

# Newsletter

of the Eurythmy Association of  
Great Britain and Ireland

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Painting by Juliet Hurner

## By Way of an Editorial

Well, our newsletter appears to be alive and well – witness what we hope you, our readers, will judge another fun and varied issue! We continue our series of what I might call “Eurythmy in Connection With...” So far we have heard from musicians and speakers about what it is like for them to interact with eurythmists. This time we move slightly sideways and hear from eurythmists themselves who are also painters how these two arts have influenced and played out against each other in their work. One of these, Sheri Reiner, sadly passed on last year so it is her widower, Michael, who writes for her.

When I was still a green-behind-the-ears young teacher at Emerson College in the 70s Sheri was a student in the visual arts department and I was asked to teach them a weekly eurythmy session. What to do? Obvious – you work on the colours of the eurythmy figures. I didn't know too much about the subject at the time but thought, “This way I'll learn.” And wasn't that, thanks to Sheri, so? There she was, rather at the back of the group diagonally towards my right in the old eurythmy hut and – well, did I just happen to look that way at that moment? Or was my eye caught irresistibly by the wonder of the bright,

metallic crinkling of a silver-grey sheath that completely replaced whatever she was actually wearing as she strove to recreate the figure of the “L”?...

So perhaps the experience of our contributors of being both painter and eurythmist will yield further enchantments. And then, not so far from this, there's Reg Down (he was in one of my courses at Emerson, too) writing a meaty article about English sounds which I know he has had on his heart and in his limbs for many years now. Aren't I right in thinking, Reg, that you have added eurythmy figures for some of those inevitably missed by Rudolf Steiner?

And we still have a further series of abstracts from the first MA course; a review – a report – an honouring of a Passing; and, yes, Mignon's “Electrosmog” ...could that have somehow been caused by Hilary's “Slugs” do you think? ...And could it possibly be dispelled by what Rudolf Steiner writes about imagination, inspiration and intuition?

I know Mignon is hoping for some dialogue about this phenomenon (“dialogue” – that means YOU, our esteemed readers! YOU, for whom the production of this magazine is toiled over by your editors! So what about it?!). I am also hoping for some response about a subject which Chas raised just before he died. In a nutshell: “To E or not to E, that is the...” Should we refer to E/eurythmy with a capital E or not? Similarly, with regard to A/anthroposophy – it came up again recently in one of the anthro news mags. WHAT DO YOU ALL THINK? And does it matter? Chas thought so! I, a chronic and obsessional user of the E and A have been trying to stop it over the last few months, and now I e and a without a thought. I also managed, above, and without a qualm, to write those three famous words by Rudolf Steiner with a little i – but was that correct? So... What do you think?

Enjoy the newsletter! And don't miss my fellow editor's remarks elsewhere in its pages where the question of dialogue comes up again ...And thank you so much, our contributors, from both of us.

Christopher

## From your other editor!

World Eurythmy Day has just been marked in a very lively and warm-hearted way with a eurythmy performance in memory of Chas Bamford at The Glasshouse, Stourbridge. Friends came from far and wide, some bringing eurythmy pieces. One beautiful poem which we saw had been written especially for Chas, and appears below.

Valerie Yule sadly passed away in the summer, and we very much hope that her obituary may appear in this newsletter once we receive it.

Finally, we would like to introduce you to a member of our *Newsletter* team, Jane Chase, who finishes off the layout and has done this, invisibly for most of us, for years. Thank you, Jane!

Elisabeth



## Jane Chase introduces herself...

I have been designing the newsletter layout for several years since Alan Stott was editor. I have enjoyed putting together the rich material. Biographical counselling is my main line of work, but as I originally trained as an artist, I like to keep my hand in with graphic design work from time to time. I live in Stroud, and it was very nice to meet Elisabeth face to face recently and move on from our online relationship.

## **An extract from an introduction given by Rudolf Steiner to a eurythmy performance on 23rd December 1923:**

*Discovering through eurythmy how Intuition, Inspiration and Imagination are related*

Consider, dear friends, a poem living in your soul. When you have entirely identified yourself inwardly with this poem and have taken it into yourself to such an extent and so strongly that you no longer need any words but have only feelings and can experience these feelings in your soul, then you are living in Intuition. Then let us assume that you recite or declaim the poem. You endeavour, in the vowel sounds, in the harmonies, in the rhythm, in the movement of the consonants, in tempo, beat and so on, to express in speech through recitation or declamation what lies in those feelings. What you experience when doing this is Inspiration. The element of Inspiration takes what lives purely in the soul, where it is localised in the nervous system, and pushes it down into the larynx, palate and so on.

Finally, let this sink down into your human limbs, so that in your own creation of form through movement you express what lies in speech; then, in the poem brought into eurythmy, you have the third element, Imagination.

## **News from the Council**

Dear Colleagues

### **AGM/CONFERENCE**

Since the last Newsletter, the Council met at the end of June. There we took the decision that the next AGM/Conference will be held in October. By the time you are reading this, it is likely to have already taken place. We hope that many of you will have been able to attend.

Saraphir Qaa-Rishi is now in place as our new treasurer, and has also agreed to take over maintaining the existing website. There are still further discussions to be had as to whether the website should continue in its existing form, or be refreshed as part of a wider initiative to support eurythmy in the British Isles. I expect this to be discussed at the AGM.

For those of you unable to attend the AGM, we are very pleased that Lynda Abrahams has agreed to rejoin the Council and she will be formally nominated at that point. However, with the retirement of existing Council members, the future Council looks to only consist of three or four members at the time of writing. If no other members come forward to stand for Council, the activity of the Association will effectively move into a "holding mode". Please do consider if you may be

## *For Chas*

*(a poem on  
World Eurythmy Day)*

When you go leave the door open  
so I can hear the blackbird  
singing and the rain dripping  
from the trees.

When you go leave the gate open  
so that I may follow you down  
the winding path.

When you go open all the windows  
let in the night air.

Let me hear you dancing on the  
damp grass.

Let me step in the glistening  
moon dance of your feet.

When you go let my dreams  
become transparent to your  
thoughts.

Leave the door open.

John Playfoot

willing to help even if you are reading this after the AGM, and contact us at the details below.

### EDUCATIONAL EURYTHMY

Further to the information in the last Newsletter, the European report on best practice in appointing eurythmy teachers in Steiner/Waldorf schools has been translated and revised. It has been endorsed by the Section for the Performing Arts in Britain, and we hope shortly by the Education Section in Britain. It has now been sent to the Steiner Waldorf Schools Fellowship Trustees for consideration. Our hope is that this will be formally adopted as policy guidance for Steiner/Waldorf Schools in Britain and Ireland in the coming months.

Copies of the document (and our own guidance for applicants for Steiner/Waldorf Schools seeking to appoint a teacher, and eurythmists wanting to apply for a teaching position) are available on the website.

With best wishes for the coming educational year.

Michael

For and on behalf of the Council: Lynda Abrahams,  
Roxanne Leonard, Maurice Manning, Saraphir Qaa-Rishi  
and Gabriella Vasas-Turnbull  
council@eurythmyassociation.uk

## A Way into Imagining Painting a Poem and Moving a Doctor Form

I have painted many poems, for example, Shakespeare sonnets, living poets, poems that inspire me, and the Twelve Senses. When I mention this, most people expect an illustration of the poem to be painted. I would find this a bit pedantic as everyone can imagine a picture in their mind when they hear a poem.

What I do is live with the poem for a long time and see what comes back to me as an echo. I listen to the movement, expansion and contraction, up/down, colours. This means that I must open up to the poem in a way that is more than the sounds or words or meaning. This creates an inner mobility. This transforms the physical into spiritual and back to physical when I at last paint. Emerson calls this imaginative insight. Go into the poem with love and not just observation.

Then I am ready to paint. I begin with colour. A colour I have found which expresses the inner movement. Then another colour and see what happens. What kind of movement evolves? What is needed as the next step? I may then leave the painting for an hour, a day, a week, sneaking back into my studio to take myself by surprise when I see it again. Most of the time I then know what the next step will be as it has been living within me throughout this time.

I try to move from image to activity to image to inspiration.

I approach Doctor Forms in eurythmy in the same way. Before even trying to move the form, I listen to it as if it were a piece of music. Where does it ebb and flow, expand and contract, how does it move me inside, what are the colours -- not of the dress and veil although this gives an indication of the movement, but the colours in the space in which I will be moving.

All of this imaginative work done before I move the form gives me a way into 'why' Dr. Steiner made it as it is. The lines on the ground become more than a map – they begin to become a breathing reality so that perhaps one doesn't even step every curve but the curve breathes through you and then the whole space begins to breathe and move and can reach beyond you to the audience so that they move with you.

What do you think???

Melissa Harwood



## Eurythmy and Painting



Art directly influenced my decision to study eurythmy in a rather subtle way. For two or three years before I ever saw eurythmy I drew figures expressing gestures and movement, (I was in my late teens). Some of the drawings were decorated with scrolls, lilies, roses, palm trees and other symbolic items. Some years later, a friend in Cape Town told me about eurythmy and mentioned that Marguerite Lundgren would be doing a performance at the eurythmy school there. I attended and was transported into the different epochs in time and entranced by the flow and colours of the veils and Marguerite's movement. After this experience, I remembered the drawings I had done. It was a moment where I felt that my inner world met with something in the outer world that I could fully relate to. This led to my decision to study eurythmy.

I've always liked art, it is my biggest interest besides eurythmy. I love colour and still have memories from childhood of being surrounded by colour. I would be completely still, and the colour was a moving, living force around me in every direction, like the aurora.

After my children arrived and my eurythmy training was complete, I more or less forgot about art and did not take it up again for about thirty years. My daughter claims the family were astonished to discover later, that I had a fairly developed capacity for art, having spent their childhood complimenting their art and not doing any of my own. All the time I was not doing art, however, I was doing eurythmy; teaching, artistic work and raising my three children. To keep the biographical thread, I must explain that I have an introverted streak and without any effort on my part, the eurythmy catapulted me into an arena where I was constantly working with people, either artistically, pedagogically or therapeutically. It was a conduit for my creativity and it freed me to express myself through gesture and movement. Later, I did the therapeutic eurythmy training in Dornach and worked at Clinics and hospitals in

Switzerland and Germany before moving to England.

The reigniting of my love of art began when I moved to Switzerland from South Africa in 2001 and had relatively easy access to great art, however, it was only when I moved to the UK six years later that I began to paint again. I had experienced water colours during my eurythmy training and rather enjoyed it initially, but found it difficult to create the depth of colour I wished to express. It was after I moved to the UK in 2008 that I learned to paint proper non Waldorf water colours, often copying the paintings of other artists. Since then I have also worked in oils and tempera exploring the possibilities of expression there. I then unexpectedly discovered acrylics and the palette knife. I found using a palette knife to distribute the paint very liberating.

I feel that eurythmy has influenced the way I work in the sense that it has enhanced my experience of colour and my need to explore how different colours work together and their influence on my soul life. I try to work from feeling rather than mixing colours from an intellectual knowledge of the colour circle. In some ways this makes me a continual novice. My current fascination is using colour to express a sense of space. This is a vital experience when doing eurythmy as one has to have a sense of spacial dimensions. I therefore try not to get fixed on having my paper in a particular direction. I need to dive into the painting and swim around in it to see what impressions arise from it.

Similarly, when working in the Northern Foundation Stone Mediation Group, we have worked with all the colours of the veils in their various combinations in order to better understand the heights, depths and widths of space. This gives one a sense of the mystery of colour and why Steiner chose violet and yellow for the heights and depths (vertical), lilac and green (widths) and red and blue for the forward back movement (central figure). These colours conjure the three dimensions. This gives a picture of the human being on earth and the means for them to function in it.

Is there movement in painting? There are many sorts of movements in paintings, not least, the movement between a piece of art and the viewer, for me this is a dance, this is why art fascinates me. There is rhythm in the strokes of the brush. I feel rhythm in art gives it life, flow and movement, though these can be brought into stillness. I think in eurythmy one has to find the fixed point within oneself where light and dark meet and the colour of the soul arises.

Painting is usually the fairly solitary pursuit of bringing colour, form and movement together in a two dimensional form which



can be viewed and interpreted on an individual basis. Art is also a performance of sorts, because we view it and it speaks to us in manifold ways. We have an experience which we take with us. I enjoy paintings that have mystery to them where I can live into them and make discoveries about myself. Having said that, I loved the bright flamboyant David Hockney exhibition recently.

Eurythmy suits the more social side of me while art works for the introspective side. I often feel a pull between the two, sensing that art is a jealous master. At present there are still strong demands made of me in the outside world in terms of my work mainly teaching, which, fortunately I love. Art is something that calls to me, but only gets my attention when I free myself from other responsibilities.

Eurythmy is, on the whole an art which is best suited to working in groups of people (in my opinion). It is

a dance between people and for people. It can be a celebration of the ability of human beings to work together in a way which brings creativity and unity. It engages the whole human being, body soul and spirit and activates our thinking, feeling and willing in a positive way. If I had not had this influence in my life, I might have focused on art, but then missed out on the incredible richness of working eurythmically with people.

The first drawing is the first figurative drawing I did, which helped me recognise eurythmy when I first saw it. The second painting is an acrylic.

Juliet Hurner

Juliet teaches Eurythmy at Ringwood Waldorf School.



## The Painting and Eurythmy of Sheri Reiner (1950-2016)

As a painter, Sheri studied with Liane Collot d'Herbois, Anne Stockton, and Leszek Forczek. Here are some of Sheri's own words that speak as to how eurythmy and painting wove together for her. These statements of hers come from presentations of her painting work in different venues.

“As a watercolour artist and a eurythmist, I weave together my loves of movement, light and colour in my paintings.”

“I seek to bring out the living and breathing qualities of colour. My experiences in movement help me in trying to express the ‘movement’ of colours – as each colour breathes out, moves and blends into another through transparent watercolour washes.”

“My movement experiences give me insight into how colours move and weave between light, darkness and form.”

“I believe colour has a healing and transformative quality. I work with washes of colour – a method called ‘veil painting’: building layer upon transparent layer, to create an atmospheric ‘colour space’. Out of this inspired, spiritualised atmosphere, the forms and focus of the painting arise.”

And these last words come from notes of hers for an introduction to a veil painting course. A few words of explanation: in 2006 we moved to Maui for me to start a eurythmy program at the local Waldorf school. And thus, in her last ten years of life, Sheri taught eurythmy, painting, creative speech and anthroposophic studies here in Hawaii to interested adults. Now the last words from Sheri:

“Why do you think this type of painting is called ‘veil painting’? We use veils, or washes of colour to create a colour atmosphere,

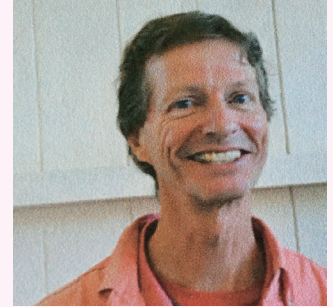


a 'colour space'. The movement is like a coloured plane of energy gently moving into – and becoming another colour. Always breathing, like eurythmy. Imagine a thin veil between two worlds: between the world of the senses and the world of the Spirit, which lies behind what we see.”

This 'thin veil' Sheri speaks of can be likened to the veil between us here on earth – the so-called living, and those in the spiritual world – our so-called dead. This 'thin veil' we can and need to penetrate in our time. These arts are a wonderful vehicle for this, when imbued with our love and intentions.

Michael Hughes

Michael Hughes is a eurythmy therapist and teacher of anthroposophic studies on Maui, Hawaii. He and Sheri were married on Whitsun, 1976 at Emerson College, and both then trained at the Camphill Eurythmy School (then Ringwood-Botton Eurythmy School) from 1976-1980.



## Electrosmog

In autumn last year, a fairly business-like email exchange between Chas and myself included the following casual interspersion from Chas: “And remember: nuts can seriously damage your health. Do you think it’s strange that nuts should be (totally) banned but most schools would never consider such a ban on Wi-Fi?”

This prompted a fairly lengthy reply from me, which in turn led to Chas and Elisabeth inviting me to write something for the Newsletter.

I am not nearly clever enough to offer a knowledgeable article with evidence, argument and solutions. Nevertheless, I think this may be an important issue to open up for consideration. It would be wonderful if we start a conversation on this topic.

With this in mind, I reiterate – more or less – what I wrote to Chas at the time:

There was an attempt by parents at our school to turn around the decision to have Wi-Fi installed in one of our buildings. An expert from Sweden was invited to give a talk about his research into the damaging effects of Wi-Fi. Other talks were given by a parent who had done a neurology doctorate on damage done to the brain by various electronic devices. All this was however unsuccessful.

Is it a phenomenon of our materialistic age? People seem to be able to grasp quite quickly that certain visible and tangible substances can be harmful (even get a bit obsessed in this regard), but cannot take invisible factors seriously.

I find the words from Astrid Thiersch, in the 2012 *What Moves You* documentary film, helpful. She says: “The technology we have in modern life, and eurythmy which we have in modern life, are in a very interesting way both living and present in the invisible, in the etheric (however you want to call it). Technological development is fantastic; we have lots of it... eurythmy balances it. Young people know that. They are much further along.” This gives me valuable food for thought, and some hope for the future.

I am also reminded of a thought expressed by Dr Lotte Sahlman (MBE) in an address at a Camphill New Year’s Conference



AND THE AWARD FOR EURYTHMY TEACHER OF THE  
YEAR GOES TO . . . . .



in 1987. She said that we cannot go back to “the good old days” but for every step we take “down” into the realms of sub-nature we must take a step “up” into super-nature.

I also remember a talk and discussion session led by Martin Large who wrote *Who's Bringing Them Up*, during which a parent (half jokingly) burst out with the following: “We should only allow our children on the computer if they do eurythmy for an equal amount of time afterwards!” (He is not a eurythmist, by the way!)

It seems to me that now, more than ever before, people should be doing LOTS of eurythmy!

I ended my email to Chas with these words: “We should think hard what we can do for the world with our eurythmy. I think it’s time for a big step up.”

I would be very happy if this could be the start of sharing our knowledge, experiences and questions. Perhaps we could become inspired to develop something really worthwhile. Hopefully the next issue of the Newsletter will contain contributions on this topic by many of us.

Mignon Manning

## Eurythmy and Reflex Integration (excerpt from MA)

This paper uses qualitative research to look at the relationship between a variety of primitive reflex-integrating movement programs, (here generically termed by me, as ‘Neural Motor Delay Programs’ or ‘NMDP’) on the one hand, and movement art, in particular eurythmy, on the other.

In the first part of the research the aim has been to highlight a reflexological dynamic in all of life, not only as it is demonstrated in the process of the baby’s neurological development through reflex integration, but also in the interchange between ‘the all’ and ‘the one,’ in communication (impression/expression) as message and reflection or reaction. I sought to elucidate both how and why this dynamic, derived as it may be from the microcosmic and macrocosmic aspects of life processes, is also inherent and formative in movement and art-movement motive. (In order to begin to demonstrate this, I designed two questionnaires for sending out communications and asking for responses to them. This formulaic context was introduced mainly to act as a point of reference for the nature and exploration of movement motive and practice.)

In my preparations for the research, I had identified speech as a common denominator to communication and to movement substance and motive. In so far as eurythmy is a movement art of ‘visible speech’ (Steiner), even in eurythmy movement technique, therefore, can be discerned both communication and a reflection process of movement in life. And further, this viewpoint, along the unfolding course of the research and necessarily supported by the literature, has directed me to pay considerable attention to the uniting interface between the realms of motive and those of a variety of perceptions, including colour and form, as defining of movement forms.

## a cultivated union between body awareness and soul awareness lends itself to learning and expression

A final stage of the research has been to discuss my questions with other movement professionals. Through discussions I endeavoured to discover whether other movement professionals shared any of the same questions, or any of the same aims, approaches or techniques as myself. I did find it difficult to establish common ground or vision with movement professionals when they had little concept of eurythmy. Therefore it became necessary for me to try to approach eurythmy from the eyes of my Neural Motor Delay Programs (NMDP) colleagues, which especially in so far as I have experienced NMDP myself, has proven most informative.

Describing quality and cause of movement practice is a vast subject which easily escapes definition. The paper concludes that an awareness of involuntary function greatly underpins and informs artistic capacity, and that a cultivated union between body awareness and soul awareness lends itself to learning and expression in movement and to apprehending eurythmy fully. Just as the paper springs from Steiner's view of the 'human being as a stage on which life plays', I feel it is worth mentioning that I have found that my own learning from the research has been greatly augmented, and that the project has offered me the opportunity to gain a wealth of useful perspective, which might be of interest to others also.

### Why this research is important.

A purpose of this research has been to confirm and highlight the direct relationship between primitive and postural reflex function in the body and experiencing and learning in the soul, i.e. how a variety of movement education practices serve to mediate inner abilities such as creating, expressing, knowing, understanding, judging, relating, interacting, choosing, etc.

As a comprehensive preparation for this exploration, a purpose of this research has also been to look at a process which comes as part and parcel with the movement art of eurythmy: that of working with and relaying eurythmic concept to others. This includes entering into a sharing process as well as working with unfamiliar, contextually far-reaching and demanding material. I have explored how this purpose comes into clearer view by way of contrast with practices that may seem more easily instructed and defined.

Another purpose of this research, although really only briefly and partially touched upon here, has therefore been to invite eurythmists and eurythmy learners to consider other movement practices, and for other movement practitioners to consider eurythmy, in the light of each other's work.

As part of this learning relationship, a central purpose has been to discover in what way other movement practices might share common ground with eurythmy.

With the search, discovery and exploration of these potential tools of information, the purpose of this research has therefore been to fortify and enable teachers and eurythmy professionals with as much context, vocabulary, open-mindedness and receptivity as possible in their eurythmy journey and application.

And finally, underlying these many questions, a purpose of this research has been to determine the relationship between eurythmy movement art and reflex integration, specifically whether and in what ways reflex function can be said to manifest non-physical counterparts, and conversely, how our responses to non-physical expressions (such as music, speech or colour) do, or do not include reflex function.

Elizabeth Carlson



# The Contribution of Eurythmy to the Development of Certain Life Skills in the Waldorf School

The focus of this research is in the area of the support eurythmy gives to the development of certain life skills. Movement's contribution to the evolution of life skills is generally accepted, and other movement art, like dance, has been investigated in its support of the improvement of life skills. Such a study is important in order to substantiate the impact of eurythmy as a movement art on the expansion of life skills, exploring it in the process of learning eurythmy in the Waldorf curriculum and collecting experiences with surveys from former Waldorf pupils and eurythmy teachers.

The research approach adopted includes a versatile literature research from anthroposophical and non-anthroposophical sources, and an overview of Rudolf Steiner's view of eurythmy. My aim is to validate my literature research with my observations, where I explore the improvement of creativity, self-confidence, communication and co-operation in educational eurythmy, with dance education as a background and with surveys of former Waldorf pupils and eurythmy teachers via e-mail, using phenomenographical analysis for the results. The findings from this research will give the opportunity for the movement community to learn more about eurythmy and understand its effects.

The main conclusions drawn from this study provide indications that eurythmy has an essential role in the advancement of creativity, self-confidence, communication and co-operation in Waldorf Schools, which continues through the future life of the pupils.

Gabriella Vasas-Turnbull

## About myself

Having trained as a teacher of music and singing in Hungary and having completed Waldorf teacher training in Kiel, Germany, I graduated from Ringwood-Botton Eurythmy School in 1998. From 1998 until its closure in 2017 I taught music and eurythmy at Botton Village School. I am currently providing maternity cover for eurythmy at Rudolf Steiner School Kings Langley.



# Eurythmy as a Therapeutic Care Tool

The research for my Master's dissertation explored and demonstrated how regular therapeutic eurythmy can support care workers in their role of delivering high-quality, person-centred care in a residential home for young adults with profound and multiple learning disabilities. Research and my personal observations show that care workers are at the heart of the care industry; they are where good care happens and where abusive care happens when things go wrong.

Therapeutic eurythmy was employed as a mindful movement practice based on a holistic view of the human being. The findings of my research showed that weekly therapeutic eurythmy sessions for care workers with their clients significantly strengthened non-verbal communication between them, reduced care workers' stress, enhanced the care workers' team bonding and generally supported the well-being of the care home's community. The therapeutic eurythmy exercises done by care workers with their clients calmed and invigorated the clients and contributed to their ability to engage with their environment. I believe the weekly eurythmy sessions have contributed significantly to the care workers' capabilities and motivation to deliver and sustain high-quality, person-centred care in this home by using what they learned in the eurythmy sessions as therapeutic care tools in their everyday care approach.



My hope is that my research can be a pilot study for other care homes and that the results can be generalised and applied to other care settings.

Rebecca Paten

I am Rebecca Paten M.A. and live in Bristol, in the South West of England. For the past 7 years, I have worked as a Eurythmy Therapist at Helios Medical Centre in Bristol and at Daneswood Care Home in Somerset. I graduated from Stroud Eurythmy Therapy Training in 2009 and received my Master's Degree in Eurythmy Therapy from Alanus University, Alfter, Germany in 2016. I studied Eurythmy with Werner Barfod in The Hague, NL, graduating with a Bachelor's degree in 2000. I was born in

Germany and am 46 years old. My professional aims are to develop new ways for Eurythmy Therapy to be meaningful to the general public.

## An event this summer: the Glass-Oswald concert

I would like to share with you what a pleasure it was to be able to attend the Glass-Oswald concert on July 18th in Tobias Hall at The Sheiling School, Ringwood.

This private event was offered to an invited audience to mark the 80th birthday of the composer Philip Glass. Fabian Lochner played eight of the twenty newly published Etudes, some of which appeared beautifully in eurythmy. Between the Etudes, Christopher Kidman led us through Alice Oswald's *A Sleepwalk on the Severn*, with its pictures and moods of changing moon phases, going from the darkness of no moon eventually to full moon, and then waning again to no moon.

The eurythmists were Martina Gayer, Amy Moule, Juliet Hurner, Rita Kort and Michele Keim.

I experienced swaying between the Philip Glass, crystal clear, sometimes lifted to another level of colour and movement in eurythmy, then in between, moony-dreamy changing pictures of the River Severn.

The audience were delighted and expressed appreciation for all the aspects.

It would be great if this project could go on, and if more of the Etudes would appear in eurythmy.

Elisabeth Bamford

# Novalis Eurythmy Ensemble Perform in Stroud

## *Snow-White and Rose-Red*

Oh, what a joy to see the Novalis Eurythmy Ensemble perform Grimm's fairy tale *Snow-White and Rose-Red* on June 6th in the Christian Community, Stroud. Although the space was small, the five eurythmists created a wonderful mood with their joyful, strong and well-penetrated gestures, with simple, beautiful costumes and backdrop, and playing music themselves. There was a youthful Snow-White and Rose-Red, a warm-hearted mother, a sympathetic bear and a skilful, naughty dwarf. They won the audience's hearts and gave a most enjoyable evening with long-lasting, nourishing memories for soul and spirit of young and old.

"Youthful, energetic, courageous! Even playing the recorder themselves!" L.R.

"Voices & Images of an Inner Landscape"

The following day the ensemble (from Chile, Brazil, Italy, Georgia, Rumania and Germany) performed at Wynstones School. After two performances for the pupils, they presented their evening programme for the public.

The first part consisted of modern German poetry by H. Thomas, C.F. Meyer and Rilke, with music by Beethoven, Liszt and Mendelssohn Bartholdy. This sent profound messages, calling upon the human essence and encouraging self-awareness.

The second part started dramatically with Mendelssohn Bartholdy framing *Warrior of the Light* by P. Coelho in German. They carried on with light, humorous pieces, first by Keats, then *Little Miss Muffet*, done very sweetly, and *Jack Sprat*, which was absolutely hilarious, then with *Clowns* by Kabalevsky, precise in rhythm and very funny indeed.

The third part opened with very dramatic and strong pieces by Ligeti and Yeats, followed by real waking-up calls with *Drums and Pipes* by Bartok, then finishing the evening with a beautiful, transforming inner piece by Liszt called *In festo transfigurationis Domini nostri Jesu Christi*, my personal highlight. It was very touching with white dresses and veils; a sacred, healing mood after all the drama and the strong colours! The audience enjoyed it very much and gave long applause.

Thank you very much Novalis Eurythmy Ensemble. Come again!

"I enjoyed it immensely! Each piece was its own joy: some gentle, some profound, some fearful and others humorous, but all were gifts of love, most gratefully received." P.S.

"Very uplifting; they brought a high eurythmical quality, with a spirit of striving idealism!" Sh.S.

"They convinced with their graceful, strong and well-formed gestures, their well-coordinated group movements and with their beautiful solo pieces." S.G.

Sandra Genatowski  
Sandra Genatowski is a eurythmist,  
living in Stroud, part of the  
Stroud Mystery Drama Group, currently working on the 4th Mystery Drama.



# English Monophthongs: their Structure and Relationships (Greek: mono- single, alone + phthongos sound)

English vowels have been known to present a challenge to eurythmists. They are so fluid and dynamic, so dependent on speaker and accent, in short, so ephemeral that even the best of friends find their veils disgruntledly entangled. Fortunately, in 1888 the first International Phonetic Alphabet (IPA) was published. To quote the Encyclopedia Britannica, the IPA was “developed with the intention of enabling students and linguists to learn and record the pronunciation of languages accurately, thereby avoiding the confusion of inconsistent, conventional spellings and a multitude of individual transcription systems.” What a brilliant idea! We can celebrate the IPA’s imminent 120th birthday by taking a peek at what it has to offer with respect to clarity. The definitive, latest edition IPA chart can be found at the International Phonetic Association website—or encyclopedias, university language department websites, and so forth. The chart includes the phonetic symbols for all languages, including clicks, pitch, tones and various diacritic marks indicating altered pronunciations. As fascinating as the chart is (I do recommend you seek it out and imagine how to gesture its contents), it is too much for our purpose. Luckily, lists of the English vowels with their IPA symbols are also readily available online—though I do recommend you choose reliable websites, such as those mentioned above. Or, if you are adverse to the web, look in the front of a decent dictionary; they have been using the IPA symbols as a guide to pronunciation for generations.

Below is a list of the English monophthongs. Diphthongs are not included as they don’t impact our discussion. Ditto for triphthongs—apologies to Bostonites who love the musical ring of a ‘shower of flower power’. Also omitted are a few symbols for delicately nuanced variations, such as the ʒ (burr) or ʒ̄ (butter) that include a smidgen of the half vowel ‘r’ (IPA = ‘ɹ’), making them into a sort of diphthong. I do include the Y (as in ‘shoot’ with a Scottish accent) for reasons that will become clear.

- i (feel)
- ɪ (bit)
- ɑ (father)—also written as ʌ: if it is long.
- ʌ (first vowel of ‘Boston’ said with its native accent. The symbol is also used for the German ‘ah’ sound—as in

- dach—or its lengthened version a: (bahn).
- æ (bat)
- ɛ (bet)
- e (first vowel of chaotic)
- u (blue)—also written as u: if it is long.
- Y (as in ‘shoot’ with a Scottish accent)
- ʊ (book)
- ʌ (sun, fun)
- ð (the)
- ɔ (awe)
- ɒ (God, spot—British accent)
- ɜ (bird, earth—mark well: the vowel ɜ alone, sans the ‘r’ (IPA = ‘ɹ’), not the ʒ (burr) or the ʒ̄ (butter))
- o (pillow)

You will note that the ‘ɑ’, as in father, is slightly different to the ‘a’, as in the German word ‘dach’ (or the Boston ‘a’). Eurythmically we take both as an ‘ah’, softening the first and giving more form to the second. I will use ‘a’ as our eurythmic ‘ah’ symbol in English.

For eurythmists there are five ‘pure’ monophthongs: a (father), e (chaotic), i (feel), o (pillow), u (blue). They are ‘pure’ because their eurythmic gesture is clear and unequivocal; the gestures are qualitatively and substantively different from each other. This leaves (in eurythmy, not phonetics) a number of remaining monophthongs which have differing characteristics and relationships with the five pure vowels. If we work our way into these relationships we see that there are, collectively, three categories:

- pure monophthongs (a, e, i, o, u)
- transitional monophthongs between two pure monophthongs
- relational monophthongs, i.e., ones that relate to a single pure monophthong. Here I add a few German monophthongs as they illustrate a particular direction the English monophthongs are inclining without becoming as formed or intensified.

Transitional monophthongs are found between a (father) and e (chaotic):

- a (father) — æ (bat) — ɛ (bet) — e (chaotic)
- In this sequence it is especially easy to experience the gradual transition from ‘a’ and ‘e’. The ‘æ’ (bat) may be done as an ‘a’ gesture, but with the hands turned up as if warding away what flows toward us—or variations thereof. The ‘ɛ’ (bet) is the same gesture as ‘ä’ in German, one warding off hand behind the other—also with variations thereof.

Note that English has two steps between ‘a’ and ‘e’, whereas

German has only one, the ä (also written as ‘Ë’ in German IPA, or, if long, ‘Ë:’).

A second pair of monophthongs lie between a (father) and o (pillow):

a (father) — ʝ (awe) — ɔ (spot) — o (pillow)

The ‘ʝ’ (awe) gesture is an ‘a’ that turns in ‘o-ishly’ at the periphery. The inner tension between ‘a’ and ‘o’ warms it up. This dynamic is experienced in its speech formation as well. The ‘ɔ’ (spot), on the other hand, with a modicum of good will, can be produced by forming a clear ‘o’ with the mouth, then trying to say a quick, soft ‘a’. It too has polar tension, relieved by arriving at the ‘o’. It is often characterized and gestured in eurythmy as an open, warm or hot ‘o’ with the hands facing out.

The relational monophthongs are:

ɑ (father)

a (dach/Boston—with an accent!)œ (bat)

ɪ (feel)

ɪ (bit—the short ‘i’, as it is called)

The ‘ɪ’ is a short, often bright, small, quick ‘i’ with the emphasis on the forearm and hand; also a sudden coming to uprightness (‘I’ in the spine), and so forth.

‘o’ (pillow)

‘ɔ’ (earth—the ‘3’, remember, sans ‘ɹ’—see the monophthong list)

‘ø’ (German ö, as in öl or Österreich)

‘œ’ (German ö, as in Göttlich)

Here, starting with the ‘o’, we can feel the increasing form and tension until in the ‘œ’ (ö) the ‘o’ is, so to speak, broken through or inverted. This is especially clear in the eurythmic gesture for the German ‘œ’ (‘ö’).

‘ÿ’ (German ü, as in über)

‘ÿ’ (German ü, as in müssen / Scottish as in shoot)

‘u’ (blue)

‘U’ (book—the short u, as it is called)

‘ʌ’ (fun)

‘ə’ (the)

In this group we have two movements away from the pure ‘u’. One intensifies in pitch, form and muscle tension towards the German ‘ÿ’ (the ü, as in über). The other drops, relaxes and loses form towards ‘ə’ (the) —the schwa as it is called, a “neutral”, generally unstressed vowel. The ‘ʌ’ (fun) and

closely related ‘ə’ (the) become so relaxed in the mouth that they can take on a slight ‘ah-ishness’—especially in Canada and the USA. If we live a little deeper into them, however, we find that their gesture color chords are related to vowel ‘u’.

Key — Movement ~ Feeling ~ Character

‘u’ (blue) — blue ~ yellow ~ lilac tinge

‘ʌ’ (fun) — blue-gray ~ sudden bright yellow ~ bright lilac tinge

‘ə’ (the) — blueish dove gray ~ pale, weak yellow ~ slight violet tinge

The ‘ʌ’ (fun) especially is subject to opening up ‘ah-ishly’ in the gesture, notably in American English. This is legitimate, provided it is called for by the context and we are following the yellow Feeling with veracity. If not, then rooting this gesture in the ‘ɑ’ becomes a kind of artistic untruth, in my opinion. Molly von Heider, a second generation eurythmist, taught this vowel by gesturing a loose ‘u’ in the lower front zone, back of hands facing up, and tossing it upwards with (and here she was quoting out of the early days of eurythmy) “an uncomfortable jerk of the back.” A strong characterization perhaps but the point comes across.

The schwa (‘ə’) on the other hand is a throwaway vowel, a mere upbeat or onset movement before the following sound or syllable. One shouldn’t make too much of it unless the situation demands. It can be done with a slight, loose flick of the hand(s), arm(s), shoulder(s), elbow(s), or head. Nevertheless the schwa shouldn’t be ignored entirely.

The name derives from Hebrew and came to English via a German philologist. The schwa occurs in German too, but appears to be ignored by German eurythmists. Being ignored by English-speaking eurythmists is a little harder since the schwa is the most common vowel in our lovely language!

The schwa is sometimes confused with other monophthongs (by eurythmists, that is), especially the ‘ʌ’ (fun), or becomes somehow tangled up with spelling—which is problematic since the schwa can appear in any written guise, even invisible ones, as the examples show below.

‘a’ as in about

‘e’ as in taken

‘i’ as in pencil

‘o’ as in memory

‘u’ as in supply

‘y’ as in sibyl

—various combination of letters, such as ‘ai’ in mountain  
—in unwritten form, as in rhythm (between the ‘th’ and the ‘m’)

Almost the same is true for the ‘ʌ’ (fun), the schwa’s more active cousin. It appears in ‘u’ (sun), ‘o’ (son), ‘a’ (what), ‘oe’ (does), ‘oo’ (flood) and ‘ou’ or ‘ough’ (enough).\*

Lastly, to lift the schwa from the mire of forgottenhood, a eurythmy figure is included.\*\*

Penultimately, dare I suggest we use the über-centenarian IPA symbols in our professional discussions, courses and publications? They are accurate, clear and widely used. This would prevent confusion, inaccuracy and uncertainty in what exactly it is we are discussing or teaching. Phonetics can appear dry, a mere recording of individual phonemes and how they are generated physiologically, but to this approach anthroposophy and its most intimate offspring, eurythmy, bring the working knowledge that in speech the whole human being is involved, body, soul and spirit. This is not lost when we decide to be precise. Indeed, a refinement and furthering of gesture and understanding become possible—for diphthongs, triphthongs and consonants as well!

To sum up, while the English monophthongs are numerous and

delicate, they are also objective and sensibly ordered. It is possible to come to clarity. Ideally, we swim in our language to such a degree that the nuances of our gestures will shift according to the speaker—male or female, Bostonian or Brit. To do this we are required to become a large, intently listening ear responding objectively-gesturally to what is spoken. This is not to say that eurythmy should become a visible phonetics. It shouldn’t. It is a visible speech—but that opens another subject.

Reg Down

#### FOOTNOTES:

\* Both examples from Wikipedia.

\*\* *This figure has progressed from the one I drew for the second edition of Color and Gesture: the inner life of color.*

*Reg Down trained at Emerson College with Molly von Heider and the Nurnberg Eurythmie Schule with Margarete Proskauer-Unger. He has taught at Waldorf schools in Australia, Canada and the USA, and at Rudolf Steiner College in Sacramento, California. Recently he did a stint as artistic director of Portland Eurythmy. He is the author of over twenty books, three of which are centered on eurythmy: Leaving Room for the Angels: eurythmy and the art of teaching (AWSNA Press), Color and Gesture: the inner life of color (Lightly Press) and Adam’s Alphabet (Lightly Press).*

## **Review: An Illustrated Guide to Everyday Eurythmy: Discover Balance and Self-Healing through Movement.**

**Barbara Tapfer and Annette Weisskircher.**

**Floris Books, April 2017.**

I was asked by the publisher if I would review this book, and having looked at the title and attachment they sent me I agreed, thinking it would be about everyday eurythmy exercises (I am not a eurythmy therapist). When the book arrived it became clear that it deals exclusively with eurythmy therapy. The title in German is Euritmie Therapie (Eurythmy Therapy) and I think it’s a great shame it has been changed to ‘Everyday Eurythmy’ as this does not convey that it is about therapy. In fact, it doesn’t mention anywhere on the cover that it is about eurythmy therapy, and only on the inner sleeve is there a mention of the book not being a

replacement for a eurythmy therapist. I did say this to the publisher and advised that they change the description on their website so that it makes it absolutely clear that it is about eurythmy therapy, and they subsequently changed the description.

The book itself has a good and clear layout and it is easy to get an overview of the exercises. It contains descriptions and photos of the various stages of how to use 5 vowels and 14 consonants in a therapeutic way, describing several arm and leg movements for most sounds. Following that are 5 soul exercises: Reverence, Love, Hope, Yes/No and Sympathy/Antipathy. For the vowels, both the soul mood and the benefits of each sound are described before the exercise, and similarly for the consonants the inner picture one should work with and the benefits are described.

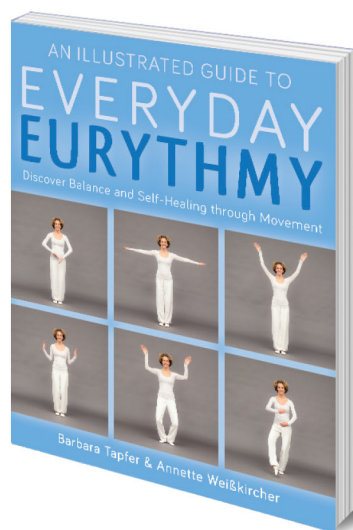
Capturing movement in photos is always difficult and even more so when the movement is not just outer, physical



# An Illustrated Guide to Everyday Eurythmy

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An original  
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using photographs

## Praise

'I would recommend this book to other eurythmists and eurythmy therapists as a clear and attractive handbook!

— Jane Abel, *Eurythmy Therapist*

'As a eurythmist I find the book useful as a resource for deepening my knowledge of the sounds.'

— Saraphir Qaa-Rishi,  
*Eurythmist and Movement Teacher*

## About the Book

Barbara Tapfer and Annette Weisskircher are experienced eurythmists. They describe and illustrate the core speech-sound and soul exercises and movement.

This book is not a replacement for a qualified eurythmy therapist, but offers guidance and orientation for patients practising alone after a few initial sessions with a therapist, or for more experienced eurythmists.

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postures. The instructions for the exercises very clearly describe the importance of being inwardly engaged with the movement, but the photos somehow counteract this. Maybe if the model showing the gestures didn't have such a direct gaze and smile in most of the photos, they would give a stronger impression of the inner activity that should accompany the gestures, and they would look less like merely physical movements.

One question that came up for me when looking through the book was that there is no mention whatsoever of contraindications. I asked a eurythmy therapist about this as I would have assumed there would be some. She said there definitely would be, and as an example mentioned the possibility of the gesture for L raising high blood pressure if done in a specific way. There is a short mention both on the inner sleeve and after the introduction about the book not being a replacement for a eurythmy therapist, and disclaimer of liability if it is used without,

but I would still have thought it important for the authors to mention any possible risks and contraindications, or to specify clearly that it is important to see a eurythmy therapist before working with the exercises because there could be contraindications.

However, having highlighted these specific issues, I have to say that as a eurythmist I find the book useful as a resource for deepening my knowledge of the sounds, and I personally wouldn't mind a Volume 2 covering themes such as rhythms, spatial forms and body meditations. Eurythmy is such a rich and complex art that any book that offers insight whether it be on eurythmy as an art form, educational subject or therapy is bound to be of use to anyone engaged with it.

Saraphir Qaa-Rishi

# Poetry with Eurythmy in Mind

How about some poems for the rainy days that welcome autumn, those dripping ferns, slippery paths, and the increasing darkness! Love Poem is an example of the charmingly named *mirrored cinquain*. This name reflects the structure and syllable count of each line; hence the contraction in the middle, so, 2,4,6,8,2,2,8,6,4,2. Maybe something to be reflected in a eurythmy form? Or just for someone with a penchant for slugs. These creatures have also slowly made their way into *Leaving Her Before Dawn*.

## Love Poem

The slug  
appreciates  
the rain on the dry path  
his soft underbelly glides smooth  
ah joy  
so soft  
your cool cheek on my tear strewn face  
delicate as slug's horns  
that sense the rain  
perfect.

## Leaving Her Before Dawn

Three brown slugs  
on a wet path  
I walk on.  
  
Four brown slugs,  
the lights on the path  
go out.  
  
I walk on.

Hilary Stobbs  
hilaryks@hotmail.co.uk

# EURYTHMY ASSOCIATION DIARY

# ASSOCIATION DIARY

## October 2017

Friday 6th & Saturday  
7th: *Eurythmy Workshop  
with Ulrike Wendt: The  
Four Ethers as a Basis for  
Eurythmy*  
Venue - Glasshouse  
College, Stourbridge  
Organiser - Rita Kort  
07854 446784  
ritakort@gmail.com

Saturday 7th to Sunday  
8th: *Eurythmy and  
Motives of the Class  
Lessons* with Ursula  
Zimmermann (bring blue  
cards)  
Venue - Goetheanum,  
Dornach, Switzerland  
Organiser - Section for  
the Performing Arts,  
Postfach, CH-4143  
Dornach, Switzerland  
srnk@goetheanum.ch

Friday 13th & Saturday  
14th: *Educational  
Eurythmy Teachers Study  
Weekend*  
Venue - TBC. Greenwich  
Steiner School, London  
Organiser - Zlata  
Zaludova 07530  
183999  
zlata.zaludova@  
seznam.cz

Monday 23rd &  
Tuesday 24th *Eurythmy  
Association Annual  
Conference & AGM:  
"Working with Change  
in a Changing World"*  
Workshop on Social  
Eurythmy with Melissa  
Harwood  
Venue - Peredur Centre,  
East Grinstead  
Organiser - Eurythmy  
Association - Gabriella  
Vasas-Turnbull 01287  
636832  
gabriella.  
vasas-turnbull@  
eurythmyassociation.uk

## November 2017

Saturday 11th to  
Sunday 12th: *The  
Michael Imagination of  
Rudolf Steiner, eurythmy  
course with Barbara Mraz*  
Venue - Goetheanum,  
Dornach, Switzerland  
Organiser - Section for  
the Performing Arts,  
Postfach, CH-4143  
Dornach, Switzerland  
srnk@goetheanum.ch

## December 2017

Saturday 2nd to Sunday  
3rd: *The Tonspiral of  
1915, music eurythmy  
course with Stefan Hasler*  
Venue - Goetheanum,  
Dornach, Switzerland  
Organiser - Section for  
the Performing Arts,  
Postfach, CH-4143  
Dornach, Switzerland  
srnk@goetheanum.ch

## April 2018

Monday 2nd to Friday  
6th: *World Conference:  
"Speech-Movement": A  
workshop on speech and  
language today. For  
eurythmists, eurythmy  
therapists, creative  
speech artists and anyone  
interested.*  
Venue - Goetheanum,  
Dornach, Switzerland  
Organiser - Section  
for the Performing Arts  
in co-operation with  
the Medical Section &  
Pedagogical Section  
+41 61 706 4359  
srnk@goetheanum.ch

# VACANCIES

Vacancies for educational eurythmists in the British Isles are usually posted on the website of the Steiner Waldorf Schools Fellowship. Please check here for information:

[www.steinerwaldorf.org/steiner-teachers/teaching-vacancies/](http://www.steinerwaldorf.org/steiner-teachers/teaching-vacancies/)

## **Educational Eurythmist**

Part time (Classes 5 - 8 & Modules for the Upper School)

Elmfield School  
Stourbridge  
Tel + 44 (0) 1384 394633  
[diana.ball@elmfield.com](mailto:diana.ball@elmfield.com)  
[www.elmfield.com](http://www.elmfield.com)

## **Educational Eurythmists**

2 posts full time (mix of classes from Class 1 to Class 12) NB One position is maternity leave cover. In addition to being a qualified eurythmist a training in Waldorf Education is also desirable. Salary £23,771 to £27,002 dependent on experience. Closing date 26th May 2017

Rudolf Steiner School Kings Langley  
Tel +44 (0) 1923 262505  
[jennypo@rsskl.org](mailto:jennypo@rsskl.org)  
[www.rsskl.org](http://www.rsskl.org)

## **Educational Eurythmist**

full time (or possible 2 part-time job share) (mix of classes from KG to Class 11)  
Salary £19,500 (inclusive of administrative duties)

South Devon Steiner School  
Tel +44 (0) 1803 897377  
[employment@south-devon-steiner.org](mailto:employment@south-devon-steiner.org)  
[www.southdevonsteinerschool.org](http://www.southdevonsteinerschool.org)

**Educational Eurythmist** - part-time for Classes 1-8  
15 sessions per week @ £20.58/ session plus 12% holiday pay

St Paul's Steiner School  
Tel + 44 (0) 20 7226 4454  
[schooloffice@stpaulssteinerschool.org](mailto:schooloffice@stpaulssteinerschool.org)  
[www.stpaulssteinerschool.org](http://www.stpaulssteinerschool.org)

**Educational Eurythmist** (Special Needs) & Eurythmy Therapist (combined position) for children/young people/adults with learning difficulties and complex needs (aged 6 - 21)

This position is offered on the basis of being a live-in co-worker in the community

Camphill Special School - Beaver Run  
1784 Fairview Road  
GLENMOORE  
PA19343  
USA  
Tel +1 610 469 9236 (Ext 331) - Gillian Schoemaker  
[gillian\\_schoemaker@yahoo.com](mailto:gillian_schoemaker@yahoo.com)  
[www.camphillspecialschool.org](http://www.camphillspecialschool.org)

## **Eurythmy Therapist**

This position is offered on the basis of being a live-in co-worker in the community

Newton Dee Camphill Community  
Bieldside  
ABERDEEN  
AB15 9DX  
Tel +44 (0) 1224 868595  
[russellpooler@yahoo.co.uk](mailto:russellpooler@yahoo.co.uk)  
[www.newtondee.co.uk](http://www.newtondee.co.uk)

## **Eurythmy Therapist**

[See Camphill Special School - Beaver Run above]

**Educational Eurythmist Overseas Educational Eurythmist** (KG to Upper School) to start September 2017

Ecole Rudolf Steiner  
Lausanne Route de Bois-Genoud 361023  
CRISIERSwitzerlandTel + 41 (0)21 6480111  
[candidatures@ecolesteiner-lausanne.ch](mailto:candidatures@ecolesteiner-lausanne.ch)  
[www.ecolesteiner-lausanne.ch](http://www.ecolesteiner-lausanne.ch)

## **Teacher of Eurythmy**

At Glenaeon Rudolf Steiner School we cherish childhood and educate for excellence, inspiring the academic and personal growth of 500 students from Preschool to Year 12 across three campuses in Sydney, Australia.

We are seeking a qualified Eurythmist to join our school, teaching eurythmy to a range of classes from Kindergarten to Year 12. Working alongside an experienced eurythmy colleague, opportunities exist to work collaboratively and to develop eurythmy practice both pedagogically & artistically.

Preliminary enquiries may be directed to Robyn Porcheron on +61-2-9932-2311 or via the email below. To apply, please submit your CV with a cover letter outlining your personal educational philosophy via email to Robyn Porcheron in Human Resources at [robypn@glenaeon.nsw.edu.au](mailto:robypn@glenaeon.nsw.edu.au) by 11 October, 2017. [www.glenaeon.nsw.edu.au](http://www.glenaeon.nsw.edu.au)



Spring 2018 Newsletter  
copy deadline

22nd January 2018

Please send to: Elisabeth Bamford  
[elisscarlett@gmail.com](mailto:elisscarlett@gmail.com)

**Eurythmy Association of  
Great Britain and Ireland**

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