

Newsletter

of the Eurythmy Association of
Great Britain and Ireland

Spring 2019



Editorial Team: Elisabeth Bamford and
Christopher Kidman newsletter@eurythmyassociation.uk

Welcome

Welcome to our Spring Issue... I write this coming straight from a very inspiring AGM and conference in Stourbridge.

Christopher has been seeking out articles and now I am putting them together. It feels a bit like herding sheep! I don't know who is more the shepherd and who the faithful sheepdog, but the herd is making its way to safety! There are so many items that most have been abridged.

It's wonderful to glimpse many sparkling areas of creativity. Today we highlight the appreciation of eurythmy among mainstream social care professionals, and how they articulate their experiences following the Listening to Angels performance at The Sheiling School, Ringwood, but also in Rebecca Paten's MA study. The Council lead us through all their current work; we share appreciation of recent courses, conferences, and performances, and upcoming activities are announced.

Warm greetings to you all for 2019!

Elisabeth



CONTENTS

Editorial.....	1	Peredur Winter Festival.....	13
Council Report.....	2	The Four Ethers course.....	15
AGM and Conference 2019.....	4	Peredur Performing Arts Festival.....	16
Rebecca Paten's MA study.....	5	The Speech and Drama Conference...	18
MA Seminars.....	7	News from Ireland.....	19
Listening to Angels.....	7	Eurythmy with Animals.....	22
The Sister Arts.....	10		
The Fourth Mystery Drama.....	12		



Eurythmy Association

Council Report 2018/19

Due to the very tight schedule of the AGM at the coming Conference in January 2019 in Stourbridge, we have decided to write this report to all members to provide information about some of the major themes of the work of the Council in the last year, and to repeat the call for new Council Members.

The last AGM and conference of the EA was in October 2017 where Melissa worked with us all in Social Eurythmy. The conference was well attended and we even made a small surplus, which helped us get through the financial year without getting into the red.

Website

One of the actions from the AGM was to change website host and get a new website due to the huge sudden increase in cost. Saraphir completed this process in the autumn of last year. The EA website is now revamped and the hosting is shared with the Eurythmy Therapy Association and the Outreach Group websites, which makes having a website significantly cheaper for all parties. We also now have the relevant and necessary Terms of Use and Privacy Policy for the website.

Privacy

Another major task for the Council this year was the introduction of the new Data Protection Law in May 2018 – GDPR – where we, due to not having any previous explicit policies, found it necessary to send out emails or letters to all members and ask for permission to hold their personal details. The majority of members responded positively and it's an ongoing process to collate lists of those who have responded and who have paid. We now have a Privacy Policy for Membership, which is available on the website for people to see before they join the EA. This makes the process clearer and safeguards the EA. Following that, we also now have a Data Protection Policy for internal use only, which outlines the working processes of the council to ensure the Privacy Policy is upheld.

Finances and Membership Contributions

The yearly membership fee has been £30 for individuals and £40 for couples residing at the same address since the EA was re-founded in 2006. However, in the last 12 years the running costs of the EA have gone up to the point that this year the budget was not balancing; we have made it through partly due to a generous donation from Newton Dee Camphill Community, but we cannot rely on that continuing. The Council would like to propose at the AGM that the membership fee from next year goes up to £40 for individuals and £60 for couples residing at the same address (we would have to work out what the equivalent would be in Euros). The relatively high increase is being suggested in the light of the fee having remained the same for the last 12 years and is meant to prevent having to make more frequent smaller increases. If members find it hard to pay the fee we would of course still continue to accept what people are able to pay as is the current practice.

Educational Guidelines

The Guidelines for the Employment of Eurythmy Teachers in Steiner Schools were finalised by the previous Council and have been endorsed by both the Performance Arts Section and the Educational Section leaders in this country. They have also been sent to the Steiner Waldorf Schools Fellowship (SWSF), but the document has not been endorsed by them. Gabriella, Mignon and Maurice worked together in the spring to translate the J Peters study, which is behind the recommendation regarding the workload of eurythmy teachers in Steiner schools (many, many thanks to them for doing this work!) and the translation was sent to the SWSF before the summer. It is available under the members' area on the website for all members to read alongside the Guidelines. The Council has been made aware of concerns regarding the conditions of eurythmy teachers in some schools, but as the Guidelines have not been endorsed by the SWSF, it can only recommend that teachers and new applicants are aware of them and initiate discussions with the schools about them.

Council Members:

The Council currently consists of six members: Roxanne Leonard, Saraphir Qaa-Rishi, Lynda Abrahams, Melissa Harwood, Zlata Zaludova and Andrew Dyer. The two longest serving members are due to step down by rotation at this coming AGM. Roxanne is the longest serving and is the Irish Representative on the Council as well as providing support in other areas. She is happy to be renominated. Saraphir is the second-longest serving and is the Treasurer and Website Manager. She is happy to be renominated as long as the workload doesn't increase, but if others step forward with a strong wish to join, she would be

happy to step down as well. All other members of the Council are not due to step down, but Melissa has decided to resign for personal reasons. Many thanks for all your input and especially for the superb hosting at the two Council meetings we had in Grasmere. As the Council is then down to five members (if the two stepping down get renominated) we would urge anyone with time and interest to come forward. We would especially welcome eurythmy teachers in schools to come forward to share the responsibility for this area with Zlata. There is also a need for someone to take on the coordinating role that Melissa held. If you are interested in joining the Council please contact a Council member.

AOB:

Many, many thanks to Michael for his coordinating role regarding the Educational Guidelines and translation of the research, and for providing continued support with the online accounting system. Michael also came up with the idea to have a combined conference with the Eurythmy Therapy Association this year, and many thanks for taking on a coordinating role in this as well.

On behalf of the Council,
Melissa and Saraphir



Exploring colour through movement

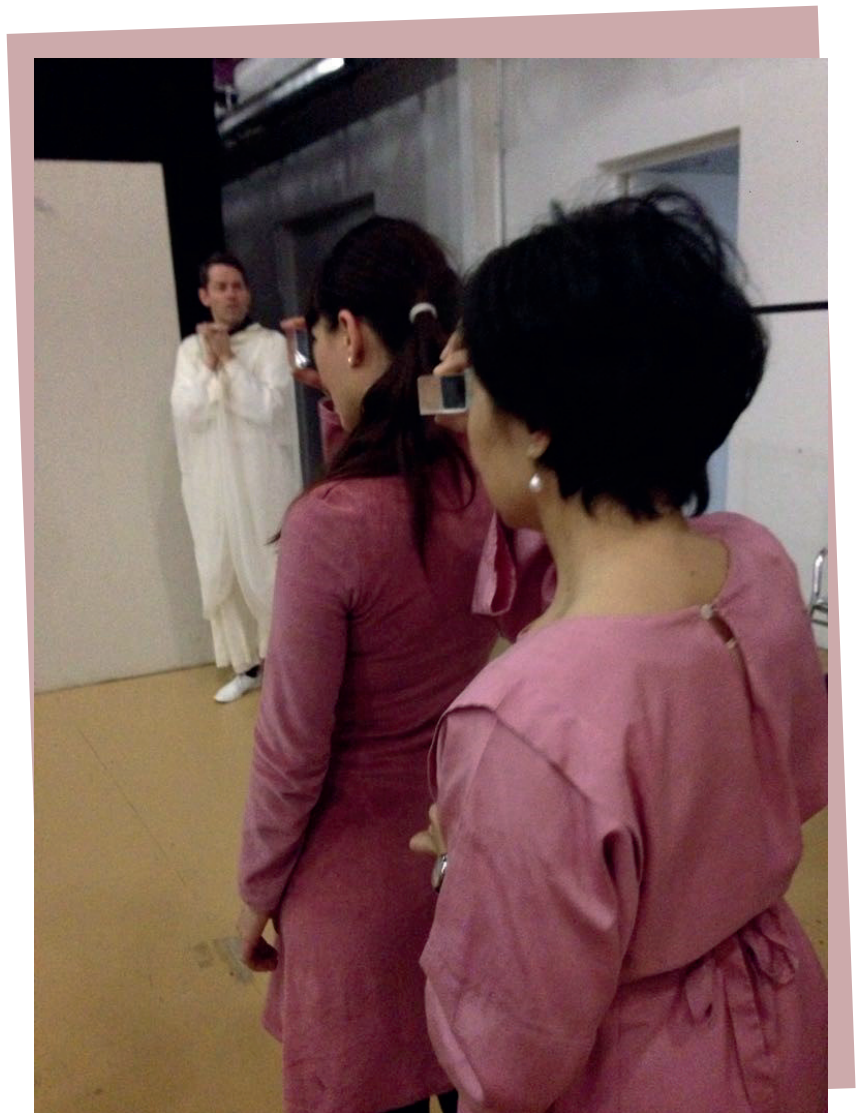
Colour and Its Manifestation in Eurythmy

This was the first joint AGM of the Eurythmy and Eurythmy Therapy Association at Glasshouse College in Stourbridge, a truly “colourful” conference – rich in observations and experiences! We revisited what Goethe had discovered when we looked at light and darkness through opaque mediums – as when we enjoy colourful sunsets and blue skies. We expressed the qualities of light and darkness in eurythmy and could experience how colours arose in the meeting and struggle between both. We explored the colours for movement, feeling and character in the eurythmy figures for the vowels, and were made aware of the Aristotelian categories in the big vowel movements of Eurythmy Therapy. Dr Wilburg Keller Roth led us through a fascinating journey to show how eurythmy had evolved from past seeds till 1912. There was a lot to share in the AGMs and plenums, and we heard about developments, initiatives and research projects. It was lovely to meet so many friends and colleagues.

Ursula Werner

This conference brought together 35 artists, educators and therapists. Dr Wilburg Keller Roth opened with an inspiring talk on *The Roots of the Art of Eurythmy in Goethe's Natural Science*. Workshops were led by Jonathan Reid and Katherine Beaven, and there were valued artistic contributions from the West Midlands Eurythmy, Jonathan Reid and Leslie Forward. The workshops, through simple, powerful exercises, proved that eurythmy can make ‘the invisible’ visible, and echoed the autumn 2018 exhibition in Stourbridge, based on Goethe’s approach, called ‘experienceCOLOUR’. Monica Dorrington was remembered as a eurythmist with strong connections to Stourbridge. Members expressed their wish for further joint conferences.

Miora Tarzioru



Looking at colour through prisms

Sustaining Empathy in Long-term Care

Eurythmy Movement Therapy as a Care Tool

During a professional gap in my career as a eurythmist, I was briefly a carer for children with severe and multiple learning disabilities at a school with some leanings towards anthroposophy. In my daily work I struggled to communicate with the children, especially when they were distressed and expressed violent or withdrawn behaviour. I missed having a tool-set that was appropriate to be used in the care of non-verbal people and was practical in its application in daily life. I experimented using some basic eurythmy movements while caring for the children and found that the latter responded remarkably well and began to engage with me following a eurythmy exercise. Seeing my carer colleagues struggle to connect with the children and not having access to an effective, hands-on method first gave me the idea to develop a practical programme based on eurythmy exercises that professional carers could use in their work with people with diminished or impeded brain capacity.

A few years later I trained as a Eurythmy Therapist, and after graduating decided to develop this programme where eurythmy could become a care tool. In my work as a carer I had experienced what a marginalised group carers were – under-appreciated, underpaid and easily replaced – and wanted to provide them with a practical method that would make bonding with their clients easier. The care home I approached, a private organisation for around 17 young adults with severe and multiple learning disabilities, had connections with the school I had worked in previously, and the founder valued the humanity of anthroposophical principles. The home was run according to the model of person-centred care, and staffing was one-to-one.

Management offered me a three-month trial period to ascertain whether the carers liked using eurythmy exercises with their clients, seeing that they had no knowledge of it. We experimented with weekly group sessions where I taught between two and five carers with their clients basic eurythmy exercises and approaches. Just as when I had tried it myself as a carer, the clients responded to eurythmy straight away and found their inner balance. If they had come in hyperactive, they calmed down, and if they had come in withdrawn, they opened up. In either case they became ready to engage with their environment. The

carers were amazed by the unexpected results, and I was then formally employed as the movement therapist of that organisation who would help carers bond with their clients. Over the next six years I kept refining the programme and adding more exercises that carers with no formal training in eurythmy could do. As long as the carers were willing to open up to the method, it worked, whether they had an already established relationship with their clients, were new to the organization, or even only temporary, such as agency staff.

While it was clear that the method was working, I did not know beyond an initial instinct *why* it worked. For my Research Master's in Eurythmy Therapy (2016, Alanus) I explored this question, and over the course of a year asked the carers for their experiences. I asked them about their work as professional carers, how it felt using eurythmy exercises in their daily dealings with their clients and what kept them motivated to do it. The results concluded that using eurythmy as a care tool created connectedness on three distinct yet interconnected levels:

- Between carers and their clients
- Within the care team, i.e. carer colleagues with each other
- Within the individuals themselves
 - o clients calmed down or opened up
 - o carers de-stressed

Apart from the carers' own experiences of their work and of using eurythmy as a care tool, my thesis also described the exercises I used and the methods I employed to make eurythmy accessible and practical to the carers while safeguarding its essence. The accompanying poster is a summary of the thesis. It explains why I believe such a programme for carers is necessary and shows the results of my findings.

The general feedback I get from carers is that they find doing eurythmy with their clients a relaxing and positive experience for both. They often talk about tension 'melting' away. Carers also report that after doing eurythmy, their clients are more open to their environment, more engaged and more communicative in their own 'language'. The trust clients grow towards their surroundings develops their social faculties.

Sustaining Empathy in Long-term Care

Eurythmy Movement Therapy as a Care Tool

Rebecca Paten, Eurythmy Therapist, Bristol, UK

Introduction

An increasing portion of our population requires long-term residential care delivered by paid care workers. Although supported by medical experts and other professionals, the health and well-being of the clients will depend significantly on the quality of care and attention that the care workers themselves can deliver.

Long-term care has special requirements if it is to be delivered at sustainably high levels. The challenges of long-term care include

- Low wages, overwork and underappreciation by management and clients
- Lack of visible progress with clients
- Physical pain and discomfort as a result of caring

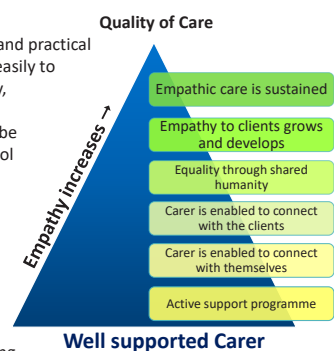
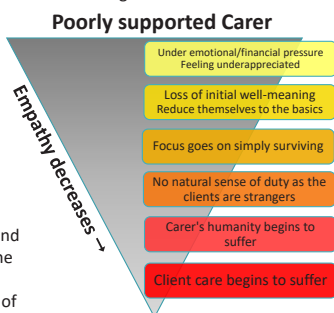
These challenges mean that it is hard for carers to sustain the levels of motivation and energy required to sustain high quality care.

In particular, over time, there is a risk of reduction of empathy and connection with the client. At best this can simply reduce the health and well-being of both the client and the carer. At worst, it results in the dehumanisation of both and cases of emotional and physical abuse.

Carers need to be given adequate and practical tools that they can use safely and easily to support the delivery of high quality, person centred care.

Eurythmy Movement Therapy can be an easily developed and applied tool that carers can use to build and sustain empathic, high quality care with their clients, while looking after themselves.

This poster includes results of a small case study for a Eurythmy Movement Therapy programme developed over seven years in a long-term residential care home for young adults with severe mental and physical disabilities. The hope is that these positive results may be applied to different settings where the culture of person centred care is present.



How does Eurythmy Movement Therapy work?

Originated in the early 20th century, Eurythmy Movement Therapy works with the internal movements of our body and turns them into full body exercises. By using these gentle movements, we can harmonise four key components of being human, essential for our long-term health and well-being: the physical body, our natural energy, our psyche and our sense of identity (spiritual core).

Eurythmy Movement Therapy sessions are shared by carers and their clients, simultaneously benefitting carers and clients alike. Because it is an experience through movement rather than the intellect, it can be particularly effective for clients with diminished mental capabilities. In particular, it helps clients and carers share the experiences and meet on an equal level of shared humanity.



This common ground allows carers to build and develop empathy with clients who are not necessarily equal in mental or physical capabilities. Thus, it provides a more rewarding and sustainable relationship for both clients and carers, supporting a higher quality of life in long-term care.

A Small Case Study

The Eurythmy Movement Therapy programme was developed over seven years for a home providing long-term person centred care to 15 young adults with severe multiple learning disabilities. Care was delivered on a one-to-one basis by 50+ carers on a shift basis.

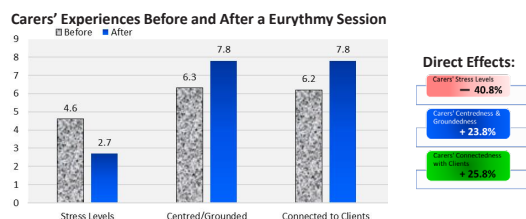
30-minute Eurythmy Movement Therapy sessions were delivered either in small groups or one-to-one with clients and their carers every week. Carers learned gentle Eurythmy Movement exercises that they carried out with their clients.



As part of a Master's degree dissertation a study combining long-term qualitative interviews and short-term quantitative measurements was used to understand the effects of this Eurythmy Movement Therapy programme both in the long and the short term reported by carers on themselves and their clients.

Results

- In carer interviews it was almost universally reported that the Eurythmy Movement Therapy sessions had helped them improve their connectedness and relationships with their clients over time.
- Carers expressed that they felt empowered and rewarded as they experienced the development and progress of their clients over time.
- Even in the short term, after just 30-minute sessions, carers consistently reported three immediate effects:
 1. Significantly reduced stress levels for both clients and carers (carers improved by 40.8%)
 2. Enhanced sense of feeling well centred and grounded for carers (23.8% improvement)
 3. Increased connectedness carers felt with their clients (25.8% improvement)



Conclusions

Eurythmy Movement Therapy is an effective tool for carers of long-term clients, helping them to deliver and sustain high-quality care.

- It helps carers to develop and sustain empathy in both the short and long-term, while reducing stress levels for both clients and carers.
- It is a safe, non-intrusive therapeutic approach that is accessed via the body rather than through the intellect and can therefore be used for clients with reduced mental capabilities.
- It can be applied by carers, under the supervision of a Eurythmy therapist, very cost effectively and benefits/rewards both carers and clients alike.
- If long-term care is to be delivered effectively by carers they need to be given the appropriate tools to sustain themselves in order to deliver high-quality long-term care.

Contact
 Helios Medical Centre
 17 Stoke Hill
 Bristol BS9 1JN
 Tel. 0117 962 6060
 Mobile 07876 266 062
www.eurythmymovementtherapy.com



I currently call the programme ‘Sustaining Empathy in Long-term Care – Eurythmy Movement Therapy as a Care Tool’, as empathy is the bridge which enables carers to meet their clients on a level beyond intellectual abilities – that of a shared humanity. (I call it Eurythmy Movement Therapy as opposed to Eurythmy Therapy to guide the general public’s mind immediately towards this therapy having to do with physical exercises, and to avoid possible early alienation before an explanatory conversation can be had.)

Since completing my Master’s Degree, I have told people about my programme whenever possible. At the end

of 2018 I was approached by the Helios Trust at the Helios Medical Centre in Bristol where I work as Eurythmy Therapist. They offered me a grant to do further research in 2019 to see whether my project can be applied in a wider variety of care homes with a wider variety of vulnerable clients, for example people suffering from dementia. My plan is to explore which factors make the programme effective – is it one-to-one staffing, is it leanings towards anthroposophy in management or is it when the organisation operates according to the person-centred care model.

Rebecca Paten

Seminars for Eurythmy Teachers in Schools

As part of the English MA in Eurythmy we will be offering two one-week seminars with experienced eurythmy teachers and trainers.

The first one will be given by **Helga Daniel**, a highly experienced teacher from the Netherlands, and the author of several books on teaching eurythmy in schools. During this week Helga will focus on teaching eurythmy from Classes 5–8. It will take place at **Emerson College, February 18–22, 2019**.

The second seminar will be led by two people from Alanus University: **Ulrike Langesheid**, who will focus on upper school, and **Andrea Heidekorn**, who will focus on adults and social eurythmy. This seminar will take place at **Emerson College from May 13–17, 2019**.

The seminars are open to all eurythmists.

For more information or to register for the course please contact us at:

eurythmya@gmail.com

Shaina Stoehr and Coralee Frederickson

Listening to Angels

The *Annunciation to Mary* has been performed in eurythmy at the Sheiling in Ringwood before more or less every Christmas for over 40 years. In the beginning, when the Camphill Eurythmy School was still here, we were enough eurythmists to cover it ourselves. Monica Dorrington was often the Archangel Gabriel and, on occasion, so was I – wow, a male archangel, a bit risqué, ha? We always did it in the same way – the Archangel and Mary, the home-grown music on the lyre, the lighting, and the gold-red-blue of the costumes conjuring up a peaceful, beautiful space.

Over the last few years, Michele Keim had developed it into a whole choir of angels around Gabriel, to be performed by a volunteer group of staff members, Sheiling employees, who rehearsed after their working day was done. They were probably inspired to give their time because, although much has changed here over the last decade or so, by some miraculous alchemy eurythmy in many different forms continues to hold a central position in our work with students with special educational needs and, often, decidedly challenging behaviours.

However, I write “had” because for some time now Michele and I have been wondering together how to make the festivals we still celebrate less “religious” and more inclusive as – we feel – is right for the pluralist, global world we inhabit

now. Michele has already built up a midsummer festival around the light of the zodiac shining into the various different crafts, while the anthroposophical Michaelmas festival, re-founded you could say by Rudolf Steiner, with its image of the Archangel Micha-el facing the dragon, is of its nature non-religious. But what are we to do with *The Annunciation!*?

What we did this year is the first humble attempt, shifting the emphasis away from the gospel account with Mary as the central figure to the *angels* being the central presence, angels being more and more widely experienced, 'seen' nowadays, and far beyond the narrow confines of religion. So yes, we see the image of the Archangel Gabriel coming to Mary to announce the birth of the Christ-Child, but then this morphs seamlessly into the Archangel Micha-el telling Joan of Arc that she must free France, and then on we go again to the many angels that are experienced by the still-living Irish clairvoyant, Lorna Byrne, who tell her how to bring healing to people.

This works well eurythmically with lay-eurythmists, as the main form for the choir of angels – the chorus, you could say, in theatre parlance – repeats throughout the three images, giving a feeling of familiarity and security as well as of being in the ether stream, especially helpful to beginners, but there are also the solo parts – Mary, Joan and Lorna – for those who can take a step up to them. And though Michele is on stage too, in this mix she acts as a focus point rather than a leader.

It's just a start but it has clearly inspired this group who took part – do read some of their impressions below! They all wanted to carry on, possibly to another show in the spring. And Michele and I feel inspired as well. We are already looking at a Native American story that she has found that suggests Easter images in a modern context. (I'm not going to do a spoiler here – watch this space, as they say!) So, a humble beginning that might lead on to clearer sight as to how to approach this question.

Christopher Kidman



Isn't eurythmy wonderful. Beards, glasses and all!

impressions...

"I have taken part in the annual performance of *The Annunciation* in nearly all of the eight years that I have worked at The Sheiling. To me, it signals that Christmas is almost here, and it holds a special place in my heart! Most of the time, I have been an angel.

This year, when Michele announced that we would be doing things differently, we were a little apprehensive! I felt that I finally knew the angel role. When she told us her plans to add two more people – Joan of Arc and Lorna Byrne – who would be "listening to angels", I was pleased that we would be looking at people throughout history. It also felt fitting, with the focus on women in 2018 (it being 100 years since women won the vote).

I was excited and nervous when Michele told me that I would be taking on the role of Lorna Byrne – I had only once before had a "solo" role in the performance, and the thought of being on stage without anyone to follow, and at the front, was a little daunting! Michele and Christopher were fantastic, and really helped me to understand how the different gestures could be made in different ways to express different feelings.

The performances went really well, and I loved putting on the costumes, as it made it feel very special, and somehow seemed to make the movements flow! I'm looking forward to seeing what Michele has in store for us next!"

Rachel Whitmarsh
Speech & Language Therapist

"Before working at the Sheiling I had never heard of eurythmy. At the induction to the school we were shown and told all about the different therapies on offer. I was fascinated by this one, and it wasn't long before I got to do some for myself – I was asked to be an angel in *The Annunciation*. This turned out to be an amazing experience, and it felt like something really magical to be part of. I have understood a lot more about the school and the Sheiling as a whole through doing eurythmy, and have since been part of a number of different performances. I believe the basics of eurythmy are so beneficial to the people we support. I am not trained, but I can see that the routines, the sounds of the letters, the way it makes you move your body, and the calmness of the therapy help support our wonderful students.

I look forward to being part of many more eurythmy performances in the future."

Jenny Woodford
Part of The Sheiling staff eurythmy performance group

"I am a Speech and Language Therapist (SaLT) at The Sheiling School. My children attended the Ringwood Waldorf School, so I have a little experience of eurythmy, but very little personal experience myself.

I was glad to have the opportunity to take part in the staff eurythmy performance of *The Annunciation*. We met weekly after school for six weeks prior to the performance, and I was given the part of Mary. I enjoyed the rehearsals and learning the gentle forms that were given for that part. I found the movement relaxing, almost meditative, and therapeutic.

We performed the piece twice, once to the school students and once to the college students. It lasted 15 minutes, so quite long for the students to stay seated and watch. During the school performance there was quite a lot of noise and distraction, but I was able to focus on my character and allow the stillness of her presence to overcome the distractions, like meditation. I could hear all the students' vocalisations and movement, but was able to listen and continue the forms, tuning into the other performers, all behind me, and feeling their movements in tune with mine. The second performance for the college students was much quieter.

I particularly enjoyed the Halleluiah form at the beginning and end of each rehearsal and performance. It brought us together as a group, so we were ready to leave the previous activity behind and learn our forms and movements together. And then to finish with it again, closing the group.

I look forward to future opportunities to practise eurythmy: perhaps we will get together to perform something in spring or at Easter?"

Rebecca Williams (SaLT)

"It was on the morning of the 19th December that I found myself participating in my first eurythmy performance depicting *The Annunciation* in front of colleagues and

students at The Sheiling Ringwood.

Having joined The Sheiling as Deputy Head of School in September, I am very new to the work of Steiner, anthroposophy and therefore eurythmy. The whole experience of not only seeing and observing but participating and performing was certainly one of enlightenment into this philosophy. Fitting therefore that this performance was that of *The Annunciation!*

Back in November after a thought-provoking discussion regarding anthroposophical and traditional therapies, I was invited (“Andy will make a good angel”) to take part.

Henceforth, I was immersed in rehearsals and learning phrases, and was very much a welcomed member of a group of staff members, most with more experience of eurythmy and, in some cases, performing eurythmy. I found

this uplifting spiritually and socially, as well as creatively enhancing. I experienced physical and mental response and calmness after the eurythmy rehearsal, akin to the positive and enhancing effects of yogic practice.

With 20 years’ experience of working in SEN I am very familiar with a number of therapeutic interventions and practices – including supportive communication, use of gesture, sensory experiences. This introduction allowed me to explore what eurythmy offers and enables both the audience and participants to gain.

I found the experience totally affirming and very much look forward both to exploring and experiencing further opportunities within eurythmy.”

Andy Orth
Deputy Head of School
The Sheiling Ringwood

The Sister Arts: Eurythmy and Creative Speech

Speaking for Eurythmy: Questions & Perspectives

“But eurythmy and creative speech cannot be separated; they are the essential components in any renewal...of the arts of the stage.” Marie Steiner (1, p. 202).

In all the years in which I have been speaking for eurythmy, three main questions have always accompanied me:

1. What kind of recitation does eurythmy need?
2. How can eurythmists and speech artists collaborate?
3. What ultimately brings eurythmists and speech artists together to collaborate?

Marie Steiner wrote in her article *On the Art of Recitation (Aphoristisches zur Rezitationskunst)*: “After I had experimented with speaking for the presentation of a poem in eurythmy for the first time, I said that no-one who loves recitation for itself will make themselves available to do it” (p. 20). This makes it supremely clear that Marie Steiner experienced a huge difference between pure reciting and speaking for eurythmy. It initially appears as if a sacrifice is necessary here: Marie Steiner spoke in this context of a *Stirb und Werde* (die and be reborn, a Goethe quotation) experience, of a process of transformation.

What really brings eurythmists and speech artists to work together artistically? They will certainly not collaborate when a speaker is simply used to speak for a piece on which the creative exploratory work has already been completed. And when a professional speech artist is not part of the picture at all, but a eurythmist speaks for the eurythmy, and the speech therefore serves the needs

of the choreography and not the linguistic and poetic requirements, then of course there is as good as no chance of speech and eurythmy entering a collaborative process and therefore developing the relationship further. If eurythmists and speech artists engage in a working dialogue, then there are great opportunities awaiting both arts, from which both the development of eurythmy and artistic speech will surely profit. Many treasures have not yet been uncovered, essential aspects not yet explored! A joint artistic process is the only thing that will lead to true collaboration. That is the ideal, at least. However, I am not saying that everything else is reprehensible: our everyday life does not always allow us to create ideal working circumstances; that is unfortunately the case. However, when eurythmy and creative speech truly engage in that dialogue and work together, that is where, to my mind, the greatest potential for the development of both our arts resides.

This seems to make the following question all the more important: What ultimately brings eurythmists and speech artists together to collaborate? After writing of the die and be reborn experience when speaking for eurythmy, Marie Steiner continued in the following way: “*The gift the speaker receives in return is an insight into fundamental principles and the response of his or her own feelings to what the poem itself wants; the poem conveys to the speaker what it is and what it wants.*”

This appears to me to be the moment to begin with the piece itself: The poem itself says what it is and what it wants. Before anyone begins to recite or move the piece in eurythmy, the work of art in question must be perceived, observed, in a detailed and differentiated way: what does it want? What does it really want? “*Our main focus needs to be on the form; the proper treatment of the contents will fall into place as a consequence.*” (Marie Steiner, *ibid.*).

In her article entitled *Goetheanistische Bühnenkunst, Eurythmie und Sprachgestaltung (The Goethean Art of the Stage: Creative Speech and Eurythmy)*, Marie Steiner explained this in even more detail when she spoke of “inner eurythmy”, which is at the foundations of language and of poetry. And she wrote of how this inner eurythmy is the source of what she called “creative speech in eurythmy” (*eurythmische Sprachgestaltung*) and “eurythmy in movement” (*Bewegungseurythmie*). Initially, therefore, this is not about a meeting between or an approach to the artistic disciplines of movement and speech, but about this inner eurythmy. We need to perceive the inner eurythmy of a poem, recognise and sense the laws living in the form. So, the familiar experience of the language and of the work of art themselves are mentioned as the foundation for and the source of any activity in either art. This appears to me to be what connects speech artists and eurythmists in reality, what enables them to find their place in the process from their perspective (with its individual insights). This is what creates the foundation for a genuine collaboration.

A digression: in the many years in which I have spoken for eurythmy, I have repeatedly had the impression that poems were often perceived too strongly from the perspective of the contents and the images. So that in the forming and shaping of the piece, the images and the sounds were often in the foreground. I was sometimes almost jealous of music, which is allowed to be simply music and manages without content and almost without images, though not of course without expressing something. Now I am certainly not someone who does not take the contents

of a poem seriously, or who thinks that it is not necessary to know exactly what the poem is saying. On the contrary, I consider a very thorough understanding of the content of a poem to be a decisive prerequisite for any appropriate artistic work. But the contents are not the be all and end all, nor are the images or the alphabet! Poems are also musical compositions, with crescendos, de-crescendos and dynamic climaxes. They consist of rhythmical and linguistic structures, of sounds, repetitions, pauses and many more unusual features. In the pure forming and shaping of the images and sounds, there is no way to express whether a poem has a line with two words or ten, whether there are subsidiary clauses, *enjambements* or grammatical ellipses that will all need artistic attention. But from the point of view of the musicality of the piece, there is a difference! There lives in every piece a musical and a sculptural form that is perceptible in the language; the sounds have a structure, the passing of time is structured, the piece has a dynamic movement form, and all these aspects need to be perceptible both in the speaking and in the movement as a totality.

When Marie Steiner wrote about the inner eurythmy of a poem then, what she meant was the artistic form of the whole that incorporates both the musical and sculptural elements in the language. Both eurythmists and speech artists equally need to listen to this at the outset. This inner eurythmy is both the starting point of both arts and the place where they can genuinely meet when they collaborate artistically. We might call this a triad, consisting of the *inner eurythmy* of the piece, *creative speech in eurythmy* and *eurythmy in movement*, as Marie Steiner set out below:

“*If an experience of language leads to the discovery of its inner eurythmy and enables the expression of its musically flowing and dynamic sculptural qualities in the spoken word, then this can retrospectively lead all the more strongly to an experience of the enormous significance of gesture, which recreates the speech, taking hold of and working through the whole body.*” (1, p. 201).

Sabine Eberleh

References

1. Marie Steiner, *Goetheanistische Bühnenkunst, Sprachgestaltung und Eurythmie (The Goethean Art of the Stage: Creative Speech and Eurythmy)*.
2. Marie Steiner, *Aphoristisches zur Rezitationskunst (On the Art of Recitation)*.

Both articles are found in: Marie Steiner, *Gesammelte Schriften, Band 2 (Collected Works, vol. 2), Rudolf Steiner und die Redenden Künste (Rudolf Steiner and the Arts of Speech)*, Rudolf Steiner Verlag (Rudolf Steiner Publications) Dornach, Switzerland, 1974.

Sabine Eberleh was born in Hannover, Germany in 1959; trained in Bookselling; studied Speech and Drama at

Alanus University (1981); qualified in Speech and Drama (1985), in Speech Therapy and Education (1986), and as a drama teacher (2002). Master of Education in Oslo, Norway.

Contributed by Brenda Ratcliffe

Eurythmy in The Souls Awaken, the Fourth Mystery Drama

Having worked for the Mystery Drama as a eurythmist in all four plays, I was very aware of the wonderful opportunities and great challenges that bringing eurythmy in the context of drama presents.

After performing the third play in 2015, a few of us invited Werner Barfod to give a workshop in Stroud on the eurythmy forms Steiner gave for the fourth play. Jointly run with Richard Ramsbotham, the workshop was attended by both eurythmists and actors. It was a wonderful opportunity to dip into both worlds together.

A year later, when the production started in earnest, Elisabeth Bamford worked on the Gnomes and Sylphs with non-eurythmists, and Soul Forces with eurythmists. Many dedicated hours were spent moving together, trying to capture the essence of those beings in movement.

However, when it came to bringing the movement together with the actors, the director instead decided that puppets were the solution for the Gnomes and Sylphs. The jury is out whether this was for the best...

The three Soul Forces were portrayed in eurythmy and were an important element in the scenes in the spiritual world, welcoming the souls of the characters on stage, carrying each picture through movement. Everyone, I think, really could see how eurythmy was invaluable in those scenes.

The eurythmists worked separately, regularly and consistently throughout the whole process of the production, and this manifested as an underground force on which the play could rest.

Marie-Reine Adams



Peredur Eurythmy's Winter Festival 2018

A story-performance project with adults and children



This year's Winter Festival was the second such event Peredur Eurythmy have run for the pre-Christmas period. There were stalls with crafts, gifts and delicious treats, and most importantly a eurythmy show to enjoy, all in the lovely setting of the Peredur Center in East Grinstead. People were queuing up to see the performance, and we had to repeat it as not everyone fitted into our small auditorium!

We performed *The Little Troll* by Thomas Berger, and Kelly Williams gave life to this endearing character in a most imaginative way in eurythmy, creating many special moments together with her counterpart, the kind girl who gathers flowers, berries and mushrooms in the forest, beautifully and sensitively portrayed by Caroline Marcus. A mixed group, eurythmists as well as partly trained eurythmy enthusiasts, created a 'forest' which gave soul and a rich flow of etheric breathing. This was contrasted refreshingly by a group of trolls, again represented by a mixed group, adding a charming touch reminiscent of the mechanicals from Shakespeare's *A Midsummer Night's Dream*.

We included a small acting scene where the grandfather tells his grandchildren what distinguishes a human being from a troll, which helps the little troll on his journey of transformation. It provided a wonderful stillness, with the troll listening and reacting with subtle soul gestures. The story was beautifully spoken by Sarah Kane, and we are grateful to her for joining us in this project. The masterfully devised musical interludes provided by Gregers Brinch supported and drew the project together.

Twelve children of various ages from 5–14 portrayed different forest animals and birds, stars, bells and berry pickers, and fulfilled their roles with much enthusiasm, joy and a great sense of responsibility. The pride shining from their eyes when they had created their own small choreographies or sound gestures, but also when they had mastered what they were given, was simply heart-warming and life confirming. A side effect of this work is that the parents of the participating children can experience their children's joy and satisfaction, which opens them to what eurhythm is and what it can bring to them. We definitely see scope in developing this work further and are planning further projects.

Sigune Brinch



The Four Ethers in Eurythmy

A weekend workshop by Ulrike Wendt, October 2019

Ulrike Wendt has given a workshop on the four ethers a couple of times in the UK with great success. She is able to lead one to profound experiences of this fascinating world of the ethers, which, of course, is a space we as eurythmists would want to move in and make visible every day! But we also are aware of how hard it is to truly move etherically. The movements developed by Marjorie Spock are a revelation, and one I feel we all can benefit from and actively work out of to benefit our work and the experiences we can give to others. Therefore I am once again organising a workshop on 4th, 5th and maybe 6th October 2019 in Stourbridge (to be confirmed). The format of Friday evening and Saturday until about 4.30 has worked well, although a Sunday morning till lunch time could also be a possibility if wanted. I'm looking forward to your applications!

Rita Kort
ritakort@gmail.com

Below are some reactions to the workshop from last year.

“Through a meditative and practical experience of eurythmy, we dived directly into the mysteries of the four ethers, streaming in the essence of the movement of Life... Opening ways, creating passages, building arches between worlds.” --**Benjamin Laurence**.

“Ulrike makes, in my opinion, a very practical approach to the work with the four ethers. And that approach makes it easier, because one really begins to have a relationship with them through the air around. Once the relationship is established and the senses are more aware and awake, the artistic side can come, in an easy, natural way.

The workshop is not intellectual, it's experiential, and therefore it stays. As a plus side, she gives a special space for the mind to work, too. It was amazing!” --**Elena Elias**.

“With warmth and clarity, Ulrike leads the participants on a journey of self-discovery, enabling, as if by magic, the perception of the etheric world around us, and its richness and health-giving power in relation to eurythmy.

What happens to the space when walking freely around it amongst a group of people? How does the space change when keeping one person from the group in mind as we walk? And two persons? Three? Where is the connection between that couple, trio, group, happening? We approached some well-known warm-up exercises such as finding one's vertical and expansion/contraction with new 'eyes', looking for the origin of movement. We learnt how to meet it rather than making it happen. I can still hear Ulrike: “Don't force the movement, let it come!” How fully, harmoniously, did we move all together one of Steiner's verses at the end of the workshop, without any discussion on how steep that angle or wide this curve!

I felt deeply touched by what I had experienced in the two days of workshop and still carry with me the feeling of having discovered a treasure.” --**Elisa Laera**

“The Ethers Workshop brought more consciousness of the surroundings in me. Through the movement I opened myself to meet people and through other people I could meet myself. It was a very special experience to learn to know yourself and to be grateful for the meetings.” --**Peiling Chao**

“In the Four Ethers Workshop we practised different exercises in which one tries to become more sensitive to the invisible forces with which we always work in eurythmy. We attempted perception of the creative forces through our body and our movement. In the workshop we could experience the whole process of perceiving the different ether qualities, which was very rich and full of unexpected discoveries. For many of the participants, the workshop was refreshing and strength-giving.” --**Matej Rybka**.

“About the Ethers Workshop: the whole weekend was a very strong experience, the way that the exercises help to connect with the etheric body and its different elements. For me it was something that I definitely want to do again to help deepen my research about the ethers.” --**Sebastian Diaz**.

“The workshop about the four ethers gave us the opportunity to perceive and connect with the essence and quality of eurythmy movement through simple but powerful exercises.” --**Sofia Sevilla**.

A Second Performing Arts Festival

Dear Friends,

To develop our Performing Arts Section work further, and to build on all that came together in October 2018, I have a few ideas to share with you, hoping to find resonance. Wherever connection – working together and being within a context – can be achieved, we grow beyond ourselves. In reflecting on the many excellent solo performances we had in October, this is what came to me as a possible progression.

Firstly, a Performance Festival seemed to work well for our section, encompassing Speech & Drama, Music, Puppetry and Eurythmy. I am hoping you will agree with me that it would be fruitful to have another such event on October 12th & 13th 2019.

Secondly, gathering around a theme could provide a way of working together. However I want my suggestion to be in no way prescriptive. That would kill creativity, and I hope the opposite: an explosion of creativity!

I make the following suggestion: Taking the lecture 'The Being of the Arts' (Berlin, October 28, 1909 GA 271). We could use it to inform our work, study, inquiry, or a project, working with the whole of the lecture, or just a small part or aspect, a philosophical slant, or working with the lecture's strong images. It could be a part of the text, or taking its departure from the story-like feel of

it, or the poetic language. There are many things I have not mentioned here that could be a starting point for something truly interesting. You can find the lecture online here:

https://wn.rsarchive.org/Lectures/NatArt_index.html;mark=49,38,59#WN_mark

Local groups from all around the country would get together and find their way of working with the lecture. I see how the lecture text could be related to whatever project people may have already embarked upon. If we allow ourselves to be inspired, to explore, create, correlate, this could make for a very exciting follow-up from last year.

I would be delighted if groups across disciplines would form, and even stretch to include the visual arts in some way, or other aspects of life? Art nowadays often touches on so many strata of life.

Please let me know what you think, and if you could imagine forming a group in your area. You can contact me on performingartssection@protonmail.com

Warmly, Sigune Brinch
www.peredureurythmy.com
mob: +447825140119

New Performing Arts Festival

Peredur Centre in East Grinstead, 13–14 October 2018

I would like to share my experiences and much gratitude as a participant: musicians, eurythmists, speech artists, Mystery Drama actors, sharing their active work processes reaching far out to Russia and India! There were many unexpected, joyful reunions, conversations and new encounters – it was like a big homecoming day! Adrian Locher's question to open the festival brought youthful energy into our space: "What made you decide to take up your art?" I was brought to tears when I remembered how many dear friends, who used to be here, are in the spiritual world now. They are all there to help me when I call! The Young Stage Group from Stourbridge directed by Maren



Peredur, an old home to many of us

Anthroposophical Society School of Spiritual Science Performing Arts Section

PERFORMING ARTS FESTIVAL

13/14 OCTOBER '18

Peredur Arts Centre

West Hoathly Rd RH184NF East Grinstead Sussex

Saturday 13th:

9.30 - 10.30 lecture-The Performing Arts: their mission and where are we now? - A. Locher

11.00 - 11.45 poetry of A. Bely - R. Ramsbotham

12.00 - 12.45 poetry recital - S. Kane &

eurythmy - 'Today I rise' J. Houston,

'Pathetique' 2nd mov. L. Beethoven - M. Hunter

14.15 - 15.15 conversation in groups: Music/Drama/Eurythmy

15.30 - 16.30 eurythmy- Schubert- Sussex ensemble &

storytelling -'A Christmas in Wales' D. Thomas - M. Dijkstra

17.00 - 18.30 poetry reading Tenno Voerman &

'MEMORIAL'

eurythmy -'Vermächtnis' R. Hamerling & silent form - S. Soya, &

open play rehearsal -'The Red Falcon' - D. Skinner & cast

20.00 -21.30 drama - 'Falling to Rise'- A. Barry &

'Quatour pour la Fin du temps' O. Messiaen,

'What the Thunder said' T.S. Elliot, '4 short studies' Zimmermann,

'Him I praise' K. Raine EWM & Goetheanum ensembles -eurythmy -

Sunday 14th:

9.30 -11.00 From R. Steiner's 4th mystery drama

-X. Curry & R. Kourouklis &

recital for voice and instruments - A. Thompson & colleagues.

11.30 -12.30 Plenum.

~ attend all or some ~

Donations to cover Festival costs are gratefully received at the door for whole event or for individual time slots.

lunches(6.50) and dinner(9.50) must be pre-booked by 10th Oct (cash only)

on <https://doodle.com/poll/ppx8zm378fcfumsq>

For more info ring S. Brinch on 0782540119

Stott gave great hope and promise for the future. Their pizzicato movements were just stunning! I was delighted to hear a special violin and a cello, built in Holland with Steiner's indications. Their new ethereal string sound filled the whole space quite differently from ordinary classical instruments. The conversation group posed questions: Where is the audience? How could we give to each other constructive criticism to grow? What kind of festival form would be possible in future? Association for Speech Artists? How can you get support for a project? And...what is my own next step?

May this initiative grow more and more, as the Youth Eurythmy Festival has been growing!

Saeko Soya-Dijkstra



Join us for our 5th annual
**Youth
Eurythmy Festival
London**

28. March 2.30pm
29. March 2.30pm
30. March 2.30pm

**New: daily public workshops 1.30 pm
for grown-ups**

Rudolf Steiner House 35, Park Road,
London, NW1 6XT
suggested donation at door: £9 £14 for two days or £18 for
3 days
limited availability, reserve seats @
youtherythmyuk@gmail.com
and book for our public workshops



Join us for our
**5th annual
Youth
Eurythmy Festival
London**

**New: daily public workshops 1.30pm for
grown-ups**

28. March 2.30pm
29. March 2.30pm
30. March 2.30pm

Rudolf Steiner House 35, Park Road,
London, NW1 6XT
suggested donation at door: £9 £14 for two days or
£18 for 3 days
limited availability, reserve seats @
youtherythmyuk@gmail.com
and book for our public workshops

Anthroposophical Speech and Drama Conferences in England 2017–2019: A Concise Journey by Ryan Kouroukis (abridged)

Out of a personal continuing frustration of not having a formal speech and drama community to belong to, in 2016 I decided to gather together all the anthroposophical speech and drama individuals around the world that I could find. I decided on the theme *Karma, Community and the Word – Kindling a Future from the Past* for the weekend schedule. The workshops were 'Theory U and the Journey from Eurythmy to the Spoken Word', 'Meeting with Nature and Nature Spirits with Sound, Movements and Meditations', 'Living into Language', 'The Alchemy of Acting', and 'Humour in Drama'.

Twenty-one people came to this first historic conference, from Ireland, Scotland, Spain, and of course England. It was the first time such an artistic speech conference had been held in England, and it was a humble success. Such wonderful stories were shared as well as a sadness that speech was dying. The Saturday evening concluded with a fantastic sharing in the theatre, with almost everyone freely performing a piece they had prepared on the theme. It was so good to see how the conference made an impact on all.

For the second Speech and Drama conference, I decided on the theme *The Speech Arts as a Path towards the New Mysteries*. 24 participants came this time, with a few from further afield: Australia, New Zealand, Germany, the USA! Eurythmy was a major feature. One of my workshop leaders was a eurythmist from Ireland, who offered a piece by Russian poet Vladimir Soloviev in movement. She took on the body warm-up sessions in the mornings. This proved so valuable as attested by many participants experiencing

eurythmy for the first time. The workshop titles were 'The Inner Being of the Word', 'Rhythm, Sound and Image: Speech Art as a Journey Towards Self Knowledge', and 'Dramatic Movement for the Self in the Body'. At the Saturday evening performance sharing, again with almost everyone freely performing or reading a piece of their choosing, the atmosphere was electric and full of joy.

So now in 2019, I am eagerly looking forward to holding the 3rd Annual International Speech and Drama Conference at Peredur. It will be another special destiny event connecting friends of old and friends of new. The dates this summer will be July 12, 13, 14, with a new theme *The Healing Power of Poetry, Drama and Storytelling: Catharsis and Transformation for the Soul*. Stay tuned for a poster and further information. Bookings are now open – for amateurs or professionals, actors or eurythmists, even builders or office workers new to the arts...

Please be welcome.

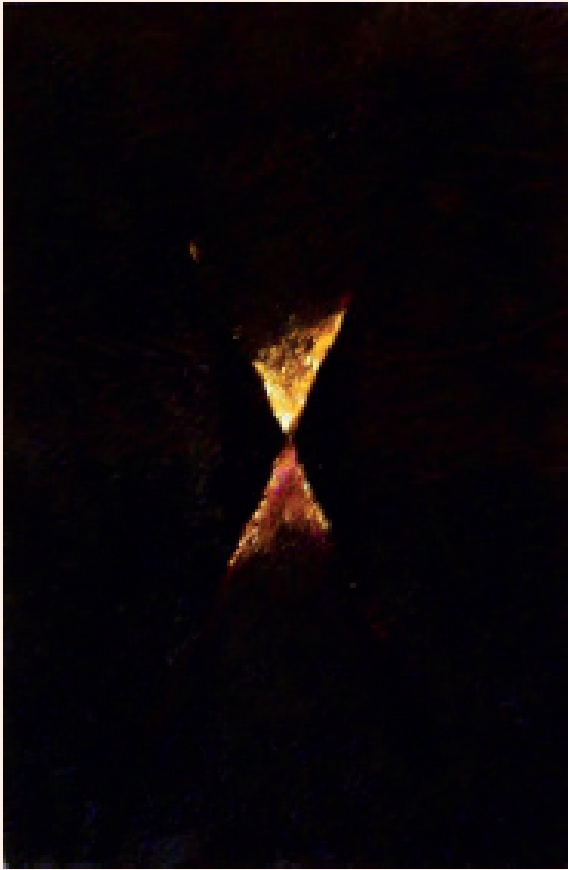
Ryan Kouroukis

07733714711 / rkouroukis@gmail.com



News from Ireland

Our thanks go to the Anthroposophical Society in Ireland for the following contributions which are taken from their Winter Newsletter.



The Centre Holds, by Helen Comerford, Kilkenny.
Encaustic on canvas – centre panel of triptych

Early on the previous evening the pupils gathered together. In quiet contemplation they were to be made aware of the meaning and import of this momentous happening. Silently and in darkness they sat together. When the midnight drew near they had been for long hours in the darkened chamber, steeped in the contemplation of eternal truths. Then, towards midnight, mysterious tones, now louder, now gentler, resounded through the space around them. Hearing these tones, the pupils knew: This is the Music of the Spheres. Then a faint light began to glimmer from an illumined disc. The illumined disc became darker and darker – until finally it was quite black. At the same time the surrounding space grew brighter. Again the pupils knew: the black disc represents the earth; the sun, which otherwise radiates light to the earth, is hidden; the earth can see the sun no longer. Then, ring upon ring, rainbow colours appeared around the earth-disc and those who saw it knew: This is the radiant *Iris*. At midnight, in the place of the black earth-disc, a violet-reddish orb gradually became visible, on which a word was inscribed, varying according to the peoples whose members were permitted to experience this Mystery. With us the word would be *Christos*. Those who gazed at it knew: It is the sun which appears at the midnight hour, when the world around lies at rest in deep darkness. The pupils were now told that they had experienced what was known in the Mysteries as “seeing the sun at midnight.”

-Rudolf Steiner, Berlin 19.12.1906.

Autumn Conference of the First Class in Mourne Grange, 5–7 October 2018

Thirty-four people attended the biennial conference of the First Class, completing a cycle of 38 years of meeting around successive lessons with lesson nineteen. Our time was richly accompanied by the paintings of Helen Comerford, and by the eurythmy of the Irish Foundation Stone Ensemble. The painting was a triptych entitled ‘The Centre Holds’. The eurythmists enacted the Foundation Stone meditation through the weekend. Mary Watson gave a lecture on the meditation, illustrated by the group. The hidden narrative in the prelude and interlude were demonstrated showing the entry of Zarathustra into the Nathanic sheaths before the three main panels of the meditation begin – and the resurrection after them, before the Christ-being empowers the Zarathustra-being as the Master Jesus. In the fourth part of the meditation then followed the entry of the two streams of the kings and shepherds in gold and white. The cross appears three times in a metamorphosing

sequence revealing forms from before, during and from the future relative to the Mystery of Golgotha. The streams cross over and then leave the stage on the opposite sides from which they entered.



Movement of the Cross within the Foundation Stone

Movement of the Cross within the Foundation Stone: All of this wealth of movement was enacted in delicate washes of coloured light onto an envelope of silk encircling the stage, expertly choreographed by lighter John Watson. The central entry of Zarathustra and the Christ was achieved with great effect as the figures appeared to grow in light. The nineteenth lesson was free rendered and read and the mantrams addressed. This was further worked on in common eurythmy sessions led by Mary, and enabled the conference participants to begin imaginatively to grasp the first hierarchy through movement.

Alan Potter

A Eurythmy Impulse in Ireland

In 2014 Evamaria Rascher and pianist Bonnie Cohen were invited by eurythmists. There has been eurythmy for the Evening for the Dead, Advent, the Holy Nights and the St. John's Festival, open to the public, and taking place mainly in Castalia Hall at Camphill Ballytobin, as well as tours to Camphill centres in the south-east of Ireland, offering *Pater Noster*, *The Dream Song of Olaf Asteson*, *The Lyke-Wake Dirge* and W.B. Yeats' *The Secret Rose*. Two stories were performed at the local Abhainn Ri Festival in Callan – an African story, *The Mantis*, and *The Unique Tale* from The King of Ireland's Son by Padraic Colum – and were well received by the children and adults.

We also offered taster workshops of Speech Formation and Eurythmy at Galway University, well attended by people associated with the Steiner School movement. To get to Galway we crossed the River Shannon. This is the longest river in Britain and Ireland. It acts as etheric threshold to the West Coast where, in ancient Atlantis, there was a major Sun Oracle whose initiates had the task of guiding human beings to experience the ego within the physical body. So the theme of "Manichean poetry" suggested itself as a possible focus for a future programme.

Daniel Grcevic

**Speech Artist for Camphill eurythmists
in south-eastern Ireland**

Performing Arts Section

A meeting of the of the Irish Performing Arts Section took place on 24 November in Camphill Kyle Hall in Callan. Representatives from Eurythmy, Speech, and Music were present, including a guest eurythmist from Moscow. We were twelve. It was heartening to hear about artistic projects, in particular the work which Daniel Grcevic is doing with Russian eurythmists, weaving together an experience of the Russian and ancient Irish languages. Some of our discussions wove across the Performing Arts into educational aspects – how do we meet the need for eurythmy in the Steiner National Schools when we are so few eurythmists? That same evening we attended an Evening For Those Who Have Died, with eurythmy by the Kilkenny group, and music on lyres, piano, and keyboard. Thanks go to the eurythmists, speaker and musicians for a beautiful evening.

Roxanne Leonard



Eurythmy in Beautiful Northern Italy

with Jonathan Reid

March 18-23, 2019

Eurythmy Studies in Colour (with excursions into English poetry and the music of Debussy)

Join us this spring as we experience the colourful world available to us in the art of eurythmy. From Goethe's colour theory to exploring elements of Debussy we will move the richness of colour together surrounded by astounding glimpses of the alps. This all-inclusive eurythmy retreat is located in beautiful Biella, Italy. Lodging is shared in a traditional home situated on a small farm just walking distance from the workshop space. Lunches are vegetarian and cooked in the traditional Piedmont slow-food fashion with 3 courses of exquisitely prepared local produce.

Cost: 495 Euros, all-inclusive. Includes workshop, shared lodging and lunches

Workshop only: 285 Euros

Location: Biella, Italy, La Runa

www.runabiella.noblogs.org



Space is limited so please register early!

For all inquiries and registration please email
movingwithmasters@gmail.com

Eurythmy with Animals

Dear colleagues and friends,

Last spring I did a eurythmy project on broad beans, with one side of my plot receiving eurythmy and one side not, so I could compare. Visitors commented on the healthy-looking plants and their size on the side that had received eurythmy.

In the summer I left my eurythmy teaching job to work at Sturts Community Farm in co-housing child care. There I read the article in the newsletter on eurythmy with animals from Christine van Draanen. I was really inspired, especially because I visit the farm animals every day with the children. So now we are delighted to offer you a course introducing eurythmy for animals for eurythmy therapists. After the theory part, we will practice the exercises with the animals who live at the farm: cows, sheep, pigs, chickens, ducks, geese, goats, a horse and perhaps some pets.

Eurythmy with Animals

Sturts Community Farm, West Moors, East Dorset

Saturday 25th of May, 2019

9.30am coffee/tea; Start 10am; Closing 5pm

If you are interested, please, send an email as soon as possible to christinevandraanen@gmail.com for a flyer with more information.

Warm regards, Jessie Busbridge

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/

Eurythmy Teacher – 5 to 6 hours a week

Start date Autumn 2018

Alder Bridge Steiner-Waldorf School

Padworth

Berkshire

Email: lynn.maclauchlan@alderbridge.org.uk

Phone: 0118 971 4471

International vacancies

Eurythmy Teacher

Grades 1 – 8. See website for Document with more details.

Waldorf Academy

Toronto

Canada

info@waldorfacademy.org

<https://waldorfacademy.org/who-we-are/career-opportunities/>

EURYTHMY ASSOCIATION DIARY

ASSOCIATION DIARY

COURSES AND EVENTS

Here you will find a list of courses and events that are happening in the UK, Ireland or beyond that are either for eurythmists or of public interest. There may be other events happening in your area that we are not aware of, so please enquire of eurythmists locally if you wish to know if there is anything happening in your area. Please notify Saraphir Qaa-Rishi of events that should be added to the Diary.

March 2019

15th–16th March. The Inbetween with Annemarie Ehrlich – WORKSHOP
Stuttgart. Apply to: info@eurythmeumstuttgart.de

16th March, 6.15 – 7.00 pm. Saturday Studio Performance – PUBLIC PERFORMANCE
Organiser: London Eurythmy, Rudolf Steiner House, 35 Park Road, London NW1; diana_constantin@yahoo.com

18th – 23rd March. Eurythmy Studies in Colour with Jonathan Reid in Italy – PUBLIC WORKSHOP
More info: Eurythmy in Italy with Jonathan Reid
Organiser: Moving with Masters. Info: movingwithmasters@gmail.com

22nd – 24th March. Colour – the Rainbow Bridge Between Inner and Outer Worlds – PUBLIC WORKSHOP
Weekend workshop with Goethean Science, painting and eurythmy.
More info: Colour – The Rainbow Bridge Workshop
Organiser: Moving Presence, Edinburgh. Website; info: saraphir@movingpresence.co.uk

Eurythmy Therapy Training starting
Stroud, UK
www.eurythmytherapytraining.org.uk

28th – 30th March. Youth Eurythmy Festival – PUBLIC PERFORMANCES

Rudolf Steiner House, 25 Park Road, London
Organiser and more info: youtheurythmyuk@gmail.com

29th–30th March. The Inbetween with Annemarie Ehrlich – WORKSHOP
Hannover, Germany. Apply to: Ulrike Wallis und Monika Dreher tanzkunst@ulrikewallis.de or monika.dreher@htp-tel.de

April 2019

2nd–3rd April. Open Business Course with Annemarie Ehrlich – WORKSHOP
Moscow, Russia. Apply to: Oksana, oksalekhina@yandex.ru

12th–13th April. The Transition into the Everyday with Annemarie Ehrlich – WORKSHOP
Copenhagen, Denmark. Apply to: Elisabeth Halkier, Tel: +45 39641 108 or elihn55@gmail.com

13th–15th April. Theory U with Annemarie Ehrlich – WORKSHOP
Copenhagen, Denmark. Apply to: Elisabeth Halkier, Tel: +45 39641 108 or elihn55@gmail.com

May 2019

29th May – 2nd June. 15th International Eurythmy Festival – Forum for Young People
Witten Annen, Germany.
www.wittenannen.net

June 2019

24th – 27th. International Eurythmy Graduates' Meeting
Goetheanum, Dornach Switzerland.

July 2019

8th–17th July. Eurythmy Further Training with Annemarie Bäschlin
Dorothea Mier: Tone Eurythmy
Annemarie Bäschlin: Colour Eurythmy
Alois Winter: Formative Speech
Venue: Ringoldingen (Berne Oberland) CH
Organiser: Annemarie Bäschlin, Ringoldingen, CH-3762
Erlenbach Tel. +41(0)33 681 16 18 (please use the answer machine and speak clearly thank you)

October 2019

5th – 6th October. Eurythmy and the Class Lesson motives. For members of the School of Spiritual Science.
With Ursula Zimmerman.
Organiser: Section for the Performing Arts, Postfach, Goetheanum, CH-4143 Dornach. srmk@goetheanum.ch

12th – 13th October. Performing Arts Section Festival.
Organiser: Performing Arts Section: performingartssection@protonmail.com



Summer 2019 Newsletter
copy deadline

May 21st 2019 at noon

Please send to: Elisabeth Bamford
newsletter@eurythmyassociation.uk

**Eurythmy Association of
Great Britain and Ireland**

Eurythmy Association for Great Britain and Ireland

Lynda Abrahams, Council Secretary

Email: council@eurythmyassociation.uk

Tel +44 (0)1287 636 832

Fax +44 (0)8717 145925

www.eurythmyassociation.uk