Every man shift for all the rest,
and let no man take care for himself

STEPHANO, THE TEMPEST

21ST–24TH APRIL 2016
RUDOLF STEINER HOUSE, LONDON

presented by
The Anthroposophical Society in Great Britain &
The Humanities Section of the School of Spiritual Science
The celebration of Shakespeare's work is a continuous and growing joy for theatre-goers, actors, students, and scholars. The 400th anniversary of his death gives us an additional opportunity to focus our celebrations. Shakespeare lived and worked in the everyday realities of Elizabethan and Jacobean London at the beginning of our modern age, when the English language still had an innate, unrestricted, fertile openness. He brought a genius for language to his practiced stagecraft. His utterly selfless inspiration allowed him to create characters that embody in their words and actions every aspect of our glorious, shameful, brutal, cruel, tender, selfless and striving humanity. Each of them plays a real and irreplaceable role in the great drama of our becoming human, the evolving world drama of our becoming free individuals, consciously taking responsibility for our destiny and the future with our companions.

Shakespeare and the Spirit of Poetry
Andrew Welburn
Shakespeare has the ability to make ordinary things 'poetic', and to make metaphors into reality. We can explore some of these Shakespearean miracles, using some well-known and some less familiar poetic moments - or bring your own favourite passage along!

Although an expert on Blake and Shelley, Andrew has taught Shakespeare on and off for thirty years as Lecturer in English Literature at New College, Oxford. He is currently researching Rudolf Steiner's early esoteric thought.

'All the world's a stage'
Working with the inner actor
John Platt
Through simple exercises, we will expand our skills in communicating inwardly and outwardly, creating a new relationship to ourselves and those we meet in our daily lives.

John Platt is a retired Steiner school teacher - kindergarten, middle and upper school art, craft and drama – as well as teaching special-needs drama. He is also an artist and play director, with a passion for Shakespeare and Opera.

Moving the Poetry of Shakespeare
Coralee Frederickson
For Nietzsche, the Greek gods Apollo and Dionysus represent the polarity of Form and Fire in artistic creation. We will explore Shakespeare's dynamic language in movement through the lens of these contrasting principles.

Coralee Frederickson has a doctorate in English Literature and has been a eurythmy teacher and trainer in the US, England and Norway. She is currently co-carrier of Alanus University's Master's in Eurythmy in English and the Järna-China.

Hamlet and the Consciousness Soul
Robin Cook
One reason why Hamlet still fascinates us could be that he represents our own struggles with loneliness, isolation and a feeling of being disconnected, which can be seen as the condition of our modern on-looker consciousness, or, as Rudolf Steiner describes it, the 'Consciousness Soul'.

Robin Cook is now retired from 30 years English teaching at Rudolf Steiner School Kings Langley.

Shakespeare in Britain, in English and in the World
Andrew Wolpert
An exploration of the social, cultural, linguistic and spiritual circumstances Shakespeare chose to be born into, and what his work means for the wider world.

Andrew is an enthusiast of the Renaissance, the visual arts in Italy and the theatre and poetry in Britain.

'How now? moody?'
Shakespeare's deployment of the caesura in The Tempest
Vanessa Underwood
We will identify and explore through the spoken word the effect of the caesura (or line-break) on the mood and character-painting of passages in the early part of the play and explore the dynamic, sound and colour in Prospero's passages at the climax of the play.

Studying words and movement from her earliest years, Vanessa seeks to trace through the spoken word a living thread between our literature and our raison d'être.

FRIDAY WORKSHOPS 22ND APRIL 15.15 – 18.15

Shakespeare in Britain, in English and in the World
Andrew Wolpert
An exploration of the social, cultural, linguistic and spiritual circumstances Shakespeare chose to be born into, and what his work means for the wider world.

Andrew is an enthusiast of the Renaissance, the visual arts in Italy and the theatre and poetry in Britain.

'How now? moody?'
Shakespeare's deployment of the caesura in The Tempest
Vanessa Underwood
We will identify and explore through the spoken word the effect of the caesura (or line-break) on the mood and character-painting of passages in the early part of the play and explore the dynamic, sound and colour in Prospero's passages at the climax of the play.

Studying words and movement from her earliest years, Vanessa seeks to trace through the spoken word a living thread between our literature and our raison d'être.
Shakespeare in discussion
Peter Van Breda
A possibility to come together to share in discussion our thoughts, feelings and ideas on hand of our experience of *The Tempest* performance, with reference also to *King Lear* and *The Merchant of Venice*.

Peter's entry into the world of Shakespeare was influenced by three great teachers during his time at Emerson College: AC Harwood, Francis Edmunds and Adam Bittleston. Since then he has regularly given lectures and workshops on William Shakespeare. He is a priest in the Christian Community.

Shakespeare and the Language of Nature
Josie Alwyn
Exploring Shakespeare's language together leads towards an understanding of the relationship between the Spirit of Nature and the transformation of the Human Soul.

Josie Alwyn is a Shakespeare specialist working in the field of literature and education. She is co-director of the London Waldorf Teacher Training Seminar.

Shakespeare in discussion
Peter Van Breda
A possibility to come together to share in discussion our thoughts, feelings and ideas on hand of our experience of *The Tempest* performance, with reference also to *King Lear* and *The Merchant of Venice*.

Peter's entry into the world of Shakespeare was influenced by three great teachers during his time at Emerson College: AC Harwood, Francis Edmunds and Adam Bittleston. Since then he has regularly given lectures and workshops on William Shakespeare. He is a priest in the Christian Community.

Shakespeare and the Language of Nature
Josie Alwyn
Exploring Shakespeare's language together leads towards an understanding of the relationship between the Spirit of Nature and the transformation of the Human Soul.

Josie Alwyn is a Shakespeare specialist working in the field of literature and education. She is co-director of the London Waldorf Teacher Training Seminar.

Shakespeare’s ‘The Tempest’
Geometrical Considerations and the Work of Sylvia Eckersley
Alan Thevless
An exploration of the work of Sylvia Eckersley in relation to the Geometrical Structure of Shakespeare’s plays. How these considerations facilitate a deeper appreciation and experience of the plays, especially *The Tempest*.

Alan Thevless worked closely with Sylvia Eckersley and continues to assist the work of the Eckersley Shakespeare Trust.

The Last Plays
Simon Blaxland-de Lang and Paulamaria Blaxland-de Lange
This workshop will focus on the mystery of the transition from the last gasp of the tragedies in Timon of Athens to the magical resurrection quality of *Pericles* as a play for our time and as the gateway to the last plays.

Simon and Paulamaria have woven this theme into their life's work through the Translation and Social Care organisation which they named after the play *Pericles*. 

Shakespeare, Goethe and the Consciousness Soul
Joan Sleigh
We will explore and compare the image of the human being as depicted in the poetry and drama of Shakespeare and Goethe. Can we meet and experience the differences through word and action?

Born and raised in South Africa, Joan Sleigh worked as a Waldorf Class Teacher for twenty years and was also involved in teacher training. She moved to the Goetheanum in 2013 to work on the Executive Council of the General Anthroposophical Society.

‘Shakespeare’s Characters Live!’
(Rudolf Steiner)
Sarah Kane
Rudolf Steiner indicated that Shakespeare’s characters live and act independently in the spiritual world: how can we experience this? Working practically with our imagination, movement and speech we will explore the characters' words in search of that life.

Sarah Kane teaches acting, Creative Speech and directs theatre: her passion is for working with material that transforms human potential.

Shakespeare’s ‘The Tempest’
Geometrical Considerations and the Work of Sylvia Eckersley
Alan Thevless
An exploration of the work of Sylvia Eckersley in relation to the Geometrical Structure of Shakespeare’s plays. How these considerations facilitate a deeper appreciation and experience of the plays, especially *The Tempest*.

Alan Thevless worked closely with Sylvia Eckersley and continues to assist the work of the Eckersley Shakespeare Trust.

The Last Plays
Simon Blaxland-de Lang and Paulamaria Blaxland-de Lange
This workshop will focus on the mystery of the transition from the last gasp of the tragedies in Timon of Athens to the magical resurrection quality of *Pericles* as a play for our time and as the gateway to the last plays.

Simon and Paulamaria have woven this theme into their life's work through the Translation and Social Care organisation which they named after the play *Pericles*. 

Shakespeare, Goethe and the Consciousness Soul
Joan Sleigh
We will explore and compare the image of the human being as depicted in the poetry and drama of Shakespeare and Goethe. Can we meet and experience the differences through word and action?

Born and raised in South Africa, Joan Sleigh worked as a Waldorf Class Teacher for twenty years and was also involved in teacher training. She moved to the Goetheanum in 2013 to work on the Executive Council of the General Anthroposophical Society.

‘Shakespeare’s Characters Live!’
(Rudolf Steiner)
Sarah Kane
Rudolf Steiner indicated that Shakespeare’s characters live and act independently in the spiritual world: how can we experience this? Working practically with our imagination, movement and speech we will explore the characters' words in search of that life.

Sarah Kane teaches acting, Creative Speech and directs theatre: her passion is for working with material that transforms human potential.

Shakespeare in discussion
Peter Van Breda
A possibility to come together to share in discussion our thoughts, feelings and ideas on hand of our experience of *The Tempest* performance, with reference also to *King Lear* and *The Merchant of Venice*.

Peter's entry into the world of Shakespeare was influenced by three great teachers during his time at Emerson College: AC Harwood, Francis Edmunds and Adam Bittleston. Since then he has regularly given lectures and workshops on William Shakespeare. He is a priest in the Christian Community.

Shakespeare and the Language of Nature
Josie Alwyn
Exploring Shakespeare's language together leads towards an understanding of the relationship between the Spirit of Nature and the transformation of the Human Soul.

Josie Alwyn is a Shakespeare specialist working in the field of literature and education. She is co-director of the London Waldorf Teacher Training Seminar.

Shakespeare’s ‘The Tempest’
Geometrical Considerations and the Work of Sylvia Eckersley
Alan Thevless
An exploration of the work of Sylvia Eckersley in relation to the Geometrical Structure of Shakespeare’s plays. How these considerations facilitate a deeper appreciation and experience of the plays, especially *The Tempest*.

Alan Thevless worked closely with Sylvia Eckersley and continues to assist the work of the Eckersley Shakespeare Trust.

The Last Plays
Simon Blaxland-de Lang and Paulamaria Blaxland-de Lange
This workshop will focus on the mystery of the transition from the last gasp of the tragedies in Timon of Athens to the magical resurrection quality of *Pericles* as a play for our time and as the gateway to the last plays.

Simon and Paulamaria have woven this theme into their life's work through the Translation and Social Care organisation which they named after the play *Pericles*. 

Shakespeare, Goethe and the Consciousness Soul
Joan Sleigh
We will explore and compare the image of the human being as depicted in the poetry and drama of Shakespeare and Goethe. Can we meet and experience the differences through word and action?

Born and raised in South Africa, Joan Sleigh worked as a Waldorf Class Teacher for twenty years and was also involved in teacher training. She moved to the Goetheanum in 2013 to work on the Executive Council of the General Anthroposophical Society.

‘Shakespeare’s Characters Live!’
(Rudolf Steiner)
Sarah Kane
Rudolf Steiner indicated that Shakespeare’s characters live and act independently in the spiritual world: how can we experience this? Working practically with our imagination, movement and speech we will explore the characters' words in search of that life.

Sarah Kane teaches acting, Creative Speech and directs theatre: her passion is for working with material that transforms human potential.
Friday 22nd April
13.45 – 15.00
**Shakespeare and the Mystery of the Human Being**
A one-man performance
by Michael Burton
The only thing we know for certain is that we will die – but what do we do in the meantime? Hamlet's question “TO BE OR NOT TO BE?” echoes through this one-hour, one-man performance.

New Zealander Michael Burton is based in Sydney and works as a writer, speech performer, actor, speech therapist and voice teacher.

19.30 – 22.00 (with interval)
**The Tempest**
by William Shakespeare
PerformInternational, directed by Geoffrey Norris
The Tempest, the last magnificent movement of Shakespeare's symphonic genius, is set on a mysterious, magically-magical island bordering on the threshold of the "spiritual other side". Here "revenge" becomes "forgiveness" and true freedom is found. Here "humanity" is discovered and begins to speak to the stars. It is the land where all become their brother's and sister's keepers, a revelation of the "new golden age" to come.

Based in the London area, PerformInternational has been offering short courses, part-time and full time trainings in the performing arts since 2013. It has also been initiating professional work, and in the course of 2016 the PerformInternational company, in collaboration with Rudolf Steiner House, will be performing Shakespeare's The Tempest and Romeo & Juliet at Rudolf Steiner House and other London venues.

**Saturday 23rd April**
14.00 – 15.00
**“This Sun that Shines”, Shakespeare's Cymbeline**
A storytelling performance
by Annette Armstrong
Set in an ancient Britain at war with Rome, Cymbeline is the spellbinding tale of the destiny of Princess Imogen, heir to the throne of Albion. Here, Shakespeare's rich drama is presented as a storytelling performance.

Annette is a professional storyteller and artist of the spoken word, trained in Rudolf Steiner's speech for storytelling, poetry and drama.

19.30 – 21.30
**A Celebration of Shakespeare**
A collage of excerpts of plays, music, songs and sonnets
The Hood Players, directed by John Platt
Our entertainment will be a real patchwork quilt showing Shakespeare's diversity, including sonnets, with music and songs of the period.

The Hood Players have been performing Shakespeare in Devon for 20 years with enthusiastic casts of parents and former parents, staff, friends and former pupils from the South Devon Rudolf Steiner School.

**Sunday 24th April**
14.00 – 14.45
**The Love of Power and the Power of Love**
A programme of Shakespeare extracts
by Patrick Dixon
Starting with the great love sonnet 'Shall I compare thee...', the trajectory descends into the nadir of darkness before ascending towards the zenith of unconditional love of the final sonnet 'Let me not to the marriage...'. The excerpts included are from Romeo and Juliet, Richard III, Julius Caesar, Love's Labours Lost, Hamlet, the Scottish play, Henry V and Twelfth Night.

Patrick was trained at Rada, has performed in Shakespeare and Steiner's mystery dramas, and has a solo performance of Milton's Paradise Lost.

Over four hundred years old and still so fresh and modern!
This Festival offers an opportunity for us to find some of our familiar friends in Shakespeare's characters, perhaps make new ones on the stage and amongst the participants, and together to create an event that affirms the joyful relevance of this art for us today, whoever we are and wherever life takes us.