

E A N A



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N E W S L E T T E R

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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FRONT COVER: Zachary Dolphin, Eurythmy Spring Valley Post-graduate performance; Photo: Tim Lee

INNER BACK COVER: Musical aspects of "I think speech' exercise, created by Reg Down

OUTER BACK COVER: Linling Xing performs *Loss, Love, Life*

LETTER FROM THE PRESIDENT

Dear Friends,

As usual, this is a very full newsletter and filled with wonderful articles and news from the eurythmy world. In 1978 a group of seven of eurythmists had the inspiration to form the Eurythmy Association and so we are in our 40th year, the last years of the Sun rhythm and in two years entering the Mars rhythm. We are looking at an increasing interest in schools to have eurythmists, in charter schools, as well as private Waldorf schools. There is a need for more colleagues, not always full-time, but part-time as well, which might appeal to 'retired' muses!

There are very jubilant preparations for the 100th Anniversary of Waldorf Education next year. In meetings here in northern California, both public and private Waldorf schools are working together to involve parents and children in their schools' preparations and activities. As I said in the last issue, I hope that eurythmists throughout North America will join with their communities to let eurythmy be a huge part of such celebrations. Use this opportunity to show how eurythmy plays such a cultural part of a school community and how our schools have given eurythmy an opportunity to shine, to become known in the world! Gratitude can truly permeate this relationship.

We are inspired by the BD Association inviting the ESV Ensemble to give a performance at their upcoming conference. If you know of such conferences or workshops, remind the sponsors of how valuable eurythmy is to lift the event into the artistic sphere, into the etheric realm, thus giving eurythmy a platform to be introduced to a wider world. I do believe we need to ask our brothers and sisters in the other daughter movements to include eurythmy in their activities and events. Also in local main stream events, eurythmy may play a new role in movement awareness. In the next issue could we share such 'public' events, how they came about, what kinds of contacts were made, and what future projects may look like.

Wishing you well in all your good works,

I am with gratitude, your Alice Stamm
 Biodynamic Association Hosts
 2018 North American Biodynamic Conference
*Transforming the Heart of Agriculture:
 Soil. Justice. Regeneration.*
 November 14-18, Portland, Oregon

Musical Aspects of the 'I think speech' Exercise

As I started writing about the musical aspects of the 'I think speech' exercise I was overcome with heaviness. 'Do I really have to explain musical experience? Must I put into words what so many of us already know? Can't I just make a page of notes and my colleagues will work it out for themselves?' So I did. [See inner back cover.] *Reg Down*

LETTER FROM THE EDITOR

Dear Reader,

This issue of the newsletter gathers a creative array of offerings! Thank you to all who contribute!

Welcome to Noris Friedman and Andrew Dzedulionis to the EANA Council! Noris will join the Council as a Member-at-Large. Noris served on the EANA Council as President and Corresponding Secretary in the 1990's and early 2000's. This was the period when The Guidelines for Eurythmy in the Waldorf Schools was developed by the EANA Council. These guidelines have evolved into Effective Practices provided by AWSNA. Congratulations to Noris on her recent retirement from the Waldorf School of Baltimore. Noris shares her wisdom years of teaching and schooling in this issue.

Andrew Dzedulionis will take on the tasks as the new Regional Representative for the Southern California, Hawaii, and Mexico. His artistic eurythmy performances were featured in the previous issue of this newsletter. Thank you to Rachel Abbott for serving on the Council as the Rep. for this region since 2015. We wish her well on her new adventures!

Previous Council member Kurt Faerber has recently relocated to Germany. Kurt taught eurythmy at the Waldorf School of Orange County and the Washington Waldorf School. Best wishes to Kurt!

Congratulations to Graduates of The School of Eurythmy Spring Valley! This international group are from seven countries: China, Taiwan, Korea, Brazil, and the United States. The seven members of "MM" Class are Erin Erkelens, Hyeon Wha Kim, Bo Liu, Julian Liu, Adriana Nevers, Sarah J. Weber, and Pang-Wei Yin. Their graduation program on June 2 included pieces by Ludwig van Beethoven, Rudolf Steiner, Elizabeth Bishop, Edvard Grieg, and a delightful Chinese fairytale, "The Golden Sheng." Best wishes on their future endeavors!

Dorothea Mier submits selections on Costumes from her translation of *Tone and Speech Eurythmy through Elena Zuccoli*, which will be available soon. It was Dorothea who alerted me to Peter H. Reeve's blog on stage lighting for eurythmy. The link is eurythmy-lighting.blogspot.com. Mercury Press has given permission to post selections from Ehrenfried Pfeiffer's book, *A Modern Quest for the Spirit*. Pfeiffer's work and relationship with Dr. Steiner comes to life in his recollections, included in this issue.

Linda Larson has been published in "The Soul of the American Actor" Newspaper, as a request from the editor. John Holmes offers insights from his pedagogical experience of the nurturing effect of stories for children. Reg Down submitted three articles. Musical aspects of the 'I think speech' exercise needed a full page for the display of figures and music score and it may be found on the inside

back cover. Kate Reese Hurd continues to share her exploration in eurythmy, this time with music eurythmy. Since her detailed description was too lengthy for print, it is posted on the website www.eana.org but is available from the author or the editor.

Enjoy!

Maria Ver Eecke

Corrections

Anyone who already has a copy of the Five Articles that Cliff Venho and I translated from the Companion Volume to the new edition of the Tone Course, would they please check whether the copy includes the latest corrections, and if not correct their copies, as two are important!

Page 4: Last line above the bottom paragraph, ‘of the polarities’ was left out, it should read: ‘The realization of the polarities of major and minor...’.

Page 36: Third paragraph from the bottom, middle line on the right should read, ‘primal word...’ not ‘world’.

Page 49: Middle paragraph, eighth line down at the end should read, ‘unless they transform...’ not ‘that they transform’.

Thank you so much and best wishes,

Dorothea Mier

UPON RETIREMENT FROM TEACHING, LOOKING BACK AND LOOKING FORWARD NORIS FRIEDMAN

Not too long ago I realized that in September, 1968, I turned 22 and began my first year of teaching (Kindergarten in the public school system) and in September 2018, I turned 72, which marks 50 years of teaching and schooling. That's quite a milestone. I began teaching in the public school system, then in private schools, and eventually found Waldorf Education. When I studied at Emerson College in England, it was there that I met eurythmy and I was hooked. Molly von Heider was my biggest inspiration as a eurythmy teacher. She is why I have always striven to bring joy and fun into teaching eurythmy.

During my eurythmy career I did not move around to different schools. I came to the Waldorf School of Baltimore (WSB) in January of 1983, fresh out of eurythmy training, both artistic and pedagogical. I thought that I'd stay there for two or three years. Ah, but I stayed on as the eurythmy teacher ever since, and my connection and love grew every year. I always felt blessed that my job did not involve sitting at a desk, but getting to move to story, verse, and music with almost every child in the school. Teaching eurythmy is an art and there are so many ways to open up the magic of eurythmy and to unlock each child to recognize the magic. It doesn't always happen, but more often it does and that has been the spark, which continues to burn, even though my

job as the eurythmy teacher in Baltimore has come to an end.

To quote from Ecclesiastes: “To everything there is a season, and a time to every purpose under the heaven...” The time came for me to retire, which I did at the end of June 2018, which marked 35½ years at WSB. The community and eurythmy teaching are dear to my heart, and I will be around to mentor our new eurythmy teacher. We are so lucky to have hired a trained and experienced eurythmist to



come to our school, Sudip Peterson. She and I are working together both as teacher/mentor and also as artists, in preparing and hopefully performing eurythmy for the community. WSB has always been a big supporter of eurythmy; even when the school first began and was quite small, eurythmy has always been in the program. The love and support that I felt from children, colleagues, and families were anchors for me. How I have loved the children and teaching over all these years. It is especially heartwarming to watch the children grow and then see them return to visit.

It's very exciting to be entering into another phase of my life, as well as a new relationship to my beloved Waldorf School of Baltimore. In addition to my mentoring at the school, I am most dedicated to raising consciousness about the importance of eurythmy in Waldorf schools and in mentoring and supporting other eurythmy teachers. There were exciting first steps taken at a Pedagogical Eurythmy Colloquium in Spring Valley this past August, which was organized by Laura Radefeld and Susan Eggers. Some of the issues we talked about, learned about, and thought about were connected to media. How do we as educators give the children what they need to remedy screentime and social media? We cannot go backward and long for a time without this influence, we need to work with what is here now and to bring health. Our best hope as educators is to be genuine and to hold our ideals. The young people can see this and hopefully respond and learn from it. Childhood development has changed with the advent of the digital age and we have to respond with a different way of teaching and reaching the children. We have to put childhood learning at the foreground. We don't need to think only of what to give the children to develop a healthy soul etheric, but how to create the environmental conditions for them to take up what they need. These ideas were leading thoughts brought to us from Bobak Moghbel and John McAlice. In addition to “The Education of the Child,” John shared with us the 12 conditions for healthy soul etheric. Among us many ideas were

shared, seeds planted, and ideas generated for proceeding.

In conclusion, here are some thoughts for eurythmy teachers, in no particular order. Remember to have joy and laughter in every lesson; begin serious/strict and end lighter (from the German: “Rein wie en Teufel und raus wie en Engel.”); have a rhythm and breathing to the lesson so the children experience a variety of moods, exercises, activities; be sure to make the children cognizant of what gesture stands for what sound by the end of second grade, beginning of third, and let them “make visible” their names, words, and poems; let them create individually and in small groups with both form and gesture; when bringing a poem or music from fourth or fifth grades and up, you can bring a couple of choices for them, so that they can feel a part of the process and then they make it their own (to buy in); let older ones lead exercises and activities; with younger ones, always stop when they still want to do something again; take breaks in the course of lessons, for example, after a big practice and performance and let them choose things they want to do from eurythmy that they have done before; toward the end of the year with fourth grade and up, have them review and tell what they remember from the year and then fill in what they forgot (if they did); with poetry and music, allow time to talk about the meaning or how the music is experienced so that they make a connection to what is being done; give students slack who need it, but always expect the best from them and only give true praise; don’t under-challenge students, they let you know when something is too hard or too easy and then respond accordingly; strive that each student, to the best of her/his ability, understands new geometric forms, concentration and dexterity exercises, so that they are learning from the inside and not just rote copying; challenge the middle school students to really make “visible music and visible speech” with their gestures and movements and by challenge, I mean by encouraging and guiding; correcting from the positive is really important, no matter what age they are; be timely in ending lessons, strive to not go overtime and leave time at the end of the lesson for at least a minute of silence, so that what was done can sink down into their beings. There are probably a million more things that you can add to this, these are just some that are foremost in my thoughts.

With gratitude
and love,
Noris



IN MEMORIAM OF LINDE DERIS
NOVEMBER 22, 1939, Breslau, Germany
† MARCH 25, 2018, Monterey, Mass.
EULOGY HELD AT HER FUNERAL, MARCH 29
GIVEN BY REV. LIZA JOY MARCATO



We gather together to celebrate the life of Linde deRis, cherished therapeutic eurythmist, singer, wife, mother and grandmother. Sooner than anyone expected, and in her own quiet, graceful way, Linde deRis left this world after 78 years during midday on Palm Sunday.

Linde was born with big round eyes into a strongly idealistic German family in Breslau, Germany, now part of Poland. She was the third child, after brothers: Peter and Christoph. Her parents were anthroposophists and artists. Her father Herbert Weiss was a musician and piano teacher, and her mother Mona Weiss, a eurythmist. Linde had a similarly strong, fiery temperament like her father, but also, like her mother, was a gentle soul. Linde took after her mother in her softer side. Near the end of the war, her father was conscripted into the military, but as a choral director to inspire the troops. Later he was captured and spent time as a Prisoner-of-War in America.

When she was four or five years old, while father was away, her mother, carrying the household, heard that bombings and Russians were on their way, and with her own mother, her grandmother, the children and two older aunts, had to pack up quickly away from their beautiful townhouse and grand piano in Breslau, taking only a few essentials and leaving everything else behind. Linde carried only a backpack as they fled to her Uncle Siegfried Pickert and his family, who had settled in Nord-Rhein Westphalen, where her uncle Siegfried had started the Landschulheim Schloss Hamborn, one of the first Anthroposophical curative homes, which has expanded and become a center of Anthroposophical Education and healing thriving still today.

Being a very musical family, they all played instruments, no doubt held to a rigorous practice schedule by their father. Her brother Peter followed in his parents footsteps

and made music his life. Christoph was a very skilled cabinetmaker and woodworker. He meticulously and anthroposophically built the family's home in Schloss Hamborn, but died shortly thereafter of cancer at the age of 22, a serious blow for the whole family. Linde honored and revered him her whole life.

Linde studied music, the flute, in Kassel, Germany, before going on to study Eurythmy in Dornach under Lea van der Pals. In the training, she met her dear friend Danya Betteridge, Jonitha Hasse's older sister. This was a life-changing friendship, as many of you know. After finishing her training, which included also a therapeutic training, she joined the Friedhelm Gillert Stage Group, and her friend Danya took a job in Hawaii at the Mohala Pua School. The two had a plan that Linde would follow her there soon after. But then Danya became ill and died at the age of 24, leaving behind her new husband Owen deRis after only a year of marriage.

The following year, the first Eurythmy Conference bringing together eurythmists from all over took place at the Goetheanum. Linde attended, as did Owen. After Danya's death, he was spending a year at Emerson College in England, and decided to come to the conference. Owen saw Linde perform beautiful, pure eurythmy. Linde wanted to meet this man who had been married to her dear friend. They instantly found a deep connection—and began their way together: he did the talking, she the listening. Walking up the hill in Dornach, a beautiful bow of color surrounded the full moon over the Goetheanum and seemed a portent. Linde soon joined Owen at Emerson, and the two married mid-December in East Grinstead at The Christian Community, and celebrated the first big wedding up at Emerson, attendees banging pots and pans as the pair walked off into the sunset.

Linde decided she would stick to her original plan to follow Danya to the school in Hawaii, so she called them up to tell them she was their next eurythmy teacher, and what did she need for a visa. The newlyweds moved to Hawaii for a time, even living in the house Owen had lived in with Danya. It all felt quite right somehow. But it was not meant to last long in Hawaii, and they returned to the States, to Owen's parents in New Jersey.

Soon it was decided Owen would train as a eurythmist with Herr Gillert in Munich while Linde joined the Stage Group. After this they moved to Dornach, where Linde worked at Sonnehopf as a therapeutic eurythmist while Owen trained with Lea van der Pals. After this time, they loaded up their VW bus and headed to Schloss Hamborn so Linde's mother Mona could retire and Linde take her place as eurythmy teacher.

Soon, in 1973 on Easter Sunday, their first child Fiona arrived, and a year later they moved back to America, and with Owen's parents Margaret and George deRis,

moved to the place at Jug End, which has become the family homestead. Iovan arrived in 1975 and Mario in 1977. Owen built the Tower House in this time, and Linde took up her work in Camphill Village and also became the first therapeutic eurythmist at the Great Barrington Steiner School. As a teacher, Linde was old school, austere, serious, strict, proper—but also utterly devoted to the work and the children, and well-loved. Adults many years later still talk about what she did for them as children. And even into recent times, she continued to support the school, dedicatedly attending every school assembly.

In 1983, Linde began a period of twenty years of raising the children on her own. Owen had other life questions to pursue, and so they parted ways, even later divorcing so he could remarry. Together they had established the home and the rhythms of life, and after Owen left, Linde held steady on her course, caring for the children with a clarity and devotion that they especially now as adults and parents themselves deeply appreciate, just what richness she gave them. Linde was not a particularly cuddly parent, but she was completely there for them and their upbringing.

When Owen's mother was dying of cancer in Spring Valley, Linde also took care of her. Her own parents now too aged to travel, Linde made the commitment to bring the children to Germany every summer to spend time with their grandparents. Being frugal and resourceful, she found a couple to rent their house in Jug End for the three months they were away, which subsidized the trip. And Linde discovered a new passion.

During the summers in Germany, the children would stay a few weeks alone with the grandparents and Linde would allow herself to go off and take part in the IDRIART festivals begun by Miha Pogacnik, the Slovenian violinist. IDRIART standing for: the Institute for Development of Intercultural Relations through the Arts. She was totally inspired by these cultural festivals trying to meet the needs of Eastern Europe's awakening and liberation. It is one of the only things her children remember her doing for herself over the many years of solo parenting and carrying so much. At IDRIART she taught eurythmy and made connections and friends that she kept up over many years, caring deeply and reaching out to help those affected by the war in Bosnia, and so on.

Life during the school years was not always easy at Jug End. It was a lot to do on one's own and sometimes Linde would have enough. As it often is especially between mothers and daughters, tensions were rising and Fiona decided to go to Germany for high school and live with her grandmother. When she returned home in 1989 unexpectedly pregnant with Toby, she soon got her own place, but things were still not so easy. When Toby was born, Linde could help, and this began a new chapter in their relationship, one that was however cut short. When Linde's mother Mona had a stroke

Linde decided to move to Germany with the boys to care for her. She stayed 12 years!

While living in Germany with the boys, alongside caring for her mother and working, she also got involved in helping the Native American community at the Pine Ridge Reservation found their Waldorf School, bringing speakers to Germany and garnering support for the new school.

After graduating high school each of the boys returned to the States, but Linde stayed. As new grandchildren came into the picture, Linde always returned to help out for a time, cementing her deep bond to each of her grandchildren as well as her children.

In 2001, Owen and Linde decided to rejoin their lives. They remarried in North Carolina, where he was living and then moved back to Schloss Hamborn to care for her mother in her final years. In 2004, they returned to Jug End, and Linde threw herself completely into being a devoted grandmother to all her grandchildren, taking them into the raspberry patch to pick raspberries, singing with them, teaching them how to cook, showing them the elemental beings up on Jug End Mountain.

The grandchildren all have special memories of her loving care and attention and the wise simplicity that she taught them. Mareika shared: “All my memories with her are special. From her bear mush that I use to devour, to her funky little sprouts cakes and colorful carrot salad. She smeared cream on my cheeks in the winter, so the nasty cold winds wouldn’t nip me. She taught me piano and each morning she would sing to wake me up!”

Grandmother Linde was the one who held the family together because everyone just wanted to gather around her, especially at Jug End, probably also because she so loved each one of you. The annual Easter walk or Christmas Eve walk... or the birthday celebration on the mountaintop to which some elves had already brought a cake and blankets, all prepared when they arrived there. She was the anchor for the family traditions. Now you all are going to have to decide how you want to carry them on! She will gladly help you from the other side I am sure. She was a master of making the simple into the festive, and I’m sure you will be able to carry this on too!

Linde was a deeply devoted mother and grandmother. And for her grown children becoming parents, she really gave you a benchmark how it should be done, how to hold it together and hold fast to what is good and what is right, even when single parenting. Her example has been inspiring!

Linde appreciated what was important in life, and she also had a sense of humor. Sometimes, she would let Iovan and Mario play hooky from school, getting them excused, and then take them to the mountain so they could go skiing for the day, dropped them off with packed lunches while she went off to Camphill Village. But there was also

a price for such things—they had to go to concerts and they had to practice their own instruments for hours on end. This was her leverage! The practice regimen had to be fulfilled! This was of course how we imagine she grew up in her strict, classical German family home with a piano teacher father and Eurythmist mother!

Linde was not someone with a huge group of friends—but the friendships she did cultivate over the years were close—and one always did something together with her—took a hike in nature, which she loved to do, or plant something or pick something. She was a friend who was an important mirror and inspiration for her friends. Even her friends laughed in recalling how, invited over for dinner, it might just be a pot of dry millet, but it was great! She turned the simple into the celebratory. They had great times together, laughing and sharing.

For years, she also dedicatedly picked up vegetables at Indian Line Farm for the Peoples’ Pantry. This was simply part of the weekly plan for at least ten years—not something to do when it was easy or convenient. It was a commitment she had made and she was not going to let it slide.

Being a WWII survivor, she also had that classic German post-war conscience: nothing shall go to waste, and was happy to take the kids into the fields after the harvest had been done and find the leftover carrots. She was a genius at stretching every dollar to its most effective use. She entered every gallon of gas into a book in the car. She could buy a month’s worth of food for \$40. She kept meticulous financial records, almost until the end of her life. Even as her energy receded for this task, her advice did not. Locally, she kept up with Eurythmy in the performance group led by Nancy Root, and later with Karin Derreumaux. She gave many private therapeutic sessions at Jug End. Many mothers especially remember the quiet impact her work brought their children, help that really stayed with the children, went deep.

One of Linde’s greatest loves, beside her family and work, was singing. Her children recall it as the rare thing she did for her own joy and delight. She sang in the Crescendo Chorus, members of whom are here today, and in the Stockbridge Chorus as well. She was appreciated for her confident and strong singing, even if not being a particularly loud singer, new singers could be placed next to her if they needed someone solid to sing next to. She also cared for the life around their concerts, initiating a simple, sensible approach to handling their receptions—why don’t we all just bring something, potluck style? A simple solution. She also loved to eat those refreshments too! She is remembered as being a wonderful and deep person, so giving and totally at one with the music. She really soared when she sang. You could see it in her smiling, and the most expressive anyone ever saw her—almost to say, Who is that? She was suddenly

so radiant and beaming with joy.

In the last few months, something changed. Her body went on strike, and despite visits to doctors, the only thing they came up with was a “failure to thrive.” She began to physically diminish and withdraw. She moved in with Fiona, and the two began a special time together, gifted by her illness.

Linde, who had spent her life caring for the needs of others, now could receive Fiona’s care. As so often happens, mother and daughter reversed roles to some extent. Fiona sang to Linde now as daily tasks were done, making jokes, climbing into bed for a cuddle and getting Linde to tell her life stories. And Linde could now open in new ways—to soften, and receive, and be close, and to even learn to want more specifically things for herself in a way she had never voiced. So much of her life was dedicated to the wellbeing of her husband, her children, her grandchildren and all the people she cared for through eurythmy and music, she now had to find out who she was without responding to anyone else’s needs. Like a newborn learning a new language.

Linde was a quiet person throughout her life. She found her voice in different through playing music, through Eurythmy and being able to help others through it, through caring for her loved ones, and also through singing. And in her innermost being, she asked a path that she had begun in earnest in the early 1970s—a deeply devotional path of prayerful meditation, which she worked religiously with three times a day her whole life.

This is something one does not see, but many of the fruits of her gifts undoubtedly have this rich inner life as the source of their cultivation. She spent her life cultivating seeds for the future in this way, some which have already ripened, some still to come! In life, though she was quiet and modest, sometimes Linde’s purity of heart and strong uprightness would ripen into a very powerful spiritual word. She was from early on in her life really her own individual self, through and through, and was able to share a lot of what she brought into his world through her love and care for others, and through the many different ways she found to sing.

Linde crossed the threshold not insignificantly on Palm Sunday, the day on which Jesus Christ enters into Jerusalem and on his journey to the Cross and to death. He takes that path not as a giving in, but as a surrendering to the necessity of offering himself up completely so that a great transformation could take place. That transformation is the hope that comes anew each year at Easter: that human beings will be able to rise up and become the full noble creation that God created us to become: his Divine-Earthly Co-Creators for the future of the Cosmos. Linde, too, served this great impulse with her whole life.

As her teacher Rudolf Steiner wrote: “We will not find the inner strength to evolve to a higher level if we do

not inwardly develop this profound feeling that there is something higher than ourselves.”

Linde deRis embodied and offered herself to this ideal and task in all she did as a therapist, artist, mother and grandmother, and as a person earnestly treading a spiritual path, with “modesty, resourcefulness, idealism and always kindness.”

Though Linde has left this life behind, she has not left all of us behind. You only have to think upon her any time of day or night when you are missing her, and ask, “What would Linde, what would Mother, or Grandmother had to offer this moment?” And I’m sure she will be near lending her love and her strength to you.

I would like to close by dedicating to Linde a Celtic Prayer offered by Andrew Keith in the journal for the Association of Therapeutic Eurythmy in North America.

Christ, King of the Elements, Hear me!

Earth bear me.

Air, lift me.

Fire, cleanse me.

Water, quicken me.

Christ, King of the Elements, Hear me!

I will bear the burden of earth with You,

I will lift my heart through the Air to You,

I will cleanse my desire for love of You.

I will offer my life renewed to You.

Christ, King of the Elements!

Water, Fire, Air and Earth:

Weave within my heart this day,

A cradle for Your birth.

Yes, so be it.

A HEALING ART: HOW EURYTHMY LIVES IN THE WORLD **LINDA LARSON**

Written exclusively for “The Soul of the American Actor” 2017, reprinted here with permission from the publisher
Eurythmy is an art of movement, which makes visible the sounds of speech and music, expressing the laws of language and tone. Each sound that we speak, specifically vowels and consonants, has a gesture that comes inherently out of the quality of that sound, and for each tone and interval in music. Other elements such as rhythm and form are incorporated with these gestures, combining both the arts of time and the arts of space.

Eurythmy was developed from the work of Austrian philosopher and educator Rudolf Steiner, first as a performance art. /



In performance several elements are brought together through gestures and forms choreographed in space, specifically designed for each particular piece. When eurythmy is performed silk dresses and veils are worn with colors corresponding to the particular piece, sounds and tones.

The “Winged Victory” in the Louvre in Paris, also known as the Nike or Victoire de Samothrace, is a classic Greek sculpture thought to have been created during the Second Century B.C. The figure personifies the qualities of balance and grace in movement which are the ideals toward which we strive in our work with eurythmy.



*Winged Victory
Drawing by Jon Larson*

The great actor and teacher, Michael Chekhov, discovered a deep connection with eurythmy. The British actor, Simon Callow, in his autobiography, *My Life in Pieces*, tells how Michael Chekhov, in coming through from a period of working with Stanislavsky, was on a quest to find meaning for himself in his own life, and understand the source of his art. It was on this quest that he discovered and immersed himself in the work of Rudolf Steiner. It was during this time that Michael Chekhov started to teach and direct, then becoming the Director of the Second Moscow Theatre School.



*Steve Buscemi and Linda Larson from
"You With Me?" at www.parkbench.com*

Mr. Callow relates that, “With the text, Chekhov had an almost mystical relationship to language, crystallized by his exposure to Steiner’s Eurythmy. Chekhov insisted on the vital importance of sound, of the vibrations which were released within the actor and within the audience by the consonants and vowels.”

Vowels and consonants are the essence and the origin of eurythmy. Eurythmy makes use of the whole human being as a medium of expression, in moving the gestures for

the sounds of speech and the tones and intervals in music.

Eurythmy in Theatre can be quite useful in explorations with the cast during a theatrical production, and even help in bringing together the cast with the crew and could include all involved in the production. This can occur at the beginning of a production in the first week or two of rehearsal, and then again after a month or more of working together.

Eurythmy has great potential in drama and theatre. It has been performed in theatrical pieces where it fits organically into particular scenes, to create a mood, enhance the story and expand on the deeper imagination and intent of the play. It can bring new input to the actor’s preparation for a role, and is useful in bringing together the cast. This can include also the crew and all who are involved with the production. This could occur at the beginning of a production, in the first week of rehearsal and then periodically throughout the period of working together.



*Eurythmy Spring Valley Ensemble performing
"Sweet Honey in the Rock," by Ethelbert Miller*

The Art of Eurythmy is the foundation for all



*Linda Larson, performing a Vavaldi Sonata,
Santuario de Guadalupe, Santa Fe, NM*

other aspects of the practice of eurythmy. These disciplines include eurythmy in education or pedagogical eurythmy as practiced in Waldorf schools with whole classes, and therapeutic eurythmy, done one-on-one for more specific requests and concerns. Over the years other more specialized applications have been developed including eye eurythmy, dental eurythmy and Eurythmy-in-the-Workplace.

Eurythmy in Education, practiced especially in Waldorf schools from kindergarten through twelfth grade, provides an artistic balance to the academic subjects. It can bring a character-building influence and contributes to developing students' capacities in the soul aspects of thinking, feeling and willing, while integrating the different levels of their beings.

Eurythmy has been part of the Waldorf School curriculum since the first Waldorf School was established in Stuttgart, Germany, in 1919. The class eurythmy teacher or pedagogical eurythmist is in close communication with the teacher for each grade and coordinates the eurythmy class content with the curriculum being taught in the classroom, while meeting the changing stage of development of the child in each grade.

Eurythmy in its application in the realm of health, known as **Therapeutic Eurythmy**, is a movement therapy in which rhythmical and flowing movements emerge from the sounds that we speak and relate to the sounds of language that are practiced along with other accompanying elements for the specific concern or need. The gestures, rhythms and forms we use in artistic and educational eurythmy provide the basis for the healing movement of eurythmy therapy. The exercises are accompanied by sounds of speech spoken by the therapist as the movements are made. Some movement exercises are also practiced silently.

Our health depends upon an extremely intricate internal harmony between the metabolic, rhythmic and nervous systems of the body as well as the emotional, psychological and spiritual aspects of the human being. Eurythmy assists the internal bodily processes in establishing a healthy rhythm and balance. Eurythmy therapy can bring greater balance between body and soul, and harmony between our inner and outer worlds, ultimately awakening one's natural healing forces. It can help effectively with anxiety and depression, in situations of trauma and loss, and concerns such as those below can be addressed for adults, as well as for students.



Individual Eurythmy Therapy Lesson
strengthen the individual, promoting flexibility and mobility, coordination, spatial orientation, learning difficulties

The therapeutic application of eurythmy practiced in Waldorf schools, has been instrumental in addressing a wide range of needs including physiological, social, emotional, behavioral and learning challenges. This work has helped to increase learning capacities and remove blockages to progress, re-establish and strengthen the individual, promoting flexibility and mobility, coordination, spatial orientation, learning difficulties

including reading, writing and math, attentional challenges, fear, memory and speech.

In the school setting, the therapeutic eurythmist works with teachers, parents, and the Care Group and/or Educational Support team in the school to gain as rich a picture as possible of the child and his or her situation. This may include having a diagnosis from a physician and/or conversations with counselors, tutors or other specialists. Therapeutic eurythmy and the various applications of eurythmy are also practiced in Camphill communities for developmentally delayed residents of all ages which have been established in many countries around the world.



Eurythmy demonstrations, Garrison Institute on the Hudson, NY

Eurythmy as a Social Art in workshops, classes and seminars for adults can develop a more keen awareness of self and of others, bringing a more harmonious relation between one's inner and outer worlds. Through participation, each individual's contribution is recognized as part of the larger vision of the organization.

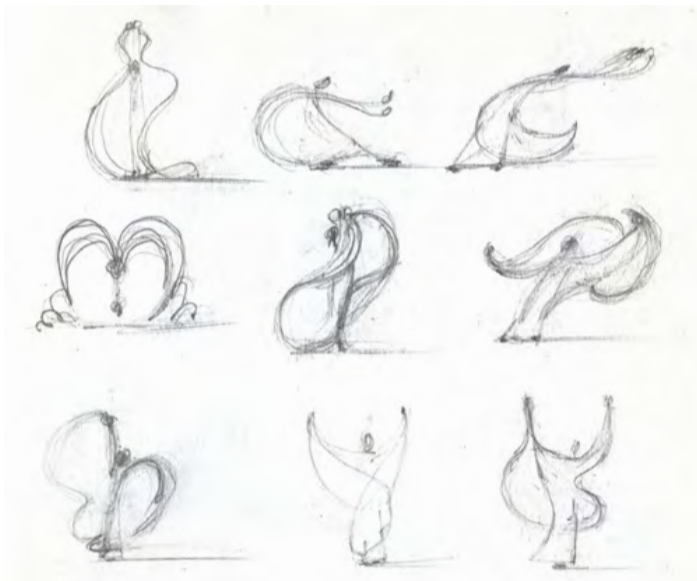
Eurythmy-in-the-Workplace is a good example of social eurythmy, encouraging teamwork in place of competition. It teaches how to work effectively in a group, developing balance and harmony, flexibility and self-confidence, enhancing communication and cooperation, promoting qualities of leadership and creativity in problem-solving. It has been introduced into the business world and into varied work settings, from Weleda and Telecom to the Management Institute, the Swedish Post Office to organizational boards and non-profit organizations, and many more.

In this highly stressful world, Eurythmy-in-the-Workplace can be affective in the workplace to develop balance and harmony along with flexibility and self-confidence. It can help to create an environment that is dynamic, responsive and efficient, increasing self-confidence, and bringing more joy into the work environment.

Reflections written in my second year of training:

When I first entered the world of Eurythmy, it happened so quietly. I found the beauty and the strength. Step upon step. Circle around circle. Spiral upon spiral.

Through eurythmy I experienced directly how we weave together the universal with the personal. They breathe together, interchanging with each other, merging in the design, the color, the movement, the music, the breathing.



Eurythmy drawings by Jon Larson, after experiencing a Eurythmy Performance at the Goetheanum, Dornach, CH

I found through eurythmy — the drama, the words, the expression, the merging of many paths. I could sense in art, music, and drama — the rhythm. I could see that in all of life, embodied with grace, these elements shine through eurythmy, that it is an expression as direct as any single being could possibly have. I could see the human being as the instrument.

Once I began to understand more of Rudolf Steiner's work and philosophy through eurythmy, I begin to see life more clearly through the doing of eurythmy. I carry this budding art to others, who may know nothing of it yet with the hope that they too may realize this discovery in their lives.

van der Pals Eurythmy Academy, Kurs P, Eurythmy at Epidaurus, Greece



Linda Larson, Eurythmist; facilitates workshops, seminars, and conferences, offering monthly eurythmy workshops in Manhattan (asnyc.com), and practices Therapeutic Eurythmy with all ages; Therapeutic Eurythmist at Rudolf Steiner School in NYC.

THE SPEECH SCHWUNG ~ OR ~ A BRIEF JAUNT THROUGH THE STARS **REG DOWN**

A speaker cannot speak if the eurythmists don't move first. If we are speaking for eurythmy, which as eurythmists we often are, we take hold of the speech and let it sound. At the same moment the eurythmists take hold of their speech gesture though their 'schwung'. The speaker's inner grasp and physical breath is the eurythmists' inner grasping and 'movement into'. This is first-year-of-the-training stuff ... but when it's missing it's jarring. It got me thinking, observing, questioning.

Let's say, as speaker, we have a poem before us, or within us as memory. We take a breath and speak the first line—what exactly is happening in this pre-sounding moment? A number of things, lightning quick, but we can observe, take notes (if we are a take-noting kind of person) and contemplate.

The poem we have already selected. We have gone through the process of initiating or agreeing to participate in a eurythmy performance. In other words, our intent has already been set; our decision to select a poem has already been made. This aspect of speaking the poem has been determined. We'll look at that later.

Now we are standing to one side about to speak for the eurythmists. We take an inbreath and begin. With repetition we note that there is something that comes before the inbreath, or at least really must come before if the poem is to be alive. It's a kind of pre-will. It has elements of will, leads us into will, but is not completely will. It's the rising up of a will-feeling or feeling-will for the poem, for the whole activity of speaking the poem, of speaking this poem. In brief, the enthusiasm and heartness that imbues the poem with life is set in motion first. This we can observe quite easily. A micromoment later comes the impulse; now we are in motion. Instantly there follows the unvoiced aspect of the breath combined with the forming of the speech instrument for the leading sound. Only then is the first sound, word, phrase made audible. With a little attention and practice we can follow the process inwardly when we speak for eurythmy, or equally, as a eurythmist, take our schwung and dive into the spoken word.

Let's lay this out: enthusiasm/heartness > impulse to action > breath/formation of instrument > speech sounds. Doesn't this look familiar? It should. It's the will path through the zodiac. Starting in Leo (enthusiasm/heartness) we go to Cancer (impulse to action), followed by building the capacity for a speech-deed in Gemini (breath/formation of instrument). Then comes the actual speaking deed: Taurus (speech sounds).

The second phrase or sentence of the poem follows a brief recapitulation of the whole process just outlined,

including the feeling part. And so on throughout the poem. With each phrase, significant word, change of mood we always go back to Leo. We have to get that right. It sets our line of attack, our point of departure or *ansatz*. It must be right in order to attain the correct mood, to pitch the speech and its contents just so.

So what about the time before the speaking of the poem, when we are deciding on the poem or to create a performance within which the poem eventually appears? That's the thinking path through the zodiac. From our initial impulse, 'Let's perform a poem!' or 'Let's go on tour!' (enthusiasm: Leo) we sober up and gather the factors affecting the viability of the project (Virgo), then we weigh up the factors (Libra) and come to a decision (Scorpio): 'Yes, let's do this.' Here we go from Leo to Virgo to Libra to Scorpio. This process-path stands behind our speaking the poem, or if we are the eurythmist, the speaking-gesturing of the poem.

Of course, the two paths keep going. On the thinking path, having settled on 'Yes, a performance is feasible' (Scorpio), we then must set things in motion towards our ideal or goal (resolve—Sagittarius). Our resolve interacts or clashes with the reality of the world (Capricorn), until finally, having gone through the school of reality, our project comes into harmony with the world (Aquarius).

On the will or Taurus path, having spoken or performed the poem, our performance becomes an "event"—something has happened. In the case of the poem done to eurythmy it has become a word event, the word has manifested visibly in the world: Aries. (Don't let the significance of this last sentence pass you by!) The event passes further into the world as effect for good or ill—to put it a bit drastically for a poem: Pisces. Finally our word deed comes into harmony with the world and finds its proper place: Aquarius.

So, yes, the *schwung* into the eurythmy and the 'breath' into speech are important, and perhaps a little deeper than we initially imagined. (...and the tone *schwung* too!)



STORY AS PART OF THE EURYTHMY LESSONS FOR FIRST AND SECOND GRADES

JOHN HOLMES

Whoever has spent time with young children knows how much they enjoy stories. How they can sit and listen as the story is told or read, with focus and interest, often with a far away and dreamy look in their eyes, with their mouths open and their breathing becoming slow and rhythmical. The reading or telling of a story is an almost daily event for the student who attends a Waldorf school. The story can be a medium for introducing parts of the curriculum. They are also an introduction to the great wealth and expanse of world literature. They can contain a therapeutic lesson for a class or for one particular student. They are also nourishment for the soul of each listener.

As a eurythmy teacher in a Waldorf school my main experience has been teaching early childhood, lower school, and middle school children. Over the years I have gained and developed an understanding of how the story can work so well pedagogically and therapeutically as the main part of the lesson for the younger grades. When a child reaches their seventh year there is a sense that they are ready for something new. They are developing new capacities and a new understanding for their environment and how they relate and respond to it. Their entry into first grade is a beginning of a new journey of learning. They are now prepared and ready in themselves with new enlivened forces that can help them to readily respond to what is being carefully introduced and taught to them. This eagerness for something new is I am sure experienced by everyone who teaches a first-grade class. They bring this with them when they come for their eurythmy lessons.

However, in reality how does this actual show itself? In my experience it is a rare thing these days to have a new first grade arrive for their eurythmy lessons quietly and orderly, full of expectation and wonder, ready to simply follow and imitate what the teacher does, while drinking in the wonders of the carefully crafted lesson.

I still think that the story needs to be the core of the lesson for first and second grade, but increasingly the children need to be helped into owning their own body movement and the experience of themselves in space first. They need movement that will help to incarnate them into their bodies and away from what appears to be an over stimulation of their nerve-sense system. We have all seen in our lessons the restlessness, spontaneous and constant talking, awkward body coordination, weak focus and inability to imitate, which is so prevalent today. I sometimes spend up to a third of each lesson—depending on the class—with exercises for the legs and feet, including different ways of stepping. Contrasts of movement, large and small, slow and fast, loud and quiet, clapping and stamping. As well as exercises

for body geography. There are many poems, nursery rhymes, and simple pieces of music that can help with this. Through these exercises the children are warmed through and are more able to take part in the story. The bag of eurythmy tricks is very full, we just need to know and recognize how and when to use them. Despite a number of indications to the contrary the children are eager to learn from you, their teacher. They need to experience that you know them and love them and at the same time you are clear and firm about the expectations and boundaries you set and expect in your lessons and in your classroom.

Nearly all of this can be taught through the content and structure of the lesson including the story itself. The journey for the teacher begins with finding an appropriate story. Over the years I have read and reread countless stories, searching through collections of fairy tales and folk tales from as many different lands and cultures as possible. Sometimes I am lucky and I find just the right one, and sometimes I create my own story from elements of ones I have read. What are the main elements that a story needs to have to make it a good story for a eurythmy lesson? The story needs to have a theme that is age appropriate and told clearly. It cannot be too long, nor too short. There needs to be enough possibilities for a variety of movement through different characters in the story or through the involvement of different elements such as wind or water. There should be a good balance between activity and dialogue and description. There should also be parts of the story where clear movement patterns can be moved, especially the straight line and curved line, spirals, and the beginnings of some of the pedagogical eurythmy forms.

Although there are many good stories in the Grimm's collection I tend to use them sparingly, as the class teacher often tells these stories. There are numerous suitable stories to be found elsewhere, such as from Africa, Asia, South America, and of course the wonderful animal stories of the Native Americans, which are especially suitable for second grade. Once a story has been chosen or created then comes the creative challenge of how to work with the various elements in the story to form a lesson that engages the class and brings them into an embodied experience of eurythmic movement. This also includes the choice of accompanying music. The various characters in the story, the people or animals or elemental beings can each have their own distinctive style of movement. The upright and stately king; the old beggar; the fox or snake; the gnomes or wind spirits. Here especially the eurythmy teacher can lead the class with their own embodied eurythmic example.

Many children will imitate this very precisely and often transform their everyday posture and stance. When there is dialogue I have found it best for the children to stand in one place, this also holds good when describing something. Then they can more easily, observe and imitate

the carefully chosen eurythmy gestures. Imitation doesn't always happen immediately and in recent years I have experienced a growing inability and reluctance in the children to follow my clear eurythmy gestures with their own arms, they need to be led into this.

The maxim 'less is more' is certainly true here. Clear, simple and appropriate gestures from the text are necessary so that the children are able to respond to them. Only a few will join in the first time while the others watch, repetition draws in the involvement of more. Other parts of the story can also encourage them. If the bear has a lot of fir in his ears so he can't hear what the fox is saying, so the fox repeats his words loudly or with a whisper, and the children can help him by repeating their arm gestures. This usually draws in the involvement of many more children.

The children cannot be expected to stand in one place for too long, they have come for a movement lesson and they need to move. The activity of the elements brings everyone into movement. The wind blowing, the river flowing, the thunder crashing, and the lightening flashing. The movement of the animals addresses other movement skills with galloping, skipping, stamping or running. Large lumbering steps can be used for the bear or tiny, quick silent steps for the mouse. The gnomes have to step more in time with the beat, whereas the elves may step a rhythm. Here the foundations for the movement experience for grammar in poetry or beat and rhythm in music is being started as a seed. It is always delightful to hear their spontaneous laughter as the children become the rushing river or the galloping horses. The peace and focus that surrounds them as they watch King Winter sleeping in a cave underground, and tip toe away so that he doesn't wake up can be palpable. The balance between expansion and contraction in all their manifestations in movement is critical for the health of the children and for the lesson as well. The form and boundaries that the children need come mostly out of the images within the story and the way the story is planned and introduced.

For first and second grade much of the lesson centers around the form of the circle. A form they share together with a common focus towards the center, an enclosed space with a boundary between inside and outside. The children learn to stand in their own space and to follow the person ahead of them without crowding, as they move around the circle. They learn to share this space with each other. They experience the outside of the circle when they run as a bitter cold wind and return to their place. They experience the inside of the circle as they make the threads of a spider's web with two children opposite each other going across the center to their partners place. Then there is the experience of weaving between the inside and the outside as a deer walks silently between the trees in the forest. When a journey is taken in the story the circle can be broken as the teacher leads the class with each child following each

other as they make a meandering form. This can become a river or a pathway across a grassy plain. Again, the children have their places in the line without crowding. Then there is the straight line, which is often a bridge. Stepping on the shells of the turtles to cross a swamp or crossing a river. The straight streets of a town or the marble floored halls of the king's palace, depending on the story.

To move a clear straight line can be quite challenging for many children, they often look down or are distracted by something. A large group together can start pushing and crowding (we have seen all these things!). The straight line connects one point of space to another with an intention of directness and a goal. To bring this out I have found it best to work with small groups of the class at a time, describing in some detail what the goal is. Perhaps an apple tree with red rosy apples. "Can you see the butterfly?" Or a castle at the top of the hill with a tall tower and a round window and a princess or prince looking out of the window. These pictorial imaginations help to bring the child's gaze straight ahead. Similarly, with the zig zag line. The spiral, which also belongs to expansion and contraction, can be the stone steps that lead down underground, or speeding down a helter-skelter slide and jumping off in your own place. All of these are really the beginnings that work to build up the main pedagogical eurythmy forms for later on.

Many stories have a journey as part of their theme. This is the thread that joins each part of the story together. It is an adventure to go on, starting off from the place where you are into the unknown. Sometimes literally a path to follow. This is also where the first graders are in themselves. They are embarking on a long journey, a great adventure of experience and adventure. They will meet challenges, they will gain knowledge to help them to solve riddles and to overcome their fears and become more confident in their own abilities. And their journey will take time. The journeys in the stories in the eurythmy lessons also span time. Sometimes just going from one house to another, the baker going to the miller for flour. Sometimes it is the prince going in search of the water of life. Sometimes it is a long journey through many lands to find a certain special person. The journey may lead past many different things, such as mountains, ant hills, desserts, the streets of a town. The class is following each other in a line from one place to the other like an invisible thread that joins these different places in space together and the thread becomes like a time-line in the story which brings time and space together.

At the end of the journey, at the end of the story something has been achieved, something has usually changed in the person. There can be those beautiful and rare times when the story comes to its end and there is a moment of complete quiet and stillness as the children are somehow lost in the moment. This is really a magical space, one where you can experience that the soul has been touched

and has been nourished. In his book *The Hobbit*, Tolkien writes a story of a truly wonderful journey. At the end of the book as Bilbo and Gandolf are entering the Shire there comes the poem "Roads go ever ever on." And then Gandolf looks at Bilbo and says "My dear Bilbo! Something is the matter with you! You are not the hobbit that you were."

The eurythmy teacher is responsible for crafting the lesson so that there is an easy flow as the story unfolds. To help this the story must be learned so that it is told with ease. This includes the poetry, dialogue and descriptions. The accompanying music must be worked out so that the accompanist knows how and when to play each piece. As the teacher we are in charge as the children enter our room for their lesson. We must encompass this space with a conscious warmth and understanding for our subject and for the children as well. We use the space, the story, and the music to lead the class into and through an enlivened and meaningful movement experience. How the story is told is also important; the children respond well as long as the teacher holds the imaginative pictures as an alive imagination themselves and is able to draw the children into them.

This is where the use of the voice and the timing with speaking and gesture can be very helpful in creating the mood of the story. There are often times when the teacher needs to be flexible and creative and ready to change something or bring in something new if the class becomes restless. When giving instructions make them short and simple and having some nonverbal communications that the children learn saves a lot of time and they like them. They respond well to a clear and well-formed structure in which they feel safe and secure. Then they can laugh and move with joy and they can be still and quiet and listen. Then the embodiment of the eurythmic movement settles into them and forms a seed which will nourish them as they continue on the journey of their lives.

After completing the eurythmy training at the London School of Eurythmy, John Holmes went straight into teaching eurythmy in Waldorf schools. John completed the



The Peasant and the Bear,
a Russian Folktale

Eurythmy Therapy Training at Peredur. In 1995 he moved to the United States to teach at the Kimberton Waldorf School. John teaches eurythmy in the Early Childhood program and to classes in grades one through six at KWS, as well as in the pedagogical training at Eurythmy Spring Valley.

SINGING AND JUMPING: A SECOND DETAILED REPORT POSTED AT OUR WEBSITE

KATE REESE HURD

The course of the seasons has brought us to Michaelmas again. Four years ago, I completed a lengthy report on my work toward proving the speech sound gestures – *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. It is posted in the artistic section of the archives at our EANA website. [www.eana.org]

This year I've written a new report and am posting it as a companion to this earlier one. In this second report I share my work in the area of music eurythmy. The title is: *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation*. As some of you might know, my background includes both English literature and music. I served as a pianist for the practice classes and solos of my schoolmates while attending The School of Eurythmy. Therefore, the question of how we approach the expression of musical experiences through movement goes deep with me. And so this new report covers quite a lot of ground concerning this question. It contains three sections: "The Archetypal Scale and Its Disappearance" describes how I learned the angle-gestures used in music eurythmy and what my experiences with them have been; "Key Revelations From Rudolf Steiner" concerns speech, music and the origin of gestures for eurythmy; and "New Inroads to Real Sounds Lead to Real Gestures" shares a range of exercises that lead to finding and strengthening the gesture-impulses so that these give rise directly to our movement-expression, so that a sure foundation for music eurythmy will be built "from within" – as the Eurythmy Meditation directs us to do.

Jumping the Agrippa positions (often referred to as the "I think speech" exercise, because of the verses Steiner provided for them in 1924) has been a special help to me relative to the inward experience of the diatonic scale; so I

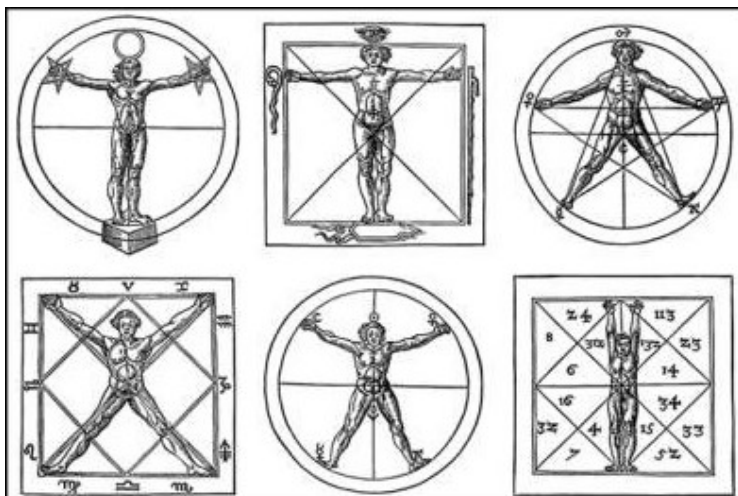
explain in detail how I'm approaching this sequence of positions and what I've discovered through them. And then there are the many singing exercises that have helped me so greatly. I've been fortunate to have had for a lengthy time a steady singing companion for this new and unusual research. Besides the exercises I describe, we also sang rounds, and three of these are included in the report.

So many doors have opened. It has come time to share the riches, so that everyone else will know what is possible in relation to feeling the sounds themselves and finding the gestures. We can fulfill completely and ever-renewingly the mandate Steiner gave us at the opening of his 1924 lecture course on *Eurythmy as Visible Singing*. He said: "...I consider it a requirement that we at the very least for once make a beginning in laying the foundation of music eurythmy. // Here, however, it is above all things necessary that the bare making of gestures and producing of movement in eurythmy be transcended, that within the sphere of eurythmy founded on fact* – and of speech eurythmy also – the real sound will be felt." (Lecture 1, 2nd page; my rendering) *"tatsächlich"

We can fulfill this mandate. We can go to the real sound and experience it directly and deeply in each case. Through this we can strengthen mightily our perception of the gesture-impulses that are present in us as the impulses of song, present in us as our experience of musical sound. When felt distinctly, these movement-impulses from within are the well-spring, the true source of our music eurythmy expression. And these impulses are also the well-spring within the onlookers who witness our eurythmy movement. When our strongly-truthful expression stirs and moves these impulses closer to the surface of their awareness, then our eurythmy can really bestow blessings. I hope that my account of past experiences and my further observations will stir fruitful contemplation concerning how we're approaching these musical realities in our eurythmy. And I hope that my descriptions of the Agrippa and singing exercises will spur everyone to try them, too – I'm sure that rewards in abundance await all who are willing to undertake these tasks.

Kate Reese Hurd is a eurythmy graduate and the author of the primer, The Speech Sound Etudes, Vol. 1: Revelations of the Logos – Poetic Miniatures for Sounding Our Language. This pithy, compact volume is hand-bound and priced at \$30. There are two companion booklets at \$15.00 each. One contains her formal report on the speech sound gestures work that is posted at our website, and the other contains her four earliest Newsletter articles. You may contact her at karehuuu@gmail.com or tel. 845-687-2035 for information and to order.

A copy of Singing and Jumping: A Second Detailed Report is available on request from the editor.



COSTUMES

FROM TONE AND SPEECH EURYTHMY

THROUGH ELENA ZUCCOLI

TRANSLATED BY DOROTHEA MIER

During Rudolf Steiner's lifetime there was, above all, art. Everything was concentrated on the building and eurythmy. There were performances every Sunday and during conferences, often every other day with new items in the program. Also the art of music was nurtured and belonged to the realm of eurythmy. Until 1925, only a small eurythmy stage group existed in Dornach, under the direction of Marie Steiner. There was as yet no group of actors. Nearly all the costumes, lighting, and eurythmy forms were designed by Rudolf Steiner. The composition of the programs lay in Marie Steiner's hands, and the choice of texts depended on the ability and artistic possibilities of the participating eurythmists. The choice of artists suitable for the task is the first step toward the success of a program. It also happened that a eurythmist wished to try out a piece of music or a poem of their choice, but already in the first rehearsal it was not accepted, because the Gestalt or artistic capacity was not suitable.

The question is often asked, "Why are trousers not suitable for a eurythmy costume?" This question reveals the lack of clarity that eurythmy movements arise out of the etheric. The etheric body has no skeleton, and the bones are the mineralized aspect of the human being. Trousers emphasize the contours of the physical, mineral nature. When Rudolf Steiner indicated using trousers in the costume for the 'The Critic,' a humoresque to the poem of the same name by Goethe, it was because he wished to indicate the drying up of the etheric body.

For the 'Clown's Song' by Shakespeare (from *As You Like It*) trousers are also indicated, but they are made so voluminous and richly decorated with scraps of veil material that they no longer have the character of what one would call trousers. They are much more a phantasmic creation, which allows for strong movements of the legs, which would not be possible with a skirt.

The costume indications we received from Rudolf Steiner, were often different from what one would expect, and one learned that the costume should only support the movement of eurythmy. What was surprising was how he was able to achieve the essential objective by very simple means to awaken the imagination of the audience. When the lighting was added, the whole became a work of art.

The basic form of the eurythmy dress is given as the TAO form. For those who want to know more specifically about the first eurythmy dress, indications for it can be found in the drawings by T. Kisseleff in her book *Eurythmie Arbeit mit Rudolf Steiner [Eurythmy Work with Rudolf Steiner]*, translation expected in 2019.] The dress for women

reached down to the ankle and that for men, to the calves of the leg. To begin with, dresses with short sleeves were worn, but the veil reached the wrist. The dresses used were partly cotton, which did not cling to the body and did not reflect light as silk may do. Cotton is appropriate for some roles, for instance animals in fables and many other figures. In the B flat minor Fugue by Bach, the indication is for five cotton dresses without veils. Everything that emphasizes the outer form of the body in any way must be avoided, because the etheric body consists only of movement and has no fixed shapes.

Many years later, a costume for an animal head expressed the natural form of the animal. A love for naturalism is exactly what should be overcome. It distracts the attention of the audience away from the expression of the gestures. Also, in the eurythmy movements, imitation of the outwardly visible animal is in no way allowed. Instead, the expression of the soul qualities of the animals should appear: an example is the wolf. As the only indication for an animal costume given by Rudolf Steiner, he received a turban which is more dense in the front, giving the impression that this being hides something untrue in its thoughts.

All head coverings are difficult when they draw attention to themselves, instead of supporting the eurythmy gesture. Later attempts, such as gold crowns, for instance, in the 'Ariel's Scene' [from *Faust*], or flowers for the elves in *A Midsummer Night's Dream*, are a disturbance. Such things hamper the Gestalt and destroy the expression of the arm movements. Here, one also has much to renounce to only indicate the essential nature of the being in question.

Two-colored dresses can be good for figures, who are of a divided nature, such as good citizens, in whom thinking and will do not unite, or where the feeling is too weak.

Some dresses were also painted, for instance for Chinese poems; there, flowers were indicated with light yellow strokes on a light blue cotton, giving the impression of brocade.

At the time, there was no choice between thick and thin veils as there is today. The thin veils only came onto the market after the Second World War. For both speech and tone eurythmy the corners of the veils were rounded, so that the veil could follow the arm movement unhindered. They varied only in length, when no specific indication was given: long for speech eurythmy, and short for tone eurythmy. The short veil for tone eurythmy strongly emphasized the rhythmical system of the human Gestalt, and the arms also appear longer, whereas in speech eurythmy the veil emphasizes the up-down direction, will and thought element.

All the veils had the same thickness of those that are used today in the so-called Soul Calendar veil. These take on the colors of the lighting much stronger. The veil also

covered the cord at the waist [in those days one used colored cotton cords], making the whole torso nearly invisible.

How the veil should be pinned is quite free, according to the artistic needs of a given piece. Once during a costume rehearsal, a eurythmist appeared who held up a loose veil in her lifted arms. She had come late and had not found time to pin the veil to the dress. Rudolf Steiner found that this was also a possibility, making the sounds in the air, but, he added, the veil must be attached to the dress in one place. This made doing the gesture E ('a') difficult, and he gave her the advice to throw both ends of the veil into the air, at the same time from one hand to the other, in order to achieve the crossing of the veil in the air. This was practiced a lot and used in the poem 'Der Adler' ('The Eagle') by R. Hamerling.

In Rudolf Steiner's humoresque 'Der Erfrorene' ('The Frozen One'), the loose white veil should be allowed to fall to the ground at the end.

The opinion exists that the diagonally pinned veil is Rudolf Steiner's indication for the men's eurythmy dresses. But this way of pinning the veil originates from the situation when a woman was performing the male role of a knight in a poem, where one wanted to differentiate this from the costume of the elves, who had the veil pinned in the usual manner covering two arms. This is the origin of the new, diagonal pinning in the manner of a toga. Rudolf Steiner's indication is that the left side is covered by the veil; the other way around is not permitted. What was given as an indication for men's costumes was that the veil should be short like the tone eurythmy veil, but that it should have ample material, so that a piece of the veil was overlapped or extended. This was hardly ever used because it was difficult to control the piece of veil which hung over, so that it responded to the movements and did not just hang down. The men refused to wear it.

STAGE LIGHTING FOR EURYTHMY

A site dedicated to following indications by Rudolf Steiner for stage lighting of eurythmy,
<http://eurythmy-lighting.blogspot.com/>

*Rudolf Steiner as the Creator of
 a New Art of Stage Lighting*

From *A Modern Quest for The Spirit* by Ehrenfried Pfeiffer (1899-1961), published in New York by Mercury Press in 2010. Originally published by Thomas Meyer, © Perseus Verlag Basel in 1999 under the title *Ein Leben Für Den Geist*, ISBN: 3-907 564-31-6

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In the context of the book, Ehrenfried Pfeiffer, aged 20, had met Rudolf Steiner at Christmas 1919 in the Goetheanum, Dornach, Switzerland, and was engaged to start work as one who could do technical jobs.

The following is a selection of an article by Pfeiffer, entitled "Rodolf Steiner als Schöpfer einer neuen Bühnen - beleuchtungskunst." It first appeared in *Das Goetheanum: Wochenschrift für Anthroposophie* on March 3, 1940.

Selections from: Rudolf Steiner as the Creator of a New Art of Stage Lighting

Rudolf Steiner had created a new art – Eurythmy – the art of motion of the body in tune with the inner motion of the spoken word. Dance is not the right term, for it is not of the nature of the ritual temple dance of old and, of course, eurythmy has nothing to do with modern dances at all. The formation of sound, vowel or consonant, releases finer motions within the human body, fluids, skeleton, muscles – the expression of the sounds via the larynx, vocal chord, mouth and lips carried outward by the breath, is only a small fraction of the entire processes which leads to speech. In eurythmy, the attempt is made to express, through motion of the body members, the original force or law which lives in the production of sound. (It would be simple to describe this in terms of etheric and astral body, but I am trying at this stage of affairs to avoid the anthroposophical terminology; this will be introduced later on).

When I came to Dornach there was only a small stage, temporarily, in the Schreinerei [joiners' workshop], the workshop where the woodwork, lumber etc. was prepared for the building. In this Schreinerei was a lecture room for Dr. Steiner's lectures, parted from the stage by a blue curtain. This hall would hold about about 300 people. The stage had one foot-ramp and two Soffitten [flies] and most primitive switches to switch on or off white, blue, red or yellow bulbs. Usually a whole section of an eurythmy performance was clad in white-yellow, another in blue-red, etc. That is a rather monotonous setting.

Rudolf Steiner explained that he would like to follow the mood of a verse or a poem, a line even or any specific motion, with color changes of the lights. This necessitated the building of rheostats easy to handle that would "play" colors in lighting like one would play tunes on a piano. What technology had to offer was much too clumsy and heavy to allow fast, flowing, dynamic changes. I decided to build a system of fluid rheostats to be operated by a short keyboard (a kind of color-piano) which enabled to mix the different colors of the stage lights instantaneously and in every direction desired. This color keyboard was finished and put to operation in May/June, 1920. While it had still many faults, it was an instrument to play color and to be used for that which Rudolf Steiner wanted to develop as

color changes to the poems, verses, bars of music, motions - changes which followed one another in swift succession. He would write the colors in the books of poetry to be performed, which I handed to him, or the notes of music, sometimes even only indicating with a gesture which sentence he wanted. I had built a little cubbyhole with the color piano near the left corner of the stage, sitting on a footstool and having the full view of the stage. Some of the eurythmists would come into that corner to view the stage, and I must say we had a jolly good time in this corner. During the rehearsal Frau Marie Steiner had an armchair on a platform in the audience section, to watch and give instructions and to recite herself. She was not particularly interested in my work at the time, taking it for granted that Rudolf Steiner would tell what to do with regard to the lights and I would carry out accordingly. I had a free hand to carry out the instructions by Rudolf Steiner and don't remember that I have ever been corrected or reprimanded. In fact, nobody showed much interest in this specific work, taking it for granted. The role assigned to me was like to a *Heinzelmännchen* [elf], whose help one takes, but never sees it.

Rudolf Steiner would come to the main rehearsal which was, if possible, run like a performance with little interruption, sitting beside Frau Marie Steiner and observing the procedure or performance, giving advice as to veils, colors, movements. It was a perfect example of cooperation, where everyone concerned did his share without much coaching, arguing, etc. These main rehearsals were quite different from the antecedent study and trials where, to the contrary, much discussion and arguing went on, in the absence of the master. Since I always, and still, dislike arguing, I did not attend the pre-rehearsals, but only the main rehearsal, taking in a way a chance that things worked all right at the performance the next day. It was at one of these rehearsals that Rudolf Steiner called me for the first time by my Christian name (Ehrenfried). Climbing out of my cubbyhole and walking up to the throne, as we called the setup where he and Frau Marie Steiner would sit, I heard the following discussion: Frau Marie: "Was rufen Sie da? [What did you call him then?]" Rudolf Steiner: "Was haben Sie dagegen, Erherfried ist doch ein schöne Name." [What do you have against it? After all, Ehernfried is a beautiful name.] Frau Marie, which was typical for her attitude in general, did not like such informality as done by Rudolf Steiner, as to call somebody by first name. In fact, I remember only three cases when he did, and it made me very happy to feel included. Anyhow, a personal relationship had developed, which cannot be otherwise labelled, for he took a fatherly interest in my little affairs and being. A few days later I met Rudolf Steiner in a small passage to the left of the stage. He took both of my hands, drew me somewhat near and looked deeply with his dark eyes into mine and said,

"Sie nehmen es mir doch nicht übel, dass ich Sie Ehrenfried nenne?" [You do not mind that I call you Ehrenfried?] This again was so typical for Rudolf Steiner, who respected so much the freedom of the other that he excused himself for calling the other by his first name. It was at this moment, when we met eye to eye, that I perceived something of the true being Rudolf Steiner, his eternal being, and I felt that something of it flowed over to me and filled my whole being and heart, something from or for which I lived henceforth. While many saw in Rudolf Steiner the great lecturer, the teacher, the esoteric teacher, the Initiate, the man far above on a pedestal, I was henceforth the human being, the man who struggled, who fought, who suffered, who loved, whose kindness was above any other kindness I ever experienced in life. I experienced also the shyness, that mysterious force which plays from human to human being when one soul opens its gate to another, as one does in true love. I "recognized" Rudolf Steiner in the sense as is described in the Gospels when the to-come-Apostle men saw Jesus and "recognized" the Christ, which became the cause of their Apostolic mission. So I recognized the spirit beings and powers in the moments which acted through the man Rudolf Steiner. A very tender relationship emanated from this, tender especially because I did not belong to the *Haute volée*, adepts, be-shots of the Society. Years later, 1938/39, and almost another ten years later, by way of an exchange with the then ailing Marie Steiner shortly before her death, I had an exchange of thought about this "recognizing" of Rudolf Steiner, and she confirmed that she had a similar experience, which prompted her to follow him and prepare his path. I know from a few remarks that another personality, close to him, Frau Doctor Ita Wegman had the same experience.

...With his art of lighting on the stage for eurythmy and Mystery Plays, Rudolf Steiner had a specific purpose in mind: to surround the performer with a color-filled space which was in continuous fluctuation according to the mood (*Stimmung*) of the spoken word. In order to understand this, one could imagine a landscape or room which is penetrated, filled by sunlight. Then clouds move, intermittently covering the sun, and light and shadows are changed – only that in this case the clouds are colorful, and we would have not only the interchange of light and shadow, but the play of colors.

Stage Lighting for Eurythmy

A site dedicated to following indications by Rudolf Steiner for stage lighting of eurythmy.
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Peter H. Reeve,
Sheringham, England

EURYTHMY IN WALDORF SCHOOLS: NUMERICAL EQUIVALENCE VERSUS CREATIVE ARTISTRY

REG DOWN

Visiting a Waldorf school I was told, with a hint of pride, that the school only asked their eurythmy teachers to teach sixteen eurythmy lessons per week ... (pause) ... plus, of course, further lessons of some sort to make up the number to full time. Apparently, it's becoming the fashion to set the base number of lessons at 22 or 24 or 26, whatever, each school choosing a number.

How profoundly flawed this type of thinking is! In an educational movement rooted in a re-envisioning of society, which prides itself on a creative approach to life, it's positively embarrassing.

Let's take a look at first principles. Why, for instance, do Waldorf schools have main lessons? What lies behind this unique format? What was Steiner intending when he introduced this innovation? To free the teacher from the tyranny of fixed lessons plans and timetables. A yearly schedule of lessons is inherently anti-pedagogical. Since when do human souls grow, develop and flourish according to a school timetable? They don't – and a class teacher with an extended lesson is able to tune into their particular children, to lengthen or shorten activities, to have the time to follow a rich vein of interest, to create anew each day and each week. For Steiner, the introduction of the main lesson was only a first step in freeing the teacher from the straitjacket of scheduled lesson plans and timetables. Proof of this is his comment that, had he the time, he would turn the rudder of Waldorf education 180 degrees into the arts.

But, you might say, it's all very well for the class teacher to have a free hand and a space to create; what about foreign languages, woodworking, eurythmy—the more specialized subject teachers have to fit into a schedule; they must be given equal periods in which to do their thing. And there the thinking stops, apparently, and the counting begins: ML = 2, wwk = 1, f-lang = 1, eury = 1, etc. Add them up to make sure everyone has the same number, or if not, they will be paid less or penalized in some other fashion. (And if a teacher does more than scheduled, well, that's tough luck—right?) And so—viola!—we have numerical equivalency and isn't that fine! Except that the poverty of imagination is striking. Also striking is the utter lack of forward looking, of seeking to evolve Waldorf pedagogy to its next level. Do these schools really believe that Steiner would clap them on the back and say, 'Well done! You are leading education into the future!' Really? Are fill-in lessons really the best use of someone who frequently as a minimum of four to five years training and study?

For the moment, let's set aside the possibility that a

school can run without a fixed-in-advance schedule, that this group of teachers can lead these children through an ever attentive listening to their real pedagogical needs and interests as they change and evolve. In this kind of school, instead of a school timetable looking like a train schedule at the beginning of the year, it would look more like an evolutionary tree showing the children's development in various areas as they unfolded. In other words, the whole of the schooling would be treated in the same spirit that led to the creating of the main lesson and guiding class teacher. This image of Waldorf education is not yet realized—however, let's keep it in mind. How would it look if we followed Steiner's lead and tried, in spirit, to apply to the eurythmist what he applied to the class teacher.

Firstly, let's free the eurythmist from numbers. The number 16 is often passed around. It is the approximate number of lessons a eurythmist can handle in a week without burning out. This number arises not through abstraction, but through the fact, repeatedly attested to, that a eurythmist does not regain his or her life forces quickly when teaching more than three lessons per day. Eventually this wears you down. This is due to eurythmy, when intensively done, drawing on forces within the human being that are not yet mature, that still belong to the future. So, instead of forcing a eurythmist into make-work lessons to fill an abstract and mandatory quota, how about simply telling them to cultivate eurythmy in the school. How would that look? What would the eurythmist's list of possible activities in the school and related community look like?

— lessons for 1 to 3 kindergartens plus for all the grade school and/or lessons in the high school (= 14 to 17 lessons)

— intimately involved in initiating and running the festival and celebratory life of the school (school opening, Michaelmas, St Nicholas, Advent, Christmas celebration, Christmas school closing, spring festival of the arts, Easter, May Day or May fair, closing and graduations)

— assisting class teachers in bringing eurythmy into their plays

— running a high school or grade school eurythmy troupe (during or after school) that performs for the school and wider community. They can tour to other schools in the area – even, in some cases, to other countries.

— hygienic and remedial lessons for specific classes and children as needed

— leading faculty eurythmy, both at meetings and having the faculty perform for the children (they love it!)

— performing eurythmy for the school and wider community at festivals, fundraisers, and so forth

— attending the class teachers parent evenings to do eurythmy with the parents

— morning and/or evening lessons for the parent body and immediate community supporting the school

- ensuring and arranging for professional eurythmy groups to visit and perform for the school
- teaching eurythmy at conferences hosted by the school
- building up a costume cupboard (no quick task) and school stage
- none of the above excludes the eurythmist from all the regular duties of any Waldorf teacher with respect to preparation, meetings, committees, supervision, and so forth

What emerges is a picture of a vibrant eurythmy program. Rather than counting numbers to ensure a eurythmist is ‘doing their job’, judge them on their degree of success. This is not a carte blanche to be a lazy eurythmist, as some seem to fear. On the contrary, a responsible faculty will keep a diligent eye on a motivated eurythmist to ensure that they don’t do too much! And if they don’t come up to par, well, the obvious options apply as much to the eurythmist as they do to the class teacher or administrator.

In *The Rise of the Creative Class*, Richard Florida, a Carnegie Mellon professor (etc., etc.), discusses the rise of a “creative class”. He sees evidence for the rise of creative individuals who are inherently free spirits. These are the ones that create the new in society. In this he echoes Steiner perfectly. He then points out that wise businesses give these individuals broad agendas and free rein to pursue what they are best at, realizing that what kills creative people are pre-determined agendas, fixed timetables and lack of administrative imagination. When given the opportunity to do what they love this type of person works far harder than any bought employee. Creative individuals are key to the free cultural life, and if the enlightened businesses of the world recognize and work with this reality, then of all the entities within cultural life, Waldorf schools should be able to do the same.

Seasons and Archangels

Thou—Gabriel!

Bring me the white stars of winter,
Of thy lilies and snows;
Till the blessing of life-giving water and moonbeam
Into me flows.

Thou—Raphael!

Bring me the green grace of springtime,
Of blithe sap and young leaves;
Till the blessing of breathing and music and healing
Into me weaves.

Thou—Uriel!

Bring me the red flame of summer
From air’s golden steeps;
Till the blessing of fires of the rose and the rainbow
Into me leaps.

Thou—Michael!

Plunge deep the blue sword of autumn
Where the dark dragon lurks;
Till the blessing of iron in the blood and the meteor
Into me works.
From Star’s Roundelay, Isabel Wyatt

MOVING THE SOUL WITH CHINESE POETRY AND MUSIC

LINLING XING

You are April of the World – Ode to Love by Lin Huiyin,
poem 20th Century

I say, you are April of the world.
Your laughter has lit up all the wind,
So gently mingling with the spring.
You are the clouds in early spring,
The dusk wind blows up and down.
And the stars blink now and then,
Fine rain drops down amide the flowers.
So gentle and graceful,
You are crowned with garlands.
So innocent and sublime,
You are a full moon over each evening.
The snow melts, with that light yellow,
You look like the first budding green.
You are the soft joy of white lotus
Rising up in your fancy dreamland.
You’re the blooming flowers over the trees,
You’re a swallow twittering between the beams;
Full of love, full of warm, hope,
You are April of the world!



I performed a eurythmy solo program *Loss, Love, Life* at the Rudolf Steiner Fellowship Community, the Threefold Auditorium, and the Christian Community Church, in Spring Valley, New York, March 2018.

From the program: *Reminiscent of the sentient soul, the program features Chinese poetry from ancient times until the 20th century, weaving Chinese and western music by means of string instruments. It is a soul journey of love, leading us to experience the longing for reunion, the melancholy of loss, the grief of separation, and the joy of new birth! What binds us together? What is life and death in the Chinese folk soul? You decide.*

Program

Monk in the Misty Mountain,
Chinese music played on cello

Moon by Su Shi, poem from
Song Dynasty

Far Away, folk song played
by cello and piano

Missing My Fallen Kingdom
by Li Yu, poem from Post Tang
Dynasty

Jiu Er, folk song, violin, piano
Sarabande by J. S. Bach from
No. 5 Solo Suite, cello

Für Alina by Arvo Pärt, piano
Elegy- A Dream by Su Shi,
poem from Song Dynasty

You are April of the World by Lin Huiyin, poem from
20th Century

Jasmin, folk song, cello

The program I presented was a brief summary of the work I have done in the last years, in terms of connecting eurythmy and Chinese language, music and folk soul.

It is like building a house: to make it happen, we need to move and add one brick after another, slowly from the bottom to the top to make it out of scratch. It is the same here, in order to understand how it came into being, we have to go all the way back to my first year of the Eurythmy Training in California, where I got to work on and present eurythmy in my own language, as requested from another Chinese fellow student. It was a nice trial though.

Then there was a gap without touching much of it, until after my graduation, when the opportunity came for me to perform eurythmy in Chinese Mandarin, in a duo program together with a colleague from Taiwan. We toured together throughout Taiwan. The program was called "Love". We brought eurythmy together with Chinese speech and music. This was a second stage. Once again I performed Moon in this program, which was the first Chinese poem I worked on since my training. An experienced eurythmist in Dornach worked with us to craft this "Love" program in Dornach, where we have also performed four times; then ten performances were given in Taiwan, and one in China.

The tour in Taiwan kindled all my enthusiasm to explore and to go deeper into the Chinese language. Several

poems came to mind, to which I felt deeply connected. Gradually, over the last two or three years, I immersed myself into the mood and sounds and eurythmy expressions of those poems. After this I performed a solo program with more Chinese poetry and music. It was purely independent work. Together with local speakers and musicians, we performed at two different Waldorf schools in Beijing. This was the third milestone.

I have two cellist friends, Gothard and Lukas. I met both of them in Dornach. One day Gothard asked me to work with him on planetary scales, and he suggested we do "Monk in the Misty Mountain". I fell in love with this piece and his playing right away. He really entered into the Chinese folk soul. Therefore, we performed this piece in Dornach as research work for the planetary scale. People loved it, which also encouraged me to go further with Chinese music and to find the right mood for it. That was the second time I worked with Chinese music; the first time was Butterfly Lovers with violin and piano in the Love program.

Last summer (2017), I gave a solo performance in China with only tone eurythmy, together with violin and cello recitals. In the preparation, I had worked on the Bach Sarabande from Solo Suite 5 and Monk in the Misty Mountain. I was so immersed in the sensibility of Chinese folk soul and the sentient soul experience through Chinese music versus the ego presence in the western music. The contrast brought me new challenge and excitement. One musician was a local violinist and the other was Lukas, a Swiss cellist. It was a beautiful collaboration between the East and West.

The most recent performance of all my work was in Spring Valley in March 2018, at the Rudolf Steiner Fellowship Community, the Threefold Auditorium, and the Christian Community Church. It was the first time I performed with two string musicians and a pianist, which presented a wholesome quality from the musical side. The string musicians were imbued with the love of Chinese music, although they did not grow up with it. The speaker was excellent and we worked very closely together. The lighting in the auditorium enhances the artistic effect, and performing to different audiences in different settings brought the artwork a greater depth, ever more intense expression and finer mastery.

It is my personal heartfelt impulse to consolidate anthroposophy, as spiritual foundation and inspiration to eurythmy. For this I would like to shift my focus for a time toward more inner work by joining the priest seminary in Stuttgart for one term. After that I will join the Eurythmy World Tour in the fall of 2018, hopefully bringing eurythmy to its revival filled with beauty, love and spirituality.



EURYTHMY AND SPEECH CONFERENCE

The Eurythmy and speech conference at the Goetheanum April 2-6, 2018, brought some 500 colleagues together from many different countries around the world.

Stefan Hasler, Section Leader, had indicated the theme and in his opening remarks, brought the image of language, the Word, I would say, becoming visible in different languages and revealing a mystery: how this great power of the Word could manifest itself in many different forms and sounds, yet bring the Word through the movements in many variations and expression. In this sense it was a Whitsun festival at Easter with a feeling of renewal and strength for all who participated. There was a real attempt to bridge the world of speech and eurythmy as well as delving into the origins of speech and language in the earliest human experiences.

In lectures during the morning topics included language development, working with young people in eurythmy classes, the research work, which has gone on for the past two to three years in order to better understand the roots of eurythmy, leading to new editions of eurythmy as *Visible Speech* and *Visible Song*. Included in these addresses were the roles these arts have in relation to fake news and truth! It was exciting to hear how indeed, young people could work through a piece in eurythmy and bring to expression what this had meant for them, articulating in their own way, how they could experience what lives behind eurythmy and relating this to their own lives, their own emerging humanness.

Demonstrations of eurythmy in different languages followed. Our own Eurythmy Spring Valley, led by Annalies Davidson, with speech artist Christa Macbeth, showed the nature of the English language as well as two poems embodying these characteristics. Russian and French languages followed and afterward one knew one was in for a treat when other languages would be shown. To have three languages so close to each other embodying basic elements of poetry, one could come into a feeling for the qualities inherent in each one. Astonishment and awe filled the Hall! Here speech and eurythmy really joined hands in a very visible way because of the way each language was presented.

In the afternoons special offerings were featured in a so-called 'market place' of individual initiatives. The range was amazing; older well-seasoned eurythmists and speakers offered courses; eurythmy for plants and animals was offered; different languages (try doing Slovenian

where a sentence of four words consisting only of consonants made you feel like a cure was taking place!); and views into one's own work showed eurythmy and speech worldwide.

In the evenings were wonderful performances bringing some sobering poetry from Germany as well as orchestral works; an evening of speech, and then a children's program enchanted our hearts; as did a humorous evening as three of our Grande Dames who brought pieces: Angelika Storch refused to take becoming old seriously or admitting it! Dorothea Mier showed what getting old entails! And Bettina Grube and her speaker showed the art of communication between speaker and eurythmist, and then pianist, as well. What was wonderful to see were all the foot and head gestures throughout the pieces, often very subtle, but full of expression. No flat

ironing here!

This humorous evening finished with ESV performing a piece from Chief Seattle. The Dornach Group performed the last evening when Margrethe Solstad said good bye to the stage group, giving over this post to Stephan Hasler. Indeed, the whole program showed eurythmy and speech on a very high level of artistry and expression.

In between and all around were the human meetings and renewing of friendships and relationships, enriched by years of working in some school or group; between just finishing or finished eurythmists who were able to see the breadth of this art and what was and is possible.

In the Goetheanum and Rudolf Steiner Archive were examples of the eurythmy figures and early attempts of painting them. Some were so old and showed where Steiner had corrected Edith Maryon! Other places of interest were opened to the participants, so that one coming for the first time or returning, felt the special and vital character of Dornach. If one was aware, the whole landscape reflects the original architecture of transformation, of movement, of themes going through metamorphosis and still changing with the times, open to what is needed in the world.

May such a conference be repeated in different places around the world: a renewing gesture within the Whitsun festival of sharing and working together.

Alice Stamm

Kristin Ramsden, Alice, and Rachael Abbott at the Goetheanum



COURSE IN EURYTHMY FOR ANIMALS

Surrounded by green fields, on an organic farm just outside of the 13th century German village of Biberach an Der Riss, eurythmists from Germany, Holland, and the United States gathered together this past July for a seminar on animal eurythmy. The Hochstetterhof farm hosts cows, horses, pigs, sheep, chickens and a very sweet cat named Pflge. He was the first to greet us when we arrived early on the morning of Saturday, July 28, followed by the resident farmer and sister of therapeutic eurythmist Ulrike Falk. The Hochstetterhof Farm is an organic farm which maintains a close relationship with the neighboring biodynamic farm. Though the town is close, when you are on the Hochstetterhof Farm as far as the eye can see are rolling green fields, pastures, trees, and the stables and stalls where the animals were curiously awaiting our work together.

This summer's workshop in Biberach an der Riss, was the first seminar on animal eurythmy, therapeutic eurythmist Christine van Draanen has ever offered. Since 2012, Christine has been developing working with animals therapeutically through eurythmy in her home country of Holland. As the seven of us sat around a farm table in an empty stable enjoying our morning snack of freshly made biodynamic soft pretzels, tea, and coffee, we all felt something very special was happening. It was an incredible experience to be together with a group of eurythmists who are all interested in bringing forth into the world eurythmy that would serve the animal beings of the earth.

Christine has a very special way of working, which she explained to us throughout the day. When she first began to explore working with animals therapeutically through eurythmy she reached out to Verena Stael von Holstein, who has the ability to communicate with elemental beings and has several published articles and few books recollecting her discussions. These works include "Nature Spirits and What They Say" (Floris Books) and "Thoughts That Shine Like Stars" (The Mill Press). One of the elemental beings she speaks to is Etschewit. This being is very interested in anthroposophy and has given much advice on many anthroposophical topics. Verena Stael von Holstein took the question of animal eurythmy to Etschewit and received guidance, which she passed on to Christine van Draanen. Christine began working with the indications from Etschewit, and each time she has a new question, through Verena and Etschewit, she receives further guidance.

We walked down a very long farm lane and after a

while we began to see the curious heads of cows rise up from the grassy field where the herd was resting. Christine had explained to us how some animals live as herd animals, and therapeutically the whole herd can be treated as one. In the spiritual world there is one great being for each animal group. Here on earth some animals are in groups, i.e. herds, flocks and schools, but some animals are individuals and treated as such. The cows are herd animals, and it was the bull of this herd of five, who stood up to greet us first.

The farmer spoke a bit about the cows and the herd. Throughout the day she accompanied us and told us always about the herd, or the individual animals, we would be working with before we began our eurythmy. Though there were no particular ailments here, we were going to provide eurythmy to the herd of the cows for their overall well-being. To begin we acknowledged the great being of the cow. This communing with the great being of the animal, Christine told us to do individually in our own way. This is one way that the eurythmist needs to work freely using his/her own intuition as a guide. Following, Christine taught us the sequences of vowels and consonants she uses for opening up the sessions for therapy, and then the sequence she uses for the herd of cows (note: each animal family has a unique sequence, i.e. cow, horse, pig, etc.). These sequences were received from Etschewit. With every session, after communicating with the great being of the animal, Christine moves into the same opening healing sequence, then the unique sequence for the being of the particular animal. These open the session and then she



begins to work in various ways through sequences and sounds, depending on the needs of the animals. We were all dressed in our farm clothes, boots, pants, tops so we could move freely. We stood in a half circle as the cows watched intently; the mood was very peaceful as we moved. Then stillness fell upon all of us and the cows. Eventually the bull flicked his tail and went on to other business and we knew this session was over.

As we walked on toward the pigs, Christine explained that one will know when a session is over. She described how sometimes the animals move, somehow the energy shifts, you can feel the session is complete and whatever you have done is what needed to be done. The therapeutic work needs to be alive and in each instance the eurythmist needs to be open to what the animal and the situation needs. Each of us needs to communicate with the great being of the animal in our own way. Each of us needs to listen to the animals and their needs in our own way. There is no need to force any agenda or prescription, which

we saw clearly later on in the day when we worked with the horses. The pigs, I learned on this trip, are individuals and the eurythmist must recognize them in this way. Simply by looking into the eyes of a pig one can see this. They are so curious, and intent on getting to know the world around them. We worked with a mama pig, who had been over nursing and was experiencing exhaustion. When we arrived she acknowledged us and then went to lie in her stall. A second pig then went to lie next to her to support her. This mama pig did indeed seem very worn out and tired. As we stood observing, behind us the rest of the pigs rolled in the mud. Although we as the eurythmists bring the healing movements of eurythmy in this work, the eurythmy then does its own work, which one has to feel and trust along the way. This takes a lot of focus, intention and consciousness. Thankfully we were well nourished, having been fed many times throughout the day by the farmer and her family and always kept well hydrated.



During these moments of respite from eurythmy and recharge for the next session, Christine shared stories of other animals she had worked with and gave advice to us as we go forward. She spoke about the importance of serving the animals who do so much for us, through eurythmy. She also spoke about the need to protect one's forces and oneself as we bring animal eurythmy in the world. We witnessed that day how this new endeavor was now coming alive in the world through the seven of us being there together, talking to each other and practicing animal eurythmy with enthusiasm and reverence. At the same time as we all experienced this joyful work, Christine cautioned that as with any new light in the world, there are forces who are not interested in this coming to the world and who will work to extinguish the flame. Therefore she advised each of us to keep our own inner development alive and create for ourselves through eurythmy or meditation that which creates a protective shield around us and within.

Before we had some time at the end of the day to work on our own with the animals, we observed Christine working with the horses. When we entered the stall the farmer had told us of one female horse in particular that she felt needed healing. However, a male horse came in front of all of the horses, stood facing Christine as if to say, "I am the one who needs the help today." For a moment Christine waited to see if she could indeed work with the female, but this male was certain it was his turn today. The farmer

explained to us he had some complications with his genitals. She opened in her usual way, communing silently with the being of horse and then with the horse sequence from Etschwit. Then she worked with a sequence she knew for healing and with many M's. The horse was still for the entire session, standing just a few feet from her and facing her. As the session progressed you could see his entire body relax, and his genitals also.

Throughout the day we witnessed animals urinating, and defecating and rolling around in the mud and dirt.

These, Christine told us, are all signs that the animal is receiving the eurythmy and you are doing or have done what the animal needs. These are some of their relaxing gestures. We all stood for a long time after this session, until the horse looking very relaxed and free from any stress, left the stable. For the rest of the afternoon he looked like he had been to the spa. He was relaxed, happy, and showed no further interest in any eurythmy that day. He had clearly gotten what he needed.

Christine explained that her way of working with the animals was different from how one traditionally works with humans and therapeutic eurythmy. She generously taught us many sequences and gave us many tools to take into our communities around the world. From what I know many dogs, chickens, cats, cows, horses, pigs, sheep and even some of our wild animal friends will be given the gift of this budding form of eurythmy. Christine plans to continue to give workshops throughout Europe in both German and English. She has a warm heart and is eager to share and work with others to benefit our feathered, scaled, and furry friends.

This article is contributed by *Sarah Weber*, eurythmist and animal eurythmy explorer from Spring Valley, NY, USA.

Contact: christinevandraanen@gmail.com



XI'AN, CHINA

Excerpts from Brigida's Journal

August 25-September 28, 2018

Zi Yu Waldorf School is on its present site for two years now, as before they worked at a different location. The village was for many years a closed-off site of a government-owned factory producing weapons for the army. One thousand employees lived here with their families and a school was built for the children. Through economic changes the factory was reduced and the buildings offered for lease and for sale. A renowned art school from Xi'an with many branches bought buildings, renovated them and opened the doors this August to cater to students ages 16-19.

Some parents of the Waldorf community founded a company to sign a lease with the factory and now the school rents the school buildings from that company. LiuBo and I will start the eurythmy program for 220 Waldorf children, as best as we can.

During work week in August the teachers come with their children in the morning at 8 am to school, start cleaning, have lunch, continue work, have a light supper at 6 pm and go home. I received a rhythmical massage today and after my work I walked into the mountains.

I live in an apartment building with six floors and 72 apartments. They are mostly occupied by parents and teachers. LiuBo is waiting that one of them would become free. Other apartment buildings are abandoned and deteriorating, yet single apartments in them are occupied. Since yesterday I tried to look at China as being many Camphill organizations, where everybody tries to work, no matter how handicapped they are. Those with fruitful work are blessed, those who really want to help each other. Today on a five-mile walk I saw on the roadside 20 beehives, a canvas tent, a woman with two children and a table with honey jars of different size and various colors. On Thursday the school wants to pass an inspection of their educational program and the buildings – part-time and foreign teachers are asked to stay away. No problem, I will visit the town of Xi'an.

The last days in school were extremely busy. Consultations with the class teachers, a lecture presentation and review of the mentoring work. (I expanded on the war in the spiritual world 1841-79 and its effects on the physical world, Steiner's lecture from Oct.14, 1917. The achievements of Ahriman and the Chinese government, the hope that some human beings will wake up and find their freedom. The importance of eurythmy. Necessities for outer and inner survival.)

On the last day we had some lessons and then a public sharing – never done before. The level of excitement was HIGH! We had a really interesting program and the pieces barely needed an explanation. Six classes performed. The absolute star was the fourth grade, who showed (after only two lessons) a challenging dance with probably 120 different movements of "E". I played the music. That contribution, brief, precise and good, set the tone for the following groups. The children showed their best and the musician too. At the end I performed a poem "Every time I climb a tree" translated and recited by LiuBo. Altogether it was an amazing festival; it still feels to me like a flower that opened for the first time. A group photo was obligatory, it was scheduled for 5:30pm but when I said casually, "That means I can't go to the mountain" it was possible to take the picture right then. Some little girls from fourth grade came in a cluster to not let me go and one by one they lifted me up.

Strong creatures! One man from the faculty offered to walk with me wherever I wanted to go. What a feast for me. Of course we went to a top I had not been before. We ate again dates and persimmons from the tree, enjoyed the view and stood at that spot where the brave men jump off for hang gliding. At dusk we arrived at home.



Zi Yu WS faculty with Brigida, standing in center

It was time to pack. The teachers had to get ready for school on Saturday and Sunday to make up for the lost days during inspection. LiuBo was unable to take up one of my classes so fast and asked for help. So I did a transitional lesson and gave her and the children a new setting: Wooden logs for a fire (moved with straight firm steps), glowing spots (small circles), flames (double curves) with the sound gestures for the word "Huo". It was amazing that the children could move so fast. I left them with the wish to make more fires in eurythmy lesson. In the first lesson four weeks ago we had cut an apple and moved "The Secrets inside the Apple" (the skin, juice, chambers, seeds, five-pointed star), now we sliced a pear horizontally to watch that star inside and everybody got one slice.

Brigida Baldszun

EURYTHMY SLAM

When I was invited to the World Eurythmy Festival in Pasadena on September 24th to celebrate with fellow artists and students from around the country the Art of Eurythmy, I was reminded of the excitement that comes with sharing one's own progress in eurythmy among friends. As the program unfolded under the stage lights, three high school

eurythmy teachers met backstage and discovered, that all of us were practicing Grimm's Fairy Tales with our senior classes. "Why don't we meet and show each other our work?" That was the moment when the EURYTHMY SLAM was born.

During the next months email messages went to and fro, practice plans unfolded, spaces were allocated, costumes were sewn and perfected, vans were rented. Finally the day arrived and we set out to drive to Costa Mesa, California, for our first Eurythmy Slam.

On Thursday January 25, we woke up in our sixth grade classrooms, packed our belongings and walked together over to the Waldorf High School campus for breakfast and morning movement. After an initial meeting with our fellow eurythmists, we used our practice time to experience the wide and airy performance space, review some group forms and practice our sounds and gestures. While we were setting the scene for the 'Six Swans', San Diego High School arrived, and soon the hall was bustling with over forty students. Meeting everyone and moving together in this eurythmy circle was an impressive moment. Even more impressive were the performances that followed.

Phoenix Seniors went first, presenting 'The Six Swans' by the Brothers Grimm. They created beautiful soul moods throughout the play. The nimble fox escaping the father King with his sons, tension through the dark, eerie scenes with the witch and her daughter, moments of wondrous magic when the yarn spins her path of light, the meditative moment of the sister, redeeming her brothers, then the vigorous new life through the Hunters of the new King chasing a White Stag and the new, young King who stands by the princess through her darkest time, until finally the evil doing wicked Stepmother is dramatically swallowed up in flames. As a surprise the three missing Princes were performed by second graders of Costa Mesa, who then rushed onto stage just before the end to join the final scene.

San Diego Seniors went next, presenting 'Snow White and Rose Red' by the Brothers Grimm. They created a beautiful flow of movement scintillating between red and white like the rosebushes and the sisters, the stern but loving mother, the burly bear companion, the living forest, a bad tempered little dwarf greedily grabbing riches and treasures. Beautiful sounds, forms and musical moments led through the travails of the sisters, up to their wedding with handsome princes and a grand finale. Their masterful, precise movements were admired by all.

Costa Mesa Seniors went last, enrapturing the audience in the story of the 'Golden Goose' by the brothers Grimm. A father and his three sons, two of them self-confident, but haughty, and the youngest, Simpleton, who through his good heart and humility is given a very sticky golden Goose by the old wise man and attracts through it all he needs to please his father, make himself happy and

restore his land to greatness again. Throughout the story, the performers humored the audience, creating all their characters with individual flavor, the pink-robed daughters of the host, the nosy man of god, the commanding King and protective father of the sad princess, who as soon as she sees the line of people stuck together, she cannot help herself but laugh and laugh and laugh. After the final performance the applause echoed through the school as a Thank You from the classes of Costa Mesa, who were the chosen audience.

For the three senior classes and their teachers this was truly a moment worthy of all their practice, efforts, and labor of love. The connections between students deepened in the times between the plays, the lunches and breaks together. With a feeling of gratitude and achievement we drove back to Phoenix, not before enjoying the famous California sushi and most definitely, the Pacific Ocean.

Rachel C A Schmid

Eurythmy teacher K-12 at Desert Marigold Waldorf Charter School Phoenix

TONE EURYTHMY THERAPY COURSE

This summer Drs. Joan and John Takacs hosted the van der Pals/Kirchner Bockholt Tone Eurythmy Therapy course conducted by Jan Ranck, in their clinic in Portland, OR. Special thanks go out to everyone at the clinic for the donation of their lovely movement room as well as to ATHENA for sponsoring the course through tuition grants and to EANA for offering transportation grants. The Portland Branch of the Anthroposophical Society and Portland Eurythmy generously offered logistical and practical support.

This accredited professional development course, designed for eurythmy therapists and medical doctors is open as enrichment to other therapy practitioners, eurythmists, teachers and lay auditors. In Portland 24 participants built a supportive community and common striving between them over the ten days of moving together. Following are statements from several participants. If you would like to attend or host a TET course please contact: tone.eurythmy.therapy@gmail.com

Future TET courses are planned for Byron Bay, NSW Australia, July 13-22, 2019. USA 2019 date and location to be determined

Lilith Dupuis

Comments from Participants

What a fun week it was! Led by Jan Ranck, we moved to Bach, Beethoven, Schumann, Corelli, and Telemann learning how to extract essences from tone eurythmy elements and then use them therapeutically in various ways for different illnesses. Throughout the course Jan's love and admiration for Lea van der Pals penetrated all

we did, and those of us who hadn't worked with Lea had a chance to connect in spirit with one of eurythmy's pioneers. Many thanks to Dale, Lilith, and everyone in Portland for making this possible!

*Barbara Neumann, Therapeutic Eurythmist,
Half Moon Bay, CA*

Beyond the thorough review of Tone Eurythmy principles, applications for diseases and strategies for teaching patients, Jan Ranck's workshop was transformative for the eurythmists and physicians taking the course. The power of eurythmy imbued with the "Music of the Spheres" inherent in Tone Eurythmy was made accessible to the attendees as an added therapeutic enhancement to our work with patients, and demonstrated its transformative effectiveness on ourselves through the ten day course. Thank you!

John Takacs D.O., Portland, OR

The Tone Eurythmy Therapy course with Jan Ranck was lively and inspiring. We rediscovered and deepened the basic elements of tone eurythmy and learned amazing therapeutic sequences. Dealing with an illness at the time I was afraid that I would not be able to fully participate, but the inspiring material, moving together with 20+ eurythmists and Jan's caring and humorous way of teaching made this an entirely manageable, health giving experience. I would do it again any time!

Szilvia Budai, Eurythmist, Santa Cruz, CA

This past summer gave me the chance to participate in the TET course taught by Jan Ranck, and held at the Takacs' clinic in downtown Portland. It offered an encounter of the material that I experienced was fully mastered through her instruction. Here is a personal anecdote I'd like to share.

Late the night before travelling from New York I developed an acute situation involving one eye, this with my flight scheduled for early the next morning. While I was frightened to leave, I also thought I would trust in life and move forward with my plans. By the morning after landing in Oregon, I had arranged for an appointment with an ophthalmologist. This OD sent me away diagnosing the condition as usually needing a few months to resolve, although too with the possibility of it still worsening.

I was then so relieved that after five days into the ten-day course the disturbance in my eye fully vanished, and I have not experienced it again since. Another training participant commented they felt lessened of the symptoms from a chronic immune condition, and I could witness an emanating glow increasing in them as the course progressed.

It was a gift to partake of Jan's many years involvement with the Tone Therapy work, along with her collaborative artistic sharing of both tone and speech eurythmy. I remain truly inspired by this work.

Ana Lipkowitz, Eurythmist, Spring Valley, NY

SUMMER EURYTHMY RETREAT

"Let the beauty we love be what we do..." Rumi

On the evening of July 22, a group of nine participants and three faculty began a work together. We were Jong Won Choi, Maria Ebersole, Claudia Fontana, Karen Haldeman (third-year eurythmy student in ESV and professional musician), Linda Larson, Marjorie Nordas, Marta Stemberger, Lynne Stolfo and Sylvia Wend, together with Dorothea Mier, Christina Beck, and myself.

We began with the performance of a sequence of poems by Marie Howe *From the Life of Mary*, performed by Jeanne with Liza Marcato speaking and music specially composed by Gregor Simon-MacDonald. Then we considered 'ways in which beauty can speak through the senses to children facing challenges in social life today' with Gregor. Following this we each shared a question or issue that was on our heart from our current work with eurythmy.

Every day we worked with Dorothea on tone eurythmy – centered on a work with *Ave Verum Corpus* by Mozart. We worked with beat and rhythm and pitch in many different ways. She had us moving the beat, not walking it, but moving one bar at a time with a direction change in between. You could sense the beat in a whole new way as an expression of the will. At the end of each morning we experienced a Master Class for one participant with Dorothea. In the afternoons we worked with Jeanne on the inner stance of the five pure vowels. We worked with the sequence EEOA and poems for the vowels. Then Christina led us into indications for English eurythmy with many different indications for the word 'I' and sounds *th* and *www!* In the evenings we were free to attend concerts at Tanglewood or an event at Camphill or the play *Richard II* by Shakespeare. We had wonderful gluten-free, dairy-free meals. Claudia Fontana presented her work on Aristotle's Categories (to be highly recommended) ending with a presentation of the evolutionary sequence. (I won't tell you how she got there!)

On Friday evening we put our solos together for an evening presentation for the local community here. This was followed by an open class which Dorothea led us in and a presentation of our work on *Ave Verum Corpus*. This evening was an opportunity for over 75 members of the local community to experience our work, which was much appreciated.

Program

First Movement of Moonlight Sonata by Beethoven and Shelley's Moon, Claudia Fontana

Five Poems: From the Life of Mary by Marie Howe
Jeanne Simon-MacDonald

Variations for the Healing of Arinushka, no. 1,
by Arvo Pärt, Christina Beck

Poem by Garcia Lorca, Sylvia Wend

Erotikon Op. 43 No. 5 by Edvard Grieg, Marjorie Nordas

Excerpt from *Clouds* by Shelley, Maria Ebersole
Syrinx by Debussy, Marjorie Nordas

Open Class with *Ave Verum Corpus* by Mozart was performed by all participants. With gratitude to Natalia Shevchuk (pianist), Liza Marcato (speaker), Gregor Simon-MacDonald (pianist), Maria Ebersole (speaker), Christina Beck (speaker) and Richard (flute).

We ended our work on Saturday, July 28, with a plenum where we looked at how the week had been. Some people voiced a sense that it had truly been a Retreat. We had been nourished inwardly, we loved the possibility of having Master Classes with Dorothea and performing together. The length of the retreat and the time during the summer had been just right. It was hoped that we can do this again, and here at Mettabee Farm, which had just the right spaces for us! There was a request for choral tone eurythmy work for another time!

Reflection from the organizer: There was a joyous, free and open mood in our work together – with lots of discoveries and laughter!

With much gratitude for the support from EANA!

*Jeanne Simon-MacDonald,
 Grasshopper Productions*

RETREAT FOR PROFESSIONAL EURYTHMISTS

Mettabee Farm, Harlemlville, New York

In looking back at this wonderful retreat, I find I took many treasures home with me. What follows is an attempt to share a bit from the work around the tone eurythmy with Dorothea Mier, as well as thoughts that came up in retrospect.

One overarching theme of our work together was Rudolf Steiner's description of tone eurythmy as Visible Singing, in contrast to "Visible Music". To explore this, we sang a song together. Even in the first note, for example, we were asked not to be indifferent, but to express our striving towards something, then by the third note we were held back, encountering resistance and tension. We added another, and yet another voice in singing the round, and discovered a densifying of the single melodies into a thicker weave of harmony. We could consciously experience the movement of our soul within the music as we sang.

Now, how to make this soul experience visible when we do tone eurythmy? The more finely our perception and listening are schooled and the more receptive our bodily instrument becomes, the more completely we are able to bring these experiences to expression.

We are trying to penetrate, through our subjective experience, to the objective truth of the music. Just like the human individuality in its process of incarnation, forms the appropriate physical body, etheric and astral bodies, to best suit it, so the composer works to manifest the appropriate "bodies" of melody, rhythm, and beat for the "individuality"

or truth of a piece of music, which was the composer's original source of inspiration.

The beat, for example, is not just something to be studied and then disregarded. As the most earthly member, it provides the grounding structure for the piece and is an important participant, interacting with, and influencing the rhythm and the melody.

Contraction and expansion, encompassing the whole of what you hear, was also practiced, then continued while moving beat or phrasing breaths on simple forms (triangle and square respectively). We had two groups, for beat and the phrase, moving by facing each other; we could experience the lively dialogue between these elements!

In tone eurythmy the gestures are not spatial sculpting as in speech eurythmy, but one moves rather in the awareness of the tones being ever present all around us (see E. Zuccoli book drawing). Just as the sun god Rah in ancient Egypt was portrayed as rays with hands, one can extend one's hand or arm and "take hands" with the radiant angle of the tone, singing in the alignment of the two!

The richness of the work together with Dorothea and such supportive colleagues was profound, and we will surely be bringing much inspiration back to our various places of work, with immense gratitude.

*Maria Ebersole
 Buffalo, NY*

PEDAGOGICAL EURYTHMY COLLOQUIUM

Sixteen individuals took part in the first Pedagogical Eurythmy Colloquium in Spring Valley, NY, August 9-12, 2018.

The Colloquium impulse was an attempt to gather eurythmy teachers together for self-education and conversation on the following themes:

- The etheric in teaching
- The impulse of science in the WS as a lens for understanding technology and its impact on teachers and students
- How do we meet the children of today in eurythmy—have we changed our offerings and approaches enough to meet the needs of changing students?
- How can we strengthen ourselves and our students through our eurythmy offerings/practices specifically in relationship to the effects of technology?

Bobak Moghbel, a Waldorf eurythmy and science teacher and a former computer chip designer; Jon McAlice, an adult educator and former Waldorf teacher; Maria Ver Eecke, therapeutic eurythmist and teacher, and Dorothea Mier, eurythmist, each presented on various themes during the course of the weekend. We shared a few meals together, a lot of conversation and eurythmy time.

The group was enthusiastic about the future of this initiative and plan to meet again in Spring Valley to

continue work with “The Education of the Child in the Light of Anthroposophy” which stood behind Jon McAlice’s offering related to the etheric in teaching. There is also a wish to take up the hygienic exercises and their role in pedagogical eurythmy, and to further consider the “Allergy sequence”, which was presented as a research question as a strengthening practice specifically in relationship to the impacts of technology. The feeling was that we were nurturing a new initiative and trying to find a right form for future work together.

We will meet again next summer to continue to find ways to support eurythmy teachers in Waldorf schools. Dates for our next meeting have not yet been set.

Laura Radefeld

OUR SCHOOL YEAR BEGINS AT ESV! **BARBARA SCHNEIDER-SERIO**

After an energetic August, filled with the newly launched YES! Youth Eurythmy Summer Intensive, Pedagogy and Pedagogical Refresher Courses, and a rejuvenating and well-attended Summer Eurythmy Week, we all came together on September 5th, to celebrate the beginning of a new school year.

Starting with our work week, it was lovely to welcome two new eurythmy teachers-in-training, Virginia Hermann and Clifford Venho, joining their two young colleagues Sea-Anna Vasilas and Elsa Macauley, the veterans, Annelies Davidson, Natasha Moss, and Barbara Schneider-Serio, and, of course, our fairy godmother Dorothea Mier. With a freshly augmented round of teachers and a wish to meet the students in a new and deepening way, we decided to expand our orientation and opening classes to go into much more detail about the nature and quality of a eurythmy training. After our festive opening with music, eurythmy, an address and our first hearing of each others’ names, we welcomed the 1st, 2nd, 3rd, and post-graduate students from Italy, Korea, Canada, China, Japan, Germany, India, Slovenia, Belgium, Taiwan, and the U.S. Then we all had our first eurythmy class together, streaming with perspiration, followed by a whole school presentation on the

eurythmy training. This session included a skit on class relations with the ‘Being of Eurythmy Present,’ which seemed to hit the mark judging by the gales of laughter.

The next day brought each year’s first, individual eurythmy classes, and the all-school speech chorus, preparing for Michaelmas under Barbara Renold’s experienced guidance. This took us into further practical introductions, while the inaugural class conversations, under the auspices of newly-minted advisors, rounded out the orientation. By the third day, we were ready to take up the school’s physical environment, with its overgrown beds with fantastic mountains of weeds, clogged gutters, and grimy windows, after a very wet summer. The whole building, landscape, and school community could breathe easier after thirty-some people tackled all the tasks at hand and then enjoyed a festive, New York bagel snack laid out by Beth Dunn-Fox and Natasha Moss. Well-fed and surrounded by a fresh new school, we had a final, big clean up of all the tools, while last pictures for ID cards were being snapped in the midst of it all. Finishing off our first few days, we had our All-School Forum, where we heard about ‘summer experiences under Sea-Anna’s expert guidance. It seemed that the thorough orientation and getting to know each other in all different settings led us very well into the discipline of school life.

With the first few weeks of school finished, our classes are steadily in progress, solos are underway, the younger classes have worked in the garden with Mac Mead and the Pfeiffer garden crew to find their feet, anthroposophical studies have commenced and we’ve already had blocks on meditation with Agnes Hardorp and Thomas Meyer and form drawing with Judit Gilbert. We are looking forward to other blocks this fall, among them, an exploration of Goethean Science with Craig Holdrege, work on social competency with Joseph Rubano, singing with Shannon Boyce, and pedagogical observations for Second- and Third-year classes. Our Monday evening series of Third-year Biographies began at the end of September, which is always a highlight. This year’s diverse subjects range from Rikyu, a Master of the Tea ceremony; a female heroine from World War II, Noor Inayat Kahn; to Ludvig van Beethoven and Maya Angelou. Through this intensive process, we get to know the students in a whole new light, and they grow immeasurably as they present this first assignment, laying seeds for their further presentations.

Destiny threads were also woven into a charmed knot as we celebrated with Ivilisse Esguerra and Clifford Venho, treasured faculty and stage group members, who were joined in holy matrimony on October 7, 2018. What better way to start the year!!



Reflections of Graduates' Conference

Erin Erkelens

A historical change occurred this year in the Dornach gathering of eurythmy graduates, which took place, June 25-28, 2018; the primary language of the conference was English! Stefan Hasler sent a survey to all of the schools and English was recognized as the common language. This made the experience much easier to digest for all students coming from USA, England, South Africa, Israel, Italy, and especially our friends from Taiwan, who had their first class graduate this year. For all those who have been to the Graduates' Conference before, I am sure you can imagine what a relief this was to many participants and how it altered the consciousness behind the communication.

As for the graduates' performances, the Soul Calendar offerings favored the Easter verse this year. This was especially interesting to our group since we had done that verse in our third year. In case you aren't familiar, it is a form that retraces after ending in a wave-like vacillation between right and left, concluding with the three people downstage in a row. Those three people pausing on the horizontal for just a moment bring such a consciousness of...mysteries. Until that afternoon performance, we could not imagine how the form unfolded from the audience's perspective. What a treat it was to see how three different groups moved the same verse; such a verse for three people who could interact through different choices of timing, out of free human social movement.

As for the other performances, there was definitely a theme of "acknowledging the space between one another" in the forms. The social necessity was greatly honored by most groups. There was the first graduating class of a new training from Galilee, and I remember sensing a strong cohesion in that group. I saw that among many groups as I opened my eyes more broadly. Another expression of man in his relationship with social forms was present in the Alanus graduates' performance. They began with a modern piece, a sea of people all interacting with the music of life. And amidst that, a single woman was searching for her space in the constant movement of modern social form. Continuing with the theme of social form, they ended with a Chopin Ballade. The performance blurred into a representation of this "in between" that was present in the social forms of the 19th century, encircling couples and parallel lines that move and breathe yet still hold themselves in tight circular forms, as if in a waltz. The modern piece had more open forms whereas the Romantic one had closed forms.

Of course, there were many other gleaming highlights from the conference, but I wish to share the latest

research that was revealed this year. Perhaps some eurythmists know that Martina Maria Sam and Stefan Hasler were doing research on the eurythmy figures. They gathered all of the original figures (done by Dr. Steiner or Edith Maryon) from around the world, studied them, and developed a new book with images of these figures. It was remarkable to see how Martina could read those figures like a work of art and identify the characteristics from the hands of Edith Maryon and Rudolf Steiner. This was of special interest to our class as one of our classmates did her Third-year Biographical Studies on Edith Maryon. After listening to Martina for half an hour, we gained more of an understanding of the creation of the figures that adorn so many eurythmy rooms all over the USA. Through this observation of the figures, one could understand how Edith Maryon was generally interested in their character and color, whereas Steiner was portraying the threefold dimension.



*Graduates 2018,
The School of Eurythmy*

Thank you to all who funded our trip! We thought of you at the Goetheanum and hope you received our thoughts from atop the hill in Dornach.

With gratitude, Erin Erkelens

ESV Pedagogical Eurythmy Offerings

Laura Radefeld

This summer, ESV hosted a comprehensive review of the pedagogical eurythmy curriculum, led by John Holmes, who had finished his 40th year of eurythmy teaching in Waldorf schools, and Raymonde Fried, also tremendously experienced in teaching drama and eurythmy middle school through high school. John is currently teaching at the Kimberton Hills Waldorf School and led everyone through a rich experience of early childhood through seventh-grade pedagogical eurythmy – the what – but even more importantly, the why and how! John clearly articulated the child-centered, developmental reasons for the pedagogical approaches he led.

Raymonde Fried, from the Kimberton Waldorf School, offered pedagogical insights on grades 8 through 12. Raymonde led the students through a rich and artistic approach to meeting the high school age students, through working with the literature and music being experienced in other parts of the curriculum. Dorothea Mier each year offers a daily class on the theme of major and minor—a foundational element that underlies pedagogy at every age. Lastly, Bobak Moghbel offered experiences from the high school science curriculum to help us further understand child development and our own work with high school students.

John Holmes will be back in August 2019 to present the Middle of Childhood, the Nine and Twelve-year Thresholds, and setting up successful eurythmy pedagogy in the middle school. He will be joined by Cristina Geck, from the Shining Mountain Waldorf School presenting pedagogy for this same age through the lens of eurythmy work in relation to the main festivals of the year. Please join us! The Pedagogical eurythmy weeks will be August 12-16 and August 19-23, 2018. More details to come!

Pedagogical Refresher: a Participant's Reflections **Ivilisse Esguerra**

This summer, I participated in the Eurythmy Spring Valley pedagogical refresher from early childhood through seventh grade, under the wise guidance of John Holmes, who celebrated his 40th anniversary of teaching this year. It was enlightening to take in John's calm, kind and exacting presence; his abundance of stories, creative lesson plans and hearing what elements out of a favorite tale can make a good eurythmy lesson. It was also helpful to connect with fellow colleagues, who could share their insights and concerns directly out of their experiences in the classroom. As a relatively new teacher in eurythmy, it was affirming to recognize their experiences as similar to my own, grappling with similar questions, about how to meet children who are struggling, or how to create seamless transitions between one aspect of the lesson to another. As the course was shared with the recent eurythmy graduates completing their final block of pedagogy, I think it was also beneficial for them to hear the questions and interests of those who have already stepped into the classroom: through shared anecdotes and questions, the pedagogical lessons could move beyond the theoretical into the practical. I encourage practicing pedagogical eurythmists to consider this course in the future. It is a wonderful way to ground ourselves for the year ahead, by sharing ideas, course material for our lessons, and by deepening our collegiality with those who share this vital and enlivening work.

Summer Eurythmy Week **Sea-Anna Vasilas**

This summer a group of eight people from diverse backgrounds gathered in Spring Valley to share their enthusiasm and love of eurythmy during a week-long summer eurythmy intensive course. The course included both speech and tone eurythmy as well as nature observation, gardening, and sculpture. Our guiding theme for the week was the relationship of the outer forms and rhythms of nature to the inner life of the soul as it comes to expression in eurythmy.

In tone eurythmy, led by Sea-Anna Vasilas, the group explored the life of the intervals as it relates to the phases of plant growth, as well as the basic elements of melos, rhythm, and beat as a picture of the human being. In speech eurythmy, led by Clifford Venho, the group worked with polarities—contraction/expansion, in-winding/out-winding spirals, vowels/consonants—and explored how these polarities express themselves in Rudolf Steiner's forms for verse 21 from the *Calendar of the Soul*. These explorations in eurythmy were then supplemented and enhanced by daily observation of the forms of plants in connection with Biodynamic gardening in the mornings, and sculpture with Mellie Lonnemann in the afternoons. The evenings were then punctuated with activities, such as a lecture on Shakespeare, a visit to an exhibit of Alberto Giacometti's sculptural works at the Guggenheim Museum in New York, an informal poetry reading, and a group conversation about the past, present, and future of eurythmy.

This group brought extraordinary enthusiasm and willingness to their work and a joyful mood pervaded the whole week. By the end, there was a strong wish to carry what we had cultivated together into the rest of life and to try to create more opportunities for such gatherings. We hope the seeds that were formed this summer will find fertile soil and go on to bear ripe fruit for the future of eurythmy.

Reflections on ESV's new Youth Eurythmy **Summer Intensive (Y.E.S.!)**

By Virginia Hermann and Sea-Anna Vasilas

The vision of cultivating an artistic immersion for high school students has been germinating for several years amongst younger colleagues at Eurythmy Spring Valley. From August 5-12, 2018 a fresh seedling, the Youth Eurythmy Summer Intensive (Y.E.S.!) dug its initial roots of hard work and sprouted its first green leaves of joy and enthusiasm! With a small group of dedicated, insightful, and inspiring high school students, we opened the doorway into a world of eurythmy for the future.

Supported by Eurythmy Spring Valley, our week-long immersion into the art of eurythmy consisted of four eurythmy classes a day taught by Virginia Hermann and

Sea-Anna Vasilas, and culminated in a public performance complete with costumes and lighting. Given the intensive nature of our week, we eurythmically dove head first into exploring, choreographing, rehearsing, costuming, and performing. The theme for our week, ‘Explore—Encounter—Engage: Finding Authentic Voice’ provided an artistic focus for choosing some of the poetry pieces, such as *Speech to the Young/Speech to the Progress Towards* by Gwendolyn Brooks and *Invictus* by William Ernest Henley. The tone pieces, J. S Bach’s serenely weaving *Aria in G Major* from the *Goldberg Variations*, and the dramatic *Prelude in Eb Minor, Op. 34, No.14* by Dmitri Shostakovich, supported and echoed the essence of what lived in the poetry. Special aspects of the work in eurythmy included learning Rudolf Steiner’s archetypal tone form, and creative workshopping with the students to find gestures and forms for a pair of light-hearted humorous pieces.

The theme for the week also provided an inner orientation for creative self-sourcing work that took place outside of the eurythmy lessons. These sessions were aimed at working directly on the theme itself out of the student’s inner experiences. The process began by looking at how these three words, *Explore—Encounter—Engage*, are each verbs that usually describe a particular activity in relation to something, or someone, out in the world. We also came to see that these three words can equally be used to relate to our inner landscape of experience. Through exploring inner experiences we can begin to encounter the ways in which our soul moves; and through recognizing what moves us in true and meaningful ways, we can learn to more sincerely engage with the source of what speaks within us. What moves us in the depths of our being, what brings us alive, what speaks from our heart’s highest purpose can then be authored into being, into word, into authentic voice.

One way in which this theme was brought to life during the week was through a series of exercises that culminated in powerful, self-authored eurythmy solos from each student. The series of exercises began with each student reflecting on two polar experiences and putting them into a gestural drawing. The first was feeling unseen, overpowered, and without a voice, and the second was feeling hyper self-conscious, overly exposed, and not in control of one’s own voice or behavior. Then, from out of these two polarities the students found a middle gesture that overcame both extremes. This unearthed middle gesture then became the seed for an artis-



tic evolution from inner movement to embodied outer movement, from outer movement into embodied words—a short “I” statement – and from self-authored word into the ensouled movement of eurythmy. It was as much a tender community-building experience as it was an artistic unfolding, and something unique and essential shone out of each individual. In a small but meaningful dose of one-on-one mentoring, each student had the opportunity to work on the final shaping and polishing of their solo with one of the teachers.

In the final performance the three solo moments came intermittently between other group pieces, each one emerging as a singular, quietly shining, beautifully real stream of self-as-word-as-movement into the space:

“I let it go.”

“I give you myself...expression.”

“Transformation I shape, balance.”

The performance also included songs that the students had sung every morning with Ethan Sudan, as well as an improvisational movement and percussion piece that had been developed in an evening session with guest musical artist John McDowell. As eurythmy is an art of the relationships ‘in-between’, we engaged with the spaces in-between in many different ways, especially with regard to inviting other artists for the students to work with. For example, in the art of percussion and improvisation with John McDowell, the students were led into a practice of the art of listening and speaking, where they met profound truths within themselves and discovered new possibilities of expression in relationship to those around them.

With singer/songwriter Kaylah Bell the students were given an intimate glimpse into the journey of a creative process where the essence of one’s own true expression is the guide to connection with the world. And finally, guest eurythmist Rachael Abbot, along with cellist, Claude Gilbert, brought the students into a collaborative artistic workshop which gave rise to meaningful conversations and a deeper connection to the possibility of meeting painful and challenging social questions through the arts.

These artists, all courageous individual at different points in their creative process and careers, allowed the students personal encounters with the path of the artist. Additionally, through the brief immersion into the mediums of other arts, the students were able to sense the creative space between these other artistic experiences and what they were doing in eurythmy, thereby indirectly deepening their understanding of what

makes the art of eurythmy, eurythmy.

In addition to the riches of all these artistic experiences, explorations, and encounters, the busy excitement of these days were rhythmically interspersed with nourishing meals together, reflective journaling, lively conversation, and lots of laughter. A theatre outing and trip into New York City, with a visit to the Met Museum, gave us inspiration for our own artistic work. And of course, in the heat of mid-August, daily swimming in the Threefold Pond was essential refreshment!

And lastly, like a different kind of pond—a soul and spirit pond—our daily group conversations provided a spacious, contemplative forum to meet one another more deeply. Each day after lunch the students were asked to bring reflections from specific questions we'd asked them to journal on the day before. The questions were oriented toward discerning how what is authentic speaks within us, through others, and in the world. On Monday we considered Meaning, on Tuesday Truth; Wednesday was Joy, Thursday our Heart's High Purpose, and Friday, Love. Each conversation was remarkable in some way, and the earnest enthusiasm and depth of insight each student brought to our explorations was, at times, awe-inspiring. Following are a few excerpts from the first two conversations.

Q: How does meaning speak?

A: Meaning lives within things—you first have to find it and make a connection and then it becomes alive with meaning.

Q: How do I give voice to what is meaningful?

A: By sharing what is meaningful to you it helps strengthen another's sense of meaning, of what is meaningful for them. Through sharing your own sense of what is meaningful we are both able to connect to our own source.

Q: How does truth speak?

A: Truth takes down the walls that get built-up by protecting yourself or trying to tell someone else what you think they want to hear. Truth is recognizing and being considerate of our shared reality, it keeps things flowing in life, not stuck in an illusion.

Q: Where does truth live?

A: It is like a trophy inside of you; and you just have to not try and hold onto another person's trophy.

Of particular note was a moment that arose during our considerations on joy. At some point eurythmy was brought into the conversation by saying, "so, let's talk about our experience of doing eurythmy. What do you enjoy about eurythmy?" Out of the process of each student attempting to put their experiences of inspiration, vulnerability, and self-expression into words, one student eventually found the words to say, "when I do eurythmy I feel the most myself." This beautiful and simple statement most surely captured

for all of us the raw essence of the theme we had been working to bring into being. There was no question in that moment that these three incredible young people had been able to touch-into the vital space in-between the art of eurythmy and the art of our being our authentic selves.

*Youth
Eurythmy
Summer
Intensive
"YES!"*



EVENTS FOR ESV

Transformation and Metamorphosis in the Living World – A Course with Craig Holdrege

Thursday, October 18, 2018, School of Eurythmy, Chestnut Ridge, NY. Course Fee: \$60. Three sessions: First session from 9:35-10:45 a.m.; second session from 11:15-12:25 p.m. and final session from 1:45-2:55 p.m. We are delighted to have Craig Holdrege share his research and insights at Eurythmy Spring Valley on this theme, so critical for living in the world today. Join us for this one-day course that will also include time for outdoor observation. In the course, Craig Holdrege will explore the living world, not as a world of things but of processes. The dynamics of life reveal themselves in processes of transformation and metamorphosis. By observing these dynamics and following them actively, we can become more inwardly mobile and flexible in our mental life. At the same time, we gain understanding and strengthen our connection to the living world. Please join us for this rare opportunity to actively explore this theme with Craig Holdrege.

Craig Holdrege, Ph.D., is co-founder and director of The Nature Institute in Ghent, NY (natureinstitute.org). He is deeply interested in the interconnected nature of things and how we can understand life in truly living ways as a basis for responsible human action. His studies of plants and animals, as well as his commentaries scientific thinking and new developments in the biological sciences, aim to stimulate a transformation in human thinking and perception and a deep respect for our fellow creatures. Craig is the author of books, monographs and many articles. His most recent books are *Thinking Like a Plant: A Living Science for Life* and *Do Frogs Come From Tadpoles? Rethinking Origins in Development and Evolution*.

Evening Performance by the ESV Ensemble

Saturday, October 20, 2018, 8:00 p.m., Threefold Auditorium, Chestnut Ridge, NY. Tickets: \$15 / \$9, students and seniors. Come for a glimpse of our emerging new evening program! In this new work, we follow a path of initiation that winds through many landscapes and atmospheres in search of the well-springs of life. From the serious to the light-hearted, this program will be interspersed with a potpourri of solos and duets, and will feature a new configuration in the group, as we open our year of touring and performing.

Frontier Part-Time Training Course: Weekend Immersion Course for Prospective and Enrolled Frontier Students – October 2018!

Friday, October 26 -Monday, October 29, 2018, School of Eurythmy, Chestnut Ridge, NY. Course Fee: \$250. In the fiery hues of autumn arise forces for new initiative and resolve. If you have been thinking about beginning the eurythmy training, this weekend immersion into the Frontier Part-time Training is a wonderful opportunity to directly experience the life and work within the training. The Frontier program is ideal for those who want to begin their studies in professional eurythmy, while honoring other existing commitments. Unlike the full-time training at Eurythmy Spring Valley, we do not offer a new Frontier class every year, so please take advantage of this unique weekend opportunity! Contact: www.eurythmy.org

ESV Ensemble Performance for the Eastern Regional Council Conference, “Toward a Deepening of the Christmas Foundation Impulse”

Saturday, October 27, 2018, Exact time to be confirmed. Threefold Auditorium, Chestnut Ridge, NY. Evening Performance: \$15 / \$9 students and seniors

“The soil in which the Stone was laid could be no other than the hearts and souls of those united in the Society. And the Foundation Stone itself must be the attitude of mind, which grows when anthroposophy gives shape to life. This attitude in life, as it is required by the signs of the present time, lies in the will to find — by deepening the human soul — the path to an awakened vision of the Spirit and to a life proceeding from the Spirit.” – Rudolf Steiner, January 13, 1924

In light of the approaching hundredth anniversary of the Christmas Foundation meeting, the theme of this year’s conference revolves around several questions surrounding the “path to an awakened vision of the Spirit.” How does it live within the anthroposophical movement, the Anthroposophical Society, and the School of Spiritual Science? The Eurythmy Spring Valley Ensemble is honored to bring the Michael Imagination and Foundation Stone Meditation in eurythmy in support of this theme.

Festival for Those Who Have Crossed the Threshold of Death

Saturday, November 3, 2018, 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, music, 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.

Rummage Sale to Benefit the Eurythmy Spring Valley Student Emergency Fund

Saturday, November 3, 2018, from 10 a.m.- 4 p.m., and Sunday, November 4, 2018, from 10 a.m. - 2 p.m., Chestnut Ridge, NY. Main House Living Room, 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 Friday, November 2, 2018, 3:00 - 5:30 p.m. through Saturday, November 3, 2018, 9:00 - 11:00 a.m., at the Main House Living Room. All proceeds benefit the Student Emergency Fund, coordinated by the students of ESV.

Art Dispersal to Benefit the School of Eurythmy Dornach Fund and Free Columbia,

Work by Laura Summer

<https://www.youtube.com/watch?v=e6TkYiXwBIY>

Saturday December 8, 2018, 4:00 -7:00 p.m., Threefold Café, Chestnut Ridge, NY.

In the past five years, Free Columbia has run 11 Art Dispersals, where over 550 paintings and other works of art have been dispersed to people who were interested in becoming a steward of art. We have had dispersals in Hudson, Philmont and Manhattan, NY; Eugene and Portland, OR; Los Angeles, CA and Järna, Sweden.

As a society we have placed original visual art outside of the financial means of the majority of people. At the same time, we have impoverished most of our artists. At Free Columbia we are working in many ways to change this. Art Dispersal means that you can become the steward of a painting. That means that you can live with the painting for as long as you like, you can pass it along to someone else who wants it, and, if you no longer want to keep it, you can return it to the artist who created it.

You may ask, how much does it cost to become a steward of art? It does not cost. You cannot pay for it. This opportunity is freely given. Of course it does cost something to bring a painting into existence. Someone has to buy materials and have food and shelter while they work. Artists need to be supported. But you cannot pay for that to happen in relation to the paintings available at this Art Dispersal. It has already happened.

And if the question then occurs to you, “This is a good thing, this art dispersal, what can I do so that it continues to happen?” The answer is - you can support the conditions that make free culture possible. You can make a pledge or a donation to Free Columbia. All donations support the Eurythmy School and Free Columbia. This is a time to be generous, not just because we all know these endeavors need support, but because this is an opportunity to change how we do things. It is up to you to make it financially successful.

This is a radical de-commodification of art! Artists are leading the way to a new future! One sees what happens when we ask people to support the conditions for creativity instead of purchasing artwork, and see what it is like to live with original artwork. The paintings can be seen at the Threefold Café at the end of November, and after October 15, the paintings can be seen at: <https://www.freecolumbia.org/copy-of-art-dispersal>

“Looking at your work makes me think that this kind of activity makes a more lasting impression by being in the house than not, because it does form part of our daily life. It weaves itself into our daily imagination and emotions without being prompted by external considerations. It forms part of our daily eyes.”

“It sort of felt like adopting a baby; a beautiful, quiet, well-behaved baby. It was as if everyone had a painting that was meant for them in the room, and they had to find theirs.”

“Revolutionary! Thank you for inspiring creativity.” –Stewards from the past.

Threefold Community Family Christmas Festival

Saturday, December 15, 2018, Exact time to be confirmed., Threefold Auditorium, Chestnut Ridge, NY. Donations welcome. In preparation for the Holy Nights, join us for this year’s Community Family Christmas Festival. The joy and quiet of the season will be shared through story, singing, poetry, music and eurythmy.

School of Eurythmy— Fall End-of-Term Festival

Wednesday, December 19 and Thursday, December 20, 2018, at 7:30 p.m. Threefold Auditorium, Chestnut Ridge, NY Donations welcome. Since the beginning of the school year, our 1st, 2nd, 3rd year, and postgraduate students have been immersed in learning the many elements at each stage of their studies. It is always remarkable to see the clear steps of development and refinement inherent in the training, through watching our student presentations from the first class through the post-graduate year. We invite you to join us in celebrating their work at our Fall End-of-Term Festival.

ESV Ensemble’s Agricultural Conference Performance

Saturday, January 19, 2019, 8:00 p.m., Threefold Auditorium, Chestnut Ridge, NY. Tickets: \$15/ \$9, students and seniors. Once again as the outer world is quietly blanketed with snow, the annual biodynamic conference is held in Spring Valley, and the Eurythmy Ensemble will be bringing their emerging program to this evening’s performance. In this new work, we follow a path of initiation that winds its way through many landscapes and atmospheres in search of the well-springs of life. In Mary Oliver’s poem “West Wind,” we hear the call to embrace life with all its dangers and pitfalls, to row the boat with all our strength toward the thundering sound of life’s mighty waterfall—for it is only through the torrent of experience that we can discover our higher calling. This journey leads us through barren regions of arid desert, where in an excerpt from T.S. Eliot’s twentieth century masterpiece, *The Wasteland*, we are told: “Here is no water but only rock.” We seek to find our way through this desolate world until we can hear a “spring, a pool among the rock... / Where the hermit thrush sings in the pine trees.” This journey through the wasteland is echoed and enhanced through an interweaving of music from composers such as Zoltán Kodály and Peter Sculthorpe. We then begin to find a way forward on our spiritual quest in “Song of a Man Who Has Come Through” by D. H. Lawrence. The poet writes, “Not I, not I, but the wind that blows through me!” If we wish to redeem the wasteland, we must learn to become vessels, instruments of a higher world. Through our work with those higher powers can we can realize our humanity’s full potential. As we hear in the final lines of the poem, “What is the knocking at the door in the night?...it is the three strange angels. Admit them, admit them!” The program will also include a second part with various pieces of a lighter, humorous nature, as well as a grand composition for piano.

Eurythmy Spring Valley Winter Studio Program

Saturday, January 26, 2019, 8:00 p.m., Threefold Auditorium, Chestnut Ridge, NY. Tickets: \$15 / \$9 students and seniors. Please join us for this year’s winter studio program. Once again, eurythmists in the area have been preparing solos and duets, and will offer a rich array of pieces comprised of speech and tone eurythmy.

Uncovering the Voice: A Three-Day Singing Workshop with Christiaan Boele

Monday through Wednesday, February 25-27, 2019, School of Eurythmy, Chestnut Ridge, NY. Two sessions each day: Session One: 9:35-10:45. Session Two: 11:15-12:25. Fee: \$100 in advance; \$125 at the door. After five consecutive years of enthusiastic teaching and joyful singing, Christiaan Boele returns to bring “The School of Uncovering the Voice” back to our community for a three-day workshop. Out of the artistic impulse developed by Mrs. Valborg

Werbeck-Svärdström under the guidance of Rudolf Steiner, Christiaan offers a refreshing, motivating and inspiring approach for the novice and professional alike. All are welcome who long to sing, even those who feel they cannot! No special talent required. Christiaan Boele trained at conservatories in the Netherlands and Germany and is the leading authority in the Werbeck method. He has devoted his life to The School of Uncovering the Voice, performing, conducting and teaching courses around the globe.

Save the Date! Summer Refresher for Eurythmists on Waldorf Pedagogy 2019

Two Weeks: Monday through Friday, August 12-16, and August 19-23, 2019, School of Eurythmy, Chestnut Ridge, NY. Single Course Fee: \$450, Two-Week Course Fee: \$800

John Holmes will be back in August 2019 to present on the middle of childhood, the nine and twelve-year thresholds, and setting up for successful eurythmy pedagogy in the middle school. He will be joined by Cristina Geck, from the Shining Mountain Waldorf School presenting pedagogy for this same age through the lens of eurythmy work in relation to the main festivals of the year. Please join us! More details to come. For information about the course or to register, please call 845-352-5020, ext.113, or info@eurythmy.org.

PUBLICATIONS

Working Together Mentoring for Eurythmy Teachers

Waldorf Publications

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Eurythmy is an essential part of the curriculum in Waldorf schools. It is a dance form unique to Waldorf schools. Those who teach Eurythmy in Waldorf schools take on an extra discipline. How schools and teachers can support Eurythmists as they develop as teachers is an essential component in the success of a eurythmy program and a Eurythmy teacher — just as mentoring is critical to the progress of any teacher. Learning the proper technique for mentoring Eurythmy teachers is what this little powerhouse of a booklet addresses. Every Waldorf school should have this in support of its teachers and its Eurythmy program!



ANNOUNCEMENTS

Music for Intervals

I have made a new recording of the Interval pieces. I hope you enjoy it and it helps you to understand and use them! Here it is: <https://soundcloud.com/user-699674035/interval-reflections>

Warmly,
Melanie Richards

AMARANTH EURYTHMY THEATER

Amaranth Eurythmy Theater performs “I Go Where I Love...” A program inspired by the life of the poet H.D. with texts from R. Steiner, H.D. and music from Arvo Part and Mozart.

Speech/Drama: Beatrice Voigt;

Eurythmy: Christina Beck

November 10, 2018, Ann Arbor, MI

For info contact: beatricevoigt@netzero.net

For more info or to book for 2019 see:
info@amarantheurythmytheater.org

SUMMER EURYTHMY RETREAT

Announcing a Second Eurythmy Retreat in the Berkshires at Mettabee Farm and Arts, Harlemville, NY, July 25th through 31st, 2019

Last July nine colleagues gathered to work with Dorothea Mier, Christina Beck and myself during a week’s eurythmy retreat. The intention of the week was to encourage and support our artistic work, both during and after the retreat, in the separate places where we work. We called this a retreat as we wanted to create an open space where we could work and practice together, collaborating and inspiring each other in our practice of eurythmy. As I write now at least five of us are preparing to perform the Mozart *Ave Verum* that was the focus in the time with Dorothea.

Dorothea has agreed to join us again next summer, July 25th through the 31st, 2019. In the tone eurythmy work we’ll explore the aspect of “eurythmic singing”! How do we form a singing tone? How do we express harmony through the tone as well as – for example – the building up of a phrase. We will also have a speech eurythmy theme during the retreat. We hope to offer a performance at the end of the week for our local community. More information forthcoming!

Jeanne Simon-MacDonald, Contact:
gregorjeanne@gmail.com or 518-672-7367

PEDAGOGICAL EURYTHMY COURSE

Pedagogical Eurythmy course offerings for August 2019

The Middle of Childhood, the Nine-year Change through Eighth Grade;
Child Development and Eurythmy Pedagogy to meet the Developing Child

How do we develop skills and curriculum that allows the middle school years to be a time a awakening and vigorous participation in eurythmy? How do we meet and support students through the middle of childhood into the onset of puberty? Cristina Geck, from the Shining Mountain Waldorf School will join us for the first week and present curriculum especially through the lens of the festivals of the year. How do we meet students through our eurythmy festival activities and moods? John Holmes will join us for the second week to review early childhood and grades one and two curriculum and then present curriculum principles and material for grades three through seven.

Laura Radefeld

CALENDAR FOR EURYTHMY SPRING VALLEY, 2018-2019

Oct. Sat. 20	Eurythmy Spring Valley Ensemble Performance
Fri. - Mon. 26-29	Frontier Eurythmy Part-time Training: Weekend Intensive Course
Fri. - Sun. 26-28	ESVE Performance for Eastern Regional Council
Nov. Sat. 3	Festival for Those Who Have Crossed the Threshold of Death
Friday, 16	ESV Ensemble performance at Cedarwood Waldorf School, Portland, Oregon, 6:30 - 8:30 PM
Dec. Sat. 8	Art Dispersal with Laura Summer – An ESV Fundraiser for the Dornach Fund
Sat. 15	Threefold Community Family Christmas Festival
Wed.-Thurs. 19-20	School of Eurythmy - Fall End-of-Term Festival
Jan. Sat. 19	Agricultural Conference Performance
Sat. 26	Eurythmy Spring Valley Winter Studio Program
Feb. 25-27	Singing Workshop with Christiaan Boele
March 8-9	Professional Workshop for Eurythmists
Sat. 16	Eurythmy Spring Valley Ensemble Performance
April Thur. 4	Winter End-of-Term
Sat. 27	ESVE Project Performance Composition by Melanie Richards
May Sat. 18	Post-Graduate Performance
June Thur. 6	Spring End-of-Term
August	
Sunday- Sunday, 4-11	YES! Youth Eurythmy Summer Intensive (ages 16-20 years)
Sun.-Friday, 11-16	Summer Eurythmy Week — Intensive Public Course for Adults
Mon.-Friday, 12-16	Pedagogical Refresher Course Week 1; Single and Two-Week Course Opportunities
Mon.-Fri. 19-23	Pedagogical Refresher Course Week 2

Event details subject to change. Please visit www.eurythmy.org for the most up-to-date information, including event times. To receive news and event reminders, join our email list by visiting www.eurythmy.org/contact-us and clicking on “Sign up for our e-newsletter.”

Thank you for supporting Eurythmy Spring Valley!



Eurythmy
Spring Valley
Graduation,
2018



musical aspects of the 'I think speech' exercise

Reg Down

a vostro piacimento

prime sets context feet and legs

rising 4th rising 5th falling major 3rd rising minor 7th falling major 6th rising octave

first 3 gestures live within and to the boundary where inner world meets outer world

second 3 gestures live in the outer spiritual of the human being

musical rising: lifting out of astral body ~ ego follows ~ ether body shines
~ major ~ outwardly expressed experience of radiating

musical falling: sinking in of astral body ~ ego follows ~ ether body darkens
~ minor ~ inner experience of roundiating

radiant gestures:
(inner experience of light accompanying the tone
inner experience of tone accompanying the light
soundingly radiant - radiantly sounding)

(all intervals are present
except the 2nd - where is it?
- in the articulations!)

left and right
balanced

rising 8th: striving toward outer spiritual ego

after death

outer spiritual ego
balance of time streams
expression of the eternal

out-raying
and
in-raying
in balance

(positions 1 and 6 have
legs and feet in prime)

during life

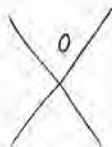
inner earthly ego
balance in space
the present

raying brought to rest
by right angle

rising 4th: the awakener

out raying
increased
(beyond myself)

rising minor 7th:
stretched but not scattered



contained

falling major 3rd: resting
into inner life of soul



out raying
(from myself)

rising 5th: expansion to threshold



contained,
but larger

falling major 6th: resting into
outer spiritual feeling life



right side
major ~ rising ~ active ~ giving away - yan

left side
minor ~ falling ~ 'passive' ~ receptive ~ yin

