

E A N A

San Francisco Youth Eurythmy Troupe presents a Eurythmy Performance
CELEBRATING 20 YEARS
Astrid Thiersch, Artistic Director

Here and Now



NEWSLETTER

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Mission Statement

The Eurythmy Association of North America is formed for these purposes:

To foster eurythmy, an art of movement originated and developed by Rudolf Steiner out of anthroposophy; to foster the work of eurythmists on the North American continent by sponsoring performances, demonstrations, and workshops; and to maintain, develop, and communicate knowledge related to eurythmy and the work of eurythmists by means of newsletters and publications.

The Eurythmy Association of North America is a non-profit corporation of eurythmists living and working on the North American continent. Any eurythmist holding an accredited diploma recognized by the Section for Eurythmy, Speech, and Music at the Goetheanum, may join the Association as a member. ***Eurythmy students and non-accredited, but actively working eurythmists, are warmly welcomed to join as Friends.***

The Newsletter is published two times annually. Annual dues are from January through December. Membership subscription is \$45 single/ \$50 for eurythmist-couple; for eurythmists living outside of North America it is \$50 single/ \$55 for eurythmist-couple; for all friends, musicians, or speakers the subscription is \$30. Single issues are \$6 a copy. Please make checks out through a bank with a branch in the United States.

The Council members believe that financial concerns should not hinder eurythmists from membership. Eurythmists should feel able to contribute a lesser amount if they cannot afford the full annual contribution. We hope that others will also contribute more to support our work.

All checks should be made payable to the Eurythmy Association of North America and mailed to the treasurer:

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Articles, announcements, news items, poems, and forms should be sent to the editor at least one month before publication. Deadline dates for the two annual issues are October 1 and March 1. Items may be faxed or sent via email. Photos sent by mail will be returned. Photos may be emailed as attachments.

Please mail to:
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Although welcomed, the viewpoints expressed in the EANA Newsletter are not necessarily those of the publisher.

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FRONT COVER: Poster of San Francisco Youth Eurythmy Troupe 2015

INNER BACK COVER: Rachael Abbott with the Else-Klink Ensemble, Stuttgart, Germany;

What Moves You? 2015 Project <http://www.whatmovesyou.de/de/>

(Some from Ingeborg Bachmann, “Freies Geleit”. Choreographed by Ulrike Wendt and Jakob von Verschuer)

OUTER BACK COVER: San Francisco Youth Eurythmy Troupe, photography by Scott Chernis

LETTER FROM THE PRESIDENT

Dear Friends,

It was a joy to be in Spring Valley at the Eurythmy School where we had the East Coast AGM. Our meeting was precluded by a very dynamic workshop with our new Section Leader, Stefan Hasler. Stefan has been working very hard to bring the latest edition of *Eurythmy as Visible Singing* to us, with notes and commentary and much research into what Dr. Steiner had said at the time. Delving into the archives and stenographic notes, Stefan has researched the background of the course. There were over 70 books on music in Steiner's private library, of which 38 volumes were of music theory, which he used to illustrate what he brought in the course! Stefan also put the Tone Eurythmy course in the context of what other lectures, including lessons for the School for Spiritual Science, Dr. Steiner was giving at the time. There are companion volumes which accompany the Course, as well. It would be wonderful to translate these for English speakers. Stefan's workshop on these new indications was dynamic and moving. A report is included in this Newsletter. [See p. 30; [A book of five articles are available in English, see p. 31]

Concerns were raised regarding eurythmy in our schools and how we can make it more evident that this young art is so essential to the very nature of a Waldorf school. Here on the West Coast, the charter schools are becoming interested in including eurythmy in the curriculum. Efforts are underway to work with the delegates of AWSNA in refashioning the requirements of becoming a member school of AWSNA, to include the art of eurythmy as an essential part of a school's culture. Our colleagues Susan Eggers and Laura Radefeld have really taken this up in detail.

Being again in Spring Valley at the School of Eurythmy, one could see recent changes, not only with the students but with the new programs: Coralee Schmandt and Shaina Stoer were both present with the M.A. candidates; Dorothea Mier was hard at work on translations; and ESV is about to come west on tour, where they will meet a vibrant East Bay Eurythmy group, as well. Our newsletter will carry details of all these efforts.

We welcomed three new representatives to the EANA Council. Rachael Abbott from Pasadena will take on Kurt Faber's work. Kurt, we thank you very much for carrying this during these past years. Cristina Geck will take over from Marguerite McKenna in the Rocky Mountain area and we thank Marguerite for her work there. Sheila Shapiro will cover the New England and Upper New York Region. Thank you to Karen Renaud Guitman for having served this region. We are all volunteers! And it is really out of our love of eurythmy that we are able to carry these 'jobs'.

In this Michaelmastide, this brings warm greetings to you all and courage to bring this art further in different realms of life.

Best greetings from Alice

LETTER FROM THE EDITOR

Michaelmas Greetings, Members and Friends!

This issue presents a colorful bouquet of stories, near and far. Once again, David Weber captures the adventures of the San Francisco Youth Eurythmy Troupe on tour, this time to Thailand with their eurythmy program, "Here and Now" directed by Astrid Thiersch. The year 2015 marks the twentieth anniversary for the troupe. Imagine the impact of such an annual event in the life of a Waldorf community! The story and photographs were sent to me in April, when spring flowers were in bloom; Astrid and David are the proverbial 'perennials' among their blossoming students. Congratulations to Astrid and David, for their faithful work!

Spring time in Dornach is especially poignant. The Swiss greet you in passing with a "Grüß Gott", meaning literally 'May God greet you.' Imagine returning to the Goetheanum after forty years! This was the life-long wish of Dolores Kaufmann. To read about her is to recognize a youthful soul, full of enthusiasm for life and a great love for eurythmy. Here is another bouquet from the spring, spreading 'Joie de vie'! Sheila Shapiro, as escort to Dolores, confirms their experience in her story of "A Special Eurythmy Meeting between Two Eurythmists". Just in case you are planning a trip to Dornach, this is the address of the Guest House: Gästehaus Friedwart, Lärchenweg 11, 4143 Dornach, Switzerland (Phone: +41 61 706 42 82).

Beth and Stephen Usher attended the International-Eurythmy-Conference, "The Apollonian Course of 1915 – Cosmic Word-Human Speaking" held at the Goetheanum in April. Beth gives us a rich account of the lectures, with much nourishing thought-content to ponder. Her metaphor of a triple rainbow, with performances, workshops, and lectures is apropos. The building looks solid in the photographs, but to walk up the hill and see the structure lift upward into the sky is an experience of levity. One feels uplifted within the Goetheanum itself, especially with an audience filled with eurythmists! It was noted that for many in the audience it was not a first visit. The number of attendees speak volumes, as 'here the life never dies'. Thank you to Beth for her insightful recounting of this major event. I continue to reread the essential questions posed by the lecturers, which are mighty gems reflecting the many faceted colors of the rainbow. Beth expresses so well, as the "overarching warm embrace from the Being of Eurythmy".

Welcome to our new Council members, Sheila Shapiro, Rep. for the Northeast Region, Cristina Geck, Rep. for the

Mountain/Southwest Region, and Rachael Abbott, Rep. for the Southern California Region! They are introduced in this issue (on page 7). Best wishes to previous Council members Kurt Faerber, Marguerite McKenna, and Karen Guitman on their new endeavors.

Please enjoy the articles, reports, photos, all thanks to our many contributors. And perhaps, invite someone to become a friend of eurythmy!

Blessings on our work together!

Maria Ver Eecke

MINUTES OF THE EANA EAST COAST

ANNUAL GENERAL MEETING

OCTOBER 3, 2015 FROM 2:00-4:00 P.M.

Association President Alice Stamm welcomed everyone and spoke the Eurythmy Meditation. Then each one spoke his or her name and place. The names of those who have crossed the threshold of death were spoken aloud. We stood in a large circle of 40 eurythmists for “He who Illuminates the Clouds” created together in silence.

Alice spoke of the founding of the Eurythmy Association of North America in 1979 in Spring Valley. She spoke of its functions to support our work in eurythmy through workshops, conferences, financial aid for travel funds, for those in need, and to allocate grant monies to eurythmy performing groups and high school eurythmy performances.

The regional representatives of the Council are contact persons. Kurt Faerber of Southern California, present at the AGM, was thanked for serving on the Council. Alice brought forward three names of eurythmists who are willing to join the work of the Council: Sheila Shapiro, of Saratoga Springs, New York (present at the meeting); Cristina Geck, of Boulder, Colorado; and Rachael Abbott, of Pasadena, California. Those assembled agreed with these nominations and the motion was passed by the members present.

Gino Ver Eecke distributed financial statements for the Treasurer’s Report and then answered questions. Presently there is an excess of \$4000, which will go to cover costs of the newsletter production and mailing. Gino has contacted 100 lapsed members (on a monthly basis) and so far, 21 of them have rejoined. Also he makes sure that the groups that request grant monies are up to date with their EANA dues. So far he is waiting for two more groups to bring their dues up to date. The Treasurer’s Report is available on request.

Maria Ver Eecke spoke of our newsletter, that the reports document eurythmy activity in North America. She suggests that if you are unable to write about an event, please ask someone from the audience or workshop to submit a report to the newsletter. Anyone may become a friend of eurythmy. Alexandra Spadea suggests that Waldorf

schools become friends of our association.

Carsten Callesen has streamlined the grant proposal applications, available directly from him or online at www.eana.org. He noted that October 15, 2015, was the deadline. The three categories are for performing ensembles, youth groups (such as high school groups of San Francisco, Tara Performing Arts in Boulder, and a community project of Cascadia Camphill Village, Canada). EANA also supports groups who perform the Foundation Stone Meditation in eurythmy.

Alice spoke of pedagogical concerns and she reflected on the Eurythmy Guidelines that were developed in 2006 with Noris Friedman, then EANA President. Most recently Carla Comey helped develop a document available on the AWSNA website under Effective Practices for teachers.

Susan Eggers, a delegate to AWSNA, reported that the state of eurythmy in the schools was a focus at the delegates’ meeting in June and will continue to be a topic of discussion. The delegates of AWSNA define school membership and many eurythmists have been surprised to learn that a school could be accredited as a full member without a eurythmy program or a plan to implement one. School accreditations are reviewed by a peer group from within the regions, and the requirements for accreditation are being reviewed this year. Thus, it is important to contact your delegate in your region, to articulate the essential contribution of eurythmy in the schools. Furthermore, when eurythmists step forward to represent their school at the regional level, they are also representing eurythmy, and can help to hear and respond to the needs of eurythmy programs in their region.

Alice informed us that experienced eurythmists are available from the Mentoring Group, out of the work of Leonore Russell, Else Göttgens, and Christof Wiechert. [Please see page 35.] It is advisable to invite seasoned eurythmy teachers as mentors, who will reinforce the value of eurythmy programs. For instance, does your school budget for eurythmy performances? Alice spoke of the charters schools in Northern California, who are interested in eurythmy. An important document has been drafted for individuals to answer such questions, what does it mean to work in Waldorf schools and to represent anthroposophy.

Laura Radefeld serves on the Pedagogical Section Council (PSC) and also serves on the Council for the Performing Arts Section. She reported that when the PSC met in April in Spring Valley, the school leaders of Eurythmy Spring Valley spoke with the Council about the state of eurythmy trainings and eurythmy worldwide. The members of the PSC and AWSNA leadership share members, so the issues were aired also with the leadership council of AWSNA. It was also said that the struggle with eurythmy in Waldorf schools are struggles throughout the movement—the Society, Waldorf schools, and eurythmy.

Strengthening the roots of anthroposophy will strengthen schools. When schools are strongly rooted in anthroposophy, it is self-apparent that eurythmy should be a part of the school curriculum. If the foundation in anthroposophy is not renewed and strengthened, by individuals and in faculty circles, then eurythmy and the whole school suffers. The metaphor of a symphony orchestra, with a strong leader and equally strong instruments for the expression of the art of education are all necessary. Eurythmy is one of the essential instruments in the orchestra. Our interest in the whole school movement is really important and it is important that strong eurythmy programs make themselves visible with teachers who are interactive with colleagues in their school.

There is interest in supporting the impulse of eurythmy in schools and this needs to be in the context of our awareness of the overall health-needs of schools. We should do all we can for eurythmy now, as there has been a lot of conversation about these concerns. Our positivity and strong activity is needed—equally strong concern and support for Waldorf Education overall is needed.

The Performing Art Section met during the Mystery Drama Conference last summer. The question they hold is how to make our work visible. Gabrielle Schneider hosted a eurythmy gathering in Ontario last summer, as an impulse which arose out of this meeting.

A gathering is planned in Spring Valley for the 21st of November, “Light and Dark – Contemplation and Study” a conversation with offerings from local artists involved in eurythmy, speech, music, and puppetry. This gathering will happen from 2:00 to 5:00 PM at the Threefold Auditorium. Later that evening will be a eurythmy performance by the Pennsylvania Eurythmy Ensemble.

Beth Dunn-Fox gave an update of ESV’s project. They began with conversations with teachers, asking what are the characteristics necessary to build a culture for eurythmy? With the loss of full-time teacher trainings, student-teachers no longer are immersed in daily artistic activity. Beth spoke of teachers’ stories as being transformative. ESV teachers are collaborating with ‘companions’ in this “ground swell moment for change.”

It was especially wonderful to hear from our Section Leader Stefan Hasler. He spoke of our work as eurythmists, in that we realize through our art that we sense more delicately and more directly. He asks how we work with our art, with free moments or with fixed structures. We are a worldwide movement, yet which steps do we take alone or which do we take together?



Section Leader Stefan Hasler

Stefan invites each one of us all send our address to him at the Goetheanum, to request the Section Newsletter. The next two issues of the Rundbrief will be free of charge. Usually the fee for the newsletters is 20 Swiss francs. There are 6,000 members of the Section in the world. The Rundbrief subscription is 1,000 in German and 300 in English.

Stefan invites us to take up the theme, “*Logos as Speech Force*”, of the next international eurythmy conference at the Goetheanum, April 2018. This will be a working conference with speech artists and speech formation. It was strongly suggested that we take up the theme now, to prepare together in collaboration over the next three years. Alice suggested that eurythmists meet regionally.

Stefan spoke of the pedagogical research at Alanus University. Thirteen teachers worked for five years and discovered that they work totally differently. Eighty teachers worked with two professors and felt that they had to prove the value of eurythmy. It was a transdisciplinary work together. The problem arises, how do we work with others? What do we do every day? We meet together in over 1,100 Waldorf schools around the world and children do eurythmy. That is immense! Where does eurythmy live most visibly, but in the Waldorf schools around the world? We have the three arts of eurythmy, as Education Art, Healing Art and Stage Art.

His vision for the future is to try to live with everyone’s vision. It sounds like a mighty task, and yet, it is apparent that his work has already begun. With 6,000 Section members worldwide, Stefan reminds us that we may connect to the world ether and to other eurythmists.

Raymonde van der Stok, Representative for the Southeast Region, told us that her established eurythmy program at the Kimberton Waldorf School was cut this year for financial reasons. A male high school student (who entered the school in seventh grade) was able to articulate that “The school is taking Waldorf out of Waldorf.”

Alice concluded the meeting by mentioning honorable activity: “What moves you?” (Berlin); Flash mobs; the work of Marcus and Andrea Weder, previous directors of Impulse Eurythmy; and the recent eurythmy workshop in Ontario hosted by Gaberiele Schneider. Gaberiele announced that Margaret Osmund will host a eurythmy workshop next summer (August 3-6, 2016) in Nova Scotia. [See Announcement, p. 37]

The EANA Council will be looking for a new president. Linda Larson expressed her gratitude to Alice for her years of service and Alice received a standing ovation.

Thank you to our colleagues at Eurythmy Spring Valley for hosting this meeting!

Compiled by Maria, Alice, Susan, Laura, Gino

WELCOME TO NEW COUNCIL MEMBERS

Rep. for the Northeast Region

Sheila Shaprio lived in Oceanside, New York, until she was 18 years old. The flowing waves of the ocean and the piano shaped her childhood.

While attending Adelphi University studying for her Master's Degree, she met a family involved with the Waldorf School of Garden City. After attending the Stuttgart Eurythmeum performance, she knew immediately that she wished to study eurythmy.

She received her diploma from The School of Eurythmy Spring Valley in 1983. During her training she also played piano for eurythmy classes and practices. At that time she joined the Anthroposophical Society. After she graduated, she performed both in Stuttgart and then in Dornach, including the Goetheanum Stage Group, and she played piano for many eurythmists, from 1983-1987.

She returned to the U.S. in 1987 and was blessed with a daughter, Nalina, in 1988. From 1993-1998, she taught eurythmy in the Waldorf School of Saratoga Springs, N.Y. After leaving the school, she started to teach piano lessons, which she has done for the last 18 years. During that time, she also performed and taught some private eurythmy classes.

In recent years, while caring for her aging mother, Sheila did not move with other eurythmists. After her mother's death in 2013, she had the honor to return to Dornach for three months and to perform at the Ita Wegman Klinik with Beatrice Schupbach's group. Since 2014, Sheila has not been performing or teaching eurythmy, and so she is thankful to have been asked to be the Representative for the Northeast. She is looking forward to connecting with other eurythmists and hearing their stories.

Rep. for the Mountain Region

Cristina Geck was born and raised in New York City until her family returned to Germany when she turned nine. At the age of twenty, she became deeply involved with the Camphill Community of Brachenreuthe, Germany. She lived and trained at this school and biodynamic farm, working with children in need of special care for six years. There, Cristina also discovered her love of eurythmy. Cristina studied therapeutic eurythmy for children with special needs with Ms. Susanne Mueller-Wiedemann and



did her eurythmy training from 1989 to 1992 with the Eurythmieinitiative Stuttgart, directed by Ms. Helga Matke.

In the summer of 2000, Cristina came to Colorado to teach eurythmy at Shepherd Valley Waldorf School and Boulder Waldorf Kindergarten. She has held a BA in Eurythmy since 2013 and is currently in her second year of teaching at Shining Mountain Waldorf School. Cristina has been part of Sound Circle Eurythmy Ensemble. [Photo of performance] Cristina teaches in the pedagogical training of Eurythmy Spring Valley in Chestnut Ridge, New York.

Rep. for Southern California

Rachael Abbott: Growing up as a Waldorf student in Spring Valley, NY, Rachael had always known of eurythmy, but it was not until many years later, having dabbled in many jobs and artistic forms, that she decided to pursue a professional eurythmy training. Having decided after much searching, to devote her energies to the work of Waldorf education in the world, Rachael enrolled in the Foundation Year in Anthroposophy in Spring Valley, NY, in the fall of 2007 and immediately encountered eurythmy in a whole new way! By the end of the year she was left with no choice, or so it felt, but to begin the eurythmy training. In September 2008, Rachael began the eurythmy training at Rudolf Steiner College in Fair Oaks, CA, and then transferred after the second year to the Eurythmeum in Stuttgart Germany,



where she completed her training with a BA in artistic and pedagogical eurythmy in 2012.

[Photo is of her graduation celebration]

As 2012 marked the one hundredth anniversary of the Birth of Eurythmy, the Else-Klink Performing Ensemble of the Eurythmeum Stuttgart was putting on a large production to tour around Europe. The graduating fourth-year students were offered the possibility of participating in this production and Rachael jumped at this chance to tour with the stage group and to experience such a large scale eurythmy production.

Following the hundredth anniversary tour, Rachael enrolled in the newly created Pedagogical Eurythmy Master's program and completed her degree with a focus on Eurythmy in Intercultural Education. Rachael joined the Else-Klink Ensemble and performed with them for two years before returning to America to take a job teaching eurythmy at the Pasadena Waldorf School in Southern California.

ARCHETYPE OF THE PENTAGRAM

THREE APPROACHES

BRIGIDA BALDSZUN

Introduction

As long as I was talking to friends about the theme of this thesis, it was, "How to introduce the pentagram to children of second, fifth and sixth grades." But the moment I was explaining my paper to other teachers, the issue of an "archetype" arose. From then on the theme had a new dimension, both philosophically and pedagogically. An archetype is an original form from which other forms in similar shape derive.

Panorama

Motto: *"There was a child went forth every day,
And the first object he looked upon, that object he became,
And that object became part of him for the day or a certain
part of the day,
Or for many years or stretching cycles of years"*.

Walt Whitman

a person, who does not know anything about the pentagram or the pentagon, takes a flat, broad ribbon and tries to tie it into a knot, as much as one may do so with a ribbon, he can flatten out the ribbon knot instead of crumbling it. If the person holds the flattened knot against the light he will see both figures, the pentagram and the pentagon.

Children around the world draw stars. They might have 4, 5, 6, 7, 8, 9, or a zillion points and are usually shown in bright colors. However the transition from drawing a star to walking the figure of a star is immense. Children who are full of energy will run joyfully from the center of the star out into one direction and after coming back to the center out to other points and back again. Adults, by contrast, find it satisfying to have a pattern in mind, walk through it, and finish in the center.

Another stage of moving the star pattern is when a group of five people move the ways of the star together, each one contributing one path of the whole star and lifting the exercise onto a social level. An orderly web of crossing lines will appear for the viewer. This choreography of the pentagram can be adapted to accommodate any number of people.

From the rosacea of the plant world, from the starfish of the animal world, and from human doodlers, we learn to include in our vision of the pentagram all types of lines: straight, zigzagged, bent, curved, double curved, spiraling, or adorned with loops. When the many forms of nature become our teachers, there is no end to new variations.

The Esoteric Background of the Pentagram

A quote from the Huffington post might show some more

aspects of the pentagram: "When did the five-pointed star first appear? And what has transformed it into such a popular symbol? While we cannot be certain about the answers to these questions, some of the examples of historical facts are truly fascinating. In particular, the relation between the pentagram and the celebrated "Golden Ratio," has motivated a number of historians of mathematics to investigate the topic quite thoroughly.

A pentagram appears on a jar dated to 3100 BCE, found north of Thebes in Egypt. The incision appears to have been done in one continuous motion, and the fact that such a feat can be easily achieved for the five-pointed star may have been one of the initial sources of attraction of this figure. As an Egyptian hieroglyph, a pentagram enclosed in a circle meant the netherworld, the underworld of the dead.

Interestingly, pentagrams from the same period were found in Mesopotamia. In Sumerian and Akkadian cuneiform texts, the meaning of the five-pointed star was the "regions of the inhabited world." Thus, we can find it in sentences such as, "which are not the regions warmed by the brightness of your light."

At Tell Esdar, in the Israeli Negev desert, archaeologists found a flint scraper with a pentagram (Figure below), dated to the Chalcolithic period (4500–3100 BCE)."



Figure: A sketch of a flint scraper from Tell Esdar in the Negev Desert, Israel, depicting a pentagram (1)

The pentagram is widely considered to be the Star of Man, as shown by the illustrations by Leonardo da Vinci and by Agrippa von Nettesheim.

On a Sunday, Sept. 22, 1912, Rudolf Steiner used the pentagram for the first time in a eurythmy lesson. Lory Smits had just done the arm movements for the word "Hallelujah" when Rudolf Steiner said: "It will become a beautiful exercise if you place five people in a pentagram, letting them form this word at the same time, as one being. This would have a social effect in the highest sense of the word." The further instructions are recorded. (2)

On July 10, 1924, Rudolf Steiner explains several variations of one or five people moving on a pentagram, who would do the arm gestures for the word Hallelujah. (3) For everyone who has moved the pentagram in a eurythmy lesson, it is however interesting to know that Steiner made comments about the pentagram already in the years of 1906

and 1907. He emphasized that the pentagram can be a figure, a symbol, a decoration, but in relationship to the human body, it is a picture of those etheric streams which penetrate the etheric body, as well as the physical body. The notes of an esoteric lesson from Nov. 14, 1906 show: "Streams of ether are always circulating out of the cosmos through the human body. One such stream enters through the head, passes from there into the right foot, then into the left hand, then into the right hand, then into the left foot, and from there back to the head. It would be bad for man if the stream did not enter into him through the head but through the feet. These streams circulate all the time in man and bring him into connection with the entire cosmos." (4)

A year later Steiner said: "The etheric body is composed of various currents that course through it.... Among them are five main currents. Everyone has these five currents hidden in him." (5) Just as the anatomist sees the skeleton as being part of the physical body, the occultist sees the pentagram being part of the etheric body. That indicates that the current of the pentagram is as old as the human etheric body, which was created during the evolutionary stage of "SUN." "At that time the human etheric body bore most decidedly the form of the pentagram." (6)

The question arises: What would happen if a human being moved this ether stream now, in 2015, or at Steiner's time, in the very way he described it? The more one ponders about this question the more it becomes clear why Steiner wanted to develop a new form of "dance" and that it only could be called "Eurythmy". As long as the Roman architect Vitruvius (80BC-15AD) and the German poet Goethe (1749-1832) used the name "Eurythmy" it described a certain degree of harmonious relationship of measurements in space. Through Steiner's work the harmonic relations were put into movement. The phenomenon that everybody, young and old, loves to move the pentagram is symptomatic.

Three Examples from Lessons with Children

In this chapter, I will tell of three teaching experiences, rather than discussing them, to allow the reader to become part of the scene. I share them because they are unusual and because of the theme of this thesis. In 35 years of teaching in the classroom and four years of tutoring two very special children, I experienced the truth of a passage in a lecture by Steiner: "When we meet a child today, we must realize, that we no longer have the task of pouring into that child that, which had to be poured in in olden times. Today it is our task to say: this child has been taught, he has only laid a physical body around his already instructed soul, that which was his prebirthly instruction from the Gods must make its way through the veils around that soul, it must be brought out...The teacher should really regard the child before him as something like a riddle, that he has to solve...He must never proceed in any dogmatic way, but all the time he has

to consider the child itself as his teacher, and see how the child through its special behavior, betrays the very way in which these veils are to be broken through, so that, from out of the child itself that Divine instruction can come forth." (7) (This is an old, rather clumsy translation.)

At that moment when 20 to 30 children, who want to move, are in a room without chairs or desks, the situation is different, actually close to an explosion. If the teacher wants to bring the pentagram as the major theme of class, the directions have to be age appropriate, engaging, clear and succinct. The famous response of a student, "Of course I can do it, if I want to." can be paralyzing or haunting for the teacher. The question of research is: how can one engage the students in such a way that they want to do this? (Because the student who said, "If I want to," spoke the truth.)

How can one make the archetype alive for the children of today, not only like the drawing found in Israel, 6500 years old, but older than the present shape of the human body?

The first example is from working (2007-2009) at the Waldorf School of Garden City, Long Island NY. Many of the children in first and second grade were single children, often from parents of two different nationalities or two different races. Usually both parents worked and the children were often in school from 8 am till 6 pm. School was not only the place for learning, but also for playing and socializing. Very often I had the impression that the children were very dear, but socially and physically unskilled, not in tune with the events, but "special", "royal", rather detached from the ground, uprooted, in transition. They reminded me of "The Little Prince". In my first year, I was struggling to create a mood of Advent (rather important for a eurythmy teacher) in a multicultural group, since the school required that class content be nondenominational to include children of all religions who celebrated Kwanzaa, Hanukkah, Ramadan, and Christmas. The "Genius Loci", the genius of the place, came to help.

Antoine de Saint Exupery lived from 1939 to 1943 in New York; one of his apartments was in Asharoken, (Long Island) and another one on Central Park South, (Manhattan). In this area, during World War II, in a time of exile, problems with immigration, personal upheaval and failing health, Exupery wrote the story of *The Little Prince*, a tender tale of loneliness, love and loss, friendship and death. The Little Prince observed the sunset 44 times and Exupery celebrated the sun constellation of his birthday 44 times, before he died unexpectedly in 1944. Since the first publication in 1943, the story has been translated into more than 250 languages and is known in many cultures. It seems that everybody loves the Little Prince. (7)

When I got to know these details and cherished them, it became very easy to create verses about a prince, who lived on a star, his own star, and who took care of that star,

polishing and cleaning it to make it shine! The prince felt lonely and left his star to visit other people.

Comments

The style of working with first graders could be described as: The Whole filled with Variety.

The style of working with second graders: The Whole, polarizing inwardly and outwardly, made visible in movement.

It is amazing that young children, even in the year of 2008, love to be a prince or princess. If they feel to be princely, they will stand up straight and tall, proud and joyful, full of positive energy, and thereby becoming a source of light. By stepping on the same spot a center is indicated and a stretched arm or leg shows one direction to the periphery. This can be felt as the center of the star and its light giving rays. The rhythm of the anapest can be used and also an intensified anapestic rhythm with many short elements and one long step. (This version became for the children the activity of polishing the star.) The clearer the movements happen, the more they radiate into the surrounding and the person who is doing these beautiful movements is indeed like a prince/princess in the middle. In the large circle of children, five special places were chosen from where the activities shone out and soon the five "star children" were visiting each other, moving the pattern of the pentagram. Then five new children came to a "star place" to move the pentagram. By carrying out the vowel gestures they brought each other a gift, and if the moment was right a shooting star (a beanbag with a ribbon) could be sighted.

The essential mood, for preparing a festival in the darkest time of the year, is to become able to create light and warmth, to make something beautiful and to do it with joy, to do it secretly so that a surprise could happen, as a gift to another friend. All these attitudes and skills came into the eurythmy lesson and helped to overcome the differences between religions.

A Second Example

The second example is an experience from a month long visit in Hyderabad, India, in 2013. I was teaching at the Prerana Waldorf School and had four to five sessions with each grade. It was expected that I would teach the children, who don't have eurythmy on a regular basis, a couple of exercises that they could repeat even without me.

My plan was to do the five-pointed star and the five basic vowels with the fifth grade. The class teacher showed me how she had led her students into the experience of going into a temple to do some yoga exercises. When I was watching the scene, I was overwhelmed by the loud voice, strict order, routine repetition and military gestures. She welcomed me to now do my eurythmy exercises. I led the children into smooth walking (without musical accompani-

ment) in slow and swift tempi, even into running. Out of the movement, we established two rows for the 17 children. Because they were still cramped, I had them jump up in the rhythm of anapest. Only then I noticed how young the children were and I realized: they don't know what the five-pointed star is! I breathed in (in shock) and breathed out a new lesson plan. Here it is.

I asked them to jump again in the same rhythm, higher and higher until an accident might happen and they all would slip and fall onto the ground. Being well educated, they could not believe what they had heard, but one boy lay down indeed and was praised for doing so. The children lay on the floor, out of breath, arms and feet apart, exhausted. I asked them to close their eyes to listen to a brief story. "A tree was standing right behind their heads and one leaf was turned and twirled by the wind (the windows in the room were wide open). The leaf fell on one's forehead; the wind picked it up and let it drop on the right foot. From there the wind took it to the left hand and further to the right hand, then to the left foot and magically back to the forehead. The same thing happened to a second leaf." When I asked: what path did the leaf travel? Some children responded: "The way you said it." But there were one boy and one girl who gave the right answer with sparkling eyes: "The way of a star!" Now it was time for everyone to walk "the way of the leaf."

Two reports from the children show what they remembered. With my help they made drawings of that star with the leaf and the person against the blue sky. (See an illustration at the end of the article)

From then on, we practiced every day to walk the star way. We added the vowel movements with the arms, grand and beautiful, and with the legs, imitating giraffes (Ah), long legged donkeys (Ay), running chickens (EE), frogs (O), and cuckoo (UH). Whenever we started to move the star, it was clear to the children that we will do it in three ways: the way of the leaf, the beautiful way and the funny way. It was hard to finish because the children had so much fun.

Comments

The story of the wind and the leaf had several advantageous aspects: The children were freed when lying on the floor. They were in a different listening space. The wind was a natural element which took part in the lesson, as it provided the element of continuous movement. The leaf was another natural element, it was so light that it was blown about by the wind and yet its weight can be felt on the skin. The movement of the leaf was connected directly to the continuous movement of the wind. The line that created the pentagram was created out of movement.

The story-image had to be self-explanatory to eliminate questions. It seemed to have been successful.

A Third Example

The third example is, as of now, November 2014, and is still in progress. Many students from the seventh grade of the Brooklyn Waldorf School expressed in a written evaluation that they wished to do projects in groups during the eurythmy lessons. They are familiar with the pentagram and how it could be shown in eurythmy. I granted their wish and divided them into three groups, of five and five and four students. In the first session, they took copper rods and developed a sequence to toss the rods from one person to the other. In the second session, I gave them as material to work with a word with five letters, "WORLD". We had reviewed the movements for these sounds and they went off to work. Again they took the rods along. The students of one group threw the rods in the pattern of the pentagram; when I reminded them of the word with five letters, they decided immediately that only one rod would be tossed, and that the person who had released the rod would move one sound of the word. He would repeat this movement until the word was finished. At the end, the viewer saw the entire word in motion, which was the recreation of an exercise Rudolf Steiner suggests in the lectures on Speech Eurythmy, 1924.

Comments

It is wonderful if the activity of the children can become progressive, fruitful and constructive. In this case the watchful eye of the teacher and a question was helpful for the students and focused their omnipotence.

In the lecture from June 24th, 1924, Steiner tried to explain the effect of the spoken word. He asked the audience to visualize the turbulences in the air that are created by the breath, tongue, teeth and lips; a difficult task, because they are as fleeting as lightning. "If it were actually possible in this creation of air, forms to pass from A to Z (in the alphabet) in such a way that the Ah-sound remained when the Z-sound was reached, thus creating in the air an image of the whole alphabet, what could be the result? We would have created the form of the human etheric body." Consequently a part of the whole is shown, if one takes only a word with a few sounds. This experiment could be done in speech as well as in eurythmic movements.

From the sentence: "The inner being of man, insofar as this is expressed in the etheric body, is impressed into the air when we speak." Steiner continued to the thought that speech and the creative movement in it are creative forces. "Let us imagine that the gods, out of their divine, primeval activity were to make those eurythmical movements which correspond to the sounds of the alphabet. Then, if these movements were impressed into physical matter, the human being would stand before us. This is what really lies behind eurythmy." (8)

Although these thoughts would not be explained to the students, they live in the teacher's mind. One could say they

are available, (just as in cyberspace). An open, unprejudiced mind could access them, find them, so to speak, if the person is searching freely and independently from direction or instruction. This quality of openness I would call an atmosphere of creativity, a state when obstructing elements of heredity and other "veils", as described in the beginning of this chapter, are overcome. Why on earth are eurythmy teachers taking such efforts in this matter? Do they follow dogmas? Did they experience the truth of what was described in the first chapters? Perhaps the American poet Walt Whitman knew something about this matter?

In his collection "Leaves of Grass", he wrote in 1855: *"There was a child went forth every day,
And the first object he look'd upon, that object he became,
And that object became part of him for the day or a certain part of the day,
Or for many years or stretching cycles of years."*

Do these words answer the question which was proposed earlier: What happens in the human being if he/she performs actively the structure of his own etheric body?

One could start writing books about these questions, but I think they will get a more appropriate answer through practical application, experience and observation.

The Pentagram in Rudolf Steiner's Choreography

Out of the many examples where Steiner uses the pentagram, I would like to highlight one from the fourth Mystery Drama, scene 4. Steiner wrote the text in 1913 (9) and choreographed eurythmy forms in 1921. (10)

At a critical moment of self-recognition Johannes' Double says to him: "Now follow me for you have made the vow. I must now lead you to my sovereign lord." At that moment the Guardian appears and speaks to Johannes. The form starts with a straight line toward Johannes and traces three times the pentagram, with the point to the back, however with interruptions. In the middle of the Guardian's speech, Ahriman appears on stage. He watches and listens to Johannes' response: "You, too, reveal yourself as my delusion?" Ahriman responds in a mocking tone to Johannes: "So, do not let him muddle you entirely"

During this speech, he mocks and scoffs about what the Guardian has spoken, he moves four times a pentagram, twice clearly the form with the point to the audience and twice in a distorted manner. It would be interesting and worthwhile to explore in another article the relationship between the forms and the text. The closing words of Johannes are however significant, because he, as well as the audience, saw two very different "cosmic personae" moving in similar form elements.

His words are: *"The enchanted weaving of my own being.* (Repeated by an invisible chorus from the wings.) *Enchanted weaving of my own being, reveal what is beyond my burning wish."* (9) The Guardian and Ahriman disappear

from Johannes' sight, and Benedictus and Maria enter on stage.

The Scottish writer William Sharp (1855-1905) used from 1893 on the pseudonym Fiona Macleod. In one of his last poems, "The Secret Gate", he describes a person urgently requesting initiation. In the last verse, the reader learns that this request is revoked, but the outcome of the dramatic scene remains open.

When Steiner choreographed a solo form for this poem on July 23, 1922, he included in the form his interpretation. (11) Every time the "Master of Hidden Fire" is mentioned the pentagram appears in the form. The silent introduction, 'Vortakt', shows the pentagram with the point in the back, and the silent epilogue, 'Nachtakt', shows the pentagram with the point in the front. By reversing the pentagram the interpretation is shown through artistic means, rather than through an explanation.

Conclusion

For the work of a eurythmy teacher, it is important to realize that the pentagram is not just a geometric form or an abstract design, but that it has an esoteric background which is meaningful for eurythmy. I will recall the question: What happens if a person moves the pentagram which is identical with the structure of his/her etheric body? It is a question that is not alien to the Masters of ancient wisdom because it relates to the divine origin of the human being.

The Chinese philosopher Chuang Tzu wrote in the fourth century B.C. "Fishes are born in water, Man is born in Tao. If fishes, born in water, seek the deep shadow of pond and pool, all their needs are satisfied. If man, born in Tao, sinks into the deep shadow of non-action to forget aggression and concern, he lacks nothing, his life is secure.



Drawing by fifth-grade student in the Prerana Waldorf School

Moral: All the fish needs is to get lost in water, All that man needs is to get lost in Tao." (12)

Expanding this thought I dare to say: All that man needs is to get lost in the Tao, in the spirit of the universe, in the realm of the Etheric, in Eurythmy.

In concluding this article, Steiner's original thought should be mentioned again: "This is what really lies behind eurythmy. The human being, as we see him, is a completed form. But the completed form has been created out of movement. ... In eurythmy we are really going back to primordial movement. What does my Creator, working out of primeval, cosmic being, do in me as a human being? If you would give an answer to this question you must make eurythmy movements. God eurythmises, and as the result of His eurythmy there arises the human form. ... Eurythmy is not to be taken as something which can be learned in the ordinary conventional way. Think of it as something which brings the human being nearer to the divine than would otherwise be possible." (13)

The idea that we lift ourselves toward the Divine when doing eurythmy is my daily experience and with this thought, will conclude this article.

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THE SEVEN ROD EXERCISES: HONING THE AGILITY OF OUR CONSCIOUS AWARENESS

KATE REESE HURD

The intensive work I have been doing, giving voice to the speech sounds in order to feel their gesture-impulses and bring these forth as eurythmy movement, has been wonderfully fruitful, as I have reported here before. One of the reasons for my success is the extensive preparation I've done using the seven exercises with the copper rod. I thank Rudolf Steiner for these exercises and I am grateful that I was introduced to them in eurythmy school.

When I began to orient toward this renewed work roughly two and a half years ago, I knew that my aim was to start with the speech sounds themselves. I hoped that I could develop a way to corroborate what Steiner had indicated about them in his Figure drawings. All that I clearly recollected of these Figures since I last tried to study them were their general features: the three different color impulses shown by hatchings, the strange shaping of the human form and the odd 'character' zones. My task now was to evoke these gesture-impulses inwardly, to learn how each moves, what its shaping force is within my own 'figure' and within the space around me and where it lights up in my body. To prepare, I worked intensively to strengthen my experience of the movement qualities of the colors – including brown, grays, white and black – and I turned to the rod exercises for their help.

As I began to do these rod exercises anew, I realized that the way I had done them in school could not serve my present needs. So one by one I took them up, actively looking for new approaches to them that would help me to enter the gesture impulses and the Figures. In this article, I want to lay out the basics of what I found.

Proceeding from inside-out rather than outside-in

In seeking to awaken the speech sound gestures from within, as the Eurythmy Meditation counsels – and in speaking the Etudes, as I was composing to foster this awakening – I was going to proceed from inner perceptions and cognition outward. This was to be an inside-out process, and this suggested that my approach to the foundation work of the rod exercises should be the same: my inner experiences should be the source and cause of my outer movements of the rod.

To start with, I reviewed how I had done the exercises in the past. Though I brought to them the same kind of attention as before, I perceived how easily the physical movements can dominate. I found that doing the exercises as physical patterns had little power to evoke the rich experience of the directions of space and dimensions of my being that I needed for the work I was undertaking. Rather than

promoting my awareness, they obstructed it. When I imagined myself going along or toward a wall or tethered to changing points on walls, I was introducing references to physical space and physical mechanics. This didn't feel right. If I stretched myself up or down, I was introducing the expression of i (ee) and not achieving an inward experience of 'up' or 'down.' If I leaned in the direction, all this did was demonstrate my intention; and it made it harder to perceive my inward experiences. And tilting backward, for instance, usually summoned automatic body reactions and awareness in the opposite direction. Moving the rod with confidence and precision, 'carving' the air, gave the satisfaction of really doing the directions, but this was just another overlay of physicality that opened the door to the personal expression of verve, etc. In general, making movements with the hope that they would fill me with the inward feeling perceptions that I knew should be there could easily set a bad habit.

Then I understood why I've always found these tactics to yield mediocre results inwardly: they seek the needed experiences from the outside-in. Turning away from these habits, I began an inside-out process and resolved that in order for the rod to go up (or left, etc.) my experience of that direction must send it there. But this inner experience isn't evoked and strengthened so easily after all. I sought help from within and an answer came: I found an ally in my faculty of hearing and my hearing imagination. Our hearing is one of the higher senses of the twelve we possess; in fact, Steiner said that, "the zenith of our inner life lies between the senses of hearing and speech."* Making use of my hearing freed me from basing my inner perceptions on a sense of movement or balance or the imagined sense of touching something – activities involving the lower senses – or of linking my movement to something I see. With this ally, I entered into a new relationship and intimacy with the seven rod exercises. *(See Steiner's lecture, "The Twelve Senses.")

The Sevenfold

The Sevenfold exercise helps us awaken to the qualities of four directions in space and four of the dimensions of our being: down, up, right and left. In the inside-out approach, the rod is a friendly reminder of where our awareness is to have gone at any moment. At first, I simply stood in place. I listened for sounds in each of the directions. I simply asked, "Do I hear anything below?" The presence or absence of a sound did not matter; my attention – not my body – went in that direction. "Do I hear anything overhead?" etc. I asked my attention to go as quickly and strongly as it could; and I asked the rod to follow the direction of my attention. It is so easy to move the rod without making the inward transition; it takes determination and patience to prevent this. But my task was and is to hone a unison between my inner experience and my movement.

Everything in eurythmy depends upon this. And in fact, our soul-spiritual well-being, development and integrity depend upon it, too.

The rod needs to go without fuss in each direction, and I found that it goes more easily to the right and the left if the grip of my lower hand is looser during these movements. The rod can then be held vertically without awkwardness and strain in the arms and shoulders and the alignment of the rod in all phases is still assured.

At length, after working to experience the directions in space and know their qualitative differences, I began to send my awareness to my own being: to my lower body or feet, to my upper body or top of my head, to my right or left side. And finally, I became even more specific, especially with the parts of my being to the right and left. I began to feel my right hip distinctly or my left eye – to be able to send my gaze through one eye more so alone. I knew that I needed my awareness to become just this exact if I hoped to succeed with the Figures work.

The only movement I've allowed is more so to keep time: weight onto right foot – onto left – small step onto right – onto left – onto right – feet together onto left – onto right – pause with weight on both feet (attention inactive). The practice of moving forward and backward conflicts with the down and up directions and muddles the inner awareness. Above all, we need inward clarity and with the help of these basic exercises we can form strong habits of inner attention. For this reason, I also do not wish to do the exercises to music. Our movements are then dictated by outer reference to the music rather than by the ripeness of our inward attention. Of course, we must learn to evoke our inner experiences at will and on time,; but our development of this capacity should not be hurried.

The Double-Nine Surprise (AKA the Twelfefold)

The sudden shifts in this exercise suggested the name, "Surprise." The qualities of front and back join those of up and down. Right away, I perceived that the twelve count rushes the critical transitions between the front and back, making awareness during them difficult. Taking three counts between each directional transition solves the problem – hence the name, "Double-Nine": Rod up – rod down – rod to back (surprise!); rod up – rod down – rod to front (surprise!). The twelve count can be used later on,; but not at the start. Our consciousness needs time.

In the rhythmic drama of the exercise, the deft, lightning quick toss and drop of the rod up and down in front and back add their surprise awareness moments to the delightful front and back transitions as our inner experience precedes every move: up – chest, drop – thighs; up – shoulder blades, drop – butt.

A bad habit can crop up that we will need to quash promptly: the tendency to tilt slightly forward when we pass

the rod behind us, and vice versa. Automatic physicality can creep into our activity. This creates directional dissonance that spoils both the inner attention and its outer expression. We need to stay centered in ourselves; our attention moves and it moves the rod, in unison.

The Spiral

Now comes new complications. Holding the rod naturally and beginning to the right, we bring it around the body while raising it to a close circle at the shoulders and lowering it to a large circle below the hips. It helps to work rigorously on the rising and falling aspects first while speaking aloud the levels. With no repeat at the top level, one whole spiral takes seven long beats counted in subdivisions as musicians do: "Hips-ee-and-a, Waist-ee-and-a, Ribs-ee-and-a, Collar-bone-shoulder-blades, Ribs-ee-and-a..." and so on back down.

Again, we can tend to tilt forward as we pass the rod behind us or leftward as we pass it round the right, etc., and it takes vigilance to root this out. Stretching at the bottom or tension at the top also needs to be quelled.

Once the rising-tightening and falling-widening qualities are strongly felt, we can begin to include the experience of where the rod passes in the other directions, concentrating on these one at a time: "Hips-right-and-a, Waist-right-and-a," and so on, or "Hips-and-back-and," "Hips-ee-and-left," "front-Hips-and-a," etc.

Then the gift reveals itself: When we stay poised within the spiral and succeed in awakening our attention such that all six dimensions, the gradations between them and the drawing in and flaring out begin to come together in a unity of real experiences, we can have glimpses of feeling the space immediately around ourselves becoming alive. I had no idea that this was possible. It is. And why else are we doing this exercise if not for this?

Moving spirals in space during this exercise introduces directional conflicts into our inward activity. What we need most is to be free of such hindrances as we work to master this complicated exercise.

The Ecliptic (AKA the Waterfall)

The quality of continuity and regularity in the gradual progress of the exercise – rising from below through the frontspace to the zenith and falling through the backspace to below – brings to mind the sun's progress along the ecliptic, so I call it that. I'm not alone in sensing in it the cycle of the day from night, sunrise, noon, sunset – drop – and again night, or the cycle of the seasons from winter, spring, summer, autumn – drop – and again winter.

With my listening attention I am able to take the rod on this gently enlivened rising and falling journey. The tendency to stretch outward in the directions will likely appear and need to be quelled. As we bring our awareness and the rod

down into our backspace, we aim to be prepared to drop the rod without faltering from behind our shoulders, prepared to catch it below at our thighs and with our awareness, pass it downward through our lower back-space and bring it to the front to complete the cycle.

Letting go of the rod is not new. From a condition of stillness in the Surprise, we tossed it up and dropped it back down. But in the Ecliptic, our letting go of the rod interrupts a larger movement, occurs unseen in our backspace and requires timing and trust. When we catch the rod, it can give us a sense of being quickened in our backspace by the interval of the drop, and we can work to enlarge upon that throughout our whole backspace. The drop and catch are akin to the inward quickening of consciousness in autumn and at Michaelmas in particular.

The Double-S (AKA Twirling)

This exercise is the farthest thing from the casual, physical act of twirling. The rod is our S tool and the work we have already done to awaken an all-encompassing sense of the directions is taken further. Our directional awareness needs to go unbroken through the arm through the fingers through the end of the rod and beyond. I say “the” end because one end is enough to begin with! To move the rod with unbroken attention, I found that the tips of my thumb and fingers must hold the rod, that they must stay in continuous contact with it, that every movement of the rod is initiated and sustained from within with no reliance on momentum and I have to begin s-l-o-w-l-y.

Starting with the right hand, the rod is held horizontally in balance. The left end is to move outward with our attention on the directions in which it points as it travels a circle that passes just above the arm; the other end passes just below. All of the fingers participate in governing the movement; none are riding along. The wrist moves only to keep the rod within the horizontal plane. The arm is quiet; there is no stretching. With no momentum, a glitch appears in the rod’s travel that we need to work through.

When we have gained confidence with each hand, we can begin to use our idle hand to trace the lower circle that the rod makes, doing so side-by-side with the moving rod to avoid bumping. This is difficult, but we can awaken the ability to hold the directional activity of both ends in our awareness, as they traverse their constantly changing, diagonally-opposed impulses simultaneously. Then the name, “Double-S,” makes absolute sense: the colors and characteristics of the S can be experienced in it.

‘Qui’

In the Qui exercise, the fingers and thumb are a close, coordinated unity. Each keeps unbroken contact with the rod while one or another of them holds the fulcrum as they quickly make their way along its surface to above and

below. Our experience of above and below initiates their transitional journeys. The arms are quiet. In the still focus, a quickening throughout our being can be felt. This group effort in miniature bears in it a sensitivity akin to the sensitivity we need for moving group forms together.

Our awareness goes without disruption through our arms and each fingertip to the rod, relieving the physicality of disconnectedness in the hands, arbitrary wrist flexing and mudra-like finger poses. Alive with our attention, our fingers can become integral to our movement, able to contribute subtlety and fineness to our expression.

The Rod Flip

When with poise we learn to send the rod into the air and take hold of it again, with no wobble, with a perfect gauging of energy and perfect timing, we can begin to bring a finely regulated expression to the transitions in poetry and music. This is the rejuvenating breath by which we prepare to take hold of each new phrase or initiate each new sound, word, or interval, etc. I usually hold the rod horizontally to the front. If it is my right hand, the end to the left will flip up and over rightward (reverse for the left).

Many gifts

As Steiner said, “The onlooker does not only see the movement or gesture that is carried out by the eurythmist, but he also sees what the eurythmist is inwardly feeling and experiencing. This makes it necessary that every movement or gesture on the part of the eurythmist should be an actual experience...”. (*Eurythmy as Visible Singing*, Lecture One, pp. 1-2.)

The rod exercises done from the inside-out allowfit us to fulfill this necessity. We will be able, for instance, to move a circle while experiencing its center and our onlookers will know this without having it shown to them with demonstrative over-moving or turning. They will feel our trust in them and they will grasp our expression through their inborn capacity to do so. Through the rod exercises our inward perception of our expression strengthens, as welltoo. Then we will perceive what it is that we add to our movement that does not belong there; such as a soul mood or a sound mood (e.g. the stretching of i) or a certain manner of gesturing that we’ve learned or are personally used to doing as a habit. It then will then be easier to root out these tendencies. And, as I have experienced in such large measure, the rod exercises hone the agility of our conscious awareness, making us fit to perceive the speech sound gesture-impulses directly from within; to differentiate their detailed characteristics with exactitude and know that our living experiences of these do communicate directly to our onlookers through our movement. (See the lecture excerpts, “Veils, Dresses and Colors,” and lecture, “The Eurythmy Figures” in *Eurythmy as Visible Speech*, 1984 edition.)

There are some instances where an inside-out process such as this cannot be followed so readily in eurythmy work. A few examples are the Agrippa positions and the Zodiacal and Planetary gestures. We are not likely to have the means to evoke these positions fresh from within ourselves; therefore we must start by assuming the positions physically. In trust, we imitate what we are shown to do and follow the descriptions we are given. With these, we seek within ourselves for all that they can evoke as feeling perceptions. But even here, the firm foundation of the inside-out process of the rod exercises fits us for greater richness in our feeling perceptions and greater powers from within for expressing them accurately and livingly.

Kate's detailed report on her work is posted at the EANA website. An announcement and description of her upcoming book, Selections from the Speech Sound Etudes, Book One, is in the end section of this current newsletter and her article on three-part walking can be found in the Spring 2015 Newsletter.

Corrected email address: karehuuu@gmail.com

THE APOLLONIAN COURSE OF 1915

WORLD EURYTHMY CONFERENCE

BETH USHER

A triple rainbow is unforgettable. The Apollonian Course 1915 World Eurythmy Conference at the Goetheanum, April 2015, was unforgettable. Like a triple rainbow, the performances, lectures and workshops filled the week's vista with all levels of color, stunning presentations on basic elements, turning-point meetings with colleagues, and an overarching warm embrace from the Being of Eurythmy. Three hundred fifty participants, half of whom were also presenting the performances and demonstrations, were joined by many more for the lectures and evening events, filling the Great Hall with a mood of an extended Easter celebration, a festive earnest gathering of souls.

The World Eurythmy Conference was the third of four conferences in two weeks, following a Waldorf kindergarten teachers' conference of 500 participants, an Easter conference for members and friends of the Anthroposophical Society; and preceding the youth conference, with Waldorf students and friends arriving from as far as Brazil and the Philippines, and an art exhibit opening in a gallery near the bookstore – perhaps 2,000 people visiting the Goetheanum. One could feel, as expressed so clearly by Silke Kollewijn, reporting on a world conference for speech graduates in the Section Newsletter from the Goetheanum, (Speech and Drama Finals at the Goetheanum Michaelmas 2014, p. 20) that those on stage “played differently in the presence of a spirituality they discovered at the Goetheanum.”

The lectures (in German with simultaneous translations)

focused on the balance of polarities and the metamorphosis from the spirit in the cosmos, world and Mensch, to our art of eurythmy. Martina Maria Sam observed in her lecture, that the first event in the First Goetheanum was the Apollonian Course. The 1912 Dionysian Course was one individual person, developing mostly individual sound gestures. The Dionysian elements expressed the individual human being asking through thinking, feeling and willing, I, you, and he: “How do I stand in relation to the world?” Three years later, (in about the time a child learns to stand, speak and think) in the Apollonian course, eurythmy received the whole of the formative forces of the universe into the sounds. With the 1915 course and the work of Tatiana Kisseleff, the cosmic sacred background of eurythmy took the stage. The zodiac and planetary gestures had been given, but because of the war, they could not be brought into eurythmy until the 1924 Speech Eurythmy course. The two courses, [1912 and 1915] carried the two qualities of the Logos, [the spirit in the human being, and the spirit in the universe].

During his lecture that week, Christian Hitsch observed, from a show of hands, very few in the audience were in the Goetheanum for the first time. He asked us to ask ourselves, “What do I see when I see the Goetheanum? A block of concrete? or do I enter the forms and hear the knocking [at the door] with the question:

“What is your relation to the spirit?”

He continued to say, we can feel there is no end to the depths of one's inner space. The meaning of our own destiny can grow in us when we feel the forms of the building are mantras, feel that destiny dawns in us in a new way through work. He encouraged us to work with the verse Rudolf Steiner gave to Edith Maryon [the sculptress who worked with R. Steiner to carve the wooden statue depicting Christ in balance of Luciferic and Ahrimanic polarities] “Des Menschen Kräfte sind zweifach geartet;...” “Twofold are the forces in Man...” and to allow the Goetheanum to become our companion in eurythmy.

Twofold are the forces in Man.

One stream of forces goes inward:

This gives you form and inner root of being.

One stream of forces goes outward:

This gives well-being, fills you with light of life.

If then the heavy body-man, his forming forces weigh you down,

Picture yourself all-buoyant, man-of-light.

By Rudolf Steiner, given to Edith Maryon, on her 51st birthday, February 9, 1923 (after the Goetheanum fire) The halls of the building were carrying large posters that week, with the photos and life stories of the first eurythmists. The late Alice Pracht once said, considering how differently people relate to their lives' directions after

the eurythmy training, “My dear, we simply have different tasks!” Her words rang so true, when viewing this exhibit, developed from the book of Martina Maria Sam, which gives stunning biographies of our first generation of eurythmists. Eurythmists had, one by one, carried such varied and demanding tasks as opening the first eurythmy training or beginning eurythmy teaching in England in English; others would be the first cast of the Mystery Dramas, someone else worked with Rudolf Steiner to cultivate the ideas of the Threefold Social Order, some were the first eurythmy therapists, several were innocently placed under house arrest or jailed during the War years. This exhibit was a deeply moving expression of the weaving of the eurythmists’ destinies in relation to each other and to eurythmy.

Prof. Dr. Stefan Hasler, who had, at the time of the conference, only recently stepped into his new task as leader of the Section for the Arts of Eurythmy, Speech, Music and Puppetry, [also known as the Section of the Performing Arts] opened the conference with a sweeping historic panorama of 1915 and questions spanning the one hundred years from 1915 to 2015, beginning with...

“What will be sounding today?”

At the time of the First World War, the whole of humanity was asking “What happened that brought us to this point?” Within the anthroposophic colony in Dornach, there were massive attacks on Rudolf and Marie Steiner. Rudolf Steiner tried to make clear the questions posed to him, “Why are we working here?” and “How do we live and work together in an anthroposophic colony?” Dr. Hasler posed these questions, indicating they may also be relevant today.

Dr. Hasler asked, for our time one hundred years later,

“How do I sense what is needed?”

“What support is necessary?”

People needed help to understand in 1915, as they were working on the Goetheanum building, “What does it mean to be the ‘House of the Word’? What does it mean that the Gods speak?” They needed to feel that the space that they were building – the walls, the windows – was where the speech of the Gods could be taken in. Following a sketch of the history of the cosmic and earthly streams that allowed the development of eurythmy, he concluded his historic overview with the questions,

“In 2015, how do I listen?”

“How do I hear the cosmic dance?”

Peter Selg, MD, continued the history of 1915 in more detail, observing, to begin, that 100 years later, [by 2015] we have seen three 33-year Resurrection rhythms, important spiritual rhythms, a threefold Christ rhythm. All things in history rise out of the grave from the incredible power of the Saviour, who gave His life at the event of the Mystery of Golgotha. This 33-year rhythm has pressed itself on

humanity.

Dr. Selg noted that in 1915 the painting of the Goetheanum cupolas was in progress. The teacher training for eurythmists began that year; in the same year, the White Room in the Goetheanum, with its resting eurythmy forms in the architraves, was called the “Eurythmy Room” by Rudolf Steiner. Between December 28, 1914, and January 4, 1915, he gave the lectures CW 275 concerning how art works into the future, with the English title, *Art as Seen in the Light of Mystery Wisdom*. Rudolf Steiner and Edith Maryon were sculpting the wooden statue ‘The Group’ at Easter, when the work on Goethe’s Faust began. The Ariel scene from Faust was already prepared by Whitsun. The first performance of the prologue of Faust was in August.

In the midst of all this striving to create a home for the spirit, the horrors of war continued in Europe – cannon fire, genocide, trenches, poison, demonizing of machines. Into this First World War, which Rudolf Steiner called the most terrible war in the history of mankind, Eurythmy was born.

Dr. Selg encouraged us to ask from this context, does our work today make sense? When shadows are gathering. He seemed to be speaking as a doctor for the ills of humanity as a whole, suggesting all the work with eurythmy to be an important part of the remedy.

Workshops and performances were beautiful, artistically rich, and carefully wrought, the artists bravely allowing the elements of eurythmy to speak and to sing through modern, as well as, traditional writing and music, indicating avenues of work that could develop for years and decades, especially the recently published notes for the Tone Eurythmy course.

Even after one hundred years, the basic elements continue to open “...limitless rich depths...,” about which Rudolf Steiner speaks in one of his verses about the Sun. Eurythmy is just beginning to begin, now that three, four, five and six generations of eurythmists have spent entire lifetimes developing basic elements, including this treasure which is the 1915 Apollonian Course. Many of us left feeling deeply grateful that this event could address with such grace the continuing beginning of the art of eurythmy.

*Beth Usher
Austin, Texas*

Interior of the First Goetheanum

The photo (on page 18) is of the interior of First Goetheanum, work in progress sometime after 1913, showing scaffolding and pillars between the large and small cupolas, at the area meeting the audience space with the stage space.

(*Der Baugedanke des Goetheanum* by Rudolf Steiner, introductory lecture held in Bern, June 29, 1921. Verlag Freies Geistesleben, Stuttgart c. 1958, p. 76 - 77.)

Interior of the First Goetheanum

“...All that appears to us as the starry heavens is nothing but what is woven out of the material substance of the earth itself, although that substance is an etheric one, a curtain drawn by the earth over the reality behind it. But when the soul extends its life into this world, it learns that what exists out there are not the stars the physicists speak of with their materialistically colored imaginations, but rather living beings, actual communities of living beings, soaring upward and downward and weaving back and forth in cosmic space, handing down gifts from the upper spheres to the lower, and again passing gifts upward from below.”

(CW 272 *Anthroposophy in the Light of Goethe's Faust*, Vol. I, by Rudolf Steiner, SteinerBooks, Great Barrington, MA, c. 2014, p.110)

Suggested Reading List

Cara Groot's suggested reading list follows this article for those who may be looking for more anthroposophical sources relating to the path of the eurythmist.

From Cara Groot's article: Some thoughts on eurythmy today with a 'thank-you' to Virginia Sease and Sergej Prokofieff, published in the Section Newsletter, Easter 2005

Below are listed some basic texts by Rudolf Steiner:

- Letter to Wilhelm Hübbe-Schlieden of 16th Aug., 1902, Briefe II, Dornach 1953.
 - Aufsätze 1917-1918, *Die Chymische Hochzeit des Christian Rosenkreutz Anno 1459*. CW 35 [concerning light and love].
 - *The Portal of Initiation*, Scene 7, “Des Lichtes webend Wesen...” “Light's weaving essence...” [concerning light and love].
 - Meditation 1906: “In den reinen Strahlen des Lichtes” “In purest outpoured Light...” CW 245, p. 35.
 - Notebook entry from 1906, *Beiträge zur Rudolf Steiner Gesamtausgabe*, Nr. 51/52, Michaelmas, 1975.
 - from Correspondence and Documents CW 262, p. 7 (German edition) [concerning evolution and involution]. English p. 7-19
 - *Beiträge zur Rudolf Steiner Gesamtausgabe* Nr. 67/68, Michaelmas 1979.
 - Lecture of 9th July, 1906, CW 94. [six exercises]
 - Lecture of 17th March 1908, CW 98
 - Lecture of 17th September, 1909. CW 114 [Eightfold Path]
 - Lecture of 6th June, 1906. CW 95 [Lotus-flowers]
 - Lecture of 29th March, 1910. CW 119
 - Lecture notes of 28th October, 1904. Sonderveröffentlichung der Nachlassverwaltung
 - Anweisungen für eine esoterische Schulung. CW 245
 - Lecture of 12th March, 1918. CW 181
 - Lecture of 26th August, 1913. CW 147
 - Lecture of 2nd May, 1923. CW 224
 - Lecture of 12th January, 1924. CW 233a
 - Knowledge of the Higher Worlds: How is it obtained?, especially ‘Some effects of initiation’ CW 10
- Suggested for eurythmists in another context, is the lecture of 30 December, 1923 from CW 233 with a unique conception of the etheric body.

“The Seeker of Divine Wisdom” by E. Maryon



Edith Maryon (1872-1924), also a eurythmist, worked with Rudolf Steiner to create our eurythmy figures. Recognized as a sculptress before she joined her destiny with anthroposophy, she had studied and exhibited her sculpture in the distinguished Royal College of Art, London. She was already a deep esotericist, when she began her study of Rudolf Steiner's work in 1910. Rudolf Steiner gave for her the verse known as the Fundamental Social Law. Her perceptive sense for the prevailing opposition kept the carved wooden statue out of the Goetheanum in 1920, before the building was destroyed by arson in 1922/23. ”



Beth Usher



“A Priestess of Isis”



“The Messenger of Death”



“The Passing of Spring”

SHOUT OUT FROM DORNACH!

DOLORES KAUFMANN

Wow! I can't believe it; here I am at the Goetheanum! It all started when my daughter Leslie asked me if I had a wish...what would it be? To which I replied, “To go to the 100th Anniversary Eurythmy Conference at the Goetheanum, but that would be too expensive for me.” She said nothing, just listened. And I put it completely out of my mind.

That was in November. But come Christmas, which I spend with Leslie and her family, in the course of exchanging presents, the very last gift that was handed to me was a card. When I opened it there was a plain sheet of paper listing all that my daughter had done to set the scene for me to go to the eurythmy conference, contacting Maria Ver Eecke, Alice Stamm, my son-in-law Mark McAlister from Toronto (who knew Margarethe Solstad), and friends, who contributed money for my expenses. All I had to do was buy my food. *Eureka!*



At the Goetheanum!

I loved every minute of my stay in Dornach. I met Beth and Stephen Usher, who were staying one night at Gästehaus Friedwart where I was staying. I had wonderful talks with Stephen and Beth during the following days. I also saw Norman Vogel and had wonderful conversations about eurythmy. He is still teaching and has eurythmists coming to him for advice, etc.

The conference was very, very intensive, with a performance every night, two workshops a day, morning and afternoon, starting at 9 o'clock in the morning with breaks for lunch and dinner. It was a little much for me. I had to give up the morning lectures—my headphones to translate German into English didn't work, which was just as well. I needed the rest! When I was there in 1974, I could do everything, walk everywhere, and was never tired. But I was much younger then. Nevertheless, I did all right.

It was a blessing to have Sheila Shapiro come with me, it made everything easier, since she could speak German and had been there recently for three months.

We left the Berkshires, where it was cold and not a blossom in sight to arrive in Zurich where we were picked up by Sylvia Bänziger, who is the friend that Christine Root contacted to pick me up at the airport and drive us to Dornach. What a blessing! I felt that I knew Sylvia all my

A SPECIAL MEETING BETWEEN TWO EURYTHMISTS SHEILA SHAPIRO

*In the free being of Man
The Universe is gathered up.
Then in the free resolve of your heart
Take your own life in hand,
And you will find the World
The Spirit of the World will find itself in you.*

Verse given to Edith Maryon
in October 1918 by Rudolf Steiner
Also inscribed in the second edition of
Philosophy of Freedom

The conference, “The Apollonian Course of 1915 – Cosmic Word-Human Speaking”, explored one hundred years of eurythmy’s unfolding. It was held from April 6-10, 2015 at the Goetheanum in Dornach, Switzerland. Upon arriving in Dornach and going to Gästehaus Friedwart where Dolores was staying, who should walk in the door a few minutes after us, but Beth and Stephen Usher! I will be writing about the special individual meetings that took place and especially, about Dolores Kaufmann.

Do the spiritual beings bring eurythmists together in ways beyond our understanding? YES!!!

Dolores Kaufmann, a vibrant, youthful, inspirational and dedicated 89-year-old eurythmist (who looks as if she were 70 years old or younger), had a wish for many years...that wish being to return to Dornach once again. This was not possible, throughout her 20 years of dedication as a eurythmy teacher at the Lexington Waldorf School in Massachusetts. At age 84 ½ she finally retired (Can you all believe that!!!) and this wish lived within her for several more years. It was fulfilled in April 2015, with the help and support of her children, the Council members of the Eurythmy Association, and Margerethe Solstad of the Executive Committee at the Goetheanum; all due to the resolve and will of Dolores’ heart.

I never met Dolores before, but she needed a eurythmist to accompany her during the eurythmy conference and on her trip from Boston to Dornach. I was not planning to return to Dornach, as I had been there in 2013 for three months performing with other eurythmists and playing piano. But Maria Ver Eecke asked me if I was interested in accompanying Dolores. At first I said “No”, but during the Holy nights and days, I held the question and listened, and after meeting Dolores for the first time, I decided to go. WOW!!! What a special meeting!!

Dolores Kaufmann was one of the first eurythmists trained in America. Not only did Dolores teach at the Lexington Waldorf School for 20 years (starting in her early

life. Our drive was beautiful, with blossoms everywhere. It was glorious, even though it was cold. It seems the weather is at least a month ahead of us. There are many, many more houses around the Goetheanum now. Remember, the last time I was there was forty years ago.

The workshop I attended was “The Archetypal Scale as a Principle of Evolution and Development”. It was based on the very beginning of the scale, with emphasis on the positions of the scale—moving in space, leading into the intervals, etc. Speech eurythmy was added, consisting of forming the vowels and consonants on the Zodiac and planets, and culminating in doing a short German verse. I found it interesting to work on the very basic Apollonic form. This was what the whole conference was about: “The Apollonian Course of 1915 Cosmic Word – Human Speaking”. Oh! I mustn’t forget, both eurythmy teachers, and they emphasized it a few times, quoted: “There is no right or wrong way to do eurythmy!”

The first performance we saw consisted of the “Planet Dance”, “Twelve Moods”, and “The Song of Initiation, a Satire” by the Goetheanum Ensemble and the Stuttgart group doing the Satire (which was hilarious). The following night, the Stuttgart Ensemble performed “Einkehr” (“Contemplation”). The eurythmy was beautiful. I must say, I was really taken by all the humorous pieces every group did from Berlin, Nurnberg, The Mistral Eurythmy Ensemble, and others. You don’t need to understand German to get the humor! At least that was how it was for me. The Goetheanum Ensemble performed “Peer Ghent”, which received a well-deserved standing ovation. I have to say that I missed the drapes that magically parted on the stage. Now they have a screen that silently goes up and down.

One of my inner wishes was to see Angela Locher and Angela Koconda, who remembered me from forty years ago. Unbelievable! That happened the last night I was there, at the performance of Peer Ghent. It was great! I was thrilled! It was a wonderful meeting, and Angela Koconda had a gift for me, beautiful cards of some of her fairy tales that she had illustrated. Last but not least, I feel so blessed that so many helped me to realize my dream. Thank you!

Thank you all!
Dolores Kaufmann
Stockbridge, MA



Dolores with Virginia Sease

60's and retiring at 84 ½ years old!), but also for 26 years, she taught at Camphill Village, Copake, N.Y. She performed eurythmy in Dornach in the 1970's and later in America with the New England Eurythmy Performing Group, which she founded with Danilla Rettig and Elizabeth Hunter.

Dolores Kaufmann loves eurythmy from her outer and inner being. She loved her students, as well. She taught and touched the hearts of so many young students throughout her life. Being 61 years old myself and feeling rather old and not doing much eurythmy at the moment, I have found Dolores' joy of life and positivity have moved my inner life in another direction, as she is so very inspirational.

Meeting her and learning about her life also led me to want to know more exactly about the history of eurythmy and anthroposophy in America. This led to my search for Henry Barnes book, *Into the Heart's Land*. This book is filled with many valuable stories about the life biographies of so many important anthroposophist and eurythmists. Dolores Kaufmann is part of that very important history here in America. There really was so much to learn about her life.

At 18 years of age, while Dolores was studying art in New York City, she met Thorn Zay. He gave her Rudolf Steiner's book, *Theosophy*, to read and immediately she became an anthroposophist. During this time she was introduced to her future husband Tilo. Although Dolores did not know that she would be studying eurythmy years later, she did love eurythmy as soon as she experienced it.

During these early years while having a family with three children, she attended study groups, workshops, eurythmy performances, conferences, and lectures. She even attended Dr. Ehrenfried Pfeiffer's lecture, which amazed Stephen Usher when he heard that.

In the 1960's Ilse von Baravalle-Metaxa-Kimball gave a workshop in Massachusetts, which Dolores attended. Ilse knew Dolores and after seeing her move, Ilse told her that she should become a eurythmist. She could see it in her eyes and her whole being when she moved. Dolores trained with Ilse in New York City in the 1960's before the Eurythmy School in Spring Valley had come into existence.

Ilse Kimball started the first eurythmy training in the U.S.A. in the 1960's. She was trained by Lori Meyers Smits,

who participated in the original Apollonian course with Tatiana Kisseleff, Erma Wolfram, and Elisabeth Dollfus. Ilse was in the Goetheanum Stage group in 1921, she attended the Eurythmy Courses that Rudolf Steiner gave in 1924, and later, she experienced the burning of the first Goetheanum. In 1949, she decided to take a trip to the U.S. where she met her second husband, Malsby Kimball, and they lived in NYC until 1974. For two years they lived in the Republic of South Africa, where Ilse taught in the eurythmy training in Cape Town. When they moved to Sacramento, California, she started a eurythmy training from 1976-1981. Ilse Kimball passed away in 1987.

Throughout the years in America, Dolores experienced eurythmy performances by Margeret Lundgren, Frau Zuccoli, and Frau Van der Paals. Dolores performed with Kari Van Oordt, Sabina Nordorff, Danilla Rettig, Nancy Root, and so many others that I cannot include them all. Alice Stamm recently told me she worked with Dolores, as well.

While we were in Dornach, Dolores told me that in 1974, she was in Dornach for one year working, learning, and performing with a group under Frau Angela Locher's direction. She performed the Zodiac amongst other pieces on the Grundstein stage. Many would have wanted her to have stayed longer, as she moved so very beautifully, but she had to return to America.

It is interesting that, ten years later in the 1980's, I was performing with the Goethanum Stage group and Frau Locher was our director. Dolores so much wished to see both Angela Locher and Angela Koconda. For some reason I saw them a few times during the conference, but Dolores missed seeing them. Dolores' wish was fulfilled during the evening of the last performance. Unexpectedly, Frau Locher sat next to us. Dolores was overjoyed! Both Angela Locher and Angela Koconda said she moved beautifully. I never really saw her move, but I can just imagine how amazing a performer she was.

Another wish of Dolores' was to see Angela Koconda again and that wish was also fulfilled that evening. Angela Koconda gave her some of her art post cards. Dolores told me she met Angela and Stefan Koconda, who previously performed in the Goetheanum Stage group, when they were performing in America. She helped them by driving them in her car.



Dolphin – Blue Water



THE ANNUAL GENERAL MEETING OF OUR SOCIETY **CONSTANCE MICHAEL**

While we were at the conference, we saw large photos of the original eurythmists with short biographical descriptions hanging in the hallways of the Goetheanum. Ilse Kimball's photo was hanging there and I took a photo of Dolores looking up at her teacher.

While in Dornach, there were many special meetings, one of them being with Virginia Sease. They recalled that they had sat next to each other at a conference in Spring Valley. Also, Francis Norman Vogel, Dolores, and I had some fascinating conversations about eurythmy on Easter morning. Of course there are so many more who helped in transporting us and in other ways.

Also I went alone to visit Crystal Custer, who is now over 90 years old. We share birthdates, and I performed with her in the Goetheanum Stage Group. Crystal is another dedicated eurythmist who is an inspiration!

As I ponder life biographies and history, I am so very thankful to have met Dolores Kaufmann, and I wonder why we have not met before. As I am sure many of us have experienced, there are planned meetings in life and there are meetings that are the workings of the spiritual beings, with positive, hidden influences for the spiritual world and our own lives. By learning another's life biography, one goes back in time in order to move forward. With this special meeting comes a wish from me...it would be wonderful to have in each issue of the Eurythmy Newsletter a partial biography of fellow eurythmists well known or lesser known. Then perhaps through learning about each of our life's journey, we can all...

*“find the World
and the
Spirit of the World
will find itself.”*

As a post script, I visited Dolores recently to check the facts about her life. She really wanted me to write that she and her husband, along with others, helped establish the Great Barrington Waldorf School.

*Sheila Shapiro
Saratoga Springs, New York*

***Dolores in the Goetheanum;
looking up to her teacher,
Ilse von Baravalle-Metaxa-
Kimball***



The 2015 Anthroposophical General meeting was held in St. Louis, Missouri. There were about 90 participants. The chosen theme was “ENGAGE!”, which was planned with care and vision by Marian Leon and several others, including the Youth Initiative Group (ages 20-30 years old). Two separate meetings were dedicated to Branch work and First Class of the School of Spiritual Science. The meeting for Branch work was mainly experiential in nature, engaging in drama exercises presented by Lori Portocarero, with poems and thoughts by Joan Treadaway and Marian Leon.

Each day two main presentations were made via panel presentations with a short introductory lecture or speech. Each panel had three presenters who were involved in initiatives that engage with the world. Each panel had members from both the Youth Initiative and from colleagues with a long history of research or work that was truly penetrated with dedication and skill. All presenters made such an impression of their dedicated engagement (!), as well as their uniqueness in how they brought their work to the world.

Introductions were made by Megan Durney, Torin Finser, Ray Manacas and Robert Karp. These are some samples of panel stories:

Bart Eddy gave a touching and broad overview of his work on building relationships with youth in danger and the progress of re-building Detroit.

Caleb Buchbinder, of the Youth Group, spoke of his journey shared with others in a search for self and meaning in life through a hike over several weeks from Sweden to Athens, Greece! On the way they sang each morning and evening, hiked, read and discussed philosophy, making and sharing community meals.

Laura Summer presented for Free Columbia, an arts initiative that is thriving by their good will to bring art and transformation to the world in an affordable way.

Scientist, Walter Goldstein, doing tremendous work in research on soil and re-vitalizing the crop that defines North America, *Corn!* His initiative is striving to remain independent to regain corn's true archetype untouched by Monsanto, and without government or private industrial restrictions. It is a challenge financially to remain unrestricted!

Elderberry, a cafe in Hollywood California is owned by Dottie Zold, who remodeled the cafe to reflect Goethean architecture and fills the experience with ways to help those who seek to be in touch with their soul and spirit. The six basic exercises are printed on their menus (which frequently disappear!) and there is no gossip allowed in the cafe!

Inner Fire, a healing trauma center in Vermont using anthroposophical, and holistic approaches in medicine and therapy to help those who seek life without the use of numbing, psychotropic drugs.

Carrie Suchardt of the House of Peace, who with her amazing husband, demonstrates a deeply committed life toward nonviolence and healing for others. The stories she told were a true inspiration to those of us who were privileged to hear them and to share the planet with them!

Brigida Baldszun, an eurythmist, choreographed a personal biographical story of trauma [of a prisoner] that was transformed through the art of eurythmy into an image of the struggle and resurrection from pain and darkness to light. She shared similar stories of life experiences of prisoners and others she met along her journey. [Photo of Brigida in performance]



There were many other stories worth mentioning, but without the time and space to do so. The evenings ended with selected programs from the Youth Group along with a film of the 2015 International Initiative Meeting at the Goetheanum, and one evening of Classical Music, Poetry and Eurythmy, orchestrated and performed mainly by Beth Usher, aptly named, *Michael's Veils*. Stephen Usher was invited by Marian Leon to begin the performance with a talk on the relation of Freemasonry to Anthroposophy, since the performance was in the initiation room of the Masonic Lodge in Webster Groves. The artists were Speech: Beatrice Voigt, Stephen Usher; Musicians: Jennifer Mazzoni, Anna Lackschewitz; Eurythmists: Beth Usher, Connie Michael.

Selections of recitations from scenes of the Mystery Dramas, scene 6 and 7, were spoken by Beatrice Voigt, and a poem, "The Forge of Awakening Man", from Arvia MacKaye Ege was performed in eurythmy by Beth Usher and Connie Michael, woven together into an artistic whole. This was followed by a beautifully performed alliterative poem, "Light Over Water", by Kathleen Raine, and enhanced by flute pieces from Hindemith. Alfred Kreymborg's poem, "Improvisation", recited by Stephen Usher, gave a brief lift of lightness to be followed by a touching and tender rendition of Dana Gioia's, "Prayer", followed by an extraordinary and dissonant piece of flute music, by Jolivet. In the last part of the program, dedicated to the being of Michael, a contemporary poem by Michael Ronall, "MICHA-EL", was spoken and followed by the introspective viola music of Max Reger. The final piece was from Steiner's last Michael letter, which Beth worked on for over a decade. Ending with silence, it created a powerful resonance that filled the room for moments afterward.

Constance Michael
Cincinnati, Ohio

EURYTHMY CONFERENCE AND AGM

Seattle was blessed with sun and blue skies for the Summer Eurythmy Conference with Michael Leber of Eurythmeum Stuttgart. Twelve eurythmists participated in the full conference and six others were able to attend for a day or two. Michael brought forms for the Nocturne in D flat major by Claude Debussy and Scherzo in E Minor by Mendelssohn Bartholdy. The workshop was further enriched with two evening events: a concert by Besso Namchevadze and Seattle Symphony's violinist Brittany Boulding Breden and a talk given by a visiting Christian community priest, Bastiaan Baan, on "The Path of Initiation". The ten-day conference closed with a sharing at the Seattle Waldorf School with a bouquet of solos and the two group pieces.

At the request of Alice Stamm, the EANA AGM was held during one of the evenings of the conference. The eurythmists all shared about their previous year's work in eurythmy. Portland and Seattle eurythmy groups are growing and continue to expand their performances into the local communities. The eurythmists in attendance were eager to hear a report on the state of Eurythmy in Europe, which Michael Leber provided.

This year marks Michael Leber's 50th anniversary of teaching at Eurythmeum Stuttgart. Michael shared that there is a growing interest in eurythmy from Asia. The new part-time training for Chinese students starts in November this year. Two modules take place in Järna, Sweden, and the third module takes place in Xian, China. It runs for three years. Michael confirmed that the Järna Eurythmy training program is officially closed, although the eurythmy building was used this past year for a workshop for students from China. The Fairy Tale group from Stuttgart recently gave seven eurythmy performances in Korea.

We then discussed the topic of how some Waldorf schools are cutting back their eurythmy programs and/or only offering blocks of eurythmy. This led to a further conversation that perhaps the real problem may not be the lack of eurythmy in Waldorf schools, as much as the lack of qualified eurythmists available to teach. There is a widening gap between the number of Waldorf schools in the world and the number of eurythmists graduating from eurythmy trainings.

Catherine Padley, Northwest Rep.



Summer Eurythmy Conference
in Seattle with Michael Leber
(second from right)

EURYTHMY AT THE INSTITUTE OF NOETIC SCIENCES

After submitting my proposal at the end of March, I was approved for a poster presentation on eurythmy at the conference of the Institute of Noetic Sciences in Chicago in July 2015 (<http://noetic.org/conference2015>).

The conference was from July 22 through 26, and the poster presentations were on Friday evening, July 24, 2015, from 8-10 pm. There were 15 presenters, each with a large board and a table.

The event was well attended: conference participants were walking around, stopping at each presentation, and engaging with the presenters. Many people were interested in eurythmy, and I had some wonderful conversations. I even had a chance to do some social eurythmy with a small group: we moved in a circle with wooden balls to a short poem by Emily Dickinson.



Because of the presentation's static nature, I chose to highlight the basic I-A-O eurythmy exercise. The postcards that I prepared and distributed at the IONS conference read:

*Harmonious Re-Connection with the Highest Self
through the Infinite Light of 'IAO'*

Harmonious movement art of eurythmy gently cultivates the spaces between and among people so we can raise ourselves to the next level of peaceful coexistence. While the social eurythmy exercises are strongest when done with a group in a circle, we can also benefit from doing exercises on our own.

One can start by a regular practice
of connecting with the highest self:

Stand in your individual column of light,
and move gently to the spoken sounds of I-A-O.

IAO is the first eurythmy exercise, given by Rudolf Steiner in September of 1912, Munich, Germany. From Hawaiian shamanism, we learn that 'IAO' is the sacred name for the Infinite Light, the Light of the World.



Marta Stemberger
New York, NY
www.hamoves.net

EXQUISITE EURYTHMY PERFORMANCE

Deep heartfelt thanks to Christina Beck and the accompanying artists for the magnificent eurythmy performance [in April at the Emerson Waldorf School, Chapel Hill, North Carolina]! The tremendous effort in bringing together a group of artists to perform eurythmy in the Brown Wing of the High School was truly an event.

It was inspiring, beautiful, and at times other-worldly. The room was filled to capacity, and I think there was this feeling that we were part of something significant that was not only nourishing to our soul and spirit, but also to the spiritual world, the school, and local community. Thanks also to Eve Olive for hosting all of the visiting artists!

Jenny Bingham
Anthroposophical Society in
North Carolina (ASNC)



Speech: Beatrice Voigt; Eurythmy: Elsa Macauley,
Virginia Hermann, Christina Beck, and
Cameron MacArthur, Piano: Marcus Macauley (L to R)

ELEGANCE, ELEPHANTS, AND EURYTHMY: SFYET IN THAILAND, 2015

DAVID WEBER

Astrid Thiersch and her San Francisco Youth Eurythmy Troupe celebrated twenty years of public performances with well-attended presentations of a new eurythmy program on the 3rd and 4th of February 2015, on stage at the Jewish Community Center in San Francisco.

This year's program, "Here and Now", took its title from a poem by Vladimir Soloviev, "Immanuel". In this powerful piece, the poet asserts that the divine can be found within us, in daily life "amid the noise and fuss". It could indeed be found in the eurythmy performed by twenty-six young people from tenth through twelfth grades. The program also included a movement from Beethoven's Sonata No. 27, a tale from the Brothers Grimm, "Godfather Death" (with a revised ending hinting at reincarnation), gemlike duos to music by Mendelssohn and Chopin, poems about cows and pigeons, music pieces featuring some chicks and a kangaroo, a riddle, a school joke, and a Strauss waltz.

Our "guest artists" in this year's program were our own kindergarten children, having a eurythmy class on stage with their beloved Ms Thiersch. Seeing the little ones imitating sounds in their first experience of eurythmy alongside the oldest students mastering artistic expression, one could imagine the whole developmental journey of transformation through eurythmy. The audiences' response was so encouraging that the next twenty years are now in the planning stages!

From one perspective, the annual tours of the Troupe are attempts to incarnate the divine "amid the noise and fuss" of a road journey and whatever circumstances we meet at our destinations. This year it was Thailand, and two established Waldorf schools near Bangkok. The students were accompanied by Astrid, our indispensable pianist Lilia Zheltova, and myself as speaker and factotum. We were met on arrival by our colleague, Maria Helland-Hansen, who had come from Laos, and by our tour guide, Angie. Rajan Bakshi and his wife Nisha of Starlite Travel had thoughtfully arranged everything for us, and we boarded a bus that whisked us through urban Bangkok to the Panyotai School just outside the city.



*Maria Helland-Hansen (left)
and Astrid Thiersch (right)*

Panyotai (Dawn of Wisdom), the first Waldorf school in Thailand, was started in 1996 by Dr. Porn Panosot and his wife Janpen, with a group of parents and teachers. It is flourishing in an inviting campus of one-story buildings with covered walkways. The school graduates its sixth 12th grade this year, and receives many children from disadvantaged backgrounds with the help of a local foundation. Several teachers greeted us, and excited children followed our progress as we brought the costumes (one hundred two of them) into a room where volunteers waited with irons and boards. The silks were carefully prepared while we were treated to a tasty Thai lunch.

After a brief rehearsal in the school hall, parents came to collect our students for their two-night homestay with school families. Staying with families gives a special meaning and depth to the tours: we are able to go below the tourist surface of a country into people's homes and lives. Thai hospitality is legendary, and the parents and students at Panyotai could not have been more friendly and welcoming. Everyone returned to school the next morning delighted, topping each other's stories of wonderful experiences, conversations, and meals.

In the morning rehearsal we worked to transform the hall, which had no stage or lights, into a performance space. Astrid loves these challenges – her motto is "We can perform anywhere!" By performance time, half the hall became the "stage", and the other half was crowded with the whole school, from kindergarteners in front to high school students in back. Working face to face with the audience calls for something special from the performers, and the performance was magical.

Many children came again for the second performance, along with a large number of parents and teachers, and all were most enthusiastic in their response. Because our Troupe is unique, school communities never quite expect a performance at the level that we bring. A duo of "To Wonder at Beauty" performed by Astrid and Maria added a high eurythmy grace note to the program. Parents, teachers, and students were uplifted and delighted. Both eurythmy teachers expressed that they were much inspired, and students came afterward with gifts – pictures they drew, friendship bracelets, and more. A special delight was former Trouper Mai and her parents, Li Zewu's family from Chengdu, attending the performance. Despite jet lag, our students rose in impressive fashion to these performances, and the audiences were thrilled.

Saturday mornings at Panyotai are devoted to classes in traditional Thai music and dance, in which nearly all students participate. We wandered from room to room, absorbing beautiful and ancient harmonies on flute, drum, gong and xylophone, and watching graceful practiced turns of body, foot and hand. The reverence with which the students, young and old, approached their art gave us a keen

appreciation for their deeply felt, living cultural traditions. Many parent hosts also came this morning full of compliments about our students. They are, apparently, polite, considerate, easygoing, and able to talk with adults. One mother “adopted” one of our boys as her American son, praising his influence on her same-age boy.

After a heartfelt farewell to our new friends at Panyotai, we found the Chao Phraya River, where the temples Wat Pho and Wat Arun face each other across the water. Wat Pho, home of the giant reclining Buddha, was as breathtakingly beautiful as reputed. It is filled with shrines, temples, stupas, and tiny gardens ranged around a massive Ordination Hall. One could gaze at a single wall, roof, or sculpture for hours, absorbing the elegantly crafted details. Monks in saffron robes walked about their business amid the tourists, from class to worship to the healing center. A ferry brought momentary coolness as we crossed the river to Wat Arun – smaller, older, and centered around a massive stupa filled with fantastical animal forms. The grandeur of design and the beauty of detail hint at the sense of reverence that pervades Thai culture. The prayerful wai is the universal greeting; when I asked why no one ever honks in traffic jams, our guide said that it would be rude, like shouting at someone.

Our Bangkok hotel provided welcome relaxation for the students between schools, performances, and families. A favorite site was the famous Jatujak Weekend Market, called “JJ” by locals. Acres in size, it is the place to buy dogs, trees, handcrafts, jewelry, knock-off everything, electronics, flowers, clothing, snakes, food galore, and anything else imaginable, which of course we did, notably the must-have elephant pants.

Another ride out of the city brought us to the Tripat Waldorf School in a country setting near a temple with a giant Buddha visible from afar. The new campus has been lovingly and beautifully built over the past few years by parents and teachers, many of whom met us there on Sunday afternoon to claim their houseguests. The mood was so euphoric that it seemed we already knew each other. The word had spread from Panyotai that the performance was wonderful, so there was much anticipation.

As the students arrived next morning with their new families there were smiles all around. This was our final performance day, and we felt the serious yet joyful purpose



in the air. The venue was a county hall near the school, with gold drapes, a portrait of the king, and a tiny stage. A few passes showed us that the stage was too small, so we improvised by turning half of the seating area into a performance space, and worked out exits and entrances onto a large balcony that became the new backstage, where our costumes, freshly ironed by school moms, fluttered on racks and ropes for quick changes. Kenya, the high school eurythmy teacher, came to help organize everything we needed.

The performance was the longest we had done and the hall was hot. We were blessed with having troupe member Xun’s family from Beijing in attendance, our dear friends the Jin/Zhou clan including grandparents, which gave the event a festive atmosphere. It was the last presentation of this program, and each moment, character, form, and gesture had a special vibrancy. The students brought earnest intention, great beauty, and a new power of confidence into their movement. The whole audience was rapt and most enthusiastic – the elegance of eurythmy made perfect sense here. We were showered with exotic bouquets, and an exchange of gifts with Nathana, on behalf of Tripat, symbolized a new sisterhood of schools.



In this final performance, a kind of transformative energy arose that spoke of Waldorf education and the possibilities of the human being. We felt so grateful for the chance to be in this wonderful place and make a special connection through eurythmy. Knowing we had put our best eurythmy forward, a sense of accomplishment accompanied us through the last few days of the trip.

Next morning, the students joined in an energetic singing session before class, led by Merf, the high school music teacher, who had translated most ably in our performance. We had time to chill and chat with parents (many heartfelt meetings and expressions of gratitude) in a stylish café on campus run by the indispensable Paul, a founding teacher, and his wife, in the house where they care for boarding students. In a meeting with the high school students and several teachers, students presented descriptions of our two schools, with some singing (their 12th grade had performed “Man of LaMancha” in Thai this year). Lively conversation groups followed, organized loosely by grade. Cultural differences were explored and appreciated, and a sense of common human experience prevailed. Email addresses were exchanged, and future visits were planned, and we concluded by singing all together.

It is such a privilege to see these Waldorf schools all

around the world, and experience with the teachers, students, and parents our common striving for the best human future we can realize.

Astrid and Maria noted that this comes about in a special way through eurythmy – it is such a noble expression of the human spirit that it lifts our intercourse to a high level. This future lives in the children, in so many places, including Waldorf schools filled with idealism, energy, artistic endeavor, and a vibrant imagination of what the world can be.



Astrid Thiersch kneeling in center of students; photo by David Weber

After heartfelt good-byes, we visited the Royal Palace. This might be the most gilded and glittering place in the world. The King of Thailand, Rama IX, is considered a demigod and a father to his people – there are portraits of him all over the country. He quite old and being cared for in hospital; it will be a seminal moment when he passes on. The day concluded with a dinner and show – an extensive, beautiful and lively presentation of Thai history and culture. Think Hollywood, Bollywood and some Disney, with music, dancing, outrageous costumes, real elephants, goats, a river, thunderstorms, kickboxing, swordfighting, floating Thai goddesses, Hell, Purgatory, and Heaven, and flying everything – truly over the top and absolutely fabulous!

An hour south of the city, past towns and rice paddies, is a famous floating market. Many canals were built in the central plains of Thailand to facilitate commerce and transportation, and are still used today. We found ourselves in a huge market, on land and water, with booths and boats selling much fruit for the locals and trinkets for the tourists – we even floated on paddle-propelled longboats to see it all at river level. Later, we got up close with two elephants, and took a short ride on one. These older elephants had a strong presence – we felt their gravitas and nobility as they allowed us to go on their walk.

Our celebratory final dinner took place at a sprawling restaurant complex of open and enclosed dining rooms on piers arranged around lagoons. It was uniquely Thai – no tourists, just locals enjoying an atmosphere of live music, creative lighting, romance themes, and delicious food. Teachers from both schools joined us, bringing presents from the children and invitations to come again, as well as expressions of heartfelt thanks for what we brought to their school communities.

Back in San Francisco, we shared photos and impressions at an evening presentation for parents, colleagues, and friends. Such tours are only possible with great support from all of them, together with our donors. Gratitude was expressed on all sides, especially to Astrid, whose vision and inspiring leadership has brought a generation of students into a high state of eurythmy and around the world.

*David Weber
San Francisco, CA*

STUDENTS FROM FINLAND TOUR NY

In March 2015, a group of high school students, from two Steiner schools in Finland, came to perform eurythmy at the Waldorf schools of Garden City and Green Meadow. They funded their own tour to New York. And the ESV Ensemble performed for them on March 23.

Just after watching the ESV performance, a male student in the senior class told me this back stage: *“I can be so busy doing things, but when I am on stage, I feel so much calmness. I am transformed by eurythmy. Everyone should know about it.”*

The Vantaa Steiner School students, directed by eurythmist Outi Rousu, performed music eurythmy to compositions by Jean Sibelius and speech eurythmy (spoken in Finnish) to selections of Edith Södergran’s Collection of Poems, 1916.

Fourteen eleventh- and twelfth-grade students from the Helsinki Rudolf Steiner School performed their program entitled, “The Searchers beneath the Nordic Sky”, directed by eurythmist, Minna Eklund. This program included texts in the Finnish language by Inger-Mari Aikio (1961) a Sámi writer, V. A. Koskeniemi (1885-1962) and Uto Kupiainen (1909-1961), along with music by Finnish composers Aulis Sallinen (1935), Einojuhani Rautavaara (1928), and Jean Sibelius (1865-1957).

The two programs merged one into the other. The youthful performers moved well together, flowingly with the music and expressively to the speech. The students of the Waldorf School of Garden City were impressed, especially when a ‘NYC’ sign appeared in front of a figure dressed as the Statue of Liberty. Humor is universal!

Maria Ver Eecke, Waldorf School of Garden City, NY

SUMMER AND FALL 2015

AT EURYTHMY SPRING VALLEY

The last school year ended with Graduation on May 30, 2015, which was, as with every year, a big community-wide celebration, with a far ranging program, from a Verse by Rudolf Steiner, to a Czech Fairytale and music by Kurtag and Brahms, among many others. Then we celebrated the End-of-Term of the other classes and shortly thereafter, the graduates left for their tour throughout some of the Camphill Villages on the East Coast. While the fourth-year students started to get ready to go to the annual conference in Dornach, the Frontier students came for their final block before stepping into the full-time training or working on their next steps in life. In our public Summer Eurythmy Course, Annelies Davidson and Elsa Macauley carried the eurythmy, Jennifer Kleinbach taught creative speech, and Patti Regan, singing. Amidst the activities of this week, our Ensemble brought the 'Tide is Turning' program to all of the visitors.

Dornach is always a real threshold event – the Goetheanum itself is a teacher, plus meeting 95 other from all around the world and seeing the varied styles, performing with one's group and performing soul calendar verses and humoresques with all the other students, plus seeing a performance by all the teachers – rich, indeed!

In August, the third- and fourth-year students had their next pedagogical block under the tutelage of Laura Radefeld, working mainly on the middle grades, and they had a lot of fun with the very experienced teachers, Cristina Geck, John Holmes, and a dash of Noris Sturman-Friedman. At the same time a pedagogical refresher took place, taught by Laura and Noris. During the weekend that followed the Refresher, Natasha Moss gave a professional workshop on the esoteric background of the Word.

Another big event during the summer was the whole physical makeover of the school building, through the enthusiastic leadership of Elsa Macauley. Please visit our newly 'shining' building! For more details, please see the articles by Laura and Elsa.

Then students from all around the world began arriving for the beginning of school! We have four classes and a post-graduate course with lovely, dedicated and serious students. It has been a joy to get to know them and start to work. It is amazing and deeply touching to realize that in this harsh 'climate' there are people who wish to take on this very demanding four-year training and who move heaven and earth to do so.

The stage group has had their first evening performance 'The Tide is Turning,' and is getting ready to go on tour with their three programs to the West Coast – California, Oregon, and Washington – another miracle considering how

difficult it is these days to make such a tour possible!

Next week the M.A. Course connected to Alanus University in Germany will start, under the leadership of Coralee Frederickson and Shaina Stoehr. It is thrilling that this M.A. course can now also happen on this continent. Stefan Hasler, the Section leader for the Performing Arts will be present and will give a public workshop on the 3rd of October.

Looking into the rest of the term, various blocks are in sight – we just finished a gardening block; form drawing and music blocks are on the horizon and the third- and fourth-year students will go on their pedagogical practicum visits in October. The fourth-year class completed their talks on 'What is Eurythmy' and the third-year students will start giving their chosen biography lectures in November.

We will have a professional course by Dorothea Mier in November, as well as a book-signing event, celebrating Annelies Davidson's newly published book. Many festival performances are coming up, as well as performances by visiting stage groups, the Pennsylvania Eurythmy Ensemble among them.

Warm Michaelmas greetings to all as we start into the fall.

Barbara Schneider-Serio

A Summer Transformation at ESV

It was a gesture of generosity and of giving that grew out of a simple idea. ESV faculty member Elsa Macauley's thirty-third birthday celebration began in the Large Room of Eurythmy Spring Valley, with a coat of white paint on each of those very tall walls, in anticipation of the five coats of lazuring that would come later. Elsa invited her friends to join her in preparing to lazure the Large Room, as a way of celebrating her birthday with friends.

Because of the lively response to her birthday invitation there was generous goodwill in the form of time and elbow grease preparing for lazure, but also laying a new wood



Marcus plays for the workers!

floor in the student lounge and renovating the flooring in the school's entryway and hallway to the upper eurythmy room, retiling bathrooms, and installing library shelving. Elsa led and coordinated the effort for two weeks before the start of school, (there were many generous volunteers!) and the students of ESV finished the job, beautifully lazuring

the Large Room each morning of the first full week of classes. It was a wonderful act of generosity and a wonderful gift from the community of supporters of Eurythmy Spring Valley. Thank you, Elsa and friends.

Laura Radefeld

This summer was one of physical transformation for the building of Eurythmy Spring Valley. Each day of the school year in this building, music and poetry come to life through the art of eurythmy, which is developed with great care and dedication by students and faculty alike. This summer it was decided that it was time to care for the building, as we care for the art that resides within it!

We began with a plan to prepare the walls of the Large Room for lazuring and to lay down wooden flooring in the student lounge, which, at the time, was covered in a brownish-grey shag carpet. We had two weeks of the summer to complete these projects. With great enthusiasm I awoke on the first day and arrived at the school bright and early to begin to scrap and sand the chipping paint from the walls. The first few days were the most grueling. Wielding a Porter Cable wall sander, every inch of the wall was sanded down to create a smooth surface to lazure. I was joined by Ashlee and Patrick McCarthy-Nielsen, who showed up every day for the first week helping to do everything from sanding, to priming the walls. As the momentum continued, was unexpectedly joined by many other helpers from around the community. By the third day, I was able to begin on the flooring in the student lounge. The carpet was ceremoniously pulled up by our director, Barbara Schneider-Serio and the flooring commenced. On the fourth day, I celebrated my 33rd birthday with a painting party and we completed the first coat of primer. By the end of the first week the Large Room was painted and the wood flooring was laid down. This allowed for many more unexpected projects to take place during the second week. Each day I arrived at the school and was continually joined by an array of volunteers, students and alumna alike. We cut and sanded pine boards to create “built-in” shelving and painted old bookshelves and side tables. We pulled the old carpeting from the entrance hall and from the stairs that lead to the Upstairs Room, and then re-tiled the bathroom. We found more ways to beautify the space each day that passed and took many trips to the garbage!



Corrine Horan, center

When the students arrived for their pedagogical block, the building was shining. Corrine Horan, a third-year student, led everyone through the process of five coats of lazuring the Large Room. The whole process taught me so much about the strength of community. At the beginning of the two weeks I had no idea who would join me as I carried the flame of the project with enthusiasm. Together we renewed and enlivened the space! Thank you!

Elsa Macauley

Report of the B. A. Completion Program, 2014/2015

Quiet normally prevails over our mid-winter break at ESV, with mostly fourth-year students dashing in and out to practice in the peaceful atmosphere of our school on holiday. This year, however, the school was filled with the lively sounds of the B. A. Course students immersed in preparing their solos and group pieces for their exams, which took place at the community showings on February 20, 23, and 24, 2015.

Many of you will know the candidates in this B.A. cycle; Brigida Baldszun, Corinna Clark, Annette Bammer Conlon, Andrea Cozby, Emmanuelle De Koning, Kurt Faerber, Karen Gallagher, Isabella Guardia, Noomi Hansen, Nastasia Kapetani, Sabine Kully, Ana Lipkowitz, Erla Regnisdottir, Alexandra Spadea and Nina Wallace-Ockenden.

In the February block of the four-week, B. A. Completion program, these eurythmists focused on presenting creative speech solos in epic, lyric and dramatic styles, speech and tone eurythmy solos, and group forms (still in process), directed by Coralee Frederickson and Michael Leber. The eurythmy solos prepared for this block had forms by Rudolf Steiner.

The series of performances during the February block was called a, “Festival of Eurythmy,” and it truly was for those of us who experienced them. It was wonderful to follow these colleagues through their intensive process in the program and see the growing fruits in their work.

The B.A. Completion Program of the University College of Eurythmy in Norway has been a real gift to our eurythmy community in Spring Valley, as it has provided an immediate experience of colleagues near and far who are working to bring eurythmy into the world now.

These eurythmists completed their program in Oslo, Norway, during the week of June 30 - July 6, 2015. In the last block, they presented speech and tone eurythmy solos based on their own forms, the culmination of their group forms and pedagogical projects on individually chosen themes. It has been truly inspiring for us to see a part of their process in this work and we send them all of our very best wishes for the completion of their journey!

Beth Dunn-Fox
Eurythmy Spring Valley

Congratulations to ESV Graduates!



On May 30th, our fourth-year class presented their graduation performance at the Threefold Auditorium for family, friends, and all who have supported them on this incredible journey! Our two students in the 'JJ' Class are from the U. S. and Peru. When a third student dropped out of school, Shiori Ogihara of Eurythmy Spring Valley jumped into the part and supported the graduates in their performances.

Their graduation program included works by Haydn, Brahms, Bach, Bartok, Wilfred Owens, William Blake, a Czech fairy tale, and many other surprises.

Congratulations to Sudip Peterson and Julia Alamo!



Sudip Peterson, Julia Alamo, Shiori Ogihara (left to right)

ESV Waldorf Parent/Teacher Education Project

A Short Update

Many of you have read that we are engaged in a project to tell the story of the child's conversation with Waldorf curriculum, as he or she grows, and eurythmy's role in that process. In our project, we're seeking to bring a greater understanding for how eurythmy supports the child's development in each year. This initiative is being developed through three different mediums: a video series, parent/teacher education events on tour, and events designed for Waldorf Teacher Trainings. In the video segment of the project, we are currently in the midst of an intensive shooting schedule in the classrooms of Green Meadow Waldorf School, to capture this developmental journey, first-hand, through the eyes of the students. With the help of colleagues at GMWS, we've gathered many inspiring moments of work within the school and have two-thirds of the filming on the first four videos of the project, focused on the high school years. Watch for an update on the completion of these videos in the Spring 2016 edition of the EANA newsletter!

Beth Dunn-Fox

WORKSHOP WITH DR. STEFAN HASLER ON NEWLY FOUND INDICATIONS FROM 1915 ON THE MAJOR AND MINOR SCALES

During the recent workshop held on Saturday, October, 3, 2015, at the School of Eurythmy Spring Valley, Section Leader Stefan Hasler led us in an exploration of newly found indications. Warning us that we might need to change our habits in eurythmy practice, Dr. Hasler read the actual German indications for TAO. When the sounding of the tones B and A are simultaneous, followed more quickly with the tone E and then D, it gives a different experience than what we have been used to practicing. But it was "at first very foreign sounding sequence of tones" as described by Rudolf Steiner in Lecture Five of *Eurythmy as Visible Singing*. This sounding of TAO is somewhat Asian and some of us felt that it harkens back to Atlantis.

By returning to the source and questioning how to apply the indications of eurythmy, I felt enlivened and set free to explore. The 42 participants spent three hours practicing intervals, TAO, the interval forms as rhythms, major and minor scales.

Most importantly, our Section Leader asks us to remember that the Tone Eurythmy Course was spoken; it was given as the spoken word; it was not written by Dr. Steiner. A way to breathe life into the written word is to read aloud or ask someone to read it to you as you listen.

Secondly, pay attention to the context of the lectures, what other lectures were given just before and after the Tone Eurythmy course. This was a period of great activity for Society members, who were attending the Karma lectures and the Foundation Stone Conference.

Hasler's third point was that there were 37 persons in the course given in 1924, including members of the Vorstand, such as Albert Steffin and Marie Steiner, as well as, eurythmists. These were persons who Rudolf Steiner knew very well. For instance, when he makes a comment about the composer Liszt, it was in reference to a recent eurythmy performance and was directed to the eurythmist who performed the piece. The contextual overview gives a background that should bring clarity to such references.

The fourth revelation is that Rudolf Steiner had 70 books on music in his private library and 38 of those books were on music theory. During the Tone Eurythmy course, Dr. Steiner quoted from 18 of the music theory books. There is no question as to his understanding of music theory in 1924. However, the research group detected missing passages or misquotations in the text, as recorded by the stenographer. The research of Dr. Steiner's notebooks provides added clarity. We look forward to an English translation of the new edition of *Eurythmy as Visible Music and Companion*.

Maria Ver Eecke

BOOKS ON EURYTHMY

Five Articles from the book, *Der Toneurythmie Kurs von Rudolf Steiner*

Edited by Stefan Hasler

Translated and published by Dorothea Mier

Available on October 3, 2015

It was a festive occasion, with the School of Eurythmy overflowing with eurythmists attending a workshop by Section Leader Stefan Hasler, when Dorothea announced the newly published, English translation of five articles from the new edition of the Tone Eurythmy Course, edited by Dr. Hasler. It was literally hot off the press! This is an act of true dedication on Dorothea's part. And Dorothea states that, "We can be very grateful to Stefan Hasler, for his tireless research."

An introduction to the first lecture of Eurythmy as Visible Singing, by Ingrid Everwijn, is entitled "The Emergence of the Musical out of the Polarity of Major and Minor—Goethe's Music Theory and Tone Eurythmy". In her foreword, Dorothea writes: "It is packed with quotations and leaves us readers free to make our own judgments."

Three authors take up the theme of TAO as a meditation in eurythmy, with insights that will prove to be essential for our future work in eurythmy. "An Esoteric Intermezzo – The Inner Silk Road" by Elsemarie Ten Brink explores the background of IAO and TAO, and the connection of both in the TIAOAIT. This author lives into "The Way" of TAO, "The Task" of IAO, and expands upon the cosmic qualities of silk.

In "A Eurythmical Path of Practice – Cross and Resurrection", Carina Schmid explores the TAO musically and in relation to the four ethers, as a meditation that connects us to the Cosmic Word and to one's own destiny.

"From the Primordial Tao of Atlantis to the Present: Rudolf Steiner's Descriptions of the TAO" is a scholarly article by Ulrich Kaiser. Rudolf Steiner said in the Tone Eurythmy Course: "And one must indeed go back to the ancient Chinese, if one wishes to enter into eurythmically enlivening meditation."

Margrethe Solstad presents the theme of key-related intervals, asking why Rudolf Steiner begins the course on tone eurythmy with the steps of the scale, and acknowledges that there are many answers to this question. She points to the Apollonian Course given in the summer of 1915, quoting Rudolf Steiner as saying, "Tone appears through the whole human being; the spoken word appears on the human being."

This book is available for only \$7.00 (plus shipping). Contact Melissa Lyons at: meliska.lyons@gmail.com or 845-517-5386.

*Maria Ver Eecke,
Chestnut Ridge, NY*

Books Available at ESV

The following books are for sale at Eurythmy Spring Valley, all invaluable for our work in eurythmy. For information on ordering, please contact our Student Services Coordinator, Therasa Lazaro: info@eurythmy.org; (845) 352-5020, ex13.

Book Price List

| | |
|---|---------|
| <i>Eurythmy Recollections</i> , AnneMarie Dubach | \$21.00 |
| <i>Eurythmy: Its Birth and Development</i> , R. Steiner | \$30.00 |
| <i>Eurythmy as Visible Singing</i> (set), R. Steiner | \$60.00 |
| (A Companion to R. Steiner's <i>Eurythmy as Visible Singing</i>) | |
| <i>Explorations in Eurythmy – ESV</i> , DVD | \$10.00 |

Eurythmy and the English Language

Annelies Davidson

Anastasi, Ltd. UK, 2015

83 pages/\$20.00

Since its first appearance in the study-edition of Rudolf Steiner's lecture-cycle *Eurythmy as Visible Speech* (Anastasi Ltd, 2005) this contribution "Eurythmy and the English Language" by Annelies Davidson has proved its value. Packed with useful observations, and above all, an examination of the living principles, this essay is recognized as the definitive introduction to an important area of eurythmy research and practice. The writer reflects on years of artistic exploration of the English language with Marguerite Lundgren and on her own extensive work.

Marguerite Lundgren was a living example of how it is possible to develop an ear for the creative impulses available especially in music and the sounds of speech. Along with other authorities, mention is made here of Marguerite's respect for the sensitive scholarship of Adam Bittleston – particularly evident in the study of Shakespeare – and of the insights of the philosopher of language Owen Barfield. These scholars were profoundly aware of the work of the polymath and linguist Professor Hermann Bech, who, as a foremost pupil of Rudolf Steiner, followed up Novalis' claim for "genetic etymology", for the creative sounds of speech.

This Mystery wisdom goes back to the first known theory of language in Plato's dialogue Cratylus. Eurythmists attempt to access the primal creativity still available, as Steiner points out, in the language we speak today. In this way, in pursuing their art eurythmists aim to contribute to the renewal of the word in our time.

ANNELIES DAVIDSON was born and educated in Holland. In 1974 she graduated from the London School of Eurythmy, England, taught around London and performed with the London Stage Group which toured Europe and the USA. From 1986-2002, she taught in the Eurythmy School, Spring Valley, New York and performed with the Ensemble. Annelies currently works freelance as a teacher and director, focusing on eurythmy in relation to the spoken word.

The Early History of Eurythmy

The Collected Works of Rudolf Steiner
Translated and Edited by Frederick Amrine
Steiner Books, USA, 2015

<https://steiner.presswarehouse.com/Books/Features.aspx>
325 pages/\$30.00

This is the first of three volumes on eurythmy, featuring Dr. Steiner's addresses preceding eurythmy performances, his notebook entries on eurythmy, and a collection of programs from 1913-1925. How excellent it is to have the notebook entries available in English! The Introduction by Frederick Amrine is a history of modern dance in relation to eurythmy. began in America with spiritual impulses and that eurythmy is the continuation of such an aesthetic revolution.

Eurythmy and the Impulse of Dance

Co-authored by Marjorie Raffé, Cecil Harwood, and
Marguerite Lundgren

Rudolf Steiner Press, Great Britain, 2014
63 pages/\$18.00

The authors present a clear essay about the art form of eurythmy, with 35 sketches of eurythmy figures by Dr. Steiner that illustrate gestures of movement, feeling, and character.

Eurythmy – A Short Introduction to the Art of Movement

Thomas Poplawski
Floris Books, 1998, 2015
119 pages/\$12.95

This concise but informative guide to eurythmy includes a brief survey of dance, from its origin in the ancient mysteries to its contemporary forms, placing Steiner's ideas in their historical context. It then goes on to explore the three main strands of eurythmy: as stage performance, in education, and in therapy, with examples of each. The book has been revised and updated, and includes new color photographs of performance and educational eurythmy.

All books are available from Meadow Lark Toys and
Sunbridge Bookstore (845) 290-1572
www.meadowlarktoys.com/

Eurythmie***The History and Portraits of its Pioneers***

Martina Maria Sam
Verlag am Goetheanum, 2014
341 pages/Euro 42,00

For the German speakers, this is an impressive account of early eurythmists with amazing photographs. For more books on eurythmy in German, please see the website:
<http://srmk.goetheanum.org/Eurythmie.7911.0.html>

Also available on Amazon.com

Marguerite Lundgren: Recollections of a Life in Eurythmy

Melissa Harwood
Edited by Anastasi, Ltd.
Published 2015
Paperback/\$21.00

This celebration of the life of Marguerite Lundgren traces her childhood in London through to her founding the London School of Eurythmy and the London Eurythmy Stage Group, together with her insight into the development of eurythmy in the English language. Marguerite had a deep connection with the movement within the sounds of English and English poetry. It was her life's work developing and transforming this into a visible 'sounding' in her lessons and performances. For any eurythmist working with eurythmy in English, the section on the "English Sounds" and how to do them can be a great help in finding an approach which transcends mere spelling. As a personality, Marguerite was many-faceted and this comes alive in the many memories of her as a teacher, colleague and friend. These memories tell of a woman who inspired those with whom she worked and lived.

MELISSA HARWOOD grew up in California and came to England in 1970. She studied at the London School of Eurythmy under the leadership of Marguerite Lundgren from 1972 - 1976 where she received her diploma in eurythmy. She joined the London Stage Group after her training and travelled with them performing in the U.K. and abroad. She also taught at the London Eurythmy School for fourteen years. Upon leaving the school and Stage Group she moved to London where she worked in the costume department at the Royal Opera House, London. She now works with eurythmy in organisations and has travelled extensively with this aspect of eurythmy as well as holding special courses for eurythmists. Melissa now lives in the Lake District where she also paints and sculpts.

The Art of Speech***Body – Soul – Spirit – Word***

A Practical and Spiritual Guide
Dawn Langman, Artwork by Raphaela Mazzone
Book Cover for THE ART OF SPEECH
6 October 2014; 316pp; paperback; £25.00
ISBN 9781906999650

"*The Art of Speech* offers to the English language a systematic, in-depth and thoroughly readable exploration of Rudolf Steiner's original exercises. Langman's contribution, developed over decades of research, performance and teaching, is filled with relevance for today's speech artists. The powerful spiritual inspirations that stand behind the spoken word are infused throughout, giving this book its wings."

Dr Diane Caracciolo, Associate Professor of
Educational Theatre, Adelphi University

“Langman’s seminal work leads the artist through a portal to an experience of the heart and the genius of speech as ‘the activity of divine creative beings’ “

Dr Jane Gilmer, Assistant Professor of Drama, VPA,
National Institute of Education, Singapore

“A prodigious work, intriguing, enlightening and passionate – and the co-ordination with Chekhov invaluable! Those fortunate enough to see Dawn’s solo performances of King Lear and Kaspar Hauser know that this book is the fruit of living and loving experience.”

Sophia Walsh, pioneer teacher and artist of Speech Formation in the English language, Dornach, Switzerland
The Art of Speech presents a dynamic path of practice leading to an experience of the Word as a living, healing and creative power. Helping to deliver Western intellectual speech from what Artaud described as “shrivelled throats” and “monstrous talking abstractions”, Langman brings to life the spiritual realities out of which a true Art of Speech arises. Inspired by Rudolf Steiner and pioneered initially in the German language by Marie Steiner, this art form is illuminated here through the genius of the English language.

Langman builds a bridge between mainstream research into the intrinsic nature of Speech, and the levels of spiritual cognition that led to Rudolf Steiner’s insights. Speech and language can no longer be reduced to an arbitrary collection of abstract symbols, she asserts. This book will inspire those working with these disciplines as practitioners (both artistic and therapeutic) as well as those who wish to understand their significance in human evolution, both past and future.

Following her first book *The Art of Acting*, this volume completes a foundation of understanding for an exploration, in the conclusion of Langman’s trilogy, of an integrated art of speech and acting. Grounded in the spiritual reality of the human being, Langman presents a systematic methodology with which to explore Rudolf Steiner’s Speech and Drama Course.

DAWN LANGMAN undertook a mainstream speech and acting training in Australia, followed by seven years of performing and teaching at secondary and tertiary levels. Her quest for an integrated approach that includes the spiritual dimension led her to train with Maisie Jones at the London School of Speech Formation in the method developed by Rudolf and Marie Steiner. She then taught for ten years at Emerson College in Sussex. Following this, Dawn trained in Michael Chekhov’s acting technique with Ted Pugh and Fern Sloan of the Actors Ensemble in New York. Returning to Australia, she founded the School of the Living Word, where for eight years she continued to research the integration of Speech Formation with Chekhov’s technique. She currently teaches this methodology at the Drama Centre, Flinders University, South Australia. Dawn is the author of The Art of Acting (2014).

Book One of *Selections from the Speech Sound Etudes*

Kate Reese Hurd (karehuuu@gmail.com)

At Michaelmas last year, the detailed report I wrote on my work with the speech sounds, *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*, was posted at our website. In it, I stated that I would be preparing a selection of the Speech Sound Etudes as a book, and this will be ready soon. It contains fifty-eight sets of etudes – one set for each of the speech sounds we use in English – and most sets include four etudes. Here are a few examples: “*Black ants hatch fast! Stan’s cat sat rapt – shan’t nap!*” “*Dawn saw gaunt fawns pause ‘n fall. Aw!*” “*Thor’s thirty thousand thirsty thanes thunder thither,*” and “*Bulls buck, bothered by bunches of busy buoyant bouncing bullfrogs.*”

The texts of the etudes are presented with rhythmic and pronunciation indications right in them. I have been at pains to develop markings and font styles to communicate these features to the speaker cleanly, just as the markings in musical compositions do. Rhythms in our English language involve the dance of heavy and light syllables that are also longer and shorter, and the Etude markings show this dance by giving clarification or verification where it is needed to establish the rhythmic flow. The pronunciation markings make the intended soundings clear and draw the speaker’s attention to soundings that might be overlooked and are worthy of being investigated once we are under way, giving voice to our language. Like pieces of music, the etudes are meant to be learned; they are meant to get off the page and spoken with fluency. Then they reveal their value and potency. Just as musicians must work to manifest what a musical manuscript communicates to them, so too with the etudes. There is an extensive key to the markings, and since I have used a wide range of words, broadening our sense of the role that each sound plays in our language, there is also a glossary.

This volume will be a pithy pocket-sized book (4¼ x 5½ inches). The book is intended for anyone whose interest, passion, work or artistry involves the spoken word, not just for eurythmists and their speakers. The Preface, “*In Celebration of the Spoken Word,*” briefly highlights the many beneficial effects that I have experienced as a result of my work with these etudes. This treasure trove goes well beyond my original intention of having the means to prove the gestures out of my own inner experiences of the sounds themselves.

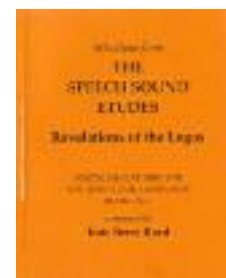
The text that accompanies the etudes is shaping up and has several sections that cover the types of sounds we make (plosive/‘earth,’ breath/‘fire,’ etc.), the interactions and migrations of sounds, sound and meaning, perceiving the inaudible, unspoken and invisible qualities of our language and of course, guidance on how to speak and hear when working with the etudes. The Appendix, “*The Gesture-Impulses of the Speech Sounds,*” addresses the work of

eurythmy – in particular, the necessity of evoking the speech sound gestures from within as the starting point for speech eurythmy, as the “Eurythmy Meditation” states. This discussion is followed by entries on each of the speech sound gesture-impulses, but only to the extent that I feel it necessary to point out certain things. It is important that we are able to do the work of finding this unison of inward experience independently, so I have not noted more than I have. I continue to work at refining my perception and knowledge of the gestures – especially the ones for which Steiner gave no Figure drawings showing his inner experiences to corroborate ours.

Through this intensive work with the etudes, feeling the gesture-impulses within myself and finding these facts that are conveyed to us so deftly in the Figures, I now understand what Steiner meant when he wrote that “*these [spiritual-scientific] facts cannot be discovered if the path to them is itself not already a proof*” (see *Occult Science*, Chapter 1, just under halfway). Indeed, the surety that this path provides to me is my means of proving for myself the gesture-impulse of any speech sound I might want to explore, knowing that the impulse can ring true from within me by merit of the effort I have made to prepare myself to perceive and know these impulses. In this way, each of us can lift our work from the level of sentient and intellectual soul activities, that rely upon external inputs, to work at the level of the consciousness soul (see *Occult Science*, Ch. 2, beginning a bit over halfway in).

The Speech Sound Etudes, Book Two and Book Three are still in the composition phases. Book Two contains etudes for the combination consonant clusters, such as *bl*, *pr*, *sm*, *thw*, *shr* – “*Flocks flap in flowing flight-forms, flying to Florida.*” Book Three contains etudes for the vowel-to-consonant transitions, e.g. “*Tell Herbie to curb it! – to stop perturbing yer bashful Serbian gerbils with disturbing verbiage!*” and “*That stupid loopy nincompoop Rupert has no scruples! – he got his super-duper troupe to parody the Upanishads!*” These vowel-to-consonant etudes require readiness to catch the sounds midstream within or between words; the inward spiritual transition from the singing vowel to the sculpting consonant must be clear in order for the outward gestures to speak. These visible speech skills do not come about naturally upon gaining some fluency with single gestures. To do artistic justice to soundings in our expression, the meetings between neighboring sounds need sincere attention and practice. This is futuristic, perhaps, but the goal of the art of eurythmy is visible speech, not visible partial speech or speech moods that accompany audible speaking. The etudes, as diverse miniatures, can also help us study poetic elements, delivery styles, language structure, etc., and many of them are suitable for children or can be adapted for them.

May the etudes be blessings be upon your way also, those of you who wish to give voice to the speech sounds and draw forth the precious water that is present in the ever-fresh well within each of us.



LETTERS FROM READERS

May 13, 2015

Dear Maria!

Last week Friday evening, we all came back from our China and Korea tour. In China, we gave 15 performances in five cities. Each time the theatre was filled with enthusiastic people. Afterward we gave seven performances in Korea. Bucheon is an industrial city. The city itself intermingles with Seoul, the capital. Due to connections between a tiny Waldorf school and the parliament, it was possible to get the theatre for free. So we were able to perform seven times in the same theatre. Lots of people came from the whole country to watch the fairytale and our evening programme. It was a great tour.

Now back home I found the new edition of the Newsletter. Congratulations for your work. Claudia Fontana describes what we experience all the time. Enthusiasm!!!

Thank you again for your wonderful work and articles.

Warmly, Michael

*Congratulations to Michael Leber on his
fiftieth year with Eurythmeum Stuttgart!*

**Letter from John Stolfo, Eurythmist/Painter now living
in Hong Kong, written in the style of ee cummings**
someone asked what am I doing now so here goes

I move across the Chinese terrain
mainly teaching art workshops and muraling
not much time devoted to studio working HK though
but I feel a new wave coming on

these images are a range of work done in the past few years
mostly though very recent...here are walls and pastels, etc.
and a few cameos thrown in

as you may recognize in many pieces there is a Chinese
painterly feel in most of the work
this coupled with my eurythmy background
which I btw [by the way] include in all workshops
adds to the an ethereal compositional direction

though based in HK feel very at home on mainland China....
I am quite sure i lived in the middle of China in an earlier
lifetime
and this time came back to help with cultural renewal j.

ANNOUNCEMENTS

Thoughts on the Importance of Eurythmy

The Pedagogical Eurythmy Care Group is an outcome of the Pedagogical Mentoring trainings (AWSNA) led by Els Gottgens, Ann Matthews, Virginia Flynn, Leonore Russell, and others. The eurythmy mentoring training group worked with Christof Wiechert, Leonore Russell, and Carla Comey for four years, three at the Center for Anthroposophy during Renewal weeks.

Mentors are in every corner of the country; so good mentors are not far away. And, of course, there are other experienced eurythmists who are mentoring as well, but have not done this specific training.

These mentors are available for eurythmy mentoring and evaluations.

Carla Beebe Comey: carla@waldorfcARBondale.org (CO)*

Bonnie Freundlich: bonnie.freundlich@gmail.com (N.W.)

Raymonde Fried: raymondedefried@gmail.com (PA)

Constance Michael: constanceamichael@yahoo.com (OH)

Karen Renaud: karenrenaud1464@yahoo.com (NH)

B. Richardson: brichardson@centerforanthroposophy.org, (ME)*

Leonore Russell: leonorerussell@gmail.com (NY)*

Christina Viebke Wallace-Ockenden:

eurythmyincalgary@gmx.com (NW Canada)

Christof Wiechert: christof.wiechert@goetheanum.ch (EU)

There are other experienced eurythmists doing mentoring and evaluations. However, this list is the group of teachers who have done the Collaborative Eurythmy Mentor Training in the Center for Anthroposophy (2000-2013). Those marked with *[an asterisk] have also done several such trainings for class teachers with Els Gottgens.

These are experienced eurythmists who have taught more than eight years in a Waldorf school, been full-faculty members, and contributed to their school in many ways other than eurythmy, such as Faculty Chair, College Chair, Admission Director, School Mentor, high school and/or lower school teacher, and so on.

Questions and comments often heard: "There are not enough eurythmists. How can we replace eurythmy?" As a suggestion, before trying to replace eurythmy, contact Leonore Russell or one of the other eurythmists (listed above) to discuss your school's situation. There are still many eurythmists available, part-time and full-time. Hold a place for eurythmy while you explore the possibilities.

"The recommend teaching hours for a eurythmist is lower than the other teachers (14-16 class hours a week rather than 20 or more) so we will pay them part-time and ask them to do more teaching to fill out their schedule."

"Where did this recommendation for eurythmy teaching come from?"

Rudolf Steiner was asked how many hours or lessons a

eurythmist should teach in a day and he said, "Three". Per week, this means 15 class periods. The recommendation from Virginia Sease (Dornach) in the 1990's was 14-16 periods of eurythmy lessons constitutes a full-time job. This doesn't mean the eurythmist is then given more hours of something else to fill out the hours to equal other teachers' schedules. This has also been acknowledged by many schools, as well as, the Eurythmy Association of North America.

It should then be pointed out that the 14 -16 hours is the minimum contact hours the eurythmist will be working. In addition, she or he will do all the duties and meetings required of other full-time teachers. Consider the situation if such a busy teacher has no full-time job because of shortened hours: she or he may not have health care coverage; a family cannot be sustained on such a salary (and even more if they are paid hourly); eurythmy has no promise for a future livelihood; and this affects the school having eurythmy and the eurythmy schools having students.

"The arts budget, and especially eurythmy, is very large. Should we cut there first to lighten the financial load of salaries? After all eurythmy needs an accompanist and a very large room; both of these add to make this the most expensive program."

This downsizing of eurythmy by letting go full-time eurythmists or reducing the way their hours are counted is now quite common in Waldorf schools and affects not only eurythmists, *but all the arts and art teachers*. This is common in public education, but Waldorf teaching asks for something else in its outcomes; the educating of a true human being in his fullness. *This requires the arts*. If any move is to be made, it is to reconsider the benefits of the arts in the school and explore new ways of funding them, perhaps through special grants, perhaps for events (not operating budget).

This is even a greater call for attention. Many of the Boards and administrators are justly concerned about the finances, but at the same time do we hear a balancing voice from teachers and AWSNA about the arts being at the core of Waldorf education? Public schools seem to be focusing on their "core" (not to agree or disagree with the content of this) and we as Waldorf educators also need to understand our own "core" and artistic, spiritually-based education.

When a similar situation happened in Germany, the Bundt said if such things happened, the accreditation would be in question. (Note the fine wording: attention would be brought to the problem...no outcomes were mentioned). The practice immediately reversed itself.

[See AWSNA'S Effective Practices for Eurythmists at www.whywaldorfworks.org/11_EffPractices/index.asp.]

Leonore Russell, Adjunct Professor at Adelphi University, School Organizational Consultant, Waldorf teacher of eurythmy and high school literature, art and history

San Francisco Youth Eurythmy Troupe 2016

It's official! The 2016 SF Youth Eurythmy tour will be to... STUTTGART! In the week of February 12-20, we will perform for Umlandshöhe and Kräherwald Waldorf schools, the Eurythmeum, and the Anthroposophical Society (Rudolf Steiner Haus). San Francisco performances will be February 2 and 3 at the JCC/SF. Come and see us in our 21st year!

ESV Calendar Announcements**Fall 2015****West Coast Fall Tour Itinerary –****Eurythmy Spring Valley Ensemble**

Tuesday, October 13 – Tuesday, October 27, 2015

The Ensemble is heading west this fall to California, Oregon and Washington states! It's been quite a few years since we traveled to this region, so we are very excited to share our work and get to know the children and faculties in the different communities there. We hope you will pass the word along to anyone you know in these areas that we will soon be traveling their way.

For more information about the tour, contact: Sea-Anna Vasilas, ESV Tour Coordinator, esvtour@eurythmy.org.

Here are the stops on our tour:

San Francisco Waldorf School, San Francisco, CA:

Oct. 13 – Daytime performances for children

7:30pm Public Evening Program: The Tide Is Turning

Summerfield Waldorf School, Petaluma, CA:

Oct. 15 – Daytime performances for children

Oct. 16 – Daytime performances for children

3:30-4:30 pm Public Pedagogical Workshop

7:30 pm Public Evening Performance

Grass Valley Center for the Arts, Grass Valley, CA:

Oct. 17 – 7pm Public Children's Performance

8pm Public Evening Performance: The Tide Is Turning

Camphill Communities California, Soquel, CA:

October 19 - 4pm Public Children's Performance

7:00 pm Public Evening Performance

Brightwater Waldorf School, Seattle, WA:

October 22 - Daytime performances for children

7pm Public Evening Performance: The Tide Is Turning

Seattle Waldorf School, Seattle, WA:

October 23 – Daytime performances for children

6-9pm Potluck and Public Eurythmy Workshop

(To be confirmed.)

Cedarwood Waldorf School, Portland, OR:

October 25 – 1pm Public Children's Performance: The

Donkey

4pm Public Performance: The Tide Is Turning

Portland Waldorf School, Portland, OR:

October 26 – Daytime performances for children

Eugene Waldorf School, Eugene, OR:

October 27 – Daytime performances for children

7:30pm Public Evening Performance

Events at Eurythmy Spring Valley

Festival for Those Who Have Crossed the Threshold of Death

Friday, November 6, 2015, 8:00 p.m., Threefold Auditorium, Chestnut Ridge, NY.

The month of November leads us over the bridge from Autumn into Winter. The stars are closer, as are the dead. The Festival for Those Who Have Crossed the Threshold of Death will offer eurythmy, song, reading of the names, and a short address. Due to the quiet nature of the event, doors will close at 8:00 p.m.

All are welcome. Donations welcome.

Workshop with Dorothea Mier for Professional Eurythmists
Friday, November 13, 2015, 7:30–9:00 p.m., and Saturday, November 14, 2015, 9:00 a.m.–12:30 p.m., at the School of Eurythmy, Chestnut Ridge, NY.

In our upcoming professional workshop, Dorothea Mier will continue her exploration of basic eurythmy elements given by Rudolf Steiner, such as the four anapests, question and answer and others. Her inquiry in this workshop will work with the question: How can we get to the essential in these elements, out of which we can build variations. It is a wonderful opportunity to revisit some of the foundational elements of eurythmy and to fill in the gaps on ones you may not have worked with extensively. We hope you can join us! Workshop Fee: \$75. Pre-registration is required for the course.

To register contact us at: info@eurythmy.org or 845-352-5020, ext.13.

Book Signing and Tea – Celebrating Annelies Davidson's Recently Published Book!

Saturday, November 14, 2015, 2:30-4:00 p.m., at the School of Eurythmy, Chestnut Ridge, NY.

We are delighted to invite you to join with us at the book signing and tea to celebrate the publishing of Annelies Davidson's book, *Eurythmy and the English Language*; Anastasi (UK) 2004/2015.

We will also have available at the event, *Marguerite Lundgren, Recollections of a Life in Eurythmy* by Melissa Harwood; Anastasi (UK) 2015 and *Eurythmy and the Impulse of Dance* by M. Raffe, C. Harwood, M. Lundgren; Rudolf Steiner Press (UK) 1974/2014.

We hope you can be with us to mark this completion of Annelies' work to compile her writings on eurythmy in the English language.

For information about the Book Signing and Tea, contact us at: info@eurythmy.org or 845-352-5020, ext.13.

Open House Week at Eurythmy Spring Valley – New Program being Offered!

Monday – Friday, November 16 – 20, 2015

This fall, we are offering a new program at Eurythmy Spring Valley for anyone considering eurythmy as a possible life direction. During our Open House Week, participants will be able to join the work of training, immersing themselves in the process and work of the first year students.

Details for the new program will be posted on the Eurythmy Spring Valley website. For anyone who has ever considered the eurythmy training, this is a perfect opportunity to have a first-hand experience.

For further information on the new program contact our Student Services Coordinator, Therasa Lazaro, at: info@eurythmy.org or 845-352-5020, ext.13.

Rummage Sale to Benefit the Student Emergency Fund of Eurythmy Spring Valley
Saturday, November 21, 2015, 10:00 a.m.- 4:00 p.m., and
Sunday, November 22, 2015, 10:00 a.m. - 2:00 p.m.,
The Threefold Cafe, 285 Hungry Hollow Road, Chestnut Ridge, NY.

Please donate your gently used and good quality clothing, books, furniture and other household items for resale. Drop off your donations at the Threefold Cafe, Friday, November 20, 2:30 - 5:30 p.m. through Saturday, November 21, 2015, 9:00 - 11:00 a.m. Note: We are not able to accept strollers, cribs, mattresses, or undergarments. All proceeds benefit the Student Emergency Fund, coordinated by the students of Eurythmy Spring Valley.

Directions: www.threefold.org.

Save the Date! Pennsylvania Eurythmy Ensemble Performance

Saturday, November 21, 2015, 8:00 pm, Threefold Auditorium, Chestnut Ridge, NY. Join us for a performance of the Pennsylvania Eurythmy Ensemble, which is traveling on tour to our region. Tickets: \$15 / \$9 students and seniors.

ESV End-of-Term Festivals

Wednesday, December 16, 2015, 7:30 p.m., and Thursday, December 17, 2015, 7:30 p.m., at the Threefold Auditorium, Chestnut Ridge, NY.

Join us for a showing of the pieces our students have worked on throughout the fall term. These festivals provide wonderful opportunities to glimpse at the work done in the eurythmy training. Donations welcome.

Threefold Community Family Christmas Festival
Saturday, December 19, 2014, 7:00 p.m. Threefold Auditorium, Chestnut Ridge, NY.

In this year's Community Family Christmas Festival, the joy and quiet of the season will be shared through a story, singing, and eurythmy. We hope you can join us. Donations welcome. www.eurythmy.org.

WHAT MOVES YOU?

Now available: The DVD "neue welten live @ ARENA BERLIN" (EUR 15). Or choose for the "Double Edition", including the 2012 documentary by Christian Labhart (EUR 35). Order now at projektleitung@whatmovesyou.de and receive free shipping (limited to the first 10 orders).

Regular shipping is EUR 3.50 for each order.

Trailer for the film may be viewed at
<http://www.whatmovesyou-film.com/trailer/?lang=de>



FOUR DAY WORKSHOP FOR EURYTHMISTS AND RISING FOURTH-YEAR STUDENTS

Wednesday, August 3 through Saturday, August 6, 2016
Ottawa, Canada

Master classes and individual work in the elements of tone and speech eurythmy with Christina Beck, USA, [in speech eurythmy] and Volker Frankfurt, [in tone eurythmy] Germany. Ottawa will be beautiful in August!

An anthroposophical conference, with presenters from Dornach and elsewhere, including professional eurythmy performances follows in Ottawa, Aug 7-14.

A minimum enrollment by May 2016 will be needed to cover costs of the eurythmy workshop.

More details to follow.

Please contact Sylvie Richard
for information at: sylvierichard@rogers.com
Phone: 613 292 0060



Volker Frankfurt



Christina Beck

THE ROSE

A white rose opens in a quiet arbour
 Where I sit reading Dante, Paradise
 unfolding in me, opens hour by hour,
 In sunlight and amidst the hum of bees
 On a late afternoon. I think of how
 Everything flowers, the whole universe
 Itself is still unfolding even now,
 Sprung from a stem of singularity
 Which petals time and space. I think of how
 The very elements that let my body be
 Began and will continue in the stars
 Whose light and distance frame our mystery,
 And how my shadowed heart still loves, still bears
 With every beat that animates my being,

Eternal yearnings through the turning years.
 I turn back to the lines that light my seeing
 And lift me to the limits of all thought
 And long that I might also find that freeing
 And enabling Love, and so be caught
 And lifted into His renewing Heaven.
 Evening glimmers and the stars come out.
 Venus is shining clear. My prayers are woven
 Into a sounding song, a symphony,
 As all creation gives back what is given
 In music made to praise the Mystery
 Who is both gift and giver. Something stirs
 A grace in me beyond my memory.
 I close the book and look up at the stars.

*From "Three Poems on the Paradiso"
 by Malcolm Guite*

CALENDAR FOR EURYTHMY SPRING VALLEY

2015 - 2016

- October 13 - 27 Ensemble Fall Tour to the West Coast
 November 6 Festival for Those Who Have Crossed the Threshold of Death
 13 - 14 Professional Workshop for Eurythmists with Dorothea Mier
 14 Book Signing and Tea/Celebrating the Publishing of Annelies Davidsons' New Book
 16 -20 Open House Week at Eurythmy Spring Valley
 21-22 Rummage Sale to Benefit the Student Emergency Fund of ESV
 21 Pennsylvania Eurythmy Ensemble Performance at Threefold Auditorium, 8:00 p.m.
 December
 16 & 17 Eurythmy School – End of Term Festivals
 19 Christmas Festival
 January 2016
 16 ESV Ensemble Performance- Agricultural Conference Performance – Open to the public.
 25 - 30 Alanus M.A. Block
 29 ESV Studio Program Performance
 February
 6 ESV Ensemble – WECAN Performance (Not open to the public.)
 8 - 3/3 Winter Tour: Eurythmy Spring Valley Ensemble
 March
 4 - 5 Professional Workshop for Eurythmists – Ute Medebach
 12 ESV Ensemble Public Performance
 23 Eurythmy School End of Term Festival
 April
 30 Post-Graduate Program Performance
 May
 2 - 7 Alanus M. A. Program Block
 22 Graduation Solo Performance
 June
 4 ESV Graduation
 9 Eurythmy School – End of Term Festival
 11 - 13 Fourth Year Graduates – Regional Tour
 26 - 7/1 Summer Eurythmy Week

*Dates subject to change

**Four Day Workshop for Eurythmists and Rising Fourth-year Students (Info on p. 37)
 Wednesday, August 3 through Saturday, August 6, 2016 in Ottawa, Canada**



Rachael Abbott with the Else-Klink Ensemble, Stuttgart

Rachael is visible second from right (photo on left, above) and second from the left (photo on right, above)

What Moves you? Berlin, Germany (photos below)

*Applications now
accepted for the next
project of
What Moves you?
July 29-August 28,
2016
Berlin, Germany
www.whatmovesyou.de*



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ON TOUR IN THAILAND**

