

Newsletter

of the Eurythmy Association of
Great Britain and Ireland

Spring 2015



Editor: David MacGregor newsletter@eurythmyassociation.uk

Reflections from The Council

It is around mid-day on Saturday the 13th of last December and we six members of the Council are converging on the Glasshouse in Stourbridge for lunch before beginning our meeting. It is as always joyful to see one another again but this time, especially a little later when we get down to business, it is odd and rather disorientating, even a little frightening, to realise that Michael's guiding hand is

no longer resting on that table with all our papers and lists. Perhaps for the first time since the Association was re-founded in 2006 he is not present. I think it would be honest to say that, six or seven weeks later as we Council members email or phone one another about continuing business, we are still finding our feet on this new ground, making some mistakes and learning slowly to work as an interdependent team.

In December we spoke at length about the idea for a mini conference and workshop or master class event in which the AGM and our own Autumn Council meeting would be embedded. We talked about some of the things that had come up in our earlier phone conversations with many of you regarding conferences: when in the year is good, how long should it be? How can we minimise costs? Should we even be having such an event with so much else going on?

The suggestion of combining something with the AGM had actually been made by Michael before he left us and that's what we decided to go with for this year; this might be a one-off event or the start of a series extending over a period of time. Elsewhere in this Newsletter you can read some initial thoughts as to the form it might take and I am appealing here, as Gale does there, for any constructive suggestions.

Again, when we met in December, the Eurythmy Outreach Initiative seemed to be in abeyance but is now getting back

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on track. Consultation is taking place between it and the Council as to how the Association can best liaise with and support the Initiative. Our work in Council sees much activity, via emails and phone conversations, between our actual meetings. Indeed we decided in December to see if it works to have just two actual meetings per year to touch base with one another and monitor what's going forward. Our next meeting is on 14th March in London.

The Newsletter is a place where we can inform one another of all the events that are going on in our eurythmy world — so please keep sharing! — but it's also a place where we can inspire one another with the actual work that we're all doing in the different branches of eurythmy — so please let's tell one another about that, too.

Almost fifty years after meeting eurythmy for the first time I am still amazed at its beauty and power

Eurythmy Association Workshop/Conference

One of the results of our conversations with you, the members of the Eurythmy Association, is that the council is considering organizing a workshop/conference at the end of the October half term. This would include the AGM.

We have thought back to the success of the Aberdeen conference in which so many of us participated in the preparation and performing of the soul calendar verses.

Our suggestion for a theme for October would be to focus on a poet of the 20th century (maybe T. S. Eliot, who died 50 years ago) and a composer (possibly English: Elgar, Vaughan Williams, Finzi, Walton or Britten). Local groups, having prepared and

to heal and uplift the human being; this is happening everywhere it is practised, taught and shown. Let's share its triumphs...And if you feel nervous about writing it down — well, the Newsletter has a sympathetic editor who will help you! Articles, please, as Microsoft Word attachments, to David Macgregor at newsletter@eurythmyassociation.uk

The Council meets next on the 14th March in London. If there is anything you feel we should be discussing there please contact any one of the six of us to place it on the agenda.

Christopher (Kidman) 01425 482 416
for the Council Gabriella Vasas-Turnbull, Gale Ramm, Mioara Tarzioru, Tomie Ando and Willemien Erenga

performed a piece, would then be part of a master class in which comments on the work would be made by experienced eurythmy facilitators (perhaps those who are or have been involved in trainings).

The aim of this would be not only a sharing of our work but also a learning experience for both the audience (perhaps non-eurythmists might be invited!) and the performing eurythmists.

We hope that this working together, both in practising and the performing, would help strengthen eurythmy in this country.

The venue would probably be either Stourbridge or Stroud, and the event would run from the Friday afternoon to the Saturday evening.

If you have any comments or further suggestions, please contact me.

Gale Ramm, on behalf of the council
gale@dobsis.org

STEPHEN NICHOLAS LLOYD

14 May 1947 – 18 December 2014

Stephen Lloyd was born on 14th May 1947 in Gwelo, Rhodesia. His parents were from Leeds. His father was in the Royal Air Force and flew in the renowned Lancaster bomber. After the war he was given the choice of being posted in Paris or Rhodesia. His mother, a sun-loving being, chose Rhodesia.

An only child, Stephen was outgoing, sociable and round like a teddy bear. He adored his quiet, dedicated father from whom he inherited his common sense and sense of humour. He inherited his *savoir vivre* and love for the human voice from his mother.

At school he was good at sports and loved hymn-singing each morning, but he had little interest in most academic subjects. The educational system in his school was totally removed from his daily experiences of life. He loved to cycle miles out from Bulawayo to his favourite Matopo Hills where he could sit for hours just watching nature and the marvellous rock formations. Mostly he would sleep outside on the balcony with his dog, watching the changing clouds and the clear starry night. His greatest thrill was the daily thunderstorm, especially during November, lasting only an hour and leaving the earth rejuvenated. Stephen's formative years were full of nature impressions. He was a champion ice and roller skater and would practise every day.

At the end of High School he received the highest marks in French of all the students, whilst his other marks were below average. He related to the French teacher as she was vivacious and elegant, and recognised and encouraged his extraordinary talent for sound. He learned to speak French by listening and being able to physically place the

sounds where they are. Later, when in Holland, he was quiet for months, not speaking the language, and then one evening he started talking Dutch.

Exposure to recordings of opera as a boy ignited his life-long love affair with the voice of Leontyne Price, whom he was to follow wherever she sang in Hamburg, Salzburg, London etc.

During his high school years his parents drifted apart, their marriage ending in an ugly divorce that traumatised him for a long time. After his parents divorced he lived with his mother and they moved house nearly every three months. After high school his father suggested that he study languages and off he went from the 'bush' via Rome to Neuchâtel in Switzerland where he studied languages and simultaneous interpreting, specialising in French. Only 17 years old and all on his own, this was a real culture shock. But he loved Switzerland with its beautiful mountains, cleanliness, organised ways and people.

Also, being a skater, he was a very good skier from the start and explored many mountain routes. During his time in Neuchâtel he became interested in religion and was baptised as a Roman Catholic, more out of a fondness for the theatrical aspect of the liturgy than for its foundations. It didn't last long.

After his graduation he went back to Rhodesia. When his father died, he and a friend sailed off to England and worked for a year as waiters in a posh Chelsea hotel in London. He heard Leontyne Price for the first time live in the Albert Hall, the day after Martin Luther King was murdered. He often talked about it, saying that it was the greatest musical event of his life.

After a year he returned to Rhodesia and on New Year's Day 1969 when he and I met, his life changed. He encountered anthroposophy for the first time, which was for him an obvious way to approach life, oneself and the world. His education had left him unscarred, and his openness for what is real gave him an entrance into anthroposophy. I always envied this in him. We moved to Cape Town and, after a year, visited my family for Christmas in Holland. We decided after my father's death two months later to return to Holland and make a go of it. After nine months we both wanted to go back to South Africa.

We lived in Cape Town and then Durban. We both missed the cultural scene of Europe and moved back to Holland after two years, first to Amsterdam and then The Hague. He worked for five years at the Weleda factory, preparing cosmetics and medicines, and gardening; here he developed an interest in and knowledge of anthroposophical medicine and therapy.

In his search for a singing teacher he met Thea Smits (the sister of Lory Mayer Smits) who gave him singing lessons. Thea sent him to Jürgen Schriefer in Bochum with the message: "Here is someone who is a 'total blank sheet'." Once again his so-called 'education' left him open to a new approach to singing.

In 1979 he wanted to deepen his anthroposophical studies and started the foundation year at Emerson College in the UK. After one week he made the decision to do the eurythmy training and enrolled at the London School of Eurythmy under Marguerite Lundgren. His class moved the next year to Peredur in East Grinstead as a pioneering class, whilst the rest of the school remained in London. Twelve students and one teacher (Inge Schwartz) started to transform a home for pupils with learning difficulties into a eurythmy school with live-in students. A strong bond developed

among these twelve, which was rudely disturbed by the arrival of the third years after Easter. During his final year Marguerite Lundgren became gravely ill and, together with other classmates, Stephen nurtured her.

During that year Linda Nunhofer gave an introduction to eurythmy therapy over several weeks. As the world of sound was where Stephen lived, this was an eye-opener for him. From that time on, Linda's approach to eurythmy (starting with the figures) became his guiding principle in eurythmy. After his graduation, Linda asked him to demonstrate the basic exercises in her introductory course during the following years. Stephen's 'P' jump is legendary as not many, if any, can do it.

He taught at Michael Hall School but, after two years, decided that teaching children was not his forte. He became secretary of the Eurythmy School and taught on the Eurythmy Therapy Training at Peredur during the school holidays. He took over from Linda Nunhofer the introductory course in eurythmy therapy for the 4th year eurythmy students. After Marguerite Lundgren's death in 1983 Hajo and Isabelle Dekker joined the college of teachers, and Stephen joined them in 1986 to teach speech eurythmy to the first year students. He was a member of the Eurythmy Group (at that time still called the London Eurythmy Group), taking part in many performances in and around the UK and Europe.

Due to dwindling numbers of students and tensions in the college the school was closed. Stephen moved to South Africa after his mother's death in Zimbabwe, and taught at the Waldorf School and at Camphill. In 2004 he became a permanent resident of South Africa, teaching part-time and giving eurythmy therapy at Camphill, and also teaching the basic exercises at the new Eurythmy Therapy Training in Cape Town. He co-organised the first two International Postgraduate Medical

Training (IPMT) conferences, where he opened each morning with a eurythmy session. The six-week course with Annemarie Ehrlich in The Hague and at Sekem, where he did eurythmy from early morning till evening, was a treasured period of his life. He also did weekly eurythmy exercise sessions with residents of his retirement village. Stephen loved gardening and most of his free time he would spend in his garden. Wherever he moved he always transformed the landscape.

A colleague at a teachers' training course once remarked: "I always stay for Stephen's lessons: you can see imagination at work." His teaching was lively, inspiring, knowledgeable and filled with humour. He had that rare gift of igniting in people an enthusiasm for doing eurythmy. He constantly read and re-read Rudolf Steiner's lectures about eurythmy and eurythmy therapy, always finding new ways to approach it. His sense of humour also found expression in eurythmy. Hajo Dekker once remarked to a student, "If you want to see how to do humour in eurythmy look at what Stephen does. He always goes out from the sounds".

Stephen's greatest assets were his common sense and his sense of humour. After sometimes difficult situations he would say, "Thank goodness I have my sense of humour back!" And then he could cope. Stephen was a born speaker and teacher and his subject was eurythmy. As a eurythmy therapist he had an extraordinary diagnostic skill.

After a long illness, finally diagnosed as pancreatic cancer, he was operated on without success. After much suffering, especially in the last three days of his life, he died peacefully and consciously at home on 18th December 2014 at 5.10 a.m.

No better description of Stephen's character can be given than the words Linoia Pullen wrote:

With feet on the ground,

*he floated on air,
rushed like the wind,
moved like water —
ripples touching eternity,
and he shone like the sun.*

That is Stephen.

For the 46 years that I have been his partner and soulmate I will be eternally thankful.

Gerard Verheul
Hermanus, Christmas 2014

Outreach Initiative Eurythmy UK

Within our circles, meetings, gatherings and associating, we have been pondering, questioning and sometimes bemoaning the state of our treasured art of Eurythmy, for some time.

These attempts through meetings, conversation, research, as well through relating internationally to various bodies, have contributed to a deciphering, analysing and an investing of cohesion to the many problems we face. It is natural that no definitive and comprehensive conclusion has been reached. Nevertheless, without succession, without continuation through people, nothing can develop!

All this consideration and searching has from a certain perspective, prepared the ground for additional activity needed in order to develop, support and launch ourselves further into the times in which we are living!

In June 2014 many of us gathered at Steiner House to consider how a new initiative could be formed in order to assist this taking of eurythmy in the United Kingdom towards a new phase of

development. The thoughts and threads that had been weaving amongst us, could now sound and be captured as it were, under the guidance of Andrew Scott, a trustee at the Peredure Eurythmy School.

It was agreed that a Core Group would be needed, surrounded by a Resonance Group.

This larger Resonance Group was formed during and after the first meeting.

The members of this group are:

Chas Bamford
Elisabeth Bamford
Katherine Beaven
Elizabeth Carlson
David Macgregor
Melissa Harwood
Christopher Kidman
Rita Kort
Heidi Pedersen
Shaina Stoehr
Rebecca Wolley Voge

A Core Group came about at a meeting on 20th September 2014.

We had one or two setbacks at the start of the work, in part due to the lack of progress with our funding application and also the commitments of each of us with regard to the beginning of a new academic year.

The group has now established a fortnightly working rhythm.

Andrew Scott has kindly offered the use of his office in Forest Row and several of us can get there quite easily. Others who live further away are joining on Skype.

Members of the Core Group are:

Andrea Gibson
Andrew Scott
Chrystal Hayn
Maren Stott
Maurice Manning
Mignon Manning
Mioara Tarzioru
Sigune Brinch

We have now established five objectives for the group:

- To establish a single place and means for sharing events, initiatives and research relating to educational, performance, therapeutic and professional training aspects of eurythmy
- To strengthen the standing of eurythmy in Waldorf schools
- To give young adults a positive experience of eurythmy
- To collaborate with other genres such as music, drama, opera and/or poetry
- To offer hygienic eurythmy to a general audience to help them strengthen their resilience

We are exploring the possibility of this agenda being suitable for a reformed Performance Arts Section of the School for Spiritual Science and are consulting with the Anthroposophical Society and the eurythmy Associations about it.

As our work develops, we aim to widen our scope and facilitate initiative, and to develop and broaden the links and relationships that will help eurythmy in the British Isles to flourish by regaining strength and vibrancy, so that through rejuvenation it may find its way forward.

Chrystal Hayn,
On behalf of the Core Group

Master's Degree in Eurythmy in the USA — September 2015

In September 2014 a part-time MA in Eurythmy was launched in English in the UK. This course is currently attended by sixteen students who are now in their first phase of research work in one of three fields of specialisation: performance, education/social art, and therapy. We have had two inspiring blocks so far, with guest teachers for Master Classes in eurythmy; specialists to introduce research methods; and eurythmy tutors focusing on specialist expertise. The students are engaged in projects that are wide-ranging in focus and that take place in the context in which they live and work.

This degree programme is offered by Alanus University and co-directed by Shaina Stoehr and Coralee Frederickson. The aim is to enable people to deepen their own work in eurythmy, while also generating research and development for the profession as a whole. The Alanus University Master's Degree is internationally recognised and has already proved to be an award that gives eurythmists higher qualifications, thus supporting and extending their practice in a range of settings worldwide.

As a next phase we plan to extend this opportunity to eurythmists working in North America. We will begin a new course in September 2015, which will take place in Spring Valley, N.Y. This course will be structured in blocks over two years; each year

will consist of one block of two weeks and two blocks of one week. The following are the dates for the first year:

28th September – 10th October 2015

25th – 30th January 2016

2nd – 7th May 2016

This course is open to any qualified eurythmist already working in the field of eurythmy. For a Master's in Eurythmy Therapy you must already have a diploma in Eurythmy Therapy recognised by the Medical Section at the Goetheanum. For a Master's in Eurythmy in Education/Social Art you need to have had some work experience in this field and have a context in which to carry out your projects. For a Master's in the Performance specialisation you should have performing experience and have opportunities to both perform and direct eurythmy within a public setting.

The course aims to deepen eurythmical capacities, expand expertise in the area of specialisation, and develop the understanding and skills needed to engage in contemporary research. It is not necessary to have a BA at the outset, but if you need to complete this within the framework of the MA it will entail extra work during the first six months.

We hope to begin a second course in the UK in September 2016.

Shaina Stoehr and Coralee Frederickson
eurythmya@gmail.com

Presentation of BA work at Emerson College

On Saturday 8th February, some 50 people gathered in Ruskin Hall, Emerson College to witness the artistic presentation of some of the students enrolled on the new Eurythmy MA (Master of Arts) Programme in English — accredited by Alanus University in Alfter, near Bonn in Germany. As many of you know, the British course is carried by Coralee Frederickson of Forest Row and Shaina Stoehr of Stroud. For those students who do not yet hold a BA or BSc (Bachelor of Arts or Sciences) qualification, the programme has offered an accelerated pathway to gain a BA Eurythmy qualification and thus be eligible to undertake the full MA.

These BA students have already undertaken assessments in music theory, poetics and a speech formation presentation; this performance was the presentation of their artistic eurythmy work: a solo in both music and speech eurythmy, and a small number of ensemble music and speech pieces. The evening had a very festive quality, and it was wonderful to see colleagues from different backgrounds, of both nationality and eurythmy schooling, come together. The audience of local eurythmists and other friends showed their warm appreciation of the individual efforts presented in this final assessment. I wish all the participants every success in fulfilling the requirements to achieve their BA award and then continue with their colleagues on the MA programme.

The MA programme offers three streams: artistic eurythmy, educational/social eurythmy, and eurythmy therapy. Of the fifteen students enrolled, eleven are based in Britain. Of these, one is on the artistic pathway; four are on the educational/social pathway; and six on the therapeutic pathway. The remaining participants are from Scandinavia (three) and Germany (one). Over the two years, they meet four times a year for a week at a time. They all take part in lectures, workshops and classes given by the course carriers and visiting faculty, and also come together in smaller groups for material relevant to their specialisation.

If there is sufficient interest a further course is planned to start in September 2015 based in Spring Valley, USA. Details of audition/examination dates and venues can be found on the Eurythmy Association website and in the diary section of the Newsletter.

Michael Mehta

News from West Midlands Eurythmy Association

We are delighted to announce the creation of a new eurythmy constellation at the Glasshouse, near Stourbridge in the heart of England, one of a number of sites in the UK operated by Ruskin Mill Trust. This follows the decision by Camphill Village Trust that, after 44 years, the Camphill Eurythmy School was no longer

viable. Although the decision to close the Camphill Eurythmy School was not unexpected, it was sudden and final. We welcome colleagues and students into the West Midlands Eurythmy Association which is based at the Glasshouse.

Over several years Eurythmy West Midlands and the Camphill Eurythmy School have been working together (sharing the curriculum, exchanging teachers and so on) looking towards a possible "Eurythmy UK". As it turns out, the idea came to pass at the Glasshouse at the beginning of term in September 2014.

Most of the students in Botton Village were happy to be able to continue or, as applicants, to start their training at the Glasshouse. Eurythmy West Midlands and former Camphill Eurythmy School can now offer a full four-year training in "Eurythmy in Education and Eurythmy as a Performing Art", accredited BA equivalent, Pearson Assured by Crossfields Institute, based at the Glasshouse Arts Centre. We have started with all four classes.

Rita Kort from Camphill Eurythmy School has moved to Stourbridge to join eurythmists Maren Stott and Shaina Stoehr, Brenda Ratcliffe (speech), and Alan Stott and Bob & Anita Davey (music);

A Little News from London Eurythmy

As another year begins, London Eurythmy stage group would like to thank all those who continually and kindly lend their invaluable support in various ways, in order for us to continue our path.

The group is finding new challenges on its way, and new ways to meet these challenges. We have two members doing some intense study work, one

Jonathan Reid and Karla Prates will teach eurythmy in blocks.

It is most encouraging to experience how the management, staff and students at Glasshouse College (a specialist Further Education College for young people with special learning needs) have embraced this expansion of West Midlands Eurythmy with warmth, interest and real assistance. At the Glasshouse, eurythmy has the use of four spaces in which to move, including the Furnace Theatre. We feel well integrated and are looking forward, in particular, to further drama productions with College students.

For more information please visit our website at www.eurythmy-wm.org.

Or contact Maren: eurythmywm@gmail.com.

Maren Stott & Rita Kort
For West Midlands Eurythmy Association
October 2014

on the eurythmy therapy training and the other on a master's degree in eurythmy. Another member is working hard at actively getting the outreach program off the ground. And another is teaching eurythmy in two schools to tide herself over for this term. Not to mention that everyone is also busy with their full time work on top of all that! What a path it is to undertake eurythmy! There is no doubt however that, despite all, each one would state confidently: it is worth it! Indeed it is...the golden substance slowly revealing and releasing itself as we unassumingly brave the waves of the etheric

ocean in which we move, breathe and live.

What has been happening around us and our work so far since the autumn?

We have been touring our fairytale *The Juniper Tree*, with great reception, to various audiences around Great Britain: Kings Langley, Michael Hall, Delrow, Nutley Hall, Community Theatre in Wadhurst....

There has been some controversy surrounding the chosen story. However, introducing universal and sometimes challenging living forces to children, through the warm, aesthetic and healing embrace of eurythmy, can bring strength and resilience. Especially nowadays! You have only to walk out of your front door, and a whole world of manifold living forces abounds around us, our families and our little ones — yet do we question the more mundane choices we make? Here would lie a worthwhile question for each one of us! Let us be more consciously aware of the healing qualities of presenting these forces through the wondrous realm and medium of eurythmy and fairytales.

London Eurythmy at Steiner House

Further to the news that Michele shared with you about the work we are doing, I thought you might like to know something of the plans for our collaborative approach to working with the Council of the Anthroposophical Society in Great Britain.

We are continuing to work on the Foundation Stone Meditation and are glad that Maren Stott is joining us again as well as Sarah Kane.

We couldn't educate our youngsters in any better way for that which lies ahead of them!

In November we were busy performing a programme for the Evening of the Dead in Forest Row and Steiner House, as well as deepening the Foundation Stone and preparing a new programme for the 2015 AGM.

See you there, surprises still abound!

As ever, we remain grateful to all those without whose support we would never be able to carry out such wonderful work. And we are forever grateful to all of you who are able to continue to help fund our next programmes. Your generous donations are an essential part in keeping us and eurythmy alive, as Ahriman mercilessly seeks his due. Yet miracles surround us daily too!

Again, we thank you.

Michele Hunter
London Eurythmy

In addition to this deep and challenging work, we have now confirmed our next production which is scheduled to take place as part of the Society's Annual General Meeting on Saturday 2nd May 2015.

Adrian Locher has been encouraging and helping our efforts to form this production.

After working with the Fifth Gospel over two years, leading to our production at last year's AGM, the question as to how to continue developing the themes revealed in this work led us to consider Sergei Prokofieff's book *And The Earth Becomes A Sun*.

Out of this came the questions: What about the individual path? What about the human soul? How can the splintering effect, so profoundly described in Prokofieff's book, actually be shown? How can the power of love manifesting through the Christ be shown in dramatic form?

From this came the thought that the drama of the qualities of the human soul, as depicted in Karl König's Michael play, might prove to be the basis of something that could and should be brought into movement!

The realisation began to make itself felt that this work could be the fruitful beginning of an answer to the question of how to give dramatic and eurythmic expression to the vital issue of the redemption of the earth and the human being.

These last few years have been decisive in the biography of Camphill in this country.

Whether people are fully aware of the far-reaching effects of the necessary changes in today's legislation or not, the fact remains that much of what was possible in the earlier versions of existence within Camphill can now no longer be nurtured or flourish as hitherto!

The threads of life's events rarely come together in a clear step-by-step manner! But it seems to be right and timely that something of Karl König's impulse and dedication to the healing of the human being could in some way sound within our Society, just now when so much suffering and anguish for many who live or have lived in Camphill is being experienced and digested.

Thus we have been given the strong support of the Karl König Archive to rework Karl König's text, which was originally written in German, as well as

a contribution from the Anthroposophical Society towards some of the costs of the production.

We have adopted a collaborative casting approach, allowing London Eurythmy to work with eurythmists and speech artists from further afield, several of whom are closely connected with Camphill.

So we have the good fortune to be co-working with three speech artists and one professional musician who is composing music.

A quite different and second half of the programme has been agreed and will involve members of London Eurythmy who work with us less frequently and are presently doing MA degrees in eurythmy (plus one of their colleagues), as well as some students from the 4th year of the West Midlands Eurythmy School. The theme for this will be mainly Shakespeare: scenes from Macbeth, The Tempest and A Midsummer Night's Dream.

If you were planning to attend the AGM this year, do allow time before you go home to stay and support our efforts to keep eurythmy happening in London!

Chrystal Hayn

On behalf of London Eurythmy

Eurythmy at the Sheiling, Ringwood

I have for many years held eurythmy sessions for staff and parents at the Sheiling in Ringwood, and also over the years worked with artistic eurythmy for various festivals — building on what was

already done here and introducing new ways of connecting eurythmy with festival life.

The two (staff eurythmy & the artistic work for festivals) then quite naturally came together.

I now try to alternate staff groups where we either follow a theme or work towards an artistic presentation. Examples of these from the past year are: Theme — exploring, through eurythmy, the qualities of the seven days of the week.

Artistic-based — at Midsummer I introduced a festival based on the relationship of four of the zodiac signs (Taurus, Aquarius, Scorpio and Leo) to four craftsmen (weaver, potter, blacksmith and candlemaker.



The potter:

Shape it, sculpt it, smooth it, mould,
With grace, now see a bowl unfold!

At Christmas I extended a poem of the Annunciation we had performed in previous years to also include the birth of Jesus and the coming of the Shepherds.

It is always a challenge to find a good rehearsal time to include as many people as possible, so we mostly rehearse at the end of the school day. For some people this is still in their working time but they are given the freedom to use their time for this; while for others it is their own time and they choose to stay on — early morning rehears-



“Listen, Angels here come winging
Their joyous message to you bringing.....”

als also often happen as we approach a performance! Generally there is a great willingness to commit but also a great need for flexibility (especially on my part) when people can't attend for various reasons!

From a personal point of view it is always a fulfilling and enjoyable experience working with staff groups, as each time it is a different constellation of people — although there are some who come again and again. For me, the exciting part is the mixture of people — staff that are new or experienced, young or older, men and woman — so even when I am working with a familiar topic the people and numbers involved make it new every time. Many who come have had no previous connection to anthroposophy and know nothing about eurythmy — but they have found that through the activity of eurythmy (either via the mood of the festival we are working towards or the topic being explored) connections are made to their work at the Sheiling which is then enhanced on a day-to-day basis.

My experiences lead me to believe that many people who come to us are looking for something new and deeper in their lives, and that eurythmy provides a medium through which such searching can develop, not through intellectualism, but through the heart.

I will finish with a quote from one of the staff members

“Being part of a eurythmy staff group to perform the Annunciation during December was an enlightening experience, and our students really enjoyed watching. Eurythmy is an amazing holistic experience to learn and apply to your everyday life”.

Michele Keim

If you are interested in any aspect of my work and would like to comment or discuss it further, you are welcome to contact me by email at michele.keim@hotmail.co.uk

Eurythmy at CVT Delrow Community

The nine years 2005 to 2014 marked the time we lived in the Camphill centre of Delrow as house co-ordinators, managers, educators, therapists, and eurythmists. It was a rich time when, thanks to the help of many people, eurythmy developed in Delrow in a modest way and Delrow itself flourished.

We joined Delrow in 2005 at a time when the community was depleted of carrying people. We were warmly welcomed in particular by Roxanne (eurythmist) and Tom Leonard (speech artist) and embarked on fruitful eurythmy work for the community. Our work often included others: Michelle Strachan, Dan Maslen, Margaret Osmond, Michael Mehta, Christa Parkinson, Heidi Pedersen, Saeko Soya, Tania Mandel, and people from the community. Always at hand was our very supportive and gifted pianist Jane Steele. Later we were further strengthened by the presence of Johannes Moora.



Spring by Gerard Manley Hopkins (coworker eurythmy group, Easter 2011)

Our colleagues were generous enough to allow us regular practice times in the hall, and funding for our work.

Delrow's great asset is the beautiful Karl König Hall, which has seen many great community plays and other events in its time. In August 2005 it looked rather dingy and in need of love. Initially we needed all our strength to start to do eurythmy there. When Michaelmas came we were able to contribute our modest offering, St

Paul's *'Put on the whole armour of God'*. During this piece, absolutely on cue, just when we heard the words *spiritual wickedness in high places*, thunderous bangs were heard from the roof! Afterwards we learnt that maintenance work was going on, unaware of the festival gathering below. We felt that we had encountered a challenge to our efforts from on high!

Eurythmy usually played a part in the festivals, and an evening was held every November in memory of those who had died. Eurythmy friends, often from Botton, joined us and enriched our performances

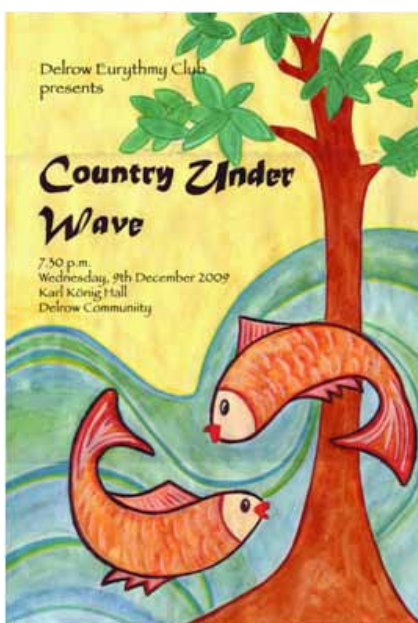
every spring. We also travelled elsewhere to join projects thanks to the generosity of the community. The Botton Eurythmy Ensemble and the Cosmic Verse project both benefited. We had particular joy in creating performances focused on the work of individual poets. There would be a short talk about the poet's life and work, poems re-cited and performed in eurythmy, and connected music. It was fascinating to explore the work of T. S. Eliot, Gerard Manley Hopkins, W. B. Yeats, Edwin Muir, and Emily Dickinson in this way. Members of the community who were not eurythmists always joined us. The young coworkers from all over the world were enthusiastic about their regular eurythmy sessions, and their large group pieces were much enjoyed. Three have gone on to study eurythmy at different schools. We kept a close contact with the Camphill Eurythmy School, not only through the joint performances with Botton Stage Group but also in hosting groups of eurythmy students who stayed with us for art study visits to the British Museum.



Delrow residents and coworkers as well as members of the local community were an enthusiastic and supportive eurythmy audience.

The Delrow Eurythmy Club was very popular. Residents performed many fairy tales and stories from around the world, with the help of coworkers and our pianist.

Participants noticeably gained in skills and confidence through their performing experience.



Country Under Wave, an Irish folk tale (Delrow Eurythmy Club performance December 2009)

Eurythmy therapy also took place and there were regular clinics with anthroposophic doctors and therapists.

Karl König Hall was redecorated by Robert Lord during these years and became a glorious, colourful space. Many remarked on its beauty and atmosphere. Whatever creates such an atmosphere, the regular eurythmy work undoubtedly contributed to it. We felt immense gratitude that we had been graced with the opportunity to help eurythmy transform and build a community, and to witness the tangible results of this work.

In July 2013 Delrow celebrated its fiftieth birthday with a glorious production of *A Midsummer Nights Dream* complete with some eurythmy.

More recently CVT management introduced radical changes and

by 2014 the supportive warmth and understanding for the value of the eurythmy work seemed to be disappearing. For instance a newly-started eurythmy therapy block with several residents was abruptly stopped by management and not resumed.

Except for three left behind, the last seven of the live-in volunteer carrying coworkers (including ourselves) left Delrow in July 2014.

We are grateful to Delrow, and to all who stood around our eurythmy work, that eurythmy was welcomed and nurtured for these years, that it brought life and colour to the community, and that it touched so many people. Our experiences showed us how, particularly through eurythmy, the spirit can touch earthly work and enable miracles to happen. Eurythmy is the true art of the individual and community which can consciously connect us all to our higher being and inspire us for the present and the future. We both carry this inspiration into a new phase of our lives because of the experiences we have been lucky enough to have had.

Elisabeth and Chas Bamford
Stroud, January 2015

Eurythmy in the Third Mystery Drama in Stroud

Over the past year we have been preparing the third mystery drama here in Stroud.

After having had the experience of eurythmy integrated in the play when we did it in Botton, we very much hoped to have eurythmy here again. I started finding local eurythmists for the Soul Forces, but we needed more people and there was no eurythmy school here.

Steiner actually gave his very first eurythmy forms for the third play, for the Luciferic and Ahrimanic Thought Beings, 10 of them... They are on stage at the same time as the 3 soul Forces, so we needed 13 eurythmists!

Fortunately, Chas and Elisabeth Bamford decided to move to Stroud, which was an enormous relief; then we started to ask people from the cast to join, some had done a certain amount of euryth-

my, others none at all, (I felt somewhat sorry that they had to be a Lucifer or Ahrimanic thought being as their first experience)...then 2 more people who had done a few years' training also joined, so we finally did have 13 people doing eurythmy! We have been meeting weekly for 1¼ hours, starting with simple exercises to enter a eurythmy atmosphere. It has been so invigorating to be able to move in such a big group regularly again.

Then we had to live the experience of mixing drama and eurythmy; many a story of despair and rejoicing could be told! These two arts, both for performance, have many similar sources; they also have many different approaches. On the other hand the overall piece is a drama so the eurythmy, while staying true to itself, has to be assimilated somewhat as the eurythmists have to relate to the actors...

The result is still to be seen as this article is being written; I hope and pray it will go well...

Marie-Reine Adams

It has been a truly joyful and challenging experience

working with the eurythmy in the third mystery drama. It is wonderful to see how the eurythmy complements the acting and enables people to understand the speech for the soul forces a little more. I have found it a truly uplifting experience working on the thought beings and have so enjoyed the teaching of Chas and Marie-Reine. **Olga (actor who also did eurythmy)**

Eurythmy brings the angel-presence down to our physical, visible reality: we transform our sensitivity towards it; and further to the extent of feeling and actually being wrapped by its wings. Therefore, without such force, one would be concretely stripped of the whole reality.

Ricardo (actor)

I have really enjoyed doing Eurythmy with you and very much in connection with the play. To bring the two art forms together has been very exciting. It is a joy to be able to do both.

Ingrid (actor who also did eurythmy, had done some training).

is of the eurythmy, which brought the spiritual world to the stage of the Commonwealth Institute. How else could the beings and mighty deeds of the loftier realms be portrayed?

The inclusion of this art form raises the potential and possibility for the actors and audience to see and feel a higher reality unfolding in the telling of the tale.

Acting Capesius in the third mystery drama involves trying to portray a preoccupation with inner experiences that eurythmists bring to life onstage around you. Their contribution is a great help (mostly you hope you're helping the eurythmy) and, at the end of scene six, a real treat!

Michael (actor)

March 2013, I remember I closed my eyes when watching the play in the Glasshouse because the eurythmy was too busy for me at times (too distracting).

This year, or maybe because I now know the storyline of the drama, I find the eurythmy reflects the thoughts and feelings — for example when Cape-

sius is in Lucifer's realm, where they reflect Capesius' restlessness and Maria's centeredness. And also giving an idea of the mood when in Ahriman's realm and when supporting the soul forces.

Wouter (actor)

Eurythmy in the Mystery Drama from the designer's perspective:

colour, movement and qualities that are not of the physical realm.

How do you bring this without eurythmy and music? We would struggle to represent soul qualities in this production without it. **Pauline (set designer).**



Wonderful to see and experience the composition and development of the eurythmy within the mystery drama rehearsal process. Looking back to the first mystery drama I saw (actually the fourth!) in London in the 1990s my strongest abiding memory

Total frustration at the difficulty of getting everybody together and creating a quiet working atmosphere!

How difficult it is to create a battle scene!

*Eurythmy can bring such magic to acting when the dynamics are right! **Elisabeth (eurythmist)***

I have enjoyed doing the Eurythmy for the play. I like exploring the different qualities of space through movement — above, behind, front, below. I like the sense of flow. The most satisfying part is the experience of feeling connected to others. I have noticed that I feel more alive when doing eurythmy — I feel warm and tingly round the edge and can feel space has substance. The Ahrimanic movements are exhausting.

Julie (actor who also did eurythmy)

When I said “Yes” to the invitation to take part of Mystery Drama, I wasn’t aware what I was going to experience. I enjoyed our weekly eurythmy practice very much, working with other eurythmists, re-learning essential aspects of eurythmy, then

later realised that I was taking part in an amazing and serious creative process with many other people, some of whom I’d never met. Weekly drama rehearsal became an important part of my life.

Although days became terribly tight and busy, due to the increased rehearsals, I enjoy working with people, seeing the development of our production, witnessing the challenges and struggles we needed to go through. It is a wonderful and exciting life experience, and I am really grateful for this opportunity, learning the path humanity has to take for our further development, and being part of this artistic creation!

Hisako (has done some eurythmy training)

I always feel a window opens towards the spiritual world through which light can shine especially with the soul forces! With Lucifer and Ahriman, and with the Guardian, one can feel something of the power that eurythmy can manifest.

Elizabeth (actor)

A Eurythmy Class on the Rhythms of the Foundation Stone

I first saw a performance of the Foundation Stone Meditation in eurythmy at Rudolf Steiner House in August 2013 when it was performed by the North of England Foundation Stone Meditation Eurythmy Group as part of the Penmaenmawr Conference and I remember thinking I would love to experience these movements and gestures. So I was delighted when I heard that Gale Ramm was offering seven classes in Stroud on the seven rhythms of the Foundation Stone Meditation. In each class we learned a simple eurythmy form for each one of the rhythms — the rhythms being excerpts and combinations of different lines from the Foundation Stone Meditation. The entire meditation was given on the day of the Foundation Stone laying and then over the next seven days Rudolf Steiner gave and spoke about a different rhythm each day. He then read the whole meditation again on the evening of 1st January 1924.

In the classes Gale was able to speak from memory the words of each of the rhythms at the same time as leading the eurythmy, which demonstrates the depth work of her work on both. The phrases ‘spirit-remembering’, ‘spirit-mindfulness’ and ‘spirit-beholding’, which come in four of the rhythms, became very familiar and if I hear those words now, I am immediately in the eurythmy gestures connected to

those words and what lies behind them. Similarly the phrase: 'Thine own I' comes in two of the rhythms and is now embedded in my experience through the associated gesture — bringing one's hand to one's heart is a very intimate and affirming one. Learning the eurythmy alongside the rhythms brings alive the sense of space and direction: the heights and depths; the east, west, north and south. I think perhaps the most memorable moment for me, though, is the moment when there is the stamp of the right foot, following the words: 'May human beings hear it!' This is such an unusual and surprising experience — one that increases the intensity of those words, bringing a feeling of great strength and determination.

...I would say that the experience of moving backwards or sideways; moving fast and then slow; or walking triangles and spirals, are not movements one does except when doing eurythmy — and I feel changed and somehow uplifted...

Each class began with exercises ingeniously connected to the rhythm for that class. So for example for the second rhythm, that for Thursday, we moved in different ways to experience thinking, feeling and willing. We did this with everyone doing the same movement together and then with each of us doing different movements. This was interesting — the contrast of moving with others, then not with others, yet being aware of what others were doing. The experience of doing the same as everyone felt quite easy and friendly and supportive, and then 'doing our own thing' within the group was more difficult, although rather freeing and creative. Working together as a group over seven weeks was a wonderful part of learning these rhythms and helped towards the feeling of the 'we' that comes in the fifth rhythm.

Generally, as someone who doesn't often get the chance to do eurythmy, I would say that the experience of moving backwards or sideways; moving fast and then slow; or walking triangles and spirals, are not movements one does except when doing eurythmy — and I feel changed and somehow uplifted when making those movements. At the end of each class we shared within the group what had uplifted us and brought us joy, and what had been a challenge. We also wrote down the movements for the rhythms so as to be able to continue to practise them on our own after the class — a rhythm for each day of the week.

The classes also inspired me to start reading *May Human Beings Hear It!* by Sergei Prokofieff. This is an extraordinary book, which has opened my mind to the depths, implications and esoteric truths, intentions and possibilities behind the Foundation Stone Meditation. I will end with one insight from this great explanatory work in which Prokofieff is writing about Rudolf Steiner's commentary on the first rhythm — about how the Foundation Stone Meditation and the Christmas Conference are connected to three esoteric goals of the Anthroposophical Society. The Foundation Stone Meditation and its rhythms, being an expression of the new mysteries, are a vehicle to approach and connect to the spiritual world — which is the first esoteric goal. Then, alongside, or out of this connection we can be reminded of our responsibility to the spiritual world, this being the second goal. The third is that we become aware of the impulses coming from the spiritual world for our time, and aim to be in continual connection with the spiritual world with this in mind. May embarking on learning the eurythmy for the rhythms help on this journey.

Sheila Lisster

Camphill Eurythmy School — A Celebration in Several Voices

I taught in the Camphill Eurythmy School for more than twenty years. These were inspiring, challenging and creative years for which I am very grateful. I made many mistakes but learned much about eurythmy and my students, yet even more about myself.

I met eurythmy at the Sheiling Schools Ringwood in 1976 and knew straight away that this was to be my path in life. I wanted to study in Ringwood and then Botton but, as fate would have it, Elisabeth and I ended up at the Eurythmeum, Stuttgart. I joined the first year; Elisabeth the third.

I managed to appear for my very first lesson nearly an hour late thanks to my lack of German and my failure to understand the very important difference between half past nine and halb neun (i.e. half past eight). I remember well that sinking feeling walking into the room of forty students who were already taking their very first steps in the art of eurythmy without me (in those days there was no shortage of students).

We got used to the city despite its speed, noise and pollution. I sometimes heard about Camphill from my teachers and how they thought that community life could hinder the development of one's individuality. They felt that only a city eurythmy school could give a person a meaningful experience learning their art because of the need to find the strength to stand against the pressures of city life.

Stuttgart was busy with anthroposophic activities. We also spent happy hours at the theatre, the opera, and exploring the works of newly-encountered poets in the city library. After many

wonderful and inspiring experiences in Germany (including the marvel of the birth of our first son), we were able to return to Camphill, and I joined the Botton third year. Botton felt supportive with its strong nature forces, the generous villagers, its peace, and the wonderful food. I felt immediately protected. I soon understood how eurythmy could not be approached without this protection. This meant closing the door of the practice room and becoming open and vulnerable to what was occurring within it. Community life was hard; there was so much to keep up with (a household and a growing family alongside my training). My experiences showed me that community life was all about developing empathy for others out of a strong sense of individuality. I found out what it meant as an individual to try to come near to the being of eurythmy within a community. I could only do this because of the protection I found within Botton's busy life. I had not found this protection in the same way in the city.

Germany provided a context for when I came to Botton. I was able to explore my own language and national character in eurythmy which contrasted so strongly with what I had encountered of the German folk soul. All this provided rich substance out of which I could later teach.

I was so grateful to be part of the inspired vision of having a eurythmy training within a Camphill setting. Botton and the Sheiling Community enabled it to come about but there was so much demanding work to do to keep communication and understanding open between all the different parties. With goodwill and sacrifice two purpose-built eurythmy buildings were constructed but the work of the school was very taxing alongside all

the other community demands. We did our best as teaching colleagues and we had huge support from very many people but we often struggled to find the necessary protection for the school's work and the time needed to complete all the necessary tasks. This became more pressing as the regulatory requirements of the Camphill places increased over the years, putting the communities under increasing pressure.

However, despite this, our eurythmy work always endeavoured to be of the very highest standard. The bright stars of community life and artistic creativity always guided and inspired us. The strong, capable, and creative students of the school, the glorious eurythmy events, the enthusiastic reception of the Botton Eurythmy Ensemble, and the intangible things hard to put into words (such as humanity) will always be proof of this.

There are so many stories from these years. Some people will remember this one.

Many years ago I found myself accompanying a student graduation tour and we were in Ireland. A vicious flu bug was spoiling the fun. My fellow teaching colleague was the first to disappear followed by student after student. As the afternoon's practising for the evening performance continued, fewer and fewer students were left standing. I hastily had to readjust the programme many times by reducing the number of people in group pieces and substituting new solo pieces which could be done by those left (and who then had to practise them). The performance time finally came after endless changes and surprises. There was only a skeleton crew left and on each side of the stage in the wings a carefully placed bucket in case of emergencies. We had our musicians working overtime playing countless musical interludes between the few eurythmy pieces we had left. Some only managed the start of the performance before having to find the buckets in the dark.

To my amazement, the event turned out to be a great success. More than one person remarked what a beautiful evening it had been and in particular how much the music had contributed to it providing a wonderful balance to the eurythmy. Despite being left a nervous wreck I did not get flu myself and, like the others, luckily I very soon recovered.

Chas Bamford
January 2015

I studied at the eurythmy school in Ringwood in the 1970s, then in Botton in the 1990s. During many of the intervening years I had a close connection with the life of the school.

It is very sad that the school has closed. I am full of gratitude for its life, and will try to put into words what I so deeply appreciated.

Students received instruction in a way that opened up creative artistic channels, and they were usually well supported in their vulnerable stages of transformation, by the will and confidence of experienced teachers. Always, miracles appeared when people showed their graduation pieces!

The unique setting within the Camphill centres created warmth and protection for the school. It was a fruitful symbiotic relationship. Many of the children and young people in Ringwood and villages in Botton were interested in and supportive of the students, and appreciated seeing the work performed. How can I describe the warmth of these audiences? They watched eurythmy with a wise understanding that nourished the work, and the performing students themselves were changed and warmed by this! This gave the presentations from the Camphill Eurythmy School a noticeably warm and selfless character.

Students helped out in the centres, gaining useful experience in all realms of social care. Some carried considerable responsibility, for example, running households. Graduates of the school were

of a high calibre, trained not only in the art of eurythmy but also in social art. Many then continued to work in Camphill centres, bringing energy and artistic inspiration to their places.

Who would have thought a eurythmy training could run in this way for more than forty years? Like many things in Camphill, it seems to me a miracle that such a thing was possible. It was sustainable only because of much good will and the sacrifice of many people who went the extra mile to help it.

I am so glad that the school's fortieth birthday was celebrated by a large gathering of former students, who came from many countries. I am deeply grateful for all the work of the school, for those active in it, and those who stood around it so faithfully. The life and creativity that streamed out of the school brought art and healing to Camphill and the world!

Elisabeth Bamford
January 2015

In my time it was called the Ringwood-Botton Eurythmy School. Once a parcel of silk arrived from China, addressed to Ms S Clever (this was Susan Clewer), Ringwood Bottom School of Everything.

I deem myself blessed to have done my training in such a unique and special place. Linked to the Camphill impulse this training added additional elements not to be found anywhere else: a deepening of the sense of the brotherhood of mankind; a rootedness in the down-to-earth practicalities of daily caring for people, the living environment and the earth. We eurythmy students were embedded in a community that manifested threefoldness — directly, every day, all the time: a community operating in the economic sphere in its daily, practical work; in the social sphere with its recognition of equality amongst all those who shared their living

space with one another and shared in each others' concerns and interests, strivings and dreams; thirdly in the free spiritual sphere with artistic activity, study, religious services and celebration of festivals. What a rich tapestry of experience! We were nourished, embraced and affirmed by these two communities throughout the transformative years of our training.

One could not ask for a better audience for all those times when we shared our work on stage. Pupils and residents came to our end-of-term performances with warm, open hearts and were really drawn into what we presented, thereby calling forth the best in us and helping those stage-fright-stricken ones of us to overcome our fear and learn to enjoy sharing what we had worked on, what we were discovering and developing through our art. From the teachers in this training I experienced sincere spiritual striving, artistic integrity, humanity and warmth.

I am very grateful!

Mignon Manning

"It has occurred to me that I'm at one of those stages in life comparable to the chrysalis stage of a butterfly — reduced to a formless juice or similar, with the potential to emerge as something. Except that I don't think I'm quite there yet... the reduction to jelly-juice is still in process — not quite complete! Thank goodness there are dear people around me who give warmth and encouragement." (From a letter to family and friends, during third year)

A eurythmy training is a serious business. Both for the teachers and the students. A destiny-changing business. What better place for one, therefore, than in a Camphill community! And Botton Village in its perpetually picturesque and embracing val-

ley with its weeks of fog for the challenging times, its numberless corners of beauty for the nourishment of one's art, its fathomless human warmth — in work, in celebration, or on the footpath — for the courage to transform oneself into an instrument of revelation of the human soul... what more could one ask?

I used to think of the Camphill Eurythmy School as a training that didn't necessarily teach tip-top technique but which balanced out that weakness with an unmistakable quality of soul-rich movement, revealing itself most particularly on stage in the warm space between the eurythmists. I have since realised (and especially now during my eurythmy therapy training) that the technical basis provided by the Camphill Eurythmy School was actually a secure one. How lucky I was to find it! Perhaps most eurythmists feel that 'their' training was the best one in the world... all I can say is: what a gift it was for me to have such an intense training process, with all its learning, transformation and development, take place in a profound community context, where the dedicated work of our teachers was supported by such a joyful and enriching social surrounding.

Another extract from a letter to friends in my third year illustrates this well:

"So many things have happened since term began! We studied Renaissance art, we have been working with colours (in eurythmy - FANTASTIC!), we've done more pieces in half a term than we did in the whole of last term, our practice dresses are joined by the traditional veil (very exciting), we have half our lessons in Honeybee Hall because there is a First Year of 8 (yes, EIGHT!!!) who are in the Studio in the afternoons, we drove to Stourbridge for a workshop with the legendary Annemarie Ehrlich (eurythmy

in the work place), we did half a week with Mary Watson on teaching eurythmy in schools, there have been three funerals in Botton - two completely unexpected and one most beautifully, beautifully prepared for, Marc-Antoine and I sang for a wedding and I played for another, our class sang for all the funerals and for the children's school festival (singing together has been very therapeutic), the Land Group have decided to plant an apple orchard (so inspiring watching the passion of the new Apple Group!), Autumn has come to Botton — enchanting — the trees dissolve into magical, shining light and the paths swim with gold, the heavy greens of Summer are thinned away... and the sun comes out!"

Emilia Mazzone

First, there is Botton Village. The village is in fact a large bucket of warm light-filled soul. Many people's hearts there have the inner strength to fire ideals into daily practical reality. The round, bright-brown neighbourhoods there dig deep into threefold living. They are really doing it. Really working with culture-spirit, rights and gritty human earthly cash. There are festivals there. FESTIVALS. The villagers and the coworkers: who carries whom in this messy joyful reality? You can smell the sweat, taste the carrots and meet warm folks on every path. In the village there also breathes the powerful presence of Ita Wegman in the healing, Marie Steiner-von Sivers in the arts, Rudolf Steiner in the whole, and of course the deep loving will of Karl König. Our dear eurythmy school was embedded in this village.

Our dedicated teachers: Mary Watson, Graham Calderwood, Valerie Taylor, Roman Shinov, Bogdan Bucur... Our talented and beautiful musicians: Julian Cann, Pritiva Attiken, Jeremy Harbot-

tle, Jackie, Sonia Hammond and Bonnie Cohen, all with deep feeling-sweep, steeping us in the music of the great composers. There is Evamaria Rascher with her fire-stallion will, pulsing gesture through our hearts... making us move! She was a student of Else Klink in Stuttgart. There is Boris Moscoff, ever warm, he travels with us through humanity's artistic awakening. Julian Clarke, an erudite temple able to impart musical knowledge in his delightful learned way. And here, there and everywhere... Rita Kort! With her light, beautiful, clear filled precision, moulding our technique with devotion and ever there for us, right down to the last shiny pin! With Timothy Edwards with his quirky humour and skill at moulding the sounds, we learn to speak the Word. Andrew Dyer's delightful lessons and Rachel Lewington, the joyful do re mi. James Dyson, the reverence doctor; revealing in deepest wonder the inner god-held organs that make it all possible. And Jonathan Reid, the poets working through him in such a fashion that the English language becomes living reality, so that our middle, this rare jewel, breathing, pulsing, lyrical middle, learns to give in movement.

People love eurythmy and its substance is somewhat different when it comes through Camphill. It is warm and sincere. Some (they know not what they do) benighted individuals may have gotten a cheap chainsaw and felled a bountiful oak, but the acorns will continue to grow far and wide. Dear friends, who nurtured and worked in and for the school, please receive sincere thanks from me and from some little kids in China who opened their arms to silently sing their first A.

Marc-Antoine Brodeur

My wife and I were part of the first group that did the whole four-year training within Camphill.

I remember that, as the teachers wanted to expand the training to four years, we had a visit from Josef Gunzinger, who at the time was the

leader of the Section for eurythmy, music, puppetry and speech. He came and stayed for a week or more, quite certain that Camphill was not a place for a eurythmy training; and left with his mind totally changed. With his help the school developed into a four-year training, instead of the two years at Ringwood, as it had been up till then.

That fall we arrived as the first group of eurythmy students to Botton. On the face of it, it should not have been a big deal, we were just going off to our 'eurythmy-dance workshop', just as everyone else was going to workshops. But of course the demands of a training are unique, and so there was a difference that everyone in the community had to adjust to; and gradually the Eurythmy School was accepted into Botton Village, where over time I imagine it was treasured. I remember us trying to move 'eurythmically' early on in the Village Hall where it was so cold that some of us had not only sweaters and scarves, but also gloves on! Wonderful pioneer adventures!

One final picture from Ringwood days, when we shared life with the children, including giving 'performances' to them. In our house Sheri settled a group of boys once a week while others were in seminar, and of course we shared life and meals together all the time. One of the boys did not speak. Sheri was often singing to the children about Micha-el, as it was the fall. We gave one of our 'performances' to the children, and this boy, who did not speak, suddenly called out "Michael", when he saw Sheri on the stage. To our knowing, he never spoke again. This was to us a 'picture' of the healing power of eurythmy, passed on through the person-to-person connection that could be fostered in such a caring community such as Camphill, and hopefully always will be. Much gratitude goes out to the Camphill Movement for the many years of supporting the eurythmy training, and to those who had the vision to place the training in such a rich, healing centre.

Michael Hughes

Rudolf Steiner said, 'Eurythmy is periphery!' What did he mean? Perhaps he meant that we should extend our consciousness as far as the planets and zodiac. However that may be, experience shows the importance of a 'nearer periphery': the space in which we move and the people within that space. As eurythmists we need to be fully centred and at the same time able to expand our awareness as widely as possible. As an absolute minimum it should include the other performers. Little attention has been given to the social aspect of eurythmy, but I believe it will fulfil its potential only when this is taken much more seriously.

Since the Camphill Eurythmy School was embedded in two different communities (Ringwood, a special school, and Botton Village) the social aspect was immediately apparent. In the first two years of the training the students worked for half of the day in the community, and could experience the tension of being pulled in two different directions. If they were strong enough to bear this tension it was beneficial for their eurythmy. I noticed this because there was one student who had no interest in the community and he was the only one in the group whose eurythmy did not develop.

I would like to describe another incident from the first year of the training. One student had no previous experience of children with special needs or of community life. She also struggled with English. Our group met for supper for the first time, on our own initiative, to try to help with her problems. The next day in the eurythmy lesson Monica Dorrington clapped her hands with joy and said, 'I saw an etheric movement!' Overnight our eurythmic ability had not improved, but we had met socially out of a human concern. This shows that what happens in the social realm is a pre-condition for working in the etheric.

One critical note: there was little or no help given with the inner life and exercises which can help to accompany the transformation which must take place during the training.

By chance, through the Youth Group and Peter Roth, I heard about the six subsidiary exercises which gave the help I needed.

Inner Life

*Day's embers
darken to ash.*

*Day strength
is spent;*

*Self seems
blotted out.*

- Yet the darkness

is quickened

by a seed

of resilience:

Spark

that cannot be

quenched;

Seed,

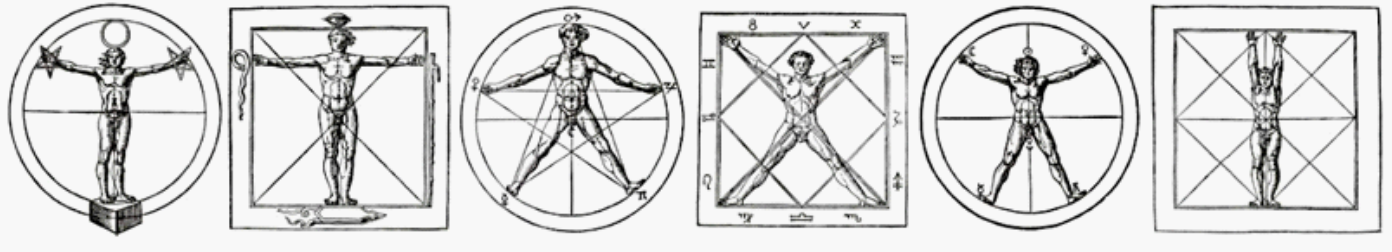
*not I but kernel
of a higher self,*

Rays hope

*through the dark
of coming dawn.*

1983, Botton

Guy Cornish



Poetry with Eurythmy in Mind

Recently I completed a Masters in Creative Writing and this prompted me to revisit poetry that I had written specifically with eurythmy in mind. Since the late 1970s — when I began my eurythmy training — I have been asked to write for certain sounds, rhythms, sequences or exercises and every now and again I hear that someone has found the poems helpful or set them to music. So when I was asked to contribute to the Newsletter I was delighted and maybe these poems can be a tool in teaching, or will inspire others to write.

Writing for movement with sensitivity to sound and rhythm is very different to a poem arising without guidelines. But the joy in language is still there. The following three Spring poems have been used in diverse ways: for students of eurythmy they have been helpful in part as an exercise, or as a whole for a demonstration of work; the poems have reached young, old, and the curious who just want to try something else.

1

be seen and see
the ringing green
and all spring's meaning
read and sing
be free

hark, the stars laugh
hear the marvel
far and farther
sounds the laughter

ah grow ears
to know their souls
and clothe them round
enclose their loves

wait, awake
take this rose
break the branch
away
and make a garden

grow soon
through the gate
through the tomb
true as the stars

October 1976

2

To Sing Like a Bird
To ride to dive
to swoop and climb
arise in song
awake the sky

will you come, will you see
by the brook, by the tree
under leaf, under stone
where the beetle tapping's
done
over there!

Stop and listen
flowers are closing
leaves are tilting windward
wait

rest till the
silence of
stones and the
dark of the
air turns to
light and to
bird song

bright sing loud
in the gold of the sun
to ring to ring
sing sing all of it
there he flies
look!

May 1983

3

Spring up
A periwinkle blinks its name
It's a Spring game
Spring's out sing up
Spin Spring songs
Green up and green
Spring's the game
Blink and be seen
Out with a colour and a leaf and
a sign
The sun smiles the time...
Close eyes and ears
Spring shut –
You're out
Spring up

Why do the buds keep bursting?
And the new things come
With each year's beginning
If someone said stop
I know Spring would go on
Bursting and greening and singing

I'll take from the earth
The force of the Spring
To unwind, coil, furl, full, through
Again and again.

March 1984

These poems were intended primarily to emphasise vowels, rhythms, thinking feeling and willing. But they are also just there to help the eurythmy shine. If people are interested I would happily contribute others to the Newsletter: some feedback would be appreciated.

Hilary Kidman hilaryks@hotmail.co.uk

Hilary finished her eurythmy training in 1980. She worked for a while as a eurythmist but also taught creative writing. Hilary was active in the BA in Social Pedagogy at Aberdeen University and now works as a supervisor in Newton Dee Village where she has been for the last fourteen years. She is currently supporting those with a learning disability in coming to terms with death and dying — and finding time to write and sing!

Verbum

When will a word turn up that can leap a millennium, or hurdle the dew on the wool on the wire on the wall-top? A word that is just on the way, neither here nor there, that has nothing to say but is utterly utter and utterly dumb, like a birch in the rain, like a drum?

There are clues: if it tears the veil, it's a sign; if it skids to a halt like a skater on ice, it's a cipher; if it starts and stops before it flies, then it signifies.

Meanwhile the meanness of here's what I mean and here's what I mean, as the bullets hit home but disdain the air: vowels as bland as car horns unwind like the bandages of Lazarus; clink, clatter and glint say the glottals as they tap-dance to the gutter like spent shell-casings, and the sibilants settle like brick dust.

I'd rather bawl out on the street Hail Mary, just for the sound of the heaven and hell of it, than strip to my only-begottens for the cell-phone confessional, the little black tomb, the epitaphs.

A keystone may hide in a handful of gravel; disregarded syllables, scattered like chaff by winny and bark and get to the grain of it, may yet descend like bread from heaven: in the beginning and never till then is the matchless word, the maker.

Jonathan Reid

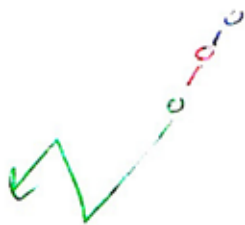
Eurythmy Form for Good Friday

Below you will find a form by Marguerite Lundgren for the poem Good Friday by Kathleen Raine. It was made for three persons, but could easily be adapted for more. It would be a good choice for upper school or a stage group. There are some indications on the forms for sounds, colours, zodiac, and in one case S leading into the figure. It can be done in quite a modern and spare way — but see what you think. Please contact me if you have any questions. Melissa Harwood, hardyharwood@btinternet.com

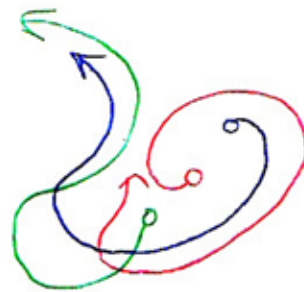
Good Friday Kathleen Raine

©

This is the day, the
cock has crowed
taros

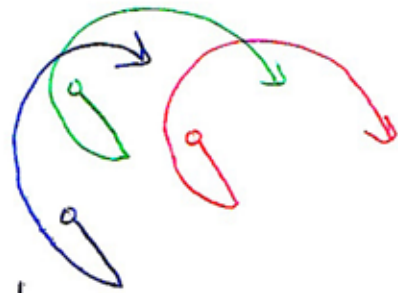
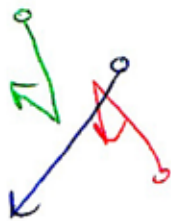


The passing of dreams

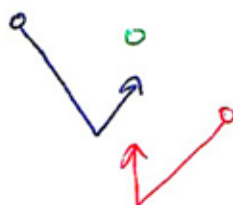


The death cold dawn
de N I

The setting of the star of
Bethlehem



behind a brow of stone
S figure

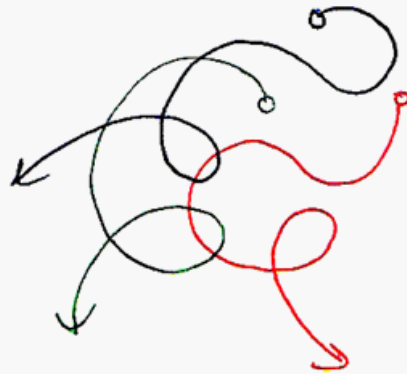
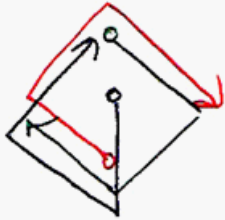


F

Good Friday

This is the day the cock
crowed in, crowed at the night;

(2)
the lovers straying
beyond the body's grasp

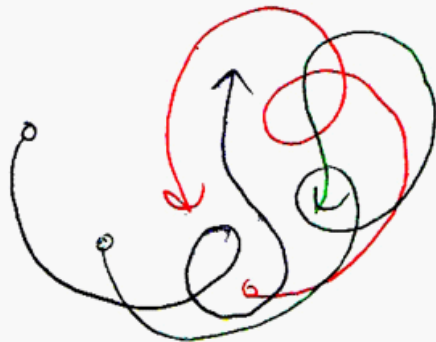


now most return
each entering his dimension like a tomb.

blue

↑ ↑

blue



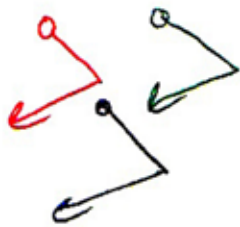
+

Good Friday

This is the hour of
cock-crow
say.



Clock in again,

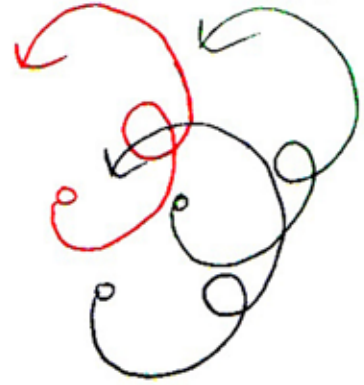


↓ darker
wake to do wrong

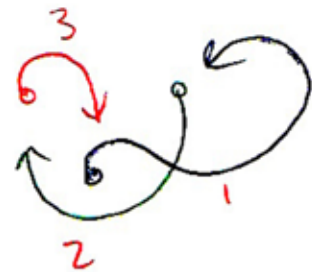


2

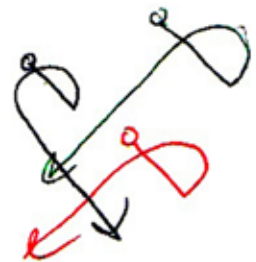
And the men whose night
was ot of bonds,
it out



(as innocent in sleep (1)
a plant (2) or stone (3))



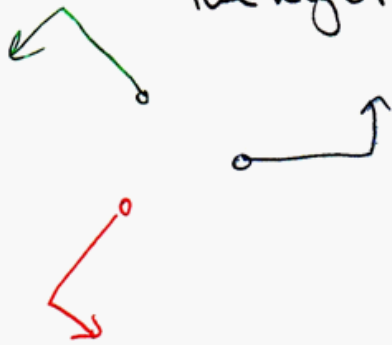
○ blue
grow old, + suffer pain
↓



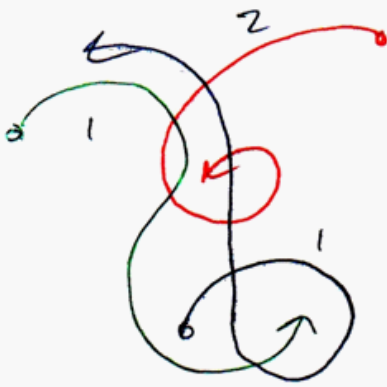
○
○

Good Friday

The ^{sing}cock crows out
the ^{led}night



The lover's dream (1)
The soldier's sleep (2)



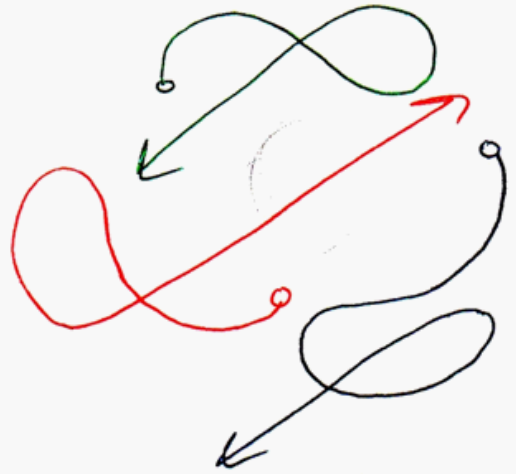
expand
ghosts of our days,



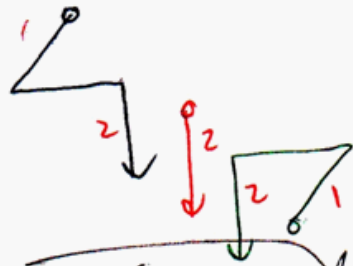
P

and we remain
outside eternity, ^{moon}

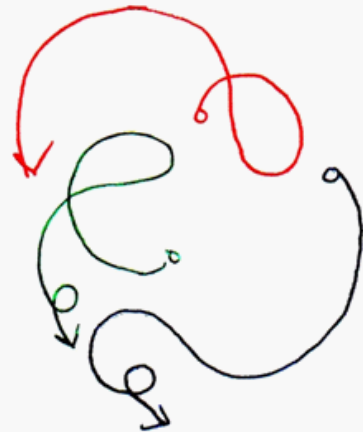
(4)



The locked ^{capricious}gates of
the town,



longing for night again.
^{moon}



Eurythmy Therapy Training in Great Britain

The final block of the current course will run from **23rd March till 16th April 2015**.
Trained eurythmy therapists and doctors are welcome to join individual themes.

25th–27th March — addiction (Alfred Busch)

6th–10th April — eurythmy therapy for the eyes (Andrea Damico and Dr Rosie Wynne)

16th April from 2–6pm — Graduation.
You are all warmly invited to come and celebrate with the graduates.

For more information, or to apply for the next course, please contact:

Eurythmy Therapy Training, 143 Slad Road, Stroud, Glos GL5 1RD
Ursula Browning, Shaina Stoehr eurythmytherapytraining@hotmail.com
01453 750 137

Criteria for the Provision of Eurythmy in Steiner Waldorf Schools

Over the last few years I have observed eurythmy lessons in a number of schools and have become aware of the necessity of compiling a complete list of criteria for ensuring the best conditions for teaching this subject.

The ideal situation would be a dedicated space in which only eurythmy is taught. For some small schools this is not an option. Eurythmy needs a clean, ventilated and warm space, which is clear of all equipment required for other subjects. If other subjects are taught in the same space, sufficient time should be allowed before the eurythmy lessons for preparing the space according to the above criteria.

I have seen some settings where the space allocated for eurythmy has been one through which pupils and staff walk during the lessons in order to gain access to other classrooms or facilities. This is not

satisfactory from many points of view; it will undermine any concentrated work taking place during the lessons and compromise the cleanliness of the space.

In some schools such spaces have been used temporarily until the school has been able to provide a more suitable, purpose-built space. In other, larger schools, however, this has not been the case, and eurythmists have had to tolerate unsuitable conditions that directly undermine the lessons.

For schools aiming to create spaces for eurythmy teaching it will be important to provide the following requirements.

Dimensions:

The space should allow a 10 metre diameter circle to be formed with space around it. This will permit whole class teaching throughout the school. When the pupils reach the upper school their spatial requirements are crucial for facilitating a lesson in which freedom of movement is ensured. Any smaller space would necessitate split-class teaching which could make the provision of eurythmy for the whole school very expensive.

The height of the room must be at least 4 metres, without beams or light fittings hanging down into this space.

In addition the space should be adequate to house a piano that is in good condition and tuneable, ideally at the front of the space and off to one side.

There should be wall-mounted or free-standing black or white boards.

There should be a separate shoe-changing area, so that the pupils are ready to move when they enter the teaching space, and will not risk injury by tripping over bags and shoes left lying within the space. There should be enough space for storing eurythmy shoes for the whole school, and a stock of new shoes.

There should also be additional space to store costumes for performances; a table for sewing; an ironing board and iron. In some schools the pupils wear costumes for their lessons; in such cases storage space for these should also be provided.

There should be some form of seating (chairs or benches) in order to allow pupils to watch each other during the lessons.

Number of lessons per week:

Kindergartens should have lessons within their own space, and the teacher and any assistant should play an active role within the lesson.

Classes 1 to 3 should have 1 lesson per week.

Classes 4 to 12 should have 2 lessons per week.

All lessons within the main school should have a piano accompanist. The lessons need a good balance of speech and music for a healthy breathing in the structure of the lesson. A lesson without music

places an unhealthy stress on the teacher, as their voice is the sole moving force for the entire lesson. Some schools have introduced a eurythmy module during main lesson time for upper school classes. Although this in itself is a good opportunity for the pupils to have an intensive experience of the subject, it should not replace the weekly practice lessons. All disciplines require regular practice if skills are to be developed.

If the school provides eurythmy therapy prescribed by a school doctor, there should be a smaller, more intimate space which is dedicated to therapeutic activity.

The above criteria provide a good possibility for the teaching of eurythmy. Any compromise of these criteria will undermine the quality of lesson that the practitioner is able to deliver; e.g. if the lesson is to take place in a classroom surrounded by desks that have been stacked around a central space, the lesson will of necessity be more static, and movement amongst the pupils would not be possible due to risk of injury from falling furniture.

If a piano accompanist is not available, another instrumentalist would be acceptable for a time.

Mary Watson

9 Market Place, Heanor, Derbyshire DE75 7AA 01773 712130

marywatson112@gmail.com

History of Eurythmy in the British Isles

Temple Lodge Publishing is interested in bringing out a concise book (featuring both text and photographs) that records the history of the anthroposophical arts in the United Kingdom, with particular emphasis on eurythmy. We are seeking a writer/researcher with the time, energy and ability to produce such a volume. This would mostly be a labour of love, although limited funding for expenses may be possible (as well as the standard royalty on sales). Some preliminary research has been completed, which would be made available.

If you are interested, please contact Sevak Gulbekian.

sevak@templelodge.com

01342 824000

VACANCIES

As of February 2015

Vacancies for educational eurythmists in the British Isles are often also posted on the website of the Steiner Waldorf Schools Fellowship. www.steinerwaldorf.org/steiner-teachers/teaching-vacancies/

Educational Eurythmist part time:
7 lessons per week
kindergarten to Class 5/6
(for immediate start)

Elmfield School
14 Love Lane
STOURBRIDGE DY8 2EA
Tel 01384 394633
info@elmfield.com
www.elmfield.com

Educational Eurythmist part time:
14 sessions per week kindergarten
to Class 8 (from January 2015)

St Paul's Steiner School
1 St Paul's Road
LONDON N1 2QH
Tel 020 7226 4454
hr@stpaulssteinerschool.org
www.stpaulssteinerstschool.org

Eurythmy Therapist part time:
The position is offered on the basis
of being a 'live-in' co-worker in
the Community
and working with residents, co-
workers and employees.

Newton Dee Camphill Community
Bielside
ABERDEEN AB15 9DX
Tel 01224 868595
russellpooler@yahoo.co.uk
www.newtondee.co.uk

EURYTHMY ASSOCIATION DIARY FEBRUARY - NOVEMBER 2015

EURYTHMY ASSOCIATION DIARY

February 2015

Saturday 7th 7.00pm

BA Eurythmy (Conversion Course) Student
Artistic Presentations
Venue: Emerson College
Organiser: Alanus University (Coralee
Frederickson 07511 814501)
eurythmya@gmail.com

Saturday 7th–Sunday 8th

BA Eurythmy (Conversion Course) Student
Lecture/Demonstrations
Venue: Emerson College
Organiser: Alanus University (Coralee
Frederickson 07511 814501)
eurythmya@gmail.com

Monday 9th–Saturday 14th

MA Eurythmy, British Course (Block 3)
Venue: Emerson College, Forest Row
Organiser: Alanus University (Coralee
Frederickson 07511 814501)
eurythmya@gmail.com

Tuesday 17th

Interview and Examination Day for MA
Eurythmy, American Course (2015–2017)
Venue: Spring Valley, America
Organiser: Alanus University (Coralee
Frederickson 07511 814501)
eurythmya@gmail.com

Saturday 21st

"Experience Eurythmy" — monthly introduc-
tory workshop for interested beginners or those
wishing to deepen their experience of eurythmy
Fee: £40 per day
with Maren Stott and/or Shaina Stoehr
Venue: Glasshouse College, Stourbridge
Organiser: Eurythmy West Midlands (01384
442563)
eurythmywm@gmail.com

Wednesday 25th

Interview and Examination Day for MA
Eurythmy — American Course (2015–2017)
Venue: Spring Valley, America
Organiser: Alanus University (Coralee
Frederickson 07511 814501)
eurythmya@gmail.com

EURYTHMY ASSOCIATION DIARY

FEBRUARY - NOVEMBER 2015

March 2015

Saturday 21st

“Experience Eurythmy” — monthly introductory workshop for interested beginners or those wishing to deepen their experience of eurythmy.

Fee: £40 per day

with Maren Stott and/or Shaina Stoehr
Venue: Glasshouse College, Stourbridge

Organiser: Eurythmy West Midlands
(01384 442563)

eurythmywm@gmail.com

Sunday 22nd–Friday 16th April

Eurythmy Therapy Training Block 5

Venue: Old Town Hall, Stroud

Organiser: Eurythmy Therapy Training
in Great Britain (01453 750137)

eurythmytherapytraining@hotmail.com

Monday 23rd 7.30pm

End of Term Festival (Students of
Eurythmy West Midlands)

Venue: Furnace Auditorium, Glasshouse
College, Stourbridge

Organiser: Eurythmy West Midlands
(01384 442563)

eurythmywm@gmail.com

Friday 27th 11.30am

End of Term Festival (Students of Peredur
Eurythmy Training)

Venue: Peredur Centre, East Grinstead

Organiser: Peredur Eurythmy (01342
824109)

info@peredureurythmy.com

April 2015

Monday 6th

Interview and Examination Day for
MA Eurythmy — American Course
(2015–2017)

Venue: Dornach, Switzerland

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

Saturday 18th

“Experience Eurythmy” — monthly
introductory workshop for interested
beginners or those wishing to deepen
their experience of eurythmy.

Fee: £40 per day

with Maren Stott and/or Shaina Stoehr
Venue: Glasshouse College, Stourbridge

Organiser: Eurythmy West Midlands
(01384 442563)

eurythmywm@gmail.com

Sunday 19th

Interview and Examination Day for
MA Eurythmy — American Course
(2015–2017)

Venue: Emerson College, Forest Row

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

May 2015

Saturday 16th

“Experience Eurythmy” — monthly
introductory workshop for interested
beginners or those wishing to deepen
their experience of eurythmy.

Fee: £40 per day with Maren Stott
and/or Shaina Stoehr

Venue: Glasshouse College, Stourbridge

Organiser: Eurythmy West Midlands
(01384 442563)

eurythmywm@gmail.com

Monday 25th–Saturday 30th

MA Eurythmy, British Course (Block 4)

Venue: Emerson College, Forest Row

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

June 2015

Sunday 21st

Graduation Performance (4th Year
Students of Peredur Eurythmy Training)

Venue: Peredur Centre, East Grinstead

Organiser: Peredur Eurythmy (01342

824109)

info@peredureurythmy.com

July 2015

Monday 6th–Wednesday 8th

Interview and Examination Day for
MA Eurythmy — American Course
(2015–2017)

Venue: Dornach, Switzerland

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

September 2015

Monday 7th–Saturday 12th

MA Eurythmy, British Course (Block 5)

Venue: Emerson College, Forest Row

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

November 2015

Monday 9th to Saturday 14th

MA Eurythmy, British Course (Block 6)

Venue: Emerson College, Forest Row

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

February 2016

Monday 15th–Saturday 20th

MA Eurythmy, British Course (Block 7)

Venue: Emerson College, Forest Row

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com

May 2016

Monday 23rd–Saturday 28th

MA Eurythmy, British Course (Block 8)

Venue: Emerson College, Forest Row

Organiser: Alanus University (Coralee
Frederickson 07511 814501)

eurythmyma@gmail.com



Summer 2015 Newsletter

Copy Deadline

Saturday 2nd May

Please send to: David Macgregor
newsletter@eurythmyassociation.uk

**Eurythmy Association of Great Britain
and Ireland**

Gabriella Vasas-Turnbull - Council Secretary

BCM Eurythmy Association of GB & Ireland

LONDON WC1N 3XX

Tel +44 (0)1287 636 832

Fax +44 (0)8717 145925

Email: gabriella.vasas-turnbull@eurythmyassociation.uk

www.eurythmyassociation.uk