

The task of eurythmy in the future:

As already mentioned, Pär Albohm's statement meant a lot to me. It also inspired my Goetheanistic approach. My entire world of experience, be it music, poetry, my encounter with nature, with culture, with myself and with my fellow human beings, was fertilised by it. My entire organism in a broader sense, i.e. spirit, soul and body, the forces of life were enriched. Rudolf Steiner used eurythmy to counterbalance the effects of electronic music, which go beyond the human framework.

Against this background, it was important to me to organise my eurythmy artistically, pedagogically and didactically in such a way that it would become a bridge to experiencing the diversity that prevails in nature, culture and the spiritual home of all life. Through my own experiences I wanted to open the door to the wisdom of anthroposophy that Rudolf Steiner gave us.

Using the Goetheanist method is also the result of my life experiences: As a Waldorf student in the 60s and 70s, my everyday life was characterised by experiences that later became insights. As a student, first of curative education and later of eurythmy, I realised how great the difference was when I was allowed to discover and experience things for myself and then enrich these discoveries with Rudolf Steiner's thoughts instead of having to imitate the lecturers. As a music student, I knew of course that it is the laws within which we are allowed to be free. I also wanted to discover these free spaces in eurythmy, the area between dogma and arbitrariness.

For me, this path is still very relevant. I have deepened and continued what I was already doing with the children at school.

My method has certainly changed over the years, but this so-called Goethean way of teaching eurhythm has proved to be sustainable. I am in a lively dialogue with my students about it. Simplified, I have called it: 'Through the senses via the soul with the ego to eurhythm'. For me, eurhythm, when practised in this way, is a remedy that I will continue to deepen with gratitude.

The class play: a teaching of relationships Is there a pre- and post-Covid?

Catherine Ann
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There it is again, the new group of lively, chattering young people. Back on their mobile phones at all times - bent over with chewing gum in their mouths. Full of anticipation for something with lots of action and a comedy, but also with depth, of course.

The rejection of classical themes is striking. "Why can't the prince marry a prince..." "Can we rewrite this for women..." "The Shakespeare language is too difficult, could we speak it in Swiss German?..."

Once the decision on a play has been made and the will is united, the first rehearsal begins with the opening ritual. The ritual opens and closes the rehearsal day. It forms the common spiritual space. It is always the same repetitive action or sequence of actions - it creates the shell around the project and nurtures the spirit of the class. Each individual creates the imaginative idea of a common action and carries it out.

For 13-14 year olds, it is above all the inner strength and consistent realisation borne by the living archetype that has a decisive effect.

A very well-known ritual for an 8th grade class is the circle of light.

Standing in a circle, we imagine an infinitely distant, sun-bright point of light in the far blue of the sky, which comes towards us and becomes a circle of light, which we all receive simultaneously with raised hands and allow to slide to the ground in front of us, then we jump into it all at once.

Then we can start with the acting and speaking exercises, the rehearsals. At the end of the rehearsal day, it lies on the floor in front of us, glowing and grown through the abundance of experiences, our work, our sufferings and joys. We pick it up and throw it up together into the blue sky to bring it back down to earth the next day, after it has transformed all our efforts and experiences into strength through the night. All processes and developments gather in this imaginative circle of light... What we have in common is the absolute challenge...

In Year 8, a large part of my training consists of practising speaking. It forms the basis of my rehearsals and reveals the individual's sensitivity to vowels and consonants, breath, posture, strength, tone and flexibility. The learners in Year 8 moan and groan about whether we could make the speech formation shorter. Many of the young people are "on the ropes", they find it difficult to stand upright and they feel they have to stand in a circle "for hours on end" and "also have to move their arms and hands" to speak... But Rudolf Steiner's speech exercises can be used in an inexhaustibly creative way - I combine them with gestures, movements and jumps and my proven experience shows that in the end each of these pupils is understood when they speak on stage and gains an authentic presence that has grown out of themselves. It also takes effort for me to create light and imaginative dynamics against so much heaviness and resistance, but

this work is rewarded every time. A student with a beaming face: "Thank you so much for being so patient with us! It was really exhausting and I often didn't enjoy it at all, but I really realised that it helps me and works in the performance!". Another: "I found the exercises far too long at the beginning, it was really exhausting to stand all the time, but they really help, really!"

From the point of view of human nature, speech formation does not come without effort. Even we adults have to overcome ourselves to practise properly, have hunger pangs, get distracted or break out in a sweat. The class play is a wonderful opportunity and chance to translate the unknown inner feelings of body and soul into clearly felt gestures and meaningful gestures of will. Humour must not be missing.

For older pupils, the "spatial order" is a good ritual: standing, feeling grateful for the earth that carries us, we seek out the below/above, the right/left, the back/front. These qualities are also present in the exercise "I think the speech". We do it three times. Once by characterising it precisely and letting it be felt, then twice silently. In the course of the rehearsal, I bring these positions and their relationship to the space to life with ever new images. Towards the end of the rehearsal period, we jump the positions for the third time, which triggers a certain challenge - even for me... Incidentally, I only speak the words towards the end, if at all.

Since the Covid period, it has taken a lot of inner strength to introduce and perform the ritual with the older ones. The young people - all individually very lovely people! - are still more difficult to bring into a circle and calm down than before. I am increasingly discovering that some are taking medication for ADHD in order to be able to concentrate on the learning requirements. Coming to themselves first arouses inner resistance. They literally resist by being silly, inattentive, deliberately delaying or being outright disruptive. My personal way of practising is to maintain a relaxed attitude in order to remain confident and calm, bright and warm and not to allow myself to be dissuaded by anything, because I am encountering their forces, which I want to integrate positively and help transform into meaningful action.

A recent experience confirms what I have experienced. After a successful theatre production: "Mrs Schmid, can I confess something to you? At first I thought the ritual was quite unnecessary and stupid, actually embarrassing ... but now I know what it was good for."

A student standing next to her: "What? I just thought that was so great, I felt exactly how the darkness and heaviness sinks deep into the earth and the light



„The Physicists“, 11th class,
Photo: Kuhn



„Bunbury“, 8th class,
Photo: Catherine Ann Schmid

rises warmly through my heart and my head (she points to the top of her head) to far above me ...”

For 17-19 year olds, I focus specifically on the challenges of the chosen piece. The exercises and improvisations are more differentiated, tailored and much shorter. The speech part in particular is short, effective and they enjoy doing it despite the effort.

Has anything else changed since “Covid”?

Basically, everything before that was already latent and tangible.

The reality that the old forms and values no longer work, neither socially nor educationally, is now obvious to everyone.

Taking the initiative for what interests me is a tremendous opportunity for our freedom. This applies equally to children, young people and adults. What does this mean for education?

The relationship from “I” to “you” is everything today!

Young people spend a lot of time on social media and often live in disintegrating family relationships. They are quickly overwhelmed, appear dismissive and need affirmation, stimulation and lots of support with their abilities and talents, but above all they need encouraging attention that boosts their self-confidence.

They are only awakened to culture through personal attention.

“Hello”... There is no more: “Mrs Schmid”... Of course, there is no handshake, and therefore no eye contact, no “formal” contact and mutual awareness through the greeting; and no awareness when I enter the room and say “Good morning”. One or two people look up, greet me back as I disappear... and I practise not taking anything personally and finding the right interpretation for everything.

My preparation and follow-up work has become much more elaborate and meditative so that no situation can upset or overwhelm me and I am truly present for everyone.

Despite all the effort, it is a privilege and a tremendously multi-layered field of learning to work with young people in terms of acting and language. Their impulses come from the future, I meet them with my experience. If we are attentive to each other, I can support them in creating a theatre piece that they can be proud of and happy with, because most of the ideas come from the students.

Perceptions in the classroom of the increasingly threatening world situation

On 24 February 2022, I had a fourth-period lesson with one half of Year 11. I was still so shaken and confused by the information from the morning news that I had no idea how to talk about this topic with the students. I therefore tried to conduct the lesson as planned the day before. However, I noticed that one pupil did not want to engage with the lesson at all. I asked her what she was so upset about. “It’s already a quarter past 11 and no teacher has spoken to us about the outbreak of war!” - I hadn’t expected this because I assumed that the topic would have been addressed at the beginning of the main lesson. I was very grateful to the pupil that she was able to show her indignation, because we then started by collating the information we knew together and then gave her space to express her worried thoughts and fears. This open dialogue created a particularly intimate atmosphere.

In the days that followed, I had intensive discussions with individual colleagues and was grateful for the initiative and organisational skills of one colleague who took the initiative to design a “Paths to Peace” project day for the entire sixth form. The participants included experts from the Hamburg Institute for Peace Research, a journalist from Dekoder and a doctor specialising in youth psychology. The eleventh-grader mentioned above provided the musical framework with two songs she had composed herself.

In the ensuing period, especially since 7 October 2023, the threats in various parts of the world and also in Germany have continued to increase, and it is reasonable to think that the fears and concerns are having an ever greater impact on all school subjects. This will probably also be the case latently, but this development is not overt. The psychosocial consequences of the coronavirus lockdowns, on the other hand, can be clearly seen in the relatively high number of young people becoming ill.

I am convinced that artistic subjects are of enormous importance for children and young people, especially in today’s world. In discussions with colleagues at the Waldorf Music Conference in Munich-Ismaning, we agreed that we need to provide children with nourishment for their souls through artistic processes.

But how can we artistically stimulate these inner emotional processes in our lessons? And isn’t it also risky to initiate processes at this level? Two possible answers: by giving students the freedom to tackle individual project tasks and by creating their own aesthetically designed works of art.

Open-ended project tasks enable internal discussions

In spring 2009, I learnt about Leonard Bernstein’s “Artful Learning” concept in Gettysburg (USA) (see www.leonardbernstein.com). The basic principle: pupils engage with a masterpiece in a variety of ways over a longer period of time. With the help of a significant guiding question, the young people research and investigate, but are also always artistically active. Whether in creative writing, drawing and painting tasks, group work from the theatre (scenic interpretation, tableau constellations) or musical creations (song compositions, group improvisations, etc.), the individual approach is initially of decisive importance. The adult facilitators do not intervene in a guiding way. However, they can enquire with interest to what extent the central question or the masterpiece still plays a role in the artistic process.

While listening, the pupils first note down for themselves what the musical mas-

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Translation: Peter Stevens

terpiece triggers in them. I like to use the ear-eye-heart worksheet to start this process. In three columns, the concrete auditory impressions (ear), inner images (eye) and emotional impressions (heart) are noted in keywords. Only after this individual introduction do they continue in individual, partner or group work. If it is possible to select a masterpiece for a school class that triggers exciting, emotional discussions, the young people take on the tasks with great openness.

Two examples from practice

The 2nd movement from Beethoven's Piano Concerto No. 4 is particularly suitable for the 10th grade: the strings open the movement in unison with a powerful ductus. Silence. Then the piano enters: dreamy, enraptured. Again the strings enter massively. Silence. The changes between the string orchestra and the piano overlap more and more over the course of the four to five minutes, and a kind of argument develops between the two bodies of sound with a surprising outcome.

What associations does Beethoven's music trigger in the pupils? Often scenes in which an individual is threatened and cornered by a group. Conflict-laden dialogues "parent-child" or "teacher-child" have also emerged during creative writing. Many pupils can identify with Beethoven's music and process their own situations artistically.

In Year 11, I like to choose Tchaikovsky's 6th Symphony as a masterpiece.

For creative writing on the music of the complete 4th movement, I offer a choice of three task variants: Write a final monologue for a theatre play in which the main character is alone on stage while listening to the music once. Or: Condense your associations and emotional impressions in the form of a lyrical text. Or: Write down the questions you would like to ask the creator of this music.

It is moving to hear or read the resulting texts. Pupils in year 11 almost always hear that this is existential music on the threshold between life and death. Devastated landscapes after a war or an environmental catastrophe are described in language that is incredibly intense.

I have observed that the works of art they have created themselves have a constructive, strengthening effect on the pupils. They are rightly proud of the intensity of expression and the artistic design and also recognise this constructive power in their classmates.

What changes can be observed in spoken language and its development at school age?

Spoken language in general has changed significantly since the advent of computer technology. Speakers use: a faster pace – resulting in a more fleeting articulation –, a dominant amount of explanatory and ill-considered argumentation, reinforced by public regulation of the choice of words (e.g. gendering and neologisms) –, strong terminology, often without a concrete idea of what is being said –, excessive emphasis when emotionally affected. This often goes hand in hand with hurting the other person, which is no longer recognised both live and in chats. The now omnipresent mobile phone suggests constant availability... Traces of all these trends can already be heard in the youngest children. Where there is a lack of supportive education, language acquisition is delayed with consequences.

For the class-teacher colleagues who have been teaching since before the turn of the millennium until today, it is clear that they first have to establish a bond with the children before they can start working on language skills with lots of targeted movement games. They often also have helpful ideas for language development in adolescence for middle school classes (e.g. a ballad evening in Year 7 in preparation for the Year 8 play). You can then hear from what is presented where the individuals are in terms of language. Nevertheless, the above-mentioned elements are clearly audible. Only those those who dare to try something more humorous help themselves to more differentiated expression through appropriate movements and are therefore more confident.

Teachers who started a little later, or only recently as non-Waldorf students or passionate theatre or role players, would actually need further training beyond the methodological and content-related suggestions at the seminar in order to move from everyday speech to content-related differentiation. But where are there extra courses for this? Or even a even a transformative speaker?

Since I left in 2016, I've continued to give colleagues who want it practice lessons to help them out, albeit interrupted by a lot of sick days and substitute lessons. The younger a person is, the more I notice the things described above: Conceptual language linked to increasingly fewer images. Even when reading aloud, it often sounds like continuous text. – This means switching back and forth between a few focal points: on the one hand, to slow down the pace, to work on the plasticity and breathing of syllables and sounds with exercises, and on the other hand, to proportion the content as if painting in the mind. And finally to accompany the whole thing with meaningful gestures. Basically, every prospective class teacher would be well advised to have played a part in a full drama before entering the profession.

During the class plays it became clear to me that the young people were less and less able to cope with the given, sometimes complicated texts. So I had to find a way to make them experience the content. I found my way with suggestions from the outside: guided improvisation! To act out scenes freely with one's own words and appropriate acting, and to have them evaluated by classmates, or even to develop the whole play in this way, leads to incredible authenticity on the part of the individual actor. This has worked whether the original was dramatic or epic. But such an approach stands and falls with the person in charge. Directors who are not familiar with the age group have a very difficult time with



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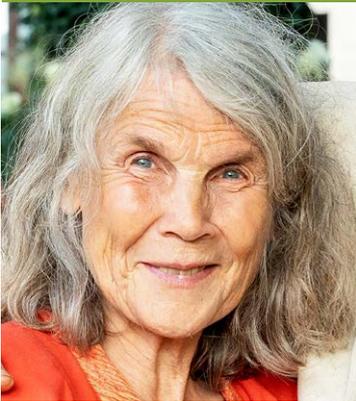
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Translation: Peter Stevens

it. This is still true today, as I have learnt as a spectator and from conversations with colleagues. – One can only congratulate every class teacher whose class is allowed to perform plays of all sizes from Year 1 onwards. This gives language practice a secure place in the classroom. It gives not only each individual child but also the class community the chance to prove themselves ‚in public‘ from time to time.

Living in the spaces between

Meike Strathoff



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On a school trip, I noticed that the children of a class 5 (10-11 year olds) mostly spent their time in the corridors of the spacious building, running around and making noise from door to door, from seat to seat, through the stairwell from top to bottom and vice versa, without really lingering anywhere. The few children who were quietly pursuing meaningful activities in their rooms were also severely disturbed by the noisy horde in the corridor and complained to us teachers. In dialogue with the children, we developed rules to ensure more peace and quiet. All the children agreed to the rules and tried earnestly to stick to them. The rules stopped the unrest in the short term, but did not cure it. This experience became an image for me of the reality of today's children.

The children experience adults around them who are driven from one appointment to the next and have little time to really enter into an experiential space, to linger in peace and to devote themselves to an activity or an observation with interest and inner involvement. They often experience how the mobile phone comes between the person and the situation and the experience freezes into an empty frame.

In my work as a teacher I am moved by the question: ‚What could be healing? What methods can we use to lead children into awareness, calm and devotion?‘

The motto of our class trip was: ‚We are planting a forest garden.‘ The year before, the children had already got to know and appreciate the grounds of the Friends of Nature House (Naturfreundehaus) in the Eggegebirge mountains. They were looking forward to the three-day stay in the beautiful natural area. They travelled by train and on foot - about 10 km along the Eggeweg trail. Along the way, the children were able to experience plots of mixed forest and heathland that were still reasonably healthy, as well as clear-cut areas devastated by storms, drought and bark beetles. They arrived at the Naturfreundehaus exhausted but completely satisfied. Many were motivated to do something good for nature! In the afternoon, we explored the wild area where the future forest garden was to be created. The children came up with lots of creative ideas:

- We create a barefoot path
- We build a tree house
- We develop a path for blind people to touch and smell
- We dig a hollow that can fill with water for newts, salamanders, toads and frogs
- We pile up dead branches to form a cave
- We plant a wild fruit hedge and a wild herb garden
- We hang up nesting boxes...

We wrote down all the ideas and took them with us into the night. The next morning, dark clouds chased over the Egge Mountains and it started to rain. We

recalled our creative plans. Then we slipped into our rain gear and split into four working groups. The children could assign themselves to the different activities according to their inclination. We adults each took over a group, introduced the children to the activity, distributed the tools and got started.

Most of the children were highly motivated and became deeply involved in their work, initially imitating the adults, but then modifying their movements and hand movements to suit their skills and strength potential. There were also playful elements and intense phases of observation mixed into the activity, e.g. the cut grass was rolled up by three children with rakes into thick, matted tangles that looked like dragons with a lot of imagination and had to be fought, they were then transported to the dragon castle (taken to the compost). Over the course of the day, the Benjes hedge developed into a storytelling cave well padded with ferns. Worms, beetles and ants were looked at carefully or carried to safe places so as not to get hurt while working. Some children overcame their fears, carefully picked up the sharp sickles and cut paths in the dense fern forest, the precursor to the barefoot path. A campfire burned all morning to warm their clammy hands. Fruit, sandwiches and hot tea were served during the break.

In addition to the breaks spent together, a finely woven rhythm of individual breaks developed. Children briefly stepped out of the work process to catch their breath, to play, to watch, to change jobs...., while we adults carried out the respective work process continuously: one father, for example, swung the scythe all day long and was in a great mood, and by the evening the whole site had been transformed and cleared. There was an atmosphere outside in the area that I would describe as industrious calm. Satisfied and happy, we could look at our successful work.

Inside the house it was still loud again after dinner, but real healing processes take time and, above all, repetition! As the children marched loudly and rhythmically to the railway station the next day, they were already planning their next class trip to the Naturefriends House during the singing breaks. Hopefully this plan can be realised!

Summary

Walking is beneficial for body, soul and spirit:

We move ourselves and are not moved at too fast a pace. We take our time on the way to our destination, time to perceive our surroundings with all our senses, time to find inner peace.

Healing processes develop when children and adults work together, united by a project idea, by an ideal:

The adults are responsible for the process and act as role models. The adult's authority to act is based on experience and ability. The children participate in the adult's working environment and develop their own initiative and creative ideas within this protected framework.

The calm contemplation of the joint work creates an atmosphere of appreciation and satisfaction that is beneficial.

It would be desirable to repeat the project several times in order to deepen the impressions and create lively and growing connections. That would have a beneficial effect in the future!

Eurythmy With High School Students Today

Astrid Thiersch



Astrid Thiersch attended Waldorf school in Germany and studied with Else Klink at the Eurythmeum Stuttgart. She was active as a performer and teacher at the Eurythmeum, touring internationally with its Stage Group. She has taught Eurythmy from kindergarten through twelfth grade, and for many years in teacher education. She has given workshops around the world, and was an artistic director for the What Moves You international summer youth eurythmy festivals in Berlin. She inaugurated the San Francisco Youth Eurythmy Troupe in 1995, and presented new original programs each year in San Francisco with high school students. She has toured with her renowned Troupe for decades, visiting many countries in North America, Europe, the Antipodes, the Middle East, and South and East Asia.

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As the sun sets at the end of day, the first star appears dimly in the sky, and as it grows darker the star becomes brighter and more radiant. The star was always there, but it takes the night sky to reveal it to us. To me, this is how eurythmy appears in the lives of the students I have taught over the past few years. Eurythmy has become much more essential to the generation we are teaching than ever before. The high school students relate to their eurythmy classes each week like a sacred space where they can recharge, be true to themselves, enjoy working with others, and simply be. It is easy for high school students to describe those experiences. I am always amazed how important eurythmy is for them and how much they appreciate it – in many cases I would say they love it. There is no longer one type of student who loves eurythmy – it is all of them. They know its value for them, and the unique opportunity eurythmy brings to connect to their own spiritual self.

Reflecting on my teaching, there are a few aspects I would like to share that I have focused on over the past few years. One is that every student responds with great gratitude if I show interest in them on a personal, individual level. That can come about through a short conversation about almost anything: How did you end up in a Waldorf School? How long is your journey to school in the morning? Do you have any siblings? We might share thoughts about everyday matters, like sleep habits or a love of coffee. Manifesting personal interest and learning something about each other brings us a little closer, and most importantly, leads us to enjoy each other. Being available for and interested in each student is vital to help them to open up and engage in the work together. Sometimes the students reveal their sense of fear or anxiety, ever-present in the adolescent, and which has increased in recent years. Helping them overcome their fear is at the center of the work with the students.

When a student comes to eurythmy class, he has already experienced other subjects, has lived part of the day, and is in a certain mood and mindset. For him to do eurythmy requires consciousness from me that I perceive where he is and lead him to the threshold of eurythmy. This transition in the beginning of each class is very beautiful, because in that moment we get to live what we planned together during the night. There needs to be an inviting, positive mood when the students enter the room. Then when we meet in the circle and begin to move, we do it with lightness, joy, and an attitude of exploration. Doing the archetypal eurythmy exercises is an important experience for them to develop a sense of the being of eurythmy, and ultimately to know eurythmy within themselves. The student's own creativity and responsibility flourishes gradually with certainty. When elements are practiced and the physical body moves softly gently and with agility, then the soul becomes free actively to use the body as its instrument. Then we can enter into the eurythmy movement and learn new things, or develop a piece further.

Another question to consider is how the students learn something in eurythmy. How do I, as a teacher, do eurythmy in front of them or with them? Am I completely involved in what I do? Sometimes in class we look at a movement from a technical point of view to reach clarity and precision. Repetition allows them to acquire a satisfying ability, and creates security in becoming better, stronger, and more sure in their movement. Mostly we focus on a strong inner soul activity and expression to bring the astral forces alive. When I demonstrate, I sense that the students at first are dreaming into seeing eurythmy, feeling it as they watch. Then they can bring it through expression consciously into their own will when they do it without my participation.

Ending a lesson is another significant moment. It is crucial that students are guided to bring their efforts in eurythmy to an end. How can we help them leave the realm of eurythmy and become regular students again, going on to their next classes refreshed and confident? We meet all together again in a circle and end with Light streams upwards, or TAO, or the Hallelujah. Then comes a moment of stillness, a breathing out, a moment of reflection and being thankful, before they rush off to the next challenge.

Some years ago, eurythmy was still a kind of foreign subject for Waldorf students. They learned to appreciate it over time, but it often seemed a little too different and not quite fitting into society. I find that this feeling is gone. Today they crave eurythmy, it is a necessity in their life and the most beautiful and safe space there is. I would venture to say that eurythmy has become the most meaningful subject for students today. There is no technology involved, lying is impossible, everybody counts and can contribute, and a sense of lightness, beauty, and joy is present. The weaving of the spirit among the students is an experience when they do eurythmy together, and they are aware that it is so, and they can speak about it, most eloquently.

Excerpts from students' writing about Eurythmy:

Eurythmy brings me peace, balance, and harmony in every aspect of myself. As my feet glide across the floor my limbs feel weightless, and worry and stress disappear into mist...

Alyssa (12)

Eurythmy is a meditative activity for me. If I had a rough day or trouble controlling my emotions, as soon as I would get to eurythmy class and put my shoes on, I would find peace inside. With the opening "I think speech" I felt calmness rush through me ...

Austin (12)

One can never truly completely understand eurythmy, as there is always something to learn, and our relationship to it changes as we grow and mature. I was able to open my life and heart to eurythmy, and even when I was tired I never did eurythmy without intention or care in my movements ... eurythmy with no intention or laziness actually tires us. With the gestures I am bringing energy to the space around me ... doing eurythmy is working with my inner self...

Lauren (11)

Performing the Beethoven Trio on stage, the music moved me as I have not experienced it before within my being. As I moved to the voice of the piano I felt one with the music, I was in the moment moving with and as the music. It was an incredible experience to feel in perfect synchrony with the people around me ... once the movement became part of my body it opened up a new realm of consciousness. I did not know that I could feel so different, so connected to my friends, and feel so present...

Tristan (10)

What I did not think as a dancer, but had to think as a eurythmists was: what does it mean to be the music? To be the notes, the words, the silence? In dance I dance with the music, it is my partner, in eurythmy I had to be the music and the sound ... in eurythmy I imagine myself as light, not human, no flesh-encasing spirit, just energy in its purest form...

Leila (12)

Eurythmy has changed my life. It has shown me much about myself and others. I have learned to move between the tones and see the space between the words, and collaborate with others. If everyone in the world did eurythmy we would be in a very different place as a society...

Divi (12)

Eurythmy connects all parts of the human: the soul, the mind, and the body. Eurythmy connects us to our surroundings, allowing us to channel ourselves into the ground and the heavens. Eurythmy flows across cultures, seeming to connect all who practice it. When we practice eurythmy we enter a different, higher state of existence...

Flynn (12)

Presence - potential and challenge in one!

Thoughts and experiences from working with young people in eurythmy lessons

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When I look at the work I do with my students in eurythmy lessons, a term comes to mind that describes the current potential of young people as well as their greatest challenge: Presence. On the one hand, I am always inspired by their presence in the current creative process, which creates something unexpected and special, and on the other hand, the working process from eurythmy lesson to eurythmy lesson is often arduous because their presence is interrupted by frequent absences.

Absences due to illness and indisposition appear to be increasing

The strength to carry through processes, pursue goals and persevere with challenges seems to be waning. Whether this is due to the impact of the coronavirus pandemic, the threats posed by war and climate change, which are affecting the mental health of children and young people, whether it is the strong media presence in everyday life that is weakening their focus, or whether the general constitution of young people is also developing in this direction, is not so easy to determine. All factors are probably working together. Absences due to illness and indisposition appear to be increasing. Pupils are dropping out of school because they do not feel up to the demands of the lessons in their current condition, and we teachers are left with the vague question of whether further participation in lessons would not have been possible; whether the challenge was perhaps overestimated, whether the resistance could not have been overcome?

A paradise for every creative mind

Pupils like these need strong teachers! People who are prepared to stand up for their educational cause, who are prepared to get close to the children and young people, who want something from and with them! This demands strength and presence from us teachers! Strength and presence that we may not always have at our disposal. And yet my experience shows that it is worth crossing every valley with the pupils and climbing every mountain, because the view from the heights is worth it: so many beautiful and unexpected things can arise when you engage in lively processes with the pupils, because they are open to them. And the creative scope for us eurythmy teachers is so varied and wide! Especially in our subject, there are hardly any external conditions (such as prescribed final examinations) that limit us! For me, the profession of eurythmy teacher is in a way a paradise for every creative spirit!

Presence in the here and now

And this also has to do with the fact that our pupils are increasingly contributing and developing special skills in the subject of eurythmy. Being present in the here and now with the people who are there, experiencing something, always seems to be there somewhere. The ability to inspire each other, to act intuitively and to create together is a growing potential. As a eurythmy teacher, this leads me more and more to organise my lessons in such a way that this potential can also unfold: to look for methodical ways that open up individual creative spaces and form the basis for building up eurythmic substance that enables the pupils to create their own potential. (See also „Preparing the ground, opening up spaces for decision-making“ article in Auftakt No. 3/2023, or A. Borrmann, M.

Translation: Peter Stevens

Jeuken, S. Speckenbach: Arbeiten aus dem Inneren Bild im Eurythmieunterricht, edition waldorf, www.paefo.de/inneresBild)

Teaching eurythmy is getting easier and easier

The depth with which 4th graders can then absorb the phonetic gestures, the individual expressiveness with which 6th graders then create their gestures and the fine vibration with which 11th graders can then create atmosphere together is simply enchanting, so that I have the feeling that teaching eurythmy is not becoming more and more difficult, but from a certain point of view even easier and easier, because the receptivity to it is growing!

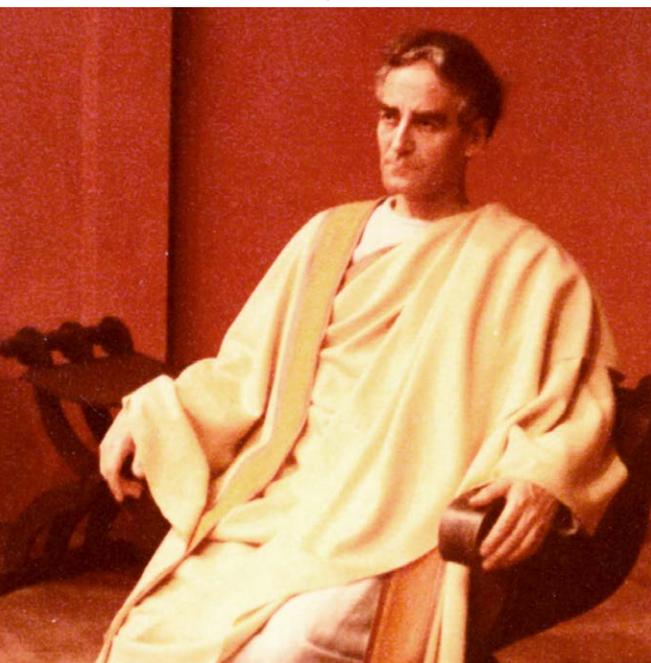
How we manage to ensure that these young people, who can transform themselves into eurythmists in an inspired moment, also make this art their profession, seems to me to be a much greater challenge than doing eurythmy with children and young people, because after the eurythmy lesson, other things move into the here and now and the fulfilling moment from before sinks into the fog of the past. Spending years on one thing seems to me to be an increasingly strange idea for the budding adults.

Johannes Händler

* 24th March 1931 † 3rd November 2023



„Johannes“ in the Mystery Dramas
From 'Seneca' by Friedrich Hiebel



Johannes Händler died on 3 November 2023 at the age of 92 after several weeks of acute suffering, which he had spent in hospital and finally in the palliative care centre in Basel. Johannes was near and dear to many people as an artist and as a person. It is a pleasure for me, and moreover a task agreed with Johannes, to report once again on his life to all those who wish to hear it.

Johannes Händler was born in Stuttgart on 24 March 1931. His childhood in pre-war Germany was sheltered and largely carefree. He was able to talk about his encounters with fairy-tale and mythical creatures in the forest and his awe of the eurythmy teacher at the Waldorf kindergarten, who seemed angelic to him. However, this beautiful illusion was shattered the day he saw her dressed in a skirt and jumper...

Johannes remembered many episodes and images from this time, very few of which pointed to the impending disaster. His parents Charlotte and Heinrich decided to leave Germany. Through Ita Wegman's mediation, his father was offered a job at the anthroposophical children's home La Motta in Brissago on Lake Maggiore. He had travelled ahead with Peter, the older brother. The mother was to follow some time later with the younger Johannes. A holiday trip was reported to the authorities, otherwise they would not have been granted permission to leave the country. Although some things had to be left behind, everything went well.

This is how Johannes arrived in his new home in the summer of 1938: Switzerland, and Ticino in particular. Both were to remain his home for the rest of his life. Johannes was lovingly welcomed by Ticino. He was able to explore its warm, sunny landscapes of lakes and mountains in his childhood and youth, mostly barefoot. There were many anecdotes from the Italian-speaking teachers and classmates. In stark contrast to this was life on the 'Motta', which was entirely characterised by the German language and culture. This laid the foundations for Johannes' two great passions at a very early age: Ticino, the Italian language and culture on the one hand - and German literature on the other. He particularly remembers the time when he looked out of the window at the landscape one day and was filled with joy and gratitude for its beauty and his own youth. The rest of his childhood and youth was spent at the school in Ticino and the Motta under the hardships of the war, which were also felt in Switzerland. The angels had held their hands protectively over this life, which was later to be significant for so many people.

His further path then led him to Arlesheim, initially to an apprenticeship as an accountant at the Ita Wegman Clinic, where mental arithmetic was the main focus, a skill that Johannes was to retain into old age. He first met Veronika, his future wife, other young

people and anthroposophy. Many encounters resulted in lifelong friendships. This was followed by a one-year intermezzo at the Lehrs' youth seminar in England in the year that the young Elizabeth was crowned Queen.

On his return in the early 1950s, inspired by a performance of Goethe's 'Iphigenia' with Dora Gutbrod in the title role, Johannes began to study speech formation and acting. He had already familiarised himself with these through visits to the 'Motta' by transformative speakers from Dornach. Johannes had many stories and anecdotes to tell about his teachers and later colleagues, the pioneers and greats of anthroposophical stage work, the students of Marie Steiner. All of these stories, which he knew how to tell with a wink, were always accompanied by the greatest appreciation. Soon he was one of them himself. The courtship of Veronika was intensified - and reciprocated - and so Johannes gradually developed into the person most people knew him as: the actor, transformative speaker, trainer, course organiser, husband, family man and later grandfather Johannes Händler. He worked for the stage for almost seven decades. The list of plays and roles he played is very long! Highlights were certainly the role of Johannes Thomasius in Rudolf Steiner's mystery dramas, which he played alongside Silvia Baur as Maria, and the countless roles in the Goetheanum stage productions of 'Faust'. It was not easy to combine the two worlds of art and family life. Very few actors at that time also had a family. To make ends meet, he also had to work as an accountant at the Goetheanum's publishing house. His work was not aligned with school holidays either. Later, the couple took on the task of managing and running the student residence, which led to many new encounters with young people. Johannes was a much-loved actor and a beloved dad to their three daughters Daniela, Stella and Angela.

He felt a very special closeness to all those who, like him, wanted to serve the new linguistic and dramatic impulse with love and gratitude and later carried this impulse all over the world. There was a place for many in his attentive consciousness. Very quickly, he not only wanted to perform, but also to pass on what he had learnt. I don't know how many people went to school with him. Tirelessly and enthusiastically, he made time as a teacher and at times also as headmaster for anyone who wanted to learn something from him - until a few weeks before his death. His feedback was professionally based, generous and at times also relentless and honest. If something was not yet satisfactory for him, it was addressed openly and dealt with vigorously. This could also be uncomfortable.

It is quite conceivable that he will continue to help all those who want to work in the new art impulse and invite him into their hearts.

Johannes was quite saddened to see the theatre ensemble and much of what he had appreciated about the art of language gradually disappear from life at the Goetheanum.

Art from the essence of language was his vocation and not just his profession. Accordingly, there was no retirement for him in this respect. Although he drew a pension at some point, he did not stop reciting, performing, directing and teaching. Shortly before his death, he asked if there wasn't a little room somewhere in the hospice where he could listen to his students. After all, that wouldn't be too strenuous.

Travelling was also important to him, both professionally and privately. What a loving interest he took in the big wide world and its inhabitants! How gratefully he preserved the many impressions he gained from travelling!

Many of his friends and his wife Veronika left this world before him. He bore this not without pain, but with great chivalry and it could not in the least take away his joy in this world.

This is where the report on Johannes should end. I know that I have only told you a fraction of what I have experienced from him as a friend, pupil and colleague in recent years.

As enduring as his life was, so enduring and intense was Johannes's departure from this life at the age of 92. He was accompanied and cared for attentively and lovingly by his daughters in the last days of his serious illness.

We, your friends, colleagues and family, are thinking of you, dear Johannes! We say thank you for all that we were able to share with you, all that you generously gave and continue to give.

Patrick Exter

Johannes Händler

In my obituary for Johannes Händler, I would like to try to find out why he was so successful as a teacher, man and artist in the renewal of the art of language.

For many decades, indeed for more than half a century, he was able to fulfil his vocation on earth. Just a few months before his death, it pained him to have to cancel a planned recitation of 'Hutten's letzte Tage' by C.F. Meyer for health reasons.

Johannes savoured the full spectrum of his profession. He was an actor, reciter, director and teacher for speech enthusiasts, whether young or old, trained or layman.

How did he manage to work with the most diverse people and artistic views? I think one basic prerequisite was his interest in other people. As a teacher and as a colleague on stage, he never came across as lecturing, despite his experience. Johannes wanted something poignant and beautiful to emerge on stage and wanted to engage in a genuine exchange with his fellow performers. He did not deny his training with the greats at the Goetheanum, but did not carry his impulses in front of him like a 'prayer book'. His mental equanimity helped him to endure the 'naughtiness' of his fellow players and to get through the highs and lows of the artistic process. Or should I say walking through?

Because walking was his hobbyhorse. Setting texts in motion with his legs, imprinting them on the earth with his feet, was a matter close to his heart. (I would love to know how many kilometres Johannes covered in this way while practising!)

Just as our legs carry us on the one hand and are the basis for our movement on the other, I see the love of language and loyalty to the impulse once grasped as supporting pillars in Johannes. He was inspired by his openness to new ideas and his joy in artistic creation. Throughout his life, he tried to grasp and revitalise Rudolf Steiner's mystery dramas again and again, whether as an actor in numerous roles or, most recently, as a speech coach. I could clearly sense Johannes Händler's urge to explore new horizons at the end of his life. This urge finds expression in the last words - almost like a legacy for Johannes - that Ulrich von Hutten says:



Abfahrt [Departure]

*Ich reise. Freund, ein Boot! Ich reise weit.
Mein letztes Wort... ein Wort der Dankbarkeit...
Auch dir, du Insel, meine grüne Haft!
Den Hutten treibt es auf die Wanderschaft.
Noch gibt's zu tun. Geschwind! Wo bleibt der Kahn?
Die Welle drängt! Ein Segel wallt heran!
Die Firne starren mir ins Angesicht...
Das bleiche Geisterland erschreckt mich nicht...
Ein langer hagerer Ferge rudert dort...
Hehe! Hierher! Es will ein Wanderer fort!
Was hältst du, Freund, mich an die Brust gepresst?
Bin ich ein Sklave, der sich fesseln lässt?
Gib frei! Gib frei! Zurück! Ich spring' ins Boot...
Fährmann, ich kenne dich! Du bist – der Tod.*

from: Hutten's last days, C.F. Meyer

In gratitude for the many wonderful experiences and the artistic impulses that I received from Johannes Händler,

Dirk Heinrich

Remembrance of the stoic who was among us

One of my teachers and later colleagues, Johannes Händler, could not really be said to have been typically inclined to philosophise about certain moral principles. However, surprising as it may seem, his entire style was imbued with a kind of spirit that had the effect on his fellow human beings of a Stoic philosophy that had become a habitus of his being. This, or something closely related to it, was perceptible as the substance of life in many facets of his being. I would like to outline just a few

examples of this here in order to get closer to his inner man.

When he took part in a conversation, Johannes spoke thoughtfully and for as long as necessary, otherwise he remained silent and listened attentively. His relationship to speaking was determined by a natural balance between words and silence. As a result, his silence and corresponding facial expressions often seemed quite eloquent, as if they were part of his communication. The good-natured grin at another person's statement, attitude or action, for example, simultaneously signalled several aspects of his thoughtful perception: from his own agreement or disagreement with a statement to astonishment when it was inappropriate. Nevertheless, he did not reprimand quickly and emotionally, but always from a great sense of humanity itself. It is also characteristic that his actions were derived from a deeply felt connection with his working environment and not merely from his own ideas. There was often an unobtrusive rationalism in his rather calm speech, which had a soothing and level-headed effect. And anyway: Johannes was not a fighter who enjoyed emotional friction, but rather pursued well-considered, honest arguments in an inevitable dispute in order to achieve a good end to the process. If we look back over his long life, we discover the characteristics of ancient spiritual wisdom.



Scala Basel, February 2008

Even in the most difficult moments of his life (the accidental death of his wife in the Rhine) or in dealing with the health problems that plagued him at times in his old age, he never lost his calmness and gentleness, never lost the balance of his feelings and thoughts. The calmness of mind, which the Stoics called *ataraxia*, the typical composure of his soul were his characteristics and also had an effect on his colleagues, his fellow players on stage, as a quantum of security and reliability that had been invaluable in their interplay. When he was around you could sense that life is always bigger than a situation. Or: Time is a space for development, one moment is not enough to make a judgement. So much of what was connected with Johannes remained unspoken, but tangible in the social environment of his soul.

Like the Stoics, he had a natural connection to the wholeness of the world and combined his everyday life with the deepest sense for all art, especially theatre, music and painting, and on the other hand he had a sense for everything down-to-earth, family, financial and organisational. Anyone who experienced him as a director (Prince of Homburg, Kleist), even before the end of his life, could only marvel at his practical and psychological abilities to pull the various strings of this stage production in a contemporary way. For all the cosiness he was able to radiate, he was also repeatedly able to demonstrate to the actors, for example, a temperamental verbal expression that one would not have expected at his age. He possessed a remarkable speaking and breathing technique that could be learnt from his example. This included speaking up to the final syllable, even up to the final sound, which you could clearly hear. Even if it did not always correspond to the 'taste of the time', the skill of his speech was also recognised by some of the younger participants in this last production.

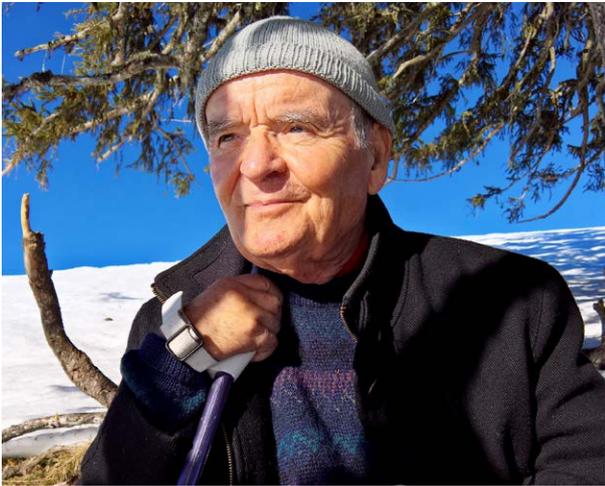
His participation in speech formation choirs, where he left a deep mark, is particularly noteworthy. His speech characterised a vocal range and width of breath that were suitable for supporting the entire choir. In this way, he laid a 'ground' for the choir's voice on which it could move and develop safely. He did not act as a leader towards whom everything is directed, but as an individual who recognises his place in the larger order and fills it with devotion and emotional self-control. This too was an ideal of the Stoics.

So I gratefully got to know Johannes as a person in whom real life was at work, which had been an important teaching in the Stoic period. That is the image I have of him, as subjective and as true as the traces of a relationship of destiny are imprinted within.

*Branko Ljubic
Itingen/ Switzerland*

Lothar Christoph Reubke

* 17th May 1934 † 15th April 2024



Many people who knew Lothar Reubke experienced him as an open, humorous contemporary. However, his long 90-year journey on earth also revealed completely different sides.

Born in Berlin on 17 May 1934 as the eldest child of five siblings, Lothar Christoph Reubke initially lived a sheltered life in his parents' home. Both anthroposophy, his parents' common purpose in life after the end of the First World War, and the Christian Community, in which his parents were married in 1933, were laid in his cradle.

But the first years of his life also held trials in store. The six-year-old's life was impaired by a severe case of scarlet fever which, after a long hospitalisation in isolation, ultimately led to one-sided deafness.



The family left Berlin for the East during the early stages of the war. Lothar grew up in Silesia and later remembered several acquaintances in Poland. He was also impressed by the foreign language. And perhaps these early events were formative for many later developments. The boy was confronted with war, expulsion, and the early death of his youngest brother Christian on 16 March 1945 while fleeing.

His long and eventful life - let us anticipate this - was characterised by mirroring. For it can be divided into two large halves. The restless early years turned into a worldwide interest and a feeling of homelessness in old age. His hearing was severely impaired in early childhood, and at the age of 70, Reubke began writing a book - about 'hearing'!

On the occasion of his 84th birthday, he invited his family and companions to Gstaad. On this occasion, he surprisingly offered me the informal "Du" ["you" as opposed to the formal German "thou"]. And so I take the liberty of referring hereafter to him as 'Lothar'.

What Lothar brought with him into this incarnation became apparent early in life as a comprehensive artistic talent. Music in general took centre stage and in particular his boy's voice, which was soon encouraged. After the end of the war, Lothar went to school in Halle as a scholarship holder of the Francke Foundations and sang in the boys' choir there; a first step in his musical career, which significantly characterised the entire first half of his life.

Another fleeing followed, this time from the newly founded GDR to the West. This had a liberating effect on the young Lothar. He was confirmed in the Christian Community in Berlin in 1949 - not realising how much these two parameters 'home town' and 'church' would mean to him in the second half of his life. After this, his school education was finally channelled in a more 'correct' direction. Lothar attended the Waldorf School in Benefeld for four years. It was here that he had his first significant encounter with Alois Künstler (1905-1991), who became his music teacher.

After leaving school, he began to study singing in Kassel. Whilst training as an opera singer as a tenor buffo, Lothar met his wife Ingeborg Breidenbach, who was also an artist. They married in 1959, followed by a move to Stuttgart, which

Translation: Peter Stevens

opened up many new opportunities for the couple. The marriage yielded their son Philipp.

Lothar began studying composition with Johann Nepomuk David (1895-1977) and learnt to play the organ. He worked extensively as a cantor, organist and composer for the Christian Community of Stuttgart-Mitte. He also worked as a music teacher at the Kräherwald School.

His artistic interests knew no bounds. He composed music for religious services. His closest collaborators included Johanna Willmann (lyre) and Brigitte Beidek (flute).

Lothar had early contact with the curative teachers Maja and Julius Knierim, who developed a multifaceted musical life at "Michaelshof in Hepsisau", where the lyre played a central role. He also increasingly used the lyre in his compositions for religious services. And he later became a staunch advocate of the further development of this instrument.

In 1971, the "Freie Musikschule" was founded out of the circle of teaching lyre players, organised as an itinerant course of study in Sweden, Scotland, the Netherlands, Germany and Switzerland. Lothar was a founding member and played a key role in the conception of this unique study programme.

The 1960s also saw other artistic projects such as a stage for coloured light and shadow play. Together with Lotte Boelger-Kling and Manfred Kling (technology), Lothar was the initiator. Ingeborg Reubke created the figures, Lothar composed and built a new glass harp instrument. Brigitte Beidek was also involved as a musician. They toured Germany, France, Switzerland and Czechoslovakia and won prizes at international competitions.

1962, when Lothar was just 28 years old, was an important year for his further development.

In June, he opened the New Church of the Christian Community in Berlin with a major concert. And almost at the same time - a turning point in his biography - an important encounter took place in Berlin: Lothar met the composers Siegfried Thiele and Lorenz Stolzenbach from Leipzig, who were the same age. It was the birth of a unique collaboration in the field of composition that was to last at least another 28 years. They came together in Leipzig - even during the 'cold war'. Initially under the 'godparenthood' of Matthäus Reisch (1912-1972) and Johannes Weyrauch (1897-1977), these musicians, who soon became close friends, developed a new understanding of music in the cult of the Christian community. They presented their compositions to each other and improved each other's individual abilities. And the extraordinary thing is that they also wrote joint compositions for worship and other purposes, such as the setting of Novalis' "Hymns to the Night"!

Conferences for priests and musicians were possible here and there in divided Germany. And Lothar did not miss the opportunity to play a major role in organising both. Throughout his life, it was a matter close to his heart to renew this special music. He worked tirelessly with people and called out to them: 'Create something new!' He did not want to archive the traditional, but was serious about the 'movement for religious renewal' - also and especially in the encounter between word and sound in worship. I got to know Lothar as an enthusiastic campaigner at conferences; the first time was in 1969 in Land en Bosch (Netherlands). At that time I experienced him as the younger one in the circle of the greats: Matthäus Reisch, Fritz Büchtger (1903-1978) and Christoph Peter (1927-1982).

Seven years later, Lothar had reached the centre of his life. He studied at the Stuttgart seminary of the Christian Community and was ordained a priest in 1977 by Rudolf Frieling (1901-1986). As already mentioned, this point in time remarkably marks the striking division of his biography into two halves. And so the second 28 years, the middle third of his life, can be seen as the great 'time of transformation'.

His first assignment as a priest was to the Berlin-Wilmersdorf parish, where Lothar, together with Mechtild Oltmann-Wendenburg, Dr Uwe Oltmann and other colleagues, experienced a special heyday in the parish. He was not 'just' a priest. He also worked intensively on the anthroposophical principles in order to pass them on fruitfully in student circles, in the 'Reisinger Eurythmy School' and with Maria Schüppel in the music therapy training programme. And he continued to compose for the cult.

His compositions changed: from powerful expressivity to greater transparency and audibility, but

also into a mysterious, sometimes enigmatic mode of expression (as in the entire cycle from 2014).

In his life, Lothar met a long line of composer colleagues who, like him, had composed for the cult. His collaboration on an equal footing and in friendship with his peers Siegfried Thiele and Lorenz Stolzenbach has already been mentioned. Lothar had more difficulty with other contemporaries and styles: He rejected both twelve-tone music (examples Frit Büchtger and Christoph Peter) and the so-called 'extended tonal system' (examples Heiner Ruland and Johann Sonnleitner) as music in worship. In our congregation (Berlin-Wilmersdorf), he nevertheless respected the fact that we have cultivated a variety of music in worship for decades.

As he entered the last third of his life, there were drastic changes in Lothar's biography. A posting brought him to the Nuremberg parish, where he once again worked beneficially with students and trainees at the seminary, combined with a great interest in painting. Everything that involved new developments sparked his enthusiasm, be it the visual arts or concerts with new and latest compositions, including experimental ones.

Lothar's activities as a priest and musician were now - it is no exaggeration to say - considerably expanded. He travelled to conferences and seminars in North and South America and even twice to Japan, where he worked with the musician Kazuhiko Yoshida on the development of cult music there. This was also one of his important concerns, for example that he did not translate German congregational songs into other languages, but rather sought original approaches in foreign countries.

As a 'servant of the word', Lothar also had an extensive relationship with the poetry of Friedrich Hölderlin. He was able to recite from the works of this classic poet with ease - even in the context of lectures. Shaping his own language was a lifelong field of practice for Lothar. The congregation experienced the result in every ritual act.

In 2002, Lothar was once again sent to the Berlin-Wilmersdorf congregation. Shortly afterwards, in 2004, he suffered a serious heart attack at the age of 70, from which he recovered only slowly. At the same time, he began writing his book.

In 2009, his wife Ingeborg died after a long illness. His retirement in 2009 was accompanied by his move to Switzerland, where Lothar married the psychotherapist Regula von Grünigen in 2011. She had studied in Berlin and took part in the weekly anthroposophical reading circle at Reubke's home from 1984 to 1992.

Seven happy years followed until the celebration of his 84th birthday in Gstaad. In March 2020, Lothar fell ill with coronavirus and subsequently developed increasing dementia, which prevented him from being as active as usual. This development could actually be experienced as a gradual detachment from this incarnation.

He continued to travel to Berlin, and in spring 2022 he gave a final lecture at the Musicians' Conference at the Goetheanum.

In November 1923 I visited Lothar in Gstaad, with my violin on my back. I experienced his vitality again for a few days. And one morning I greeted him - with the intention of making music for him - with the words: 'Lothar, let me unpack my violin.' Without hesitation, he replied: 'Ok, but pack it up again too! - a flash of the well-known Berlin humour!

When he visited the Berlin congregation with his wife at Easter 2024, we all suspected that it would be our last encounter. Two weeks later, on 15 April 2024, he left the Earth Plan in Gstaad.

How many people thank Lothar for having known him! We will continue to draw on the abundant life's work he gave us and remember him fondly!

Rainer Fournes

Rüdiger Fischer-Dorp

* 7th April 1943 † 24th April 2024

It must have been at the beginning of 1968 that Rüdiger Fischer-Dorp came to Stuttgart to study at the Eurythmeum.

I can still remember well how he introduced himself to me, because there was something peculiar: he shook my hand, said his name and fixed me with his left eye, the right one looking as though inwards. And that's how his whole being appeared to me: present and not present!

Some time later, when we were more familiar, Rüdiger told me how he had recently lent his car to a good friend who had then had an accident in which the car was demolished and died.

He also lost his middle brother, with whom he was very close, not so long ago. He accompanied him until his death. They had very intense conversations with each other, which they simply continued after his death.

Then I understood his peculiar way of introducing himself! I recognised Rüdiger's special connection to the deceased, his special sensitivity and spirituality, which were concealed by his strong will, his energy and his direct, sometimes too direct manner.

*

Rüdiger Fischer-Dorp was born in Dresden on 7 April 1943, the youngest of three brothers. He inherited his strong drive and willpower from his mother. She was the leader of the family and always knew what to do. But she also had a deep connection to anthroposophy. His father, a respected judge and lawyer, was incredibly modest and was kindness itself. It is thanks to him that the Eurythmeum is subsidised by the city and state.

In 1945, the family fled to Celle via Braunschweig.

Rüdiger was later able to attend the Waldorf School in Hanover from the fourth grade, where he also completed his A-levels. He then began studying medicine in Hamburg, which was the time when he became close to his brother, after which he switched to the curative education programme in Eckwälden. From there, he attended eurythmy performances at the Eurythmeum in Stuttgart at weekends.

He liked them so much that he decided to study eurythmy. He joined the so-called Delta course, which over time was attended by four men: Rüdiger Fischer-Dorp, Hajo Dekker, Roger Yaets from England and myself. Those were indescribably intensive and inspiring years of training, with specialist courses with Dr Friedrich Benesch, Dr Walter Bühler and Dr Giesbert Husemann, among others.

Else Klink especially loved the course because of the four gentlemen. She was with us in class almost every day, sometimes it was almost too much for us!

We were soon allowed to take part in specific pieces in the stage group, such as Haydn's cello concerto. Rüdiger was quite excited and once said that he still had to memorise the telephone numbers, meaning the intervals of the bass part.

He already had a wonderful sense of humour back then, which he never lost throughout his life. You could laugh with him until the walls rattled and you could have stolen horses with him at any time!



Translation: Peter Stevens

Rüdiger was not necessarily a man of movement, he was almost a bit chubby in the beginning and had a bear-like appearance when doing eurythmy. Looking back, it's amazing that he lasted the four years with Else Klink. She soon recognised that his real strength was his speech.

After graduating, she asked him if he could take over the organisation of the performances in addition to his involvement in the stage group. He did this for four years with great organisational talent, prudence and imagination. The crowning achievement was that he made contact with the director of the 'Festival de la danse' in Paris, whereupon the Eurythmeum was able to take part in this international dance festival in 1975 with five performances in the grand Théâtre des Champs-Élysées.

During these years, it became increasingly clear to Rüdiger that his true vocation was speech. So he moved to Dornach, where he got to know the very first, important acting personalities. He was held in high esteem in Dornach from the very beginning. He soon became friends with Wolfgang Rommel and it became a friendship for life.

He became very involved with the youth section under Jörgen Smits, was used by Lea van der Pals in various roles in 'Faust' etc., and Hagen Biesantz would have liked to have him as his secretary. These were certainly four very happy years of training for Rüdiger, people liked him and he was in demand!

Then he came back to Stuttgart.

At that time, so many young people were rushing into eurythmy and speech training programmes without any idea whatsoever. Else Klink asked him if he would like to start a preparatory seminar. That seemed just right for him. So, together with Inga Gessinger, he opened a one-year programme in eurythmy, speech formation and anthroposophy at Else Klink's eurythmy studio in Köngen. There were already 20 participants on the first course.

By the time it closed after 16 years, over 200 young people had come from Köngen to take part in the various training programmes.

Due to a decline in the number of participants and for financial reasons, the seminar had to be closed almost from one day to the next after 16 years. This was a big shock for Rüdiger. His doctor advised him to visit America for a while. He did, and it was just the right thing to do. He rented a car there and drove all over the country on his own. The west coast particularly appealed to him. After six months, he ran out of money and had to go home. But he came back stronger and with new vigour!

He now developed a lively artistic and cultural life both inside and outside Köngen. He led the branch work in Köngen, regularly gave introductory courses in anthroposophy and speech formation and speech eurythmy courses, including speech therapy. He organised the annual festivals and rehearsed Christmas plays with the village youth.

A Waldorf kindergarten, a book parlour and a café were established. He regularly organised public lectures and concerts with renowned speakers and musicians as well as eurythmy performances in the town's cultural centres. He was honoured with the Pfister Prize for his cultural achievements in Köngen.

Together with Irmela Bardt, Brigitte Teichmann and Mr Kehrler, he ran the Work Centre of the Anthroposophical Society in Stuttgart for many years. He taught at the eurythmy schools in Munich and Nuremberg and recited for the Else Klink Ensemble over the years. He travelled all over Germany, Switzerland, Holland, Japan, Taiwan, Russia and Siberia with this ensemble, where his recitation was often better received than the eurythmy.

He was predestined above all for dramatic texts and humour. With his humour and temperament, he added a special sparkle to the Eurythmeum's carnival performances every year.

The fateful meeting with John Caruana took place at the beginning of the eighties. Very young, he had introduced himself to Else Klink to study eurythmy without understanding a word of German. Else Klink sent him to Köngen, where Rüdiger took him into the introductory seminar, but also took him in as a lodger without further ado. John's mental illness soon made itself felt. Rüdiger kept him like a foster and adopted son. It became a fated bond for life.

When Rüdiger organised a one-off language and acting training course together with Wolfgang Veit and Peer de Smits, John was so strengthened that he was able to take part. John later completed a nursing training course and was a beloved carer in Öschelbronn for many years.

Towards the end of their lives, when Rüdiger became seriously ill, their roles reversed. John increasingly took over the care and nursing of Rüdiger. Just over a year before his own death, Rüdiger found John slumped lifelessly in his chair one day. Rüdiger could no not overcome this event.

In recent weeks, his illness had progressed to such an extent that he no longer wanted to receive visitors for his 81st birthday on 7 April. But suddenly, on 6 April, he asked his carer to invite the few friends from his earliest days at the Eurythmeum for coffee and cake.

When we arrived, he seemed to be in a very bad way. But he pulled himself together and joined us on the terrace in the most beautiful spring weather. He really blossomed and entertained us for almost three hours. He talked about God and the world, recalled a lot of things we had experienced together, we laughed like old times, then suddenly he said: 'I don't want to die, I'm going to fight'.

A good two weeks later we met again, at the open coffin in the cemetery chapel in Köngen. He had fought his last battle. He lay there peacefully serious and the full sunlight shone through the large coloured window above his coffin.

He was one of those people who served language, eurythmy and anthroposophy with the greatest loyalty and dedication throughout their

Thank you, Rüdiger.

Benedikt Zweifel

Frank Schneider

* 10th March 1937 † 11th September 2024

Frank Schneider is one of the most individual and original colleagues in the field of spoken word.

He ended his earthly journey in the days before Michaelmas on 11 September 2024 in Stuttgart at the age of 87, suddenly, surprisingly, without illness or suffering.

He worked tirelessly until the end, practising, teaching and learning new things about anthroposophy. On his daily rounds, he exchanged short or long, often humorous words with many people.

Frank Fränzi Schneider was born in Frankfurt am Main in 1937, the son of an older actor and a young ballet dancer. After his first success in a popular school theatre play, he wanted to become an actor himself. However, his father wanted him to do a bank apprenticeship first. This bourgeois sense of security remained foreign to him throughout his life.

For 13 years he played on German stages, with acting greats such as Helmuth Lohner and Fritz Kortner and under the direction of the famous director K. H. Stroux.

The constant tension of the theatre business brought him into a major crisis. Because of problems with his voice, he went to a breathing and voice therapist who was able to help him.

At the theatre, a colleague took him aside and warned him: 'Watch out, that's an



Books by Frank Fränzi Schneider:

Die Sprache der Mantren [The language of the mantras]
ISBN 978-3-89979-344-4; 13,00 €

Mein Bruder Esel [My donkey brother]

Verwandlungen unseres Leibes durch Bewegung [Transforming our body through movement]
Ein Tu-es-Buch
ISBN 978-3-89979-281-2; 15,00 €

frank fränzi schneider: "...aus Worten Welten rufen" [frank fränzi schneider: '...calling worlds forth from words']

Im Gespräch mit Rose Ausländer [In conversation with Rose Ausländer]
ISBN 978-3-89979-195-2; 13,00 €
25 of Rose Ausländer's most beautiful poems and a fictitious dialogue between the author and the poet about their meditative content.

Zwölf Tore zur Welt [Twelve gateways to the world]

Schwellen von hier nach dort [Thresholds from here to there]
ISBN 978-3-89979-153-2; 14,00 €

Unterwegs mit Rudolf Steiner [Travelling with Rudolf Steiner]
Impressionen einer Reise zu Ehren seines 150jährigen Geburtstags [Impressions of a journey in honour of the 150th anniversary of his birth]
ISBN 978-3-89979-156-3; 15,00 €
A book in honour of Rudolf Steiner on his 150th birthday in 2011, describing encounters with various places of his work. It describes the decisive biographical turning points of individual passengers through their encounters with his work.

Schläft ein Wort... Konsonanten [A word sleeps... Consonants]
ISBN 978-3-89979-137-2; 16,- €
second edition

The book aims to encourage parents/educators/teachers and their children, therapists, transformative speakers and actors to rediscover the creative power of the word for their artistic, educational and therapeutic work in order to make it fruitful for their own work through practice. The starting point is dealing with the movement, form and image elements of the individual consonants.

anthroposophist!' The next time he went to see her, the first thing he said was: 'You're an anthroposophist!', which she confirmed with a laugh.

Now he wanted to know exactly and began to ask questions, to read in order to understand what it meant for him and his future life. This new path was not easy, characterised by restless searching and questioning and intensive discussions.

He completed a probationary period at the Christian Community's seminary and then began studying eurythmy as a founding student at Alanus University in Alf-ter.

There, Dr Johann Wolfgang Ernst was the first speech formation teacher to hold courses in metrics and poetics. When he did not come to Alf-ter as a permanent teacher, Frank moved to Malsch with a group of students and began studying at the Marie Steiner School for Speech Formation and Dramatic Art.

In the beginning, he drove a taxi on the side. He was soon allowed to teach eurythmy to the children at the Waldhaus children's home.

He had to struggle to assimilate everything, to permeate it with something of his own. In the process, it became something quite different. He developed his own idiosyncratic style. It could be said that he learnt more with his teacher than from him. Dr Ernst supported, moderated and moderated more than he taught him in the classical sense.

I remember Frank in the 'Paradeisspiel' as a powerful angel, as Mephistopheles in 'Faust' scenes and in a programme with poems by C. F. Meyer. The poem 'In der Sixtina' with the last line was particularly impressive: 'God of Sculpture, strike, I am the stone!'

Dr Ernst recognised Frank Schneider's independence and released him to continue his professional life.

His first acting role was in Bernd Lampe's play 'Kaspar Hauser in Treblinka', directed by Heinz Herbert Friedrich. Now with a wife and daughter, he initially stayed at Lake Constance.

He came to Brachenreute for therapeutic work and taught at the curative education seminar there.

This was followed by the founding of a drama seminar at Schweigmatt in Schopfheim and a tour with 'The Little Prince'. This play, first rehearsed with a group of colleagues and then performed solo, stayed with him for a very long time.

In Freiburg, he founded the Theatron - freie Bühne Freiburg, performed in the courtyard of the Schwarzes Kloster and turned the Altstadt-Café into a venue with regular cultural events, toured with plays and recitation programmes and gave acting courses and therapeutic lessons at the Therapeutikum Freiburg. He experienced this time in his artistic collaboration with Dagmar Heinemann as his most creatively fruitful.

In his therapies and courses, he developed numerous exercises based on gestural work, speech-sound perception and his strong dramatic skills and theatrical sensitivity.

He spent the last two decades living with his new partner in Stuttgart. He turned to writing, summarising the results of his work in the two volumes 'Schläft ein Wort in allen Dingen ...', which are built up and structured according to vowels and consonants, and in a third book 'Mein Bruder Esel', a practical book with gestural-acting exercises, a stimulus for colleagues and also for all interested laypeople.

He wrote an autobiographical novel 'Jonas' about the lifelong wound of an un-

wanted child, the post-war period, his theatre experiences, the paths of searching and his encounter with spiritual science.

He wrote plays such as the reincarnation drama trilogy 'Anthropos - Der Mensch im Strom der Zeit', stories ('Geschichten aus dem Silberwald') about people and their hidden destinies as he encountered them in everyday life, and he described the journey in the 'Rudolf Steiner Express' to the places of origin of his great spiritual teacher. His last work 'Rhythm is Life - What is Rhythm?' is still unpublished.

The longing for the spirit, the interest in other people, the strong will to work on himself every day, to practise, the simultaneous vulnerability and the need for protection and care, his thoroughly theatrical disposition, all this made up the unique, special personality of Frank Fränzi Schneider, just as we were able to meet him.

May the fruits of life continue to ripen in new spheres.

Für Frank

*Nun darf sich alles öffnen, weiten,
Was Ziel des langen Strebens war.
Es wird die künftige Bahn bereiten
Und macht den Sinn des Lebens klar.*

*Es drängt' ein mächtiger Trieb vor Zeiten
Unruhig suchend, lebenswahr,
Der Wille, Geist sich zu erstreiten,
Ein Tun, das nicht vergebens war.*

*Und so, in dunklen Tiefen, fern,
Verschlossen, reglos, unergründet,
In dämmernd dumpfem Traume gern*

*Die Muschel liebend sich verbindet
Dem Licht von einem fremden Stern,
Das schimmernd sich zur Perle ründet.*

Schläft ein Wort... Vokale [A word sleeps... Vowels]
ISBN 978-3-89979-136-5; 14,- €
second edition
a further volume for the vowels.

Jonas - und immer wieder Aufbruch [Jonas - and always setting off]

eine moderne Odyssee [a modern odyssey]
ISBN 978-3-89979-115-0; 15,00 €

Today, many people experience in their biographies what Odysseus experienced back then as a unique person. They embark on adventurous journeys through ruptures, adversity and aberrations in search of their true identity. Jonas is probably one of these many. It is the life story of a contemporary man who set out to overcome fear, told in an interesting and extremely exciting way. Frank Fränzi Schneider, actor, director, theatre pedagogue, founder of the freie Bühne Theatron. Lived as a freelance author in Stuttgart.

All published by Möllemann

Jürg Schmied Translation: Peter Stevens

Erna Rüeeggler-Meuter * 27th January 1926 † 13th February 2025

Knut Johannes Rennert * 22nd May 1956 † 15th February 2025

Stevan Kočonda * 25th May 1934 † 11th March 2025

Not just for transformative speakers!



Barbara Ziegler-Denjeau: Man lives spirit when speaking - Rudolf Steiner's speech impulse and its significance for spiritual science and a new understanding of Christ. [Sprechend lebt der Mensch den Geist – Der Sprachimpuls Rudolf Steiners und seine Bedeutung für die Geisteswissenschaft und ein neues Christusverständnis.]

Verlag am Goetheanum
Taschenbuch 130 Seiten
ISBN: 978-3723517581

Barbara Ziegler-Denjeau's book is based on her experiences gained from decades of research into a fulfilling life as a transformative speaker and the resulting insights:

Rudolf Steiner obviously did not only give the numerous hints about the great importance of an artistic and lively approach to language to the small group of people who have chosen transformative speech formation as their profession. No, the spiritual researcher wanted to address all people who are anthroposophically active. And he regarded it as crucial for the continued existence of spiritual science that a speech-artistic sense be developed and practised. It is not a matter of reciting texts or performing stage works, but rather of assimilating the human science applied and performed in the transformative speaker. This is something very vital and close to life. It transforms people in such a way that the speech artist in them, which according to Rudolf Steiner corresponds to the spirit of speech and the Logos, is reawakened to life. This is the decisive prerequisite for creating the flexibility within oneself to be able to adequately absorb the contents of spiritual science!

The author describes how Rudolf Steiner spoke more than 100 years ago of an Ahrimanisation of thought that can only be overcome if the sounds are given back their living spirituality. After all, language shapes our thoughts. Speech formation can be seen as a path of practice towards this goal, just as it is a contemporary anthroposophical path of training that prepares the spiritual man in the light of the insights developed in this book. The word is the creator of the human being, language and Christ being at the same time. Transformative speaker and eurythmy make it possible to live into this being and thereby transform oneself. How is this possible? The author shares her astonishing insights with the reader, which she convincingly substantiates with numerous quotations. Her book awakens the reader to understand the central position of Rudolf Steiner's language impulse within spiritual science, which should enable the development of anthroposophy and a deepened experience of Christ:

For only by becoming an artist of language can the anthroposophist empathise holistically with Steiner's language, the spiritual equivalent of which, in his own words, he spent a lifetime trying to achieve. He discovers its artistic vitality, thereby revitalising himself and developing towards the spiritual. The book also contains many impressive examples from the complete works, as well as short exercise sequences for an extended reading.

May this ignite the spark for a new approach to an artistic experience of language! And may speech formation also continue to develop in this direction!

Ute Poland, Therapeutic transformative speaker

CW 277a, b and c and soon d - or: The expansion of the eurythmy library

An immense amount of work has taken place over the last ten years: Stefan Hasler and Martina Maria Sam have reviewed and republished all lectures and documents relating to eurythmy.

We now have new editions of the Speech and Tone Course (CW 278/2015 and CW 279/2019) and the 'Origin and Development of Eurythmy', formerly known as 'Querformat' (CW 277a/2022). For all three volumes, the texts have been thoroughly reviewed and supplemented with Steiner's notebook entries - a treasure trove for small and large new discoveries and rediscoveries of the familiar 'indications'.

The most significant modifications can be found in CW 277a - this volume was based on the great achievement of Edwin and Eva Froböse, who collected the very first information from the 'original' eurythmists in the 1960s and then published it. Now, truly fundamental additions have been made, above all through the analyses and additions from the notebooks of the various participants in the early courses.

These three indispensable fundamental books have now been supplemented - CW 277a has received the follow-up volumes b (2023), c (2024) and soon also d (to be published this year). These three thick volumes now contain all the addresses that Rudolf Steiner gave at the eurythmy performances, as well as programme notes, answers to questions and notes. These addresses were previously available in CW 277 ('Eurythmy - The Revelation of the Speaking Soul') as a selection in a single volume. The size of the 'Eurythmy Basic Library' has therefore more than doubled recently, and even multiplied with regard to the "Addresses".

What have we as active eurythmists gained from this? Firstly, it is clear that the volumes with the addresses do not contain continuous texts, they are collections in which Rudolf Steiner says very similar things in many different ways: he tries to awaken an understanding of the new and unique nature of eurythmy in the listeners, who subsequently become spectators. This is nothing new in terms of information content - but surprisingly, it is always exciting to take part in this process of 'verbalising' eurythmy principles and to observe it inwardly: How does he say it this time? How does he build up the address, which facets are allowed to shine this time?

Even if there is a lot of repetition, the texts, which are generally shorter, are certainly worth reading. You can work your way through them chronologically if you wish, or let your intuition guide you and simply browse and read. Thankfully, the volumes are accompanied by detailed tables of contents, so that you can find your way around quite easily, for example if you want to find something on a particular topic or are 'just looking'. You can then discover, for example, that Steiner repeatedly postulates a 'sensory-supersensory observation' of speech movements in the larynx, or follow how the motif of 'silent speech' develops.

Some things can then be read over with pleasure - the reference to the fact that 'today' only very little poetry is really poetry no longer seems coherent in view of what German-language poetry in particular has produced in the 20th century. But then the surprises shine through, and one delights in wonderful formulations such as this: 'This art form presents itself alongside other similar forms of the art of movement as something independent and new in that it is based on the inner artistic impulses of the human body itself' (CW 277b, page 51, draft of 24 February 1919)

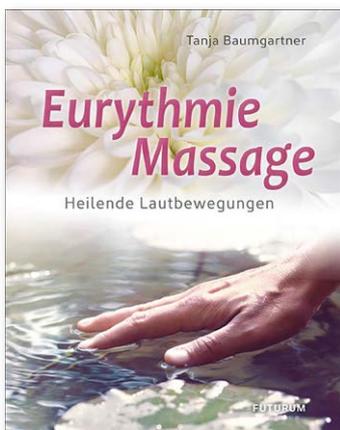
At the back there are some beautiful photographs from the first years of eurythmy and a detailed index of people at the end of each volume, in which you can also find all the poems that were performed and documented in these first years under the author's name. From the motifs of the addresses and the poems, it is possible to follow to some extent the developmental movements in which eurythmy 'incarnated' during the first performances and tours. And it is a real gift of these volumes that we can look at these beginnings again and again, perhaps making them a source of inspiration for our own work.

Ulrike Wendt

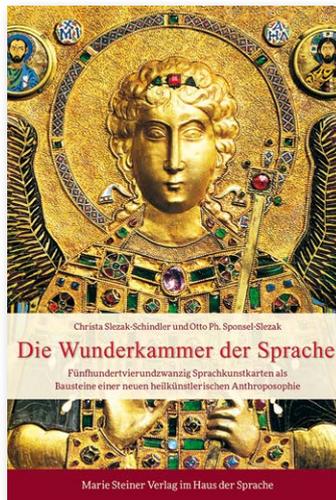
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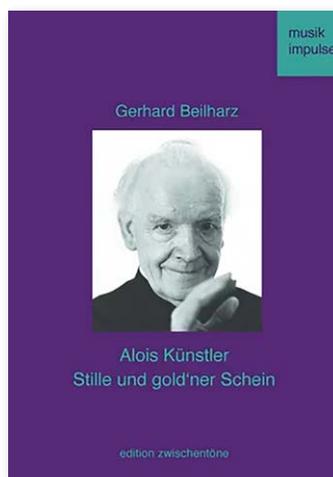
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 Susanne Speckenbach, Matthias Jeuken (Hg.)
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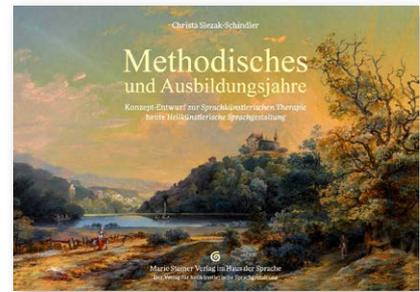
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 Christa Slezak-Schindler
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„Ein anderes Licht... ichwärts die Welt“ (another light ... I-wards the world)

Poems by Michael Brose
 Available from <https://bewegungschiffren.de/index2.htm>, or via:
 Diana-Maria Bernhard-Sagvosdkina,
diana@bewegungschiffren.de
 Michael Brose, a poet living in Weimar, has published several novels, including:

The Tidbits of Life, A Steiner Novel
 Gobao, an Atlantis novel
 All novels are available from the publisher Ch Möllemann:
http://www.chmoellmann.de/die_Bucher/Michael_Brose/michael_brose.html

Poetry by Maria Daleija, a poet living near Stuttgart can be read at and downloaded from <http://www.bewegungschiffren.de/index2.htm> or from Diana-Maria Bernhard-Sagvosdkina through diana@bewegungschiffren.de

‘We are a sign ...’

Picture, movement, word, sound
 Poems by Maria Daleija
 Further volumes of poetry by Maria Daleija:
 - Jeneits und Diesseits Poems - Angel Poems - Christ Poems - Venice Poems - Animal and Elemental Poems



Community as work on the essence of man

Writings / Paintings / Notations / Sculptures

Manfred Bleffert

EAN: 9783949624131

Verlag Glomer.com 2024

This book comprises writings, paintings, compositional approaches and sculptures by Manfred Bleffert, which were created during his first six months at Freiheitshof (near Lake Constance). For him, the period of immersion in the Freiheitshof in the run-up to Christmas and the emergence in the Whitsun period are two polar sides in relation to the self and the community.

When man comes to earth, he is born into the essence of a community. In the idea of Pentecost, the ego gives impetus to a community of freedom.

The ego as the creative being of the social community is taken up by the being of the community as a seed in the field of social sculpture. In the works presented here, Manfred Bleffert deals with the encompassing period from Advent to Pentecost as an overall artistic concept of community and individuality.

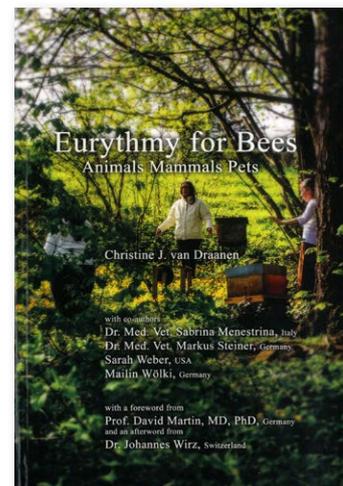


Von der Raupe zum Schmetterling im Schauspiel (From caterpillar to butterfly in acting)

The metamorphosis of running, jumping, wrestling, discus and javelin throwing into acting
Marc Vereeck

on: 100 years of Rudolf Steiner's 'Dramatic Course'

ISBN: 978-3-00-079476-6
edition sil-ver-bell 2024



Eurythmy for Bees

Animals Mammals Pets

Christina J. van Draanen

With co-authors

Dr. Med. Vet. Sabrina Menestrina, Italy

Dr. Med. Vet. Markus Steiner, Germany

Sarah Weber, USA

Mailin Wölki, Germany

With a foreword from Prof. David Martin, MD, PhD, Germany

and an afterword from Dr. Johannes Wirz, Switzerland

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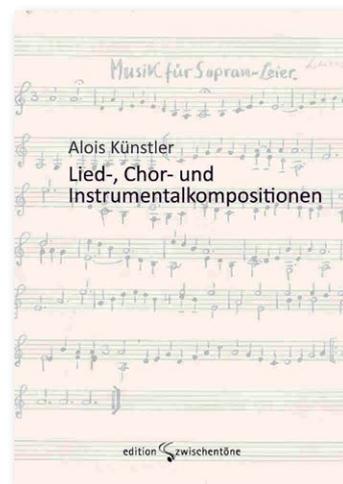


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Wolfgang Wunsch

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Alois Künstler

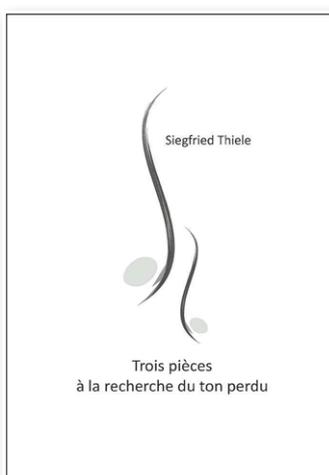
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**Flöten, stufenlos
(Flutes, infinitely variable)**

Martin Tobiasen

EZ 1211, edition zwischentöne 2024
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Trois pièces à la recherche du ton perdu

Siegfried Thiele

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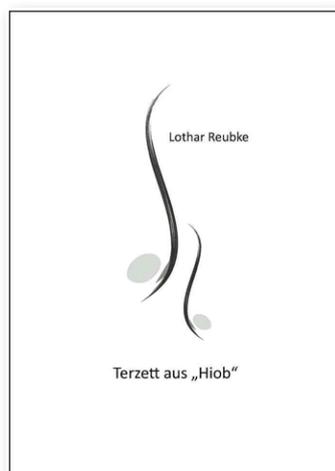


Ich schreite kaum, doch wähn' ich mich schon weit

Parsifal am Goetheanum

Jasmin Solfaghari

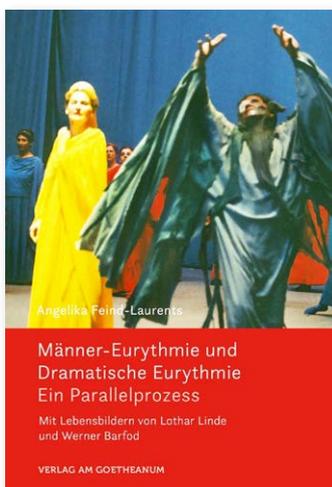
ISBN: 978-3-7957-3319-3
Verlag Schott Music 2024



Terzert from 'Job'

Lothar Reubke

edition zwischentöne



Men's eurythmy and dramatic eurythmy

Angelika Feind-Laurents

This book is primarily about the men Lothar Linde and Werner Barfod.

IN PREPARATION

The emergence and development of eurythmy 1923-1924

Addresses, essays and a conference, notebook entries, excerpts from lectures and letters, eurythmy programmes, newspaper advertisements and posters

Rudolf Steiner

CW 277d

Hg. Martina Maria Sam und Stefan Hasler

IBAN: 978-3-7274-2779-4

Rudolf Steiner Verlag 2025

Three exercises from the Dramatic Course

I am happy to respond to Stefan Hasler's invitation to write a short article for the section newsletter about my approach to the Dramatic Course. However, I have to say that my contribution will be quite practical, specifically how I have just tried to implement the Dramatic Course.

I have already written about the gestures in the section newsletter, but I wanted to add a few words that Jörg von Kralik said to me shortly before his death. I was lucky enough to have him as a teacher for several terms during my training as a transformative speaker. At that time, it was still forbidden to practise exercises from the drama course during training. However, we did this secretly, with Mr von Kralik inviting us to his home in the evenings and studying gestures with us. I was able to visit him again shortly before his death. He spoke very matter-of-factly about the gesture indications in the Dramatic Course: 'Without the gestures, there is no further development in speech formation.' A legacy! - For me, it was a matter of course to use gesture as the basis of all poetry in the training at the Alanus University.

Rudolf Steiner makes a clear distinction between dramatic matter and style. He states (12th lecture of 16 Sept. 24) that the matter should only practise with a reciter for a short time, but with style for a long time. When I rehearsed 'Medea' by Franz Grillparzer, which is undoubtedly style, I always had the feeling during rehearsals that what should be possible through the reciter had not yet become visible, and I continued to practise with the reciter. By reciting, the gesture is reduced more and more and the character appears. The rehearsals slowly approached the performance date. My heart was pounding. But I still practised with the reciter. But shortly before the performance, I finally let the players speak their parts. And the drama was a complete success.

In the 13th lecture (from 17 Sept. 1924) Rudolf Steiner points out that the roles could be characterised with 2 vowels and 2 consonants. He illustrates this with Hamerling's 'Danton and Robespierre'. In order to make a start with the sound perception in developing a character, I tried, for example, to form sentences with which I characterised the peasants of the 2nd mystery drama. In doing so, I tried to create them entirely from the character of the player and also to take the role into account. - For example, I gave the 1st peasant the following sentence: 'Rigid storming, instead of striving, life falls silent with dullness.' I gave the 6th farmer the glottal plosive to practise: "Eisig ätzend eifert er, aalt im eiltlen Ich gar sehr". The 5th farmer's wife was given the 'H' as a sentence: 'Hochmut hebt die Hand gar hämmisch, hasst das Heil, hält es für dämlich.' So I gave all the players their sentences, including the other players, e.g. Capesius, Maria... After I had given these sentences, I had the whole group practise them in 'modified walking' until the typical gestures and posture finally came naturally. Even if the tension between vowel and consonant did not occur, it still helped. I mostly had non-professionals as players.

In the 8th lecture of the Dramatic Course (from 12th Sept. 24) Rudolf Steiner speaks of 'interest' for and 'understanding' of the stage process. In order to practise this, I developed an exercise that I had used for decades. I also included "back" and "front" that Rudolf Steiner talks about elsewhere. The exercise goes to the extremes of experience and is organised like this:

from right back to left front

I permeate the room in a blaze of desire

from left front to right front

And chill the world in disillusionment of mind.

Martin Georg
Martens



Born in 1941, worked for 7 years in Dornach partly on the stage, co-founder of the Alanus-Hochschule, produced R. Steiner's 4 Mystery Dramas, and has lived in Weimar since 2000, where he also produces the Mystery Dramas.

mgmartens@t-online.de

Translation: Peter Stevens

from the front right to the centre back
I swing upwards into the vastness of space

from the centre back to the centre front, fall to the ground, if you can
And fall down into loneliness of self.

rising up again, taking a few steps back
I stand in the stillness,

improvising in the back of the space
Traverse the distances,

improvising in the front space
Roam around the vicinity,

Find a place somewhere where you can be all on your own
And know that I am.

Finally, after many weeks of trial and error, I let the whole thing run 'free' without any guidelines so that the players could also discover that the moods can occur anywhere on the stage, but with different nuances. I do this exercise because you can learn a lot from it.

These are just three examples of how I learnt from and worked with the drama course.

About the 'rhythmic rituals'

The 'Rhythmic Rituals' were created during the rehearsal of the Mystery Dramas. They represent an attempt to deepen the work, using all the rhythms described in the book: *Rhythms of Language* (ISBN 3-7235-0973-8). In their original form, they were created in such a way that gesture played an essential role. It introduced the soul to the rituals. The present form is a simplified version that can be supplemented by gestures.

In our branch, we work on the rhythmic rituals in such a way that we first walk rhythmically and then practise speaking them so that the texts can sink into our consciousness. This is followed by a break, during which the colleagues creating the ritual can have the group sit down or stand up. This is followed by the ritual as a closed action, whereby listening is particularly important to me. - The imagination is then read aloud, and it turns out that it has a much more intense effect than it would have had without the ritual.

Once, a mix-up resulted in the wrong article. That doesn't matter. Now it is correct. - Anyone interested in the 'Rhythmic Rituals' is welcome to receive one or more rituals by post if they e-mail me. (mgmartens@t-online.de) I would be grateful for a small contribution towards expenses.

An article on this topic has already been published in Section Newsletter No. 80, Easter 2024, pp. 19-20: 'rhythmic rituals - the recurring meter is the pulse of life', Martin Georg Martens.

News in the Newsletter

We are at a special moment in time. On 30 March, the centenary of Rudolf Steiner's death and the many events to mark it, the long series of celebrations has come to an end. Our great thanks to Rudolf Steiner have been expressed, we have looked back on what has been achieved and now it is time to see how it will develop. The celebrations in our Section are also organised under this star.

Speech formation and dramatic art

Following invitations to theatre festivals, lectures, recitations and workshops in numerous places around the world in 2024 to mark 100 years of 'speech formation and dramatic art', and new impulses in the form of regular meetings, projects, articles, readings, recitations and productions through artistic experiences, encounters and discussions, many events are planned in 2025 to mark the 100th anniversary of Rudolf Steiner's death. A new spirit of community both among colleagues and, for example, in Norway between the latter and the Norwegian Anthroposophical Society has been stimulated: small seeds that now need our attention and the power of initiative to carry them forward.

In autumn 2025 there will be a meeting of **Speech Choir Initiatives** at the Goetheanum. **Rudolf Steiner's "Truth Wrought Words"** will be explained and recited in the context of their genesis.

From the speech **formation/acting training programmes**, we can report that there are still 8 training programmes worldwide (4 full-time and 4 part-time) with a current total of 94 students. An international trainers' meeting is held twice a year, and in 2025 both Zoom meet-

ings and shorter interim meetings will be added.

There are currently degree programmes in therapeutic speech formation and drama therapy in Italy and the Netherlands. The training course for art therapists in drama and speech (therapeutic speech formation) in Switzerland had to close in Summer 2024 due to a lack of successors in the organisation. Two colleagues and an anthroposophical doctor are considering a new start in 3-4 years.

The section courses: **On the craft of acting - 'Speech and drama' CW 282** with Markus Schoenen will continue in March, June and October 2025.

3-4 May 2025 there will be a speech formation course with Caroline Wispler: **Layers of Listening to the Language of Rudolf Steiner's Mystery Dramas**.

A course on **collaboration between eurythmy and speech formation** with **Barbara Mraz and Babette Hasler** is in preparation.

A thematically related course: **Speaking for eurythmy** with **Sighilt von Heynitz and Ursula Heusser** will take place between 23-25 May 2025

Andrea Hitsch held a lecture on **Maria Strauch von Spettini**, who was a kind of Guardian spirit to Rudolf Steiner's Mystery Plays, in December 2024 ahead of the performances of the Plays at the Goetheanum.

A recitation on 200 years of Conrad Ferdinand Meyer (1825-1898) with Claudia Abrecht, Silke Kolléwijn and Ondrej Sofranko took place in the Halde Saal.

Eurythmy

From the **research work** of Martina Maria Sam and Stefan Hasler we

can report that the third, equally rich and extensive volume of Rudolf Steiner's addresses is ready and will soon be available in bookshops. It contains the addresses from 1923 and 1924, as well as the conference for training at the Eurythmeum in Stuttgart in 1924. This volume also contains some discoveries and a great deal of study material. This GA 277d rounds off the extensive activities of the Eurythmy Research Department. What will follow in the near future is the new publication of the costume and lighting data.

Richard Wagner's **'Parsifal'** will be performed three times at Easter 2025. Tickets were sold out within a day.

Dorothea Mier gave another eurythmy course at the Goetheanum in January 2025. She will give a further course from 30 June to 5 July 2025 (already fully booked).

'Apocalyptic Horsemen and Trumpets' from the Revelating by St. John, chapters 1-11, eurythmy project stage, directed by Gioia Falk, was performed in 2024. In 2025 and 2026, the Gioia Falk project stage will perform this programme at other venues.

25-26 April 2025 there will be a course with Astrid Thiersch: **The importance of eurythmy lessons for pupils - eurythmy in education**, focussing on tone eurythmy.

The courses **Eurythmy Forms and Gestures to Rudolf Steiner's seven planetary seals** by **Elena Zuccoli** with Ursula Zimmermann and Sibylle Burg took place regularly in 2024. In 2025, Sibylle Burg will continue this work with the collaboration of Ursula Zimmermann.

Jan Ranck will be giving a course from 17-18 May 2025: **Polarity and Enhancement - A Path to Christ through Eurythmy**.

Eurythmy-Trainings

The Pacifica Australia training is a recognised training course after three graduations.

The following new initiatives for eurythmy training were recognised within the network of eurythmy training centres of the Section for the Performing Arts at the Goetheanum: training in New Zealand and a further training initiative in Taiwan with Crystal Wu and her colleagues. A new initiative has begun in Thailand.

The eurythmy training initiative in Guangzhou, China, has started a new course after a break.

The Eurythmeum Stuttgart celebrated its **100th anniversary** in 2024, which due to the inclusion of other training programmes we all experienced as the 100th anniversary of all eurythmy training programmes.

Eurythmy World Day will take place on 24 September.

The next **Eurythmy Festival** will take place at the Goetheanum from 23-25 November 2025.

All four of Rudolf Steiner's **Mystery Dramas** were performed at the Goetheanum in Dornach at Christmas 2024 and will be performed again at **Christmas 2025**.

The next major **eurythmy conference** will take place around Easter 2027.

On 19-20 September 2025 Stefan Hasler will give a section eurythmy course: **Tone eurythmy in differentiation according to movement, feeling and character**.

The training course "**Bewegte Prozessbegleitung**" with Noëmi Böken, Kurt Färber, Rachel Maeder-Lis and Hans Ruijs will start again with a new course, from September 2025 to June 2026 in Dornach and Aesch. Further information on the website: <http://www.you-with-me.com/index.php?id=29&lang=de>

Puppetry

The puppeteers' working days took place from 21-23 March with the theme of **Movement impulses in puppetry - from narrative text to theatre piece**.

With very different performance contributions, a themed lecture and five different working groups, the puppeteers set out to discover the secret of the puppet's movement.

In 2026, the puppeteers' working days at the Goetheanum will take place from 23 to 25 January.

The puppeteers' working days will take place at Hamborn Castle from 19 to 21 September 2025. New participants are very welcome. If you are interested, please register with Katharina Schauer, Kassel. katharina@puppenspiele-maerchenkoffer.de

We rejoice with the Viennese fairytale theatre 'Der Apfelbaum', which is celebrating its 50th anniversary this year, and wish the whole team all the best and continued joy and inspiration.

In January 2025, the management of the Felicia Puppet Theatre at the Goetheanum was handed over to new hands. Carmen Acconcia, Aurea and Heiko Dienemann and Katrin Walter will accompany the ensemble into a new future together as a team.

This year, too, the ongoing 'Puppet theatre in schools' projects have continued to grow and the fairy tales have been able to become fruitful as nourishment for the children's souls.

From 24-26 October, Christoph and Silvia Bosshard will be giving a **course on puppet making** at the Goetheanum.

Music

On 5 May 2024, a performance entitled 'Symphonic Eurythmy' took place in the Main Hall of the Goetheanum, featuring three different eurythmy ensembles and the Da Vinci Orchestra under the direction

of Lukas C. Reinitzer. The following pieces were performed: Jan Stuten's **music for the opening of the first Goetheanum** (project ensemble of the Eurythmeum CH, rehearsed by Ingrid Everwijn), **Saturn (Symphonic Development 1)**, Eurythmische Gestaltung after Annemarie Dubach-Donath with music by Josef Gunzinger (Ensemble Euchore, Johanna Hunz and Sara Kazakow with support from Katja Gavrilenko) and **Twelve Moods** by Rudolf Steiner with music by Jan Stuten (Eurythmy Project Stage, directed by Gioia Falk, speech: Catherine Ann Schmid).

Archive concerts took place in 2024, for example on Hermann Picht or Christa von Heydebrand, and further archive concerts will continue to take place.

During the **Rudolf Steiner 2025** weekend at the Goetheanum at the end of March, several concerts were performed by Johannes Greiner, Steffen Hartmann and Torben Maiwald, with compositions by the three musicians mentioned as well as by Adolf Arenson, Hermann Picht, Max Schuurman, Jan Stuten, Leopold van der Pals, Christa von Heydebrand and Botho Sigwart zu Eulenburg.

In autumn 2024, a section conference on the life's work of and with Knut Rennert: **The 'crucifixion' of human consciousness as an impulse for artistic creation** took place in Leipzig, on the premises of the Christian Community.

Organic expansion of the tonal system and the battle between the 'beautiful' and the 'ugly'. With lectures, workshops, improvisations, concert.

Knut has since passed over the threshold: *22. Mai 1956 - † 15. Februar 2025

A concert took place in the Schreinerereisaal in December 2024: **Concert to mark the 80th anniversary of the death of composer Viktor Ullmann**, 'Songs from various creative periods for soprano and

baritone'. With an introduction to Ullmann's music and life, his connection to the Goetheanum in Dornach and to Albert Steffen. Performers were: Soprano: Aurea Marston; Baritone: Alexandre Beuchat; Piano: Cornelia Lenzin.

The **seminar days with Manfred Bleffert** will continue in 2025 - the last seminar day in December 2024 took place at the Goetheanum.

Once again a music colloquium was held on the topic: **The various tone sequences in Rudolf Steiner's work in relation to those in the lecture cycle 'The Initiate Consciousness'** (CW 243).

From 29 July to 2 August 2026, a major conference will take place in the Great Hall of the Goetheanum: **100 Years of Lyre Impulse - International Festival at the Goetheanum.**

Clowning

The Clown Working Group is no longer just 'under construction', it has now established itself with 49 colleagues (plus one colleague who has passed away; as of February 2025). The working group thrives on exchange in correspondence, in meetings and through the reports from the work as a clown in the **magazine 'red nose'**. Eight issues have been published since the working group was set up; the institutional contacts that have been established as a result extend to the Circus and Clown Museum in Austria, Clowns ohne Grenzen Deutschland introduced itself. There was also an exchange with Vivian Gladwell (pioneer in clown training, 'nose to nose') following his course at the stage training programme amwort.

Colleagues from the most important areas of application are represented in the working group: Theatre clown/church clown, clinic clown, visiting clown, school clown, social clowning and course instructors. In February 2024, Sebastian Jüngel gave the lecture 'Heiliger Humor. Why laughter is also part of

Christianity'.

The next steps include holding a meeting with several members of the working group, preferably in person, after a video conference at the beginning of forming the working group.

Other Notices

Since summer 2022, the eurythmy department at the **Waldorf Institute Witten Annen** has been offering a **pedagogical year for eurythmists**, those returning to eurythmy, and eurythmy teachers already working in the sense of a 5th year, which leads to a eurythmy pedagogical qualification, and as further training. A total of 4 modules of 2 weeks each take place at the institute. The first module provides a coherent overview of all stages (metamorphosis), three others deal with the lower, middle and upper stages in a differentiated way. The methodology and didactics of the class levels are developed in seminars and in independent work, flanked by courses in human observation, human studies, speech formation and questions about the school organism. In addition, there will be room for an intensive exchange on the participants' current questions. The practical support may consist of intensive mentoring on site.

All modules can also be attended individually as a further training.

See: Dates (August and September) for upper and middle school.

Further meetings for **transformative speakers and speech therapy**:

Two further meetings took place in autumn 2024 at the 'Lichtung Eichholz', 8623 Wetzikon, Eichholzstr. 156. The professional exchange will continue four times a year: We will go through 'Methodology and essence of speech formation' by Rudolf Steiner, reading and practising together.

Further participants are very welcome. Information and registration

with Witiko Vassella (witiko@gmx.ch) or andrea.klapproth@gmx.ch

„Elementary Eurythmy in Kindergarten“

Organised by the Professional Association of Eurythmy (BVEU) and the Association of Waldorf Kindergartens in Germany, in cooperation with the Section for the Performing Arts at the Goetheanum, from September 2025 to July 2026.

An innovative, extra-occupational certificate programme as further training for eurythmists. Text and movement material, differentiated impulses for everyday practice and in-depth insights into the human nature of the youngest children from experienced lecturers as well as individual support and mentoring in your own work on site. Suitable for those starting work or already working in a kindergarten. And all free of charge!

With lecturers: Birgit Krohmer, Ada Bachmann, Gila Rebmann, Kjell Häggmark, Miranda Markgraf (EUKI specialist group of the BVEU).

Registration/info: see page ...

20 Years Audiopedagogy

In May 2025, a major conference in connection with 20 years of audiopedagogy will take place at the Windrather Talschule (DE). Audiopedagogy aims to promote the musical in the world through the training of hearing with the musical in the human soul, so that the human being's inner self is touched and creativity is stimulated and set in motion.

www.audiopaedie.de

Formative forces of the eurythmic zodiac

Zodiac project 2025

The 'Twelve Moods' are among Rudolf Steiner's early eurythmy compositions (1915). Firstly, they have a very complex, mantric text basis and secondly, they require 19 eurythmists to represent the twelve signs of the zodiac and the seven planets. It is therefore not surprising that this work is rarely performed today.

Both the text and the eurythmic zodiac and planetary gestures are imbued with enormous powers that can be experienced in depth and consciously sought out in meditative, empathetic observation. The basis for this work in the zodiac project was a method of meditative, perceptive eurythmy observation developed from research into formative forces, with which some of us have been familiar for many years.

A second key question for the project was: Can a work as complex as the 'Twelve Moods' gain added value through preliminary consciousness work? Does this make the spiritual in the zodiac mantras more vivid, more revealing? We did not want to understand and develop this as a pretension, but as a path of experience.

For two years now, we have been researching, meditating and practising on these questions in a more or less continuous process. As part of the congress '*What is life - recognizing - understanding - grasping life forces*', which the Gesellschaft für Bildekräfteforschung e. V. is holding in Stuttgart from 12 to 14 September 2025 to celebrate its 25th anniversary, we want to present the results of this joint journey as part of a workshop performance. The performance of the 'Twelve Moods' will be accompanied by demonstrations of the power of the zodiac and planetary gestures and various spatial installations.

We look forward to sharing this work with as many colleagues as possible!

Workshop performance 'the formative forces of the eurythmic zodiac'

on 13 September 2025 at 8 pm in the festival hall of the Freie Waldorfschule Uhlandshöhe, Stuttgart

Contact: Ulrike Wendt, kongress@bildekraefte.de

Mystery dramas worldwide

Colleagues around the world work with the mystery dramas and perform them. Below you will find the dates we have received of the next performances

Are there any new initiatives? Let us share them with each other! Send your new performance dates from April 2025 to 1 December 2025 to: Agnes Zehnter: agnes.zehnter@goetheanum.ch

srnk.goetheanum.org/projekte/mysteriendramen-weltweit

Goetheanum Stage Dornach, CH

Mystery dramas complete performance, Christmas 2025, 27-31 December 2025. www.mysteriendramen.goetheanum.org

Mystery Drama Ensemble Bern, CH

'The Souls Awakening' Workshop performance, 29 December 2025 10 am, Nydeggestalden 34, 3011 Bern, Info: www.pfmk.ch

CH- Mystery Drama Ensemble Basel

www.mysteriendramenensemble-basel.ch

Working on 'The Souls Awakening' 11 & 12 April 2026

Waldorf School Münchenstein 6 & 7 June 2026 in Scala Basel

Mystery Drama Group Rome, IT

Work on the 'The Portal of Initiation'. Info: Maria Lucia Carones: marialuciacarones@gmail.com

Melbourne Mystery Drama Group, AU

Scenes from the 'The Portal of Initiation'

Performance in Melbourne
Info: Annika Andersdotter, annika@sunstone.com.au

AT- Mystery Drama Circle Vienna

The Souls Awakening
Performance 19 July 2025
At Haus Freudenberg
www.hausfreudenberg.de

FI - Finland Helsinki Mystery Drama Ensemble

The Souls Awakening Performances:
1-2 November and 15-16 November 2025
Info: pihlstrom.helena@gmail.com
/ oliver.ifill@gmail.com

DE - Mysteriendrama-Ensemble des Carl-Unger-Zweiges Stuttgart

„Die Pforte der Einweihung“
Performances: 2025
Spielleiter: Dietmar R. Ziegler, sprachziegler@web.de

DE-Junges Mysteriendrama-Ensemble Stuttgart

Performances: „Oh Mensch, erkennst du mich?“
Spielleiter: Benedikt Messer

JP - Mysteriendramen Initiative Japan

Harue Iwasaki: harue.iwasaki@gmail.com

Tokio: regular meetings.

Performance: 31 August 2025, „Der Seelen Erwachen“, 1.– 5. Bild.

JP-Mysteriendramen-Lesearbeit

Japan with colleagues from Hokkaido a.o. „Die Pforte der Einweihung“.

Mysteriendramenarbeit für junge

For young persons in 18-26 years age: „Hüter der Schwelle“
4 weeks during summer at Eurythmeum CH, Schweiz

Information Daniel Hafner: dhafner1964@hotmail.com

Parsifal

13.4., 16.00 Parsifal - Sold out - remaining tickets may be available at the box office. www.parsifal-wagner.ch/en

18.4., 16.00 Parsifal - Sold out - remaining tickets may be available at the box office. www.parsifal-wagner.ch/en

20.4., 16.00 Parsifal - Sold out - remaining tickets may be available at the box office. www.parsifal-wagner.ch/en

Eurythmy

Two dates in March, 10-11 May, 30-31 August, two dates in November (probably 1-2 November and 15-16 November)

Intensive practice on the forms of Rudolf Steiner's planetary seals in the eurythmic interpretation according to Elena Zuccoli

Course director: Sibylle Burg, accompanying teacher: Ursula Zimmermann

12-13 April 2025

The figures for major and minor - a source of inspiration for tone eurythmy

Eurythmy Course with Peter Stevens

25-26 April 2025

The importance of eurythmy lessons for pupils - Eurythmy in education

Focus: Tone eurythmy
With Astrid Thiersch

3-4 May 2025

Direction/choreography/studies

Further training for eurythmists and eurythmy students

With Bettina Grube

The course is intended to encourage people to create stage productions using the means of eurythmy and the many indications provided by Rudolf Steiner.

17-18 May 2025

Eurythmy course with Jan Ranck Polarity and intensification – The Way to Christ through Eurythmy DE/E

23-26 June 2025

Graduation meeting of the eurythmy and speech formation courses
With performances at 5.00 pm and 8.00 pm

30 June - 5 July 2025

Masterclass with Dorothea Mier

Already booked out

19-20 September 2025

Tone eurythmy in differentiation according to movement, feeling and character

Eurythmy course with Stefan Hasler

11-12 November 2025

Incorporating the world of the Angeloi and elemental beings more consciously into eurythmy?

Eurythmy course with Mikko Jairi
The ability to perceive the ether types and the inner experience of the members of one's own being form the basis for a dialogue with the world of beings that accompany and envelop us. If we gradually learn to observe the etheric and soul forces in the plant world and around the human being, we will be able to discover new artistic, therapeutic and social sources of inspiration.

21-23 November 2025

Eurythmy Festival 2025

With performances, demonstrations, courses, discussions

Preview:

Date will be announced:

Spiritual space and the reality of the spiritual world - how do we deal with it?

Eurythmy Research Colloquium II
With Stefan Hasler, Sivan Karnieli and Kaspar Zett

29 July - 2 August 2026

100 years of lyre impulse

International Festival at the Goetheanum

Easter 2027

International Eurythmy Conference

Registration for the section courses:

srmk@goetheanum.ch

Speech Formation

3-4 May 2025

Layers of listening to the language in Rudolf Steiner's mystery dramas

Advanced training seminar on speech formation with Caroline Wispler

23-25 May 2025

Speaking to eurythmy

Advanced training seminar in speech formation/eurythmy with Sighilt von Heynitz (speech) and Ursula Heusser (eurythmy), Steffisburg
How can speaking to eurythmy be done in such a way that movement, gesture (sounds, words, sentences), character and the feeling for the words be enhanced through the interaction of the two arts? With examples from Rudolf Steiner's truth wrought words and exercises on the four elements, a basis for experiencing the sound is created. Practising the soul forces of Philia, Astrid and Luna and other truth wrought words makes it possible to bring earthly and spiritual realms into audibility and visibility. Two verses from Rudolf Steiner's Calendar of the Soul form the conclusion. A short eurythmy performance with the two teachers is planned for Saturday evening.

12-15 June 2025

The craft of acting

'Speech and Drama' CW 282

Advanced training seminar in acting with Markus Schoenen

15-18 October 2025

Speech Therapy Conference

Medical Section

30 October - 2 November 2025

The craft of acting

'Speech formation and dramatic art' CW 282

Advanced training seminar in acting with Markus Schoenen

Puppetry

24-26 October 2025

Course on puppet making

With Christoph and

Silvia Bosshard-Zimmermann

23-25 January 2026

Movement impulses in puppetry

Puppeteer Workshop

Music

11-13 April 2025

Seminar weekend with Manfred Bleffert

The artistic aspect of freedom and the representative of Humanity Presentations, discussion, joint exercises - works of Western music as well as compositions and paintings by Manfred Bleffert

19 May 2025, 19.30

van der Pals - Portrait of a forgotten composer

Commented concert evening Piano: Cornelia Lenzin; Soprano: Aurea Marston; Cello: Tobias van der Pals

29 May 2025, 20.00

Archive concert with works by anthroposophical composers

12 June 2025, 20.00

Archive concert with works by anthroposophical composers

Regular monthly event at the Goetheanum

Working group on 'Wilhelm Dörfler: The fabric of life in music'

Responsible and providing information: Otfried Doerfler: odoerfler@bluewin.ch

Further Events

20 Years Audiopedagogy

In May 2025, a large conference will be held in connection with the 20th anniversary of audiopedagogy at the Windrather Talschule (DE). Audiopedagogy aims to connect the musical in the world with the musical in the human soul through the training of hearing, so that the inner being of man is touched and creativity is stimulated and set in motion. Reinhold Braß <https://audiopaedie.de/veranstaltungen/tagung-2025/>

13th – 15th June 2025

Eurythmy in Motion

Organs & Digestion, GB for eurythmy therapists & doctors with Wieger Veerman and Liesbeth Kuhlemaijer at Peredur Centre, East Grinstead RH19 4NF, England Registration: evelyn-joy@hotmail.com Info: www.stichtingrozenhart.nl

For the Joy of Movement

Two Workshops in the Performing Arts at the Glasshouse Centre in Stourbridge

21st July – 1st August / 4th – 9th August 2025

Workshop I: Creating Performance – Creating Character

Workshop II: Exploring the Foundations with Sarah Kane (speech and drama), Rita Kort and Maren Stott (eurythmy)

For further details and to register, please contact Rita Kort: rita.kort@eurythmyuk.org www.eurythmyuk.org

The colours as the language of the zodiac (Die Farben als Sprache des Tierkreises)

with Sivan Karnieli (Witten)

The theme of the training will be how to think and experience the colours beyond the threshold and how they thus become a language of the zodiac and of sounds.

6. May 2025, 10–16, Freie Waldorfschule Frankfurt Registration until 30.4.:

gross@waldorfschule-hessen.de
Tel. +49 69 53 05 37 62

'Elementary eurythmy in kindergarten'

 (Elementare Eurythmie im Kindergarten)

Organised by the Professional Association of Eurythmy (BVEU) and the Association of Waldorf Kindergartens in Germany, in cooperation with the Section for Performing Arts at the Goetheanum, September 2025 until July 2026.

Registration until 31 July 2025.

Attention: limited number of participants! fortbildung@eurythmie.net www.euki.eurythmie.net/fortbildung

Since summer 2022, eurythmy at the Waldorf Institute Witten Annen has been offering a **pedagogical year for eurythmists**, those returning to eurythmy and eurythmy teachers already working in the sense of a 5th year, which leads to a eurythmy pedagogical qualification, and as further training.

25.8.2025–5.9. 2025 Upper School With: Jürgen Frank, Bettina Kröner-Spruck, Thomas Wulf, Sibylle Fiolka, Alexander Schaumann

8.9.2025–19.9.2025 2025 Middle School

With: Karin John-Sander, Jutta Rohde-Röh, Sibylle Fiolka, Alexander Schaumann

Questions / Information / Registration: Bettina Kröner-Spruck, kroener-spruck@waldorfinstitut.de www.waldorfinstitut.de/postgradual/fortbildungen

Eurythmeum CH

Advanced eurythmy course

The advanced eurythmy course at the Eurythmeum CH takes place approx. once a month on Saturdays from 9 am to 5 pm under the direction of Ingrid Everwijn and Aurica Arden (9 am to 12.30 pm tone eurythmy with Ingrid Everwijn, 2 pm to 5 pm speech eurythmy with Aurica Arden).

Frauke Grahl also teaches 'for the tireless' on the Friday before from 7 to 8.30 pm. www.eurythmeum.ch/

info@eurythmeum.ch

Summer Course 23–26 June 2025

Eurythmy summer course in tone and speech eurythmy for amateurs and interested parties at the Goetheanum; Monday to Thursday. The summer course is led by the teaching staff of the Eurythmeum CH and guest teachers.
www.eurythmeum.ch
info@eurythmeum.ch

Further Training year at the Eurythmeum CH

From 1 September 2025 we will begin an in-depth year (5th year) in which we want to approach the essence of eurythmy, its origin and its task. The specialisation year is suitable for people who have recently completed their eurythmy studies, or eurythmists who are artistically active and are looking to deepen their knowledge.
Contact: fortbildung@eurythmeum.ch

Eurythmy fairy tale ensemble

Advanced training course for eurythmists and eurythmy students followed by performances. Trained eurythmists and students looking for stage experience are welcome.
Myriam Recanati, farbklang-eurythmie@gmail.com

Alanus Hochschule

Master's programmes in Eurythmy Education and Eurythmy Therapy at Alanus University in Alfter start in September 2025.

<https://www.alanus.edu/de/studium/studiengaenge/eurythmie@alanus.edu>

A new start has been made for the further education programme in music therapy on an anthroposophical basis at Alanus University.
<https://www.alanus.edu/de/weiterbildung/detail/musiktherapie>

Eurythmy further training with Barbara Mraz

'Searching for tracks - finding ways...!' 2025/26

Artistic training year for eurythmists in three epochal blocks.

19–25 October 2025

1–7 February 2026

29 March– 4 April 2026

Freie Waldorfschule Kreuzberg, Ritterstrasse 78, DE-10969 Berlin.
barbara.mraz@web.de

Tone Eurythmy Courses With Jan Ranck

5–13 April 2025 Cape Town, South Africa

Tone Eurythmy Therapy Intensive Course EN

31 May 2025 Neustadt an der Weinstrasse, DE, zwischenraumbegegnungen@gmail.com

1 June 2025 Neustadt an der Weinstrasse, DE

Polarity and Enhancement – A way to Christus through the Eurythmy

- Information and Registration: zwischenraumbegegnungen@gmail.com

18–27 July 2025 Netherlands

Tone Eurythmy Therapy Intensive Course DE/EN

1–10 August 2025 Neustadt an der Weinstrasse, DE

Tone Eurythmy Therapy Intensive Course DE

22–31 August 2025 Spring Valley, NY

Tone Eurythmy Therapy Intensive Course EN, tone.eurythmy.therapy@gmail.com

Seminars of the North German Eurythmy Teacher Training

„Methodological titbits“

Selected teaching examples for all age groups

15.10.2025 18p.m. – 18.10.2025 12a.m.

'What floor do you dance your life on?'

A methodical-didactic research trip on questions of constitution

23.1.2026 18p.m. – 25.01.2026 12a.m.

Berlin, Rudolf Steiner Schule, Auf dem Grat 1-3, 14195 Berlin

Registration: reba@gmx.ch

Eurythmeum Stuttgart

17 May 2025, 11.00 Uhr

Open day

22 June 2025, 13.30

IMPULSE LEBEN Study Info Day

ausbildung@eurythmeumstuttgart.de

Further meetings for speech formation and speech therapy:

Two further meetings took place in autumn 2024 at the 'Lichtung Eichholz', 8623 Wetzikon, Eichholzstr. 156.

The professional exchange will continue four times a year: Further participants are very welcome. Information and registration: Witiko Vassella (witiko@gmx.ch) or andrea.klapproth@gmx.ch

Gesundheitshelfer I and II

Christa Slezak-Schindler
Otto Ph. Sponzel-Slezak
Elements of curative speech formation
www.haus-der-sprache.org

Rooms for Rent in Vienna

Have you ever wanted to combine eurythmy and culture? This opportunity exists in Vienna.

The rooms of the Vienna Eurythmy School are currently not fully utilised. However, the Friends of Eurythmy Association continues to manage the newly renovated rooms and would like to make them available for eurythmy, music and language initiatives at favourable rates.

The rooms are suitable for larger groups as well as for individual eurythmy therapy. Both rooms have a grand piano. There is also a seminar room. There are also several rooms for overnight stays and a kitchen. They can be rented for individual days or for longer periods. The location is in the centre of Vienna, one metro stop from the main railway station, close to the opera and concert halls; everything is easily accessible by public transport and on foot.

If you are interested, please contact: info@eurythmie-wien.at

Easter Painting

Katrin Hofmann

This is perhaps more of a work journal than a picture description. The preliminary events are:

The exhibition of nature mood sketches after Rudolf Steiner for the 100th anniversary in the blue room of the Goetheanum;

The compilation of all motif sketches including the watercolours (all in print) for the Art Summer Week 2023;

The exhibition of the four original watercolours in the blue room for the Agricultural Conference 2024.

I started painting in 1984 when I was working on the training sketches. There was a break of not quite 30 years in between. We have now taken up this work again with Bettina Roder-Pröbstl.

For me, the watercolours are not really part of the sketch series. They are independent works, although they are a continuation of them and at the same time form the end of the series.

The picture fits in with the motifs of the three crosses in yellow, the group of pairs in blue and the group of three in violet. Listed like this, it is an above-below progression. There are different bottoms and only one top. We are familiar with this colour language from other sketches/paintings: Yellow at the top, blue at the bottom results in a centre in green. This principle is emphasised by imposing a regular oval character on it, or put the other way round: This event gives itself expression in a regular oval that reaches almost to the top edge of the picture and leaves space towards the bottom so that an outside world can take shape in addition to the 'inner world' of the oval. The world below is black and night-violet. It is created in the diagonal corner accentuation and is animated by three figures.

Two are orientated towards the edge of the picture, i.e. they are facing away from the main action in the picture. The third figure sits facing the oval. All three figures are soft and rounded in their form. Each head carries something of the colourfulness from the very top from the yellow sky, or the head area of each figure shows a colour relationship with the yellow of the sky. How can a sky be yellow?

The three crosses are very differentiated in size, position and expression and are surrounded by a bell of light and warmth. The yellow shines, the orange warms and the red draws a striking diagonal surface like a thunderclap or a trumpet blast. This red diagonal is opposite the black diagonal. One convex and one concave. They are opposite each other, but do not form profiles as we know them from the sketches, although the red certainly shows some signs of this, but they are not fully realised.

We have top/bottom, inside/outside and diagonal directions that determine the image expression.

If the crosses are bathed in yellow brightness, there is deep blue on the opposite side. It is moving, perhaps a mixture of air and water, and rather cool. The two whitish light-coloured figures seem to be 'swimming' and 'floating'. They orientate themselves from left to right. This gives the impression that the swimming figure is following the floating figure. Their appearance is as if they are slipping or wafting out through the ends of their limbs. They are huge in relation to the crosses. They live in the polar world to the cross world. Green has emerged between them, graded into different shades of colour. Nobody lives in it. The light green edge of the picture, which is not actually a motif element, corresponds with this central green, creating a dialogue between the periphery and the centre.

The picture story is not yet finished.

But where does it lead? What Easter tale does it allude to? Of course, there are many clever things that could be added. But are they also experiences that are drawn from the picture?

Appendix:

Because we can trace the brushstrokes of Steiner's hand, there are variations and questions: the whole picture is highlighted in blue at the bottom and yellow at the top. When were the motifs added? Was the oval wiped out with a sponge? Was the black area added last as a counterweight to the powerful red? All three groups of figures have been highlighted in negative colours. What was the intention? Is it due to the painting process? Was this the intention from the start?

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

Each author is responsible for his/her own contribution.

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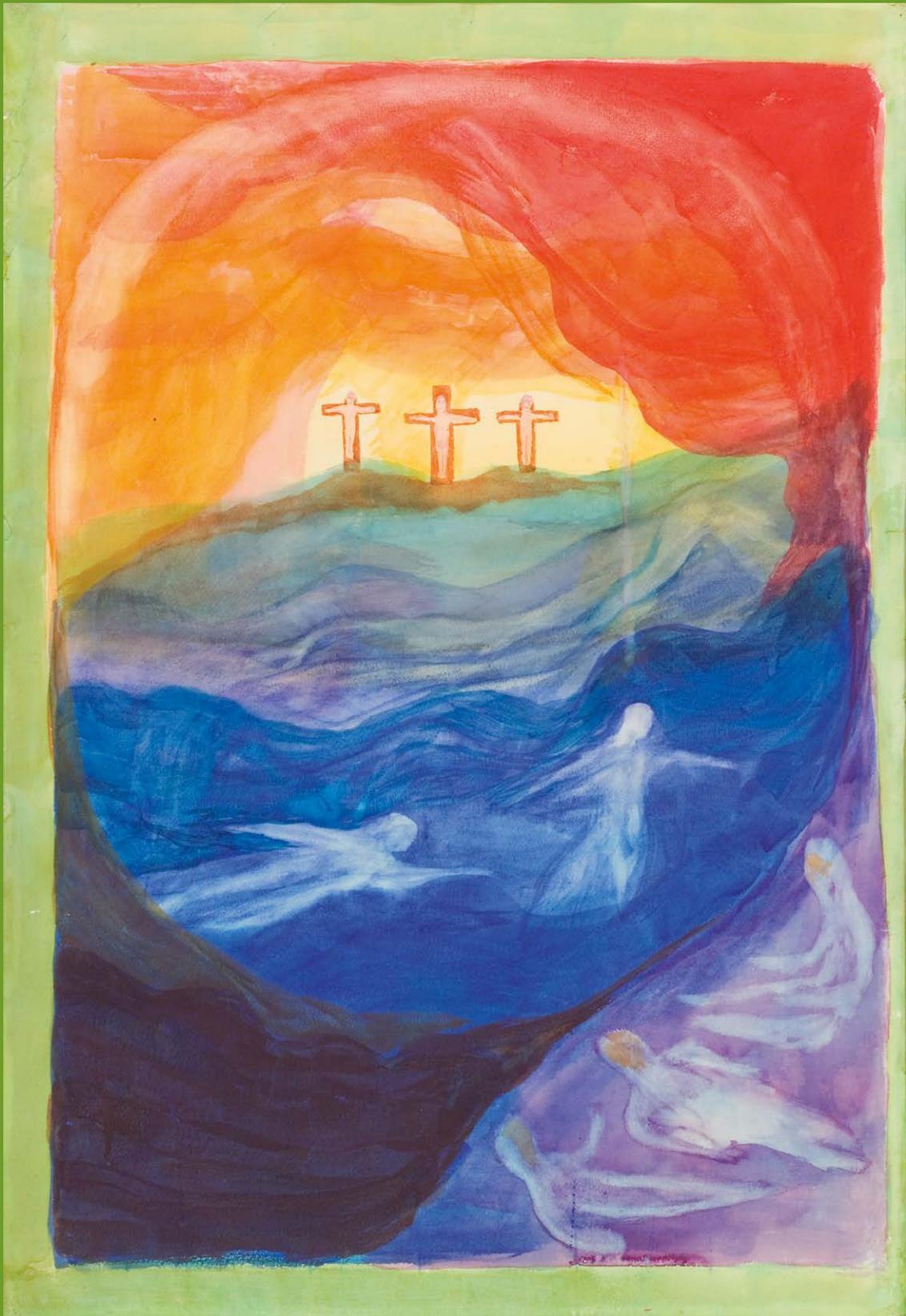
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Nr 82 • Easter 2025

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Leader: Stefan Hasler

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Easter Painting by Katrin Hofmann

Discription on page 78