



ATHENA

Association for Therapeutic Eurythmy in North America

FALL 2010



Winter Trees

The wet dawn inks are doing their blue dissolve.
On their blotter of fog the trees
Seem a botanical drawing –
Memories growing, ring on ring,
A series of weddings.

Knowing neither abortions nor bitchery,
Truer than women,
They seed so effortlessly!
Tasting the winds, that are footless,
Waist-deep in history --

Full of wings, otherworldliness.
In this, they are Ledas.
O mother of leaves and sweetness
Who are these pietàs?
The shadows of ringdoves chanting, but chasing nothing.
Sylvia Plath

ATHENA

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“I prefer winter and fall, when you feel
the bone structure of the landscape –
the loneliness of it, the dead feeling
of winter. Something waits beneath it,
the whole story doesn’t show.”

Andrew Wyeth

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Front Cover:: Trees in Mist

Back Cover: Photo by Susie DeZarn, photographer

ATHENA NEWSLETTER

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Although welcomed,
the viewpoints expressed in the
ATHENA Newsletter are not necessarily
those of the publisher.

LETTER FROM THE PRESIDENT

“Saw the rainbow in the heaven,
 In the eastern sky the rainbow,
 Whispered, “What is that, Nokomis?”
 And the good Nokomis answered:
 “‘Tis the heaven of flowers you see there;
 All the wild-flowers of the forest,
 All the lilies of the prairie,
 When on earth they fade and perish,
 Blossom in that heaven above us.”

– Henry Wadsworth Longfellow, *Song of Hiawatha*

Dear Members,

All-Souls season leads us into the deeper, darker and inwardly more luminous time of year. Rudolf Steiner reminds us that our thoughts of those who have passed over the threshold nourish them the way art and music nourish us. We receive inspiration from “the other world” through art, and in turn, we are our loved ones’ “other world” as they journey on, and we nourish them with our memories.

Athena has had a full year with our new brochure, new website, and ongoing communication with colleagues here and abroad. We were able to again access grant funds for our members. Our goals of reaching to a wider public and building a professional profile of Therapeutic Eurythmy in North America are bearing fruit.

ATHENA co-sponsored the exceptional conference in Denver that was shared with physician and therapists. We received so much inspiration from Broder and Elke von Laue that we are devoting this issue of our newsletter to the work and the insights that they brought to us this summer. We have notes from their several presentations. It is always difficult to find ways to share realistically the experiences of attending a conference. We are not printing these notes as conference reports but rather suggestions for our own work and our own research. They are written in such a way that we can practice the exercises described and work with the indications and suggestions so that each of us can build them into our own experience.

Our newsletter will continue with the study of constitutional types in our next issue. We will look to the sulfur rich and iron rich constitutional types. This issue also has a heart-warming article, and short biography, from Truus Gerates. We are always seeking members input for the newsletter and if you have anything to share, please send your writing either to me or to Maria Ver Eecke.

Blessings on our work!
 Mary Ruud, President of ATHENA
 mhruud@aol.com

THERAPEUTIC EURYTHMY TRAINING

The Therapeutic Eurythmy Training in North America will graduate its third class on February 24, 2011, at 7:30 p.m. in Fountain Hall, Camphill Village Copake, New York. It is a class of 12 students composed of individuals from many nations including Russia, Croatia, Japan, and Taiwan. The students have studied in Camphill Village Copake during the last three years. In addition to the curriculum and practical experience in the field, they have lived and worked in the Camphill Community gaining first-hand therapeutic experience. The Camphill Village in Copake has hosted the training since its inception in 2000. The training has received support and accreditation from the Medical Section in Dornach and North America.

A fourth class will begin in June 2011. For further information about the therapeutic eurythmy training, please contact: Anna Ree, 157 Camphill Rd., Copake, NY, 12516.

ATHENA/IKAM MEMBERS

Dear Colleagues,

In Europe there is a strong initiative to protect and unify all of the medical and therapeutic activities inspired by Anthroposophy under one name: Anthromed.

Each professional group is examining its own qualifications and standards in the light of this unification. As ATHENA members we are also members of IKAM the International Organization for Anthroposophic Medicine. Our work as individuals out in the world represents this larger group of individuals working from a common source of inspiration.

As in any profession, each practitioner needs to stay abreast of new developments in research, hone their own skills and seek out fruitful exchange with colleagues. In therapeutic eurythmy we have an incredible source of healing that needs to be seen and recognized with respect in the world. Upholding our professional standards is an important piece to this entire picture of recognition.

IKAM members are expected to complete 21 hours of professional development a year, or 63 hours in three years. What these hours are comprised, is still open to discussion according to IKAM.

We are considering adding this requirement to ATHENA membership to be in alignment with our colleagues internationally. That would allow us to use the international ANTHROMED logo alongside ATHENA and IKAM. It would also align us with other professional organizations that naturally have a further education component as requirement for membership. Please send any comments you have to ATHENAcorrespondence@gmail.com, or to ATHENA, 46 Center Street, East Aurora, NY, 14052.

Looking forward to hearing from you!

Maria Ebersole

TRAINING IN THERAPEUTIC EURYTHMY FOR DENTAL PROBLEMS WITH MAREIKE KAISER
NEW DATE: PART 1 – AUGUST 9-15, 2011 PART 2 – SUMMER, 2012
Details coming soon!

We are pleased to announce that Mareike Kaiser will begin this training in North America. Mareike Kaiser was born 1950 in Soltau, Germany. She completed three years of the Christian Community Priest seminar in Stuttgart, Germany, before pursuing her training as a eurythmist and eurythmy therapist in Vienna, which she completed in 1978. After raising three of her own children, she began to teach eurythmy in the Waldorf School in Graz in 1988. As a eurythmy therapist she came across an increasing demand to work with children with teeth problems. In 1993 she began to work with Claus Haupt, and they have since developed an approach to assessing children and their teeth which includes working with the birth horoscope. Mareike has also completed a training in counseling. Besides continuing to teach eurythmy to children and work therapeutically, she teaches in a community college and offers courses for Eurythmy Therapists in various countries to extend their knowledge of exercises for the teeth. In 2007 she co-founded the Ita-Wegman Centre in Graz.

The Nature of the Teeth

It is generally understood that the teeth are simply there to chew and aid the process of digestion, but a much deeper understanding will come out of seeing how they present a picture of the whole human being. As soon as the adult teeth emerge very individual characteristics can be recognized, and it is also at this stage in a child's development that the forces which s/he has brought into life are revealed. What are these forces?

They can be called 'formative' forces and they are also present in the animal kingdom in one-sided activity. By observing this we can come to an understanding of how they are present in the human being and finally how the teeth reveal their activity.

In rodents the front two teeth are considerably more pronounced than the others. These animals are characteristically wide awake in their sense perceptions and very quick in their reactions. In the human being they represent the nerve-sense system which is predominantly in the head, where we are awake in our thinking and in our higher senses. In this way we can identify a relationship between the front teeth (1ers) and our nerve-sense activity.

The second teeth (2ers) are largest in elephants. Elephants have abundant life forces and a strong memory, also their movements are strongly rhythmical. In people one can observe that if these teeth are underdeveloped there is a tendency to tire quickly. (Also, if these teeth have not yet emerged in a child it is important that the forces of memory are not overly taxed.) So we see a connection between the individual's life-forces and these teeth. The fourth teeth (4ers) are the next to emerge in the child at around the age of 9-10 years. These teeth are strongly developed in the carnivores.

THE TEETH

Their significance in child development, their anomalies and an anthroposophical therapeutic approach.

A report from a lecture given by the dentist

Claus Haupt on February 6, 2009, at

Michael Hall School, Forest Row

When we look at what Rudolf Steiner has to say with regard to an attempt to come to a deeper understanding of the nature of the teeth we can begin by observing their outer appearance. When looking at a picture of an enlarged molar the impression of mountain ranges is quite striking. Whereas an enlarged picture of the enamel of a tooth looks very similar to basalt pillars. Enamel is an extremely hard substance, with the same strength level (strength 7) as quartz crystals. These observations and others can lead one to the idea that the teeth represent the quality of the earth within us. Mountains are for the earth what teeth are for the human being, one might say. Why don't newborn babies have teeth? Because they come from heaven where they have no need of them! They have not yet had to develop the forces necessary to deal with earthly substance. And in old age we begin to lose our teeth again. Our connection to the earth gradually weakens. This weakening can also be seen when gum disease develops at times of life crises or depression, that is, when one cannot find the ground under one's feet.

Now we can ask: If the teeth are connected with the earth, why do they grow in the head? With our head we draw in the world through our senses, we observe and reflect. As the teeth develop they draw in fluoride and grow into columns. In architecture the column carries the roof of a building and connects it with the earth. This is also a picture of our earthly thinking through which we find our connection with the earth. It is the fluoride-process in the teeth which connects us strongly with the mineral element of the earth, and in so doing it advances our earthly thinking and its capacity to measure, count, weigh and calculate. A young child lives in its "heavenly" thinking, which is a pictorial imaginative thinking. To establish our earthly thinking we need our teeth, particularly our adult teeth and the fluoride process which builds them. By looking at the development of the child we can begin to recognize how the development of certain inner capacities coincides with the emergence of individual teeth.

The milk teeth are given to us through inheritance. They have nothing to do with the individual, but rather any anomalies in them can be traced back to parents or grandparents. With the emergence of the first adult teeth (around 6 years of age) new forces arise in the child such that it can be experienced as ready for school. These first teeth are the 1st molars, or 6th tooth in the row from the front. Six is a significant number which has to do with the quality of light.

Silica, for instance, is a six-sided structure directly related to light. Light gives us our experience of space. When this tooth emerges the child comes down into space in their consciousness and so can begin to develop the concepts of size, length, etc. and with this mathematics. For this reason the emergence of the 1st molars gives us an important indication in ascertaining school readiness.

The front incisors are the next teeth to emerge. These teeth are strongly developed in rodents; animals which are characteristically nervous and acutely awake in their senses. In the child one can begin to see something of the child's personality revealing itself with the emergence of these teeth. They can give us a picture of how this individual stands in relation to the world on the level of the senses. These teeth may be large or small, or each of different sizes. If they are large one can expect a strong connection to the earth, a strong will to be here. If they vary in size the child might be quite lively and mischievous. If there is a gap between these teeth then the right and left sides of the individual aren't meeting properly, which indicates that the thinking and feeling life isn't connecting in a healthy way. If one of the incisors is crooked then one might find that the child is easily offended. This is due to a lack of objectivity in their thinking such that sympathies and antipathies play in too strongly. To address such anomalies one must work with the law of opposites, that is, the feet. Specific jumping exercises in Eurythmy have proved very effective.

About a year later the second incisors push through. These show that the child is now strongly anchored on the earth with its life-forces. If the emergence of these teeth is delayed the child may have difficulties creating its own boundaries and tend to lose itself in its surroundings. On the other hand, if these teeth are small then it is important that the child isn't given too much school work requiring the memory as that would severely tax its life-forces which are already weak.

At around 10 years old the first pre-molars emerge, these are the fourth teeth from the middle. These teeth are highly developed in the lion. The lion, with its kingly quality, represents the development of independence. At this time the child begins to perceive itself as an individual, separate and alone. The strength of a child's independence can be seen in these teeth. Following this the 2nd pre-molars emerge and with them a child's social feeling develops. There is a shift from egoism to altruism, from "I" to "You".

The canines, or eye teeth, then emerge at around 12 years of age, these are connected with the development of new soul forces; the child begins to form its own ideals and can have strong feelings about them. If there is a delay in the emergence of these teeth, the forces which would normally be used to push them out can instead manifest as rage. Finally the 2nd molars emerge at around 13 years of age when the child's capacity to love develops. These teeth are connected with the realm of inspiration. When we are in love we generally feel

inspired!

From this brief sketch we can begin to see how as the second dentition emerges different aspects of the maturing child are able to develop. The wisdom teeth are not necessary in this process. They generally emerge around the 21st year and with them the uniquely human capacity to make sacrifices develops. (These teeth are not found in animals.) In times of crises and change it is often the case that people experience problems with their wisdom teeth. These teeth are related to the immune system and can act as sensors on the journey of our life: the lower ones signaling to us whether our deeds are right and the upper ones, the rightness of our thinking.

By looking at the anomalies that arise in the teeth we can achieve insight into the individual. The threefold understanding of the human organism can help us here. Take for instance the alignment of the jaws. The upper jaw is connected with the thinking human being and the lower jaw with the willing human being. The space between with the tongue mediates as does the rhythmic system and the feeling human being. In a distal bite (over bite) one can see that the upper jaw dominates and the lower jaw is held back. This person is led by their head and needs to develop their will in their limbs. This is the opposite for the person with a progeny - lower jaw forwards - who tends to be led by their will which goes its own way and can be erratic and spontaneous. In this case actions are not guided by the person's thoughts. Both these anomalies can be corrected through specific Eurythmy exercises if begun at a young age and practiced diligently.

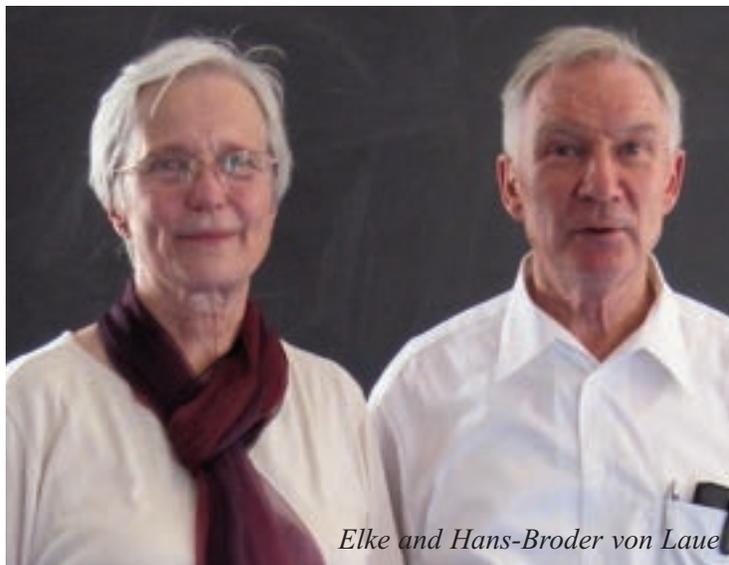
Another common anomaly is that of overcrowding which can occur in different regions of the mouth; here again a threefold perspective gives us helpful insight into the various deviations. When the incisors are overcrowded one must look at the individual's relation to the sense world either in their thinking (upper jaw) or in their actions (lower jaw). When the overcrowding affects the 3rd, 4th and 5th teeth we must look to the child's feeling life. For example, the child may be overly impressionable and need help to strengthen their ability to express themselves. Feelings of anxiety may also be prevalent such that there is little 'breath' in their soul life. We can counteract this with exercises which support the breathing and encourage a widening of the soul and in time what has been practiced in movement will work back on the teeth.

There are a number of other anomalies and most can be corrected mechanically with braces, but this approach does not address the real weakness which the child has brought with them. By understanding how the teeth are connected with the whole human being a new therapeutic approach is opened up. Eurythmy therapy has proven to be very effective in this respect. It works directly with the life-forces and thereby it can not only straighten teeth and correct the different anomalies, it also works to harmonize the individual as a whole so that their true nature can shine through. In some cases it is of course necessary to employ mechanical devices like braces, but even when used in addition to braces this therapeutic approach is of

great benefit. By working on the real weaknesses which manifest in the teeth the period of orthodontic treatment can be considerably shortened (often halved) and the chances of recidivism becomes negligible.

On the following day Claus Haupt considered more in depth what Rudolf Steiner meant when he said that the teeth are the sum of the world mysteries. One key question is: Why are the teeth so individual? Many of the anomalies cannot be explained purely in terms of heredity or environmental factors. How is it possible that the personality is imprinted in the teeth? These questions can lead to the recognition that there is life before birth. On a number of occasions Rudolf Steiner spoke about how the forces which are developed through the limbs undergo a transformation after death in order to build the head in the next life. Thus how one has lived one's previous life is imprinted in the form of the head and in particular is revealed in the teeth. If one can accept the truth in this idea the significance of the teeth and how one works with anomalies therapeutically can become a journey to helping an individual come to a more balanced and harmonious place in themselves in order for their true selves to shine through.

Katherine Beaven and Caroline Westlake



Elke and Hans-Broder von Laue

LETTER FROM THE EDITOR

This past August I attended the eurythmy conference at the House of Peace in Ipswich, Mass. Immediately following was a Pastoral-Medical Conference on the theme of "Understanding Cancer" sponsored by the Christian Community and attended by fifty people. It was remarkable what was created in these gatherings. Hans-Broder and Elke had so much to share of their thirty years experience with medical research and active practices. Several eurythmists expressed appreciation for their clarity in the presentations. During the Pastoral-Medical Conference, I experienced a new level of depth of understanding of health and illness. The House of Peace, celebrating its twentieth anniversary, was a most conducive setting for such gatherings dedicated to

healing. Julia Polter, Christian Community priest of Boston, led a interactive study of one of Christ's healings, Broder was able to distill his spiritual-scientific knowledge for the public, and through participating in eurythmy with Elke, one felt a threefoldness. Here was an impulse to unite the medical-scientific, artistic-therapeutic, and religious-spiritual out of the source of anthroposophy! Realizing that Rudolf Steiner gave eleven lectures in Dornach in September 1924, entitled *Pastoral Medicine, the Collegial Working of Doctors and Priests*, GA 318, gives encouragement for such future work.

I can only share a few points from what was presented. What is lacking in this written form is the *Wisdom of Sophia* imbuing the spoken words, what was apparent in the manner in which each presenter led the group, and which was so meaningful and inspiring. Broder spoke of the Development of Cancer, the Mission of Cancer and the Task of Treatment. He quoted Lawrence LeShan's book, *Cancer as a Turning Point*, based on twenty years of research. Broder acknowledged that LeShan's observations are correct, but not his theory that stress causes cancer. LeShan tells of three inner feelings of the soul:

1. Divided between own longing and daily doing, unable to reveal true being;
2. Lost faith for development of world and self, all is fixed;
3. I am a nothing and have not lived at all; I don't know where I am.

Broder suggested that the illness is creating these feelings, but the feelings are not causing the illness. In relation to this, Broder related the following statements by Rudolf Steiner.

1. "Inside my I there starts to develop a darkness; I am not aware of it in my soul or aware that there is an imbalance." A split arises between my actions and my striving, which goes unresolved.
2. "I am bound to destructive forces of the world." Understanding of the spiritual realm is lost, resulting in a sense of helplessness.
3. "World's development over-rides me. The world goes on as if I have not been there." Lost inner development; lost all identity.

Any separation between one's life and one's pre-birth intention causes disharmony. We need to balance inner striving and outer matter. Remission happens when the cancer patient gets a high fever over several days or if there is a change of lifestyles, taking up new steps in one's own biography. Open a new approach to inner being; find your melody of life. Broder quoted Goethe: "If we treat people as they are, we make them worse. If we treat people as they ought to be, we help them become what they are able to become."

It was very inspiring to meet Hans-Broder and Elke von Laue, who were so generous in sharing their work with us in this country. *The Physiology of Eurythmy Therapy* is an important handbook for therapeutic eurythmists.

Maria Ver.Eecke

**Report on Workshop for Therapeutic Eurythmists
With Elke and Hans Broder von Laue
August 18-19, 2010
House of Peace, Ipswich, Massachusetts**

18.08.2010

Elke asked us to experience the space where the consonants are formed within the mouth: from the palate via the teeth/ tongue to the lips: K/G – T/D – P/B and from the lips to the teeth/ tongue back to the palate: F/W – S/Sch – Ch/H.

The movements during speaking are polar opposites of the movements in eurythmy. For example:

Speaking the „B“: in the beginning the lips are slightly pressed together, there is no sound, there after the tension is relaxed and the consonant becomes audible.

Eurythmy „B“: the visible movement begins flowing and ends in a gesture of tension. Speaking (the German)

„H“: the audible sound is flowing and ends with a soft stop.

Eurythmy „H“: Out of a subtle contraction we move into a flowing gesture.

In speaking, **plosives** start with the contraction and end in flowing breath, the eurythmic gesture starts moving and ends with a contracted form

(Movement→Feeling→Character).

In speaking the **breath sounds** transform from a movement to a subtle stop, in eurythmy the gesture begins with a bearing and transforms into a movement (Character→Feeling→Movement).

A transformation towards the middle sound is the M / N / ng. The real middle sounds are L and R. (They will be exercised later in stepping forward and backward.)

With the „B“ as an example, we exercised the synesthetic perception; in eurythmy we always are using this synesthetic perception even if we are not aware of it all the time: We tune our body from the sole to the crown of the head in a shining and light yellow. It needs high concentration to keep the whole person light and bright during stepping. If the head or only the sight is bending down, the space is not light and bright any longer, it is not yellow any more. Thereafter with our I, we go into the surrounding and pull a strong blue toward us. This blue covers our shoulders and back with a soft gesture. We experience a subtle pressure that is created by the enveloping blue but that is not suppressing the yellow. The head stays light. At the end, we add a strong red from inside out. The red is acting as a countermovement against the blue, especially in the right upper and lower

arm, and creates an specific borderline against the outside world.

In the first lecture of the *Speech Eurythmy Course (Lauteurythmie-Kurses, GA 278)*, R. Steiner explains that in Eurythmy we sound, not speak, the voiceless „B“ but the voiced „Be“. The voiceless “B” as a working force in nature can be observed in the amazing process of **bud building**. By imitating processes and images from nature – which will be more and more important – we are in the doorway before entering consonantal eurythmy.

The first part of our seminar was ended by „I think speech“. Elke pointed to the detail, that this verse only has six lines and that each line is addressing our I in a special way.

19.08.2010

We again start with „I think speech“. If you meditate this verse, you will find that three times our I looks to the born parts of our members: physical, etheric, and astral body, thereafter it turns to the unborn higher members (Spirit Self, Spirit Live, Spirit-Man). Our I always is working on both levels. We repeat the polarity of plosive and breath sounds and learned that in the middle sounds M/N – L – R, movement of speaking and eurythmy is at the same time. After this recapitulation, we experienced the Evolutionary Sequence with a new awareness. With cheerfulness, we experienced how strong our habitual movements predominate: As long as the breath sound was spoken (and moved) we have to stand still in character in eurythmy. And then – after the sounding the eurythmy movement appears. We experienced the breath sounds in a totally new way. A question about the “S” was asked. The Character (black), Feeling (brown) und Movement (grey) manifests the dying life in the sphere of Ahriman. These colors appear in the starting position of the S and will be redeemed in the following movement. Warmth is entering into the movement: the black can be transformed into red, the brown into a light green and the grey into a peach blossom. In the eurythmy figure, the S is seen in the staring position with the contraction in the character. Thereafter the blowing movement of the veil (feeling) follows: it is sucked away from the body and transforms into a light green. The movement (the tuning) from head to toe is grey in the beginning and is transformed into peach blossom. In this way a very subtle S is created and brought to life.

Later we asked about the movement of the S with O-legs. Rudolf Steiner does not speak in the fourth lecture of an S with O-legs. He speaks of jumping forward in O-

shaped legs. He looks at the inner space between the legs. Down to the legs the starting position of the S in character is shaped with rounded legs. Each jumping is an activity of the I. The sound S stays fixed in the legs and arms in character and will be warmed up by jumping in the same way as the arms are redeeming the S out of its condensed situation (Character → Feeling → Movement). Exercising this aspect of the S gives a new experience filled with wonder.

How can we bring the consonants into our inner space? Elke tells us that she sees not only single patients but the several persons in a group. In this group, the interiorisation is prepared. The 6 -10 patients are sitting in a circle with enough space between each of them.

1. Elke shows a small L with one hand and arm. Patients don't know the movement, they just imitate it. This demonstrating and imitating of the group is repeated up to the time tiredness becomes visible. Then she makes a small break so that patients can relax.

2. Doing the sound again, the movement now is done by each patient one after the other. Everybody only makes the movement once but he/she is experiencing and watching the movement of all others. The movement still is done with one arm only. If it is done in such a way that comes near to the real L-movement the next step of interiorisation follows.

3. The therapist speaks the sound L and all patients are doing it with one arm.

4. The therapist speaks the L, the participants do not move but experience the movement of the L (still with one arm) in their mind with closed eyes. With open eyes, steps 3 and 4 are repeated some more times.

5. The therapist can see after a while that the sound and movement becomes ensouled and the participants start to experience themselves in the sound.

6. Now the other arm has to do the same: Steps 1 to 5.

7. Only thereafter, the sound L is done with both arms – again Steps 1 – 5. The doing of the Movement inside the mind is experienced as peaceful silence.

Depending on the health situation of patients, now exercise the leg movements – straight away with both legs – again through all Steps 1 – 5. The consonantal exercises are exhausting, therefore regular shorter or longer pauses are necessary.

This program is loosened by stepping and doing rhythms with arms and legs. Elke always works out of the colours, without speaking of them. Patients will experience and imitate it without consciousness in an imaginative way and hat works. A consonant always has

to be introduced to a patient by imitating the therapist and/or an image of outer nature. All this is done in silence. Only if the patient is able to move the sound correctly without the therapist he/she is hearing the consonant – the therapist is speaking.

The therapist is not allowed to do the movements and speak the sound simultaneously. In case both things are done together, the etheric body has to act in opposite directions at the same time. This will deteriorate the health of the therapist and creates the problem, that the patient is doing the same mistake. Then the sounds and movements cannot heal.

This extensive description of the development of a consonant-exercise is valid for all consonants. The „Abfotografieren“ [photographing] is slowly brought to an inner experience. If patients are doing the consonants, regularly they will start to feel themselves in moving imaginations. This is a desired hygienic and therapeutic aim in therapeutic eurythmy. Eurythmy as an art has different objects, we are not allowed to mix both up. (See Lecture One, Eurythmy Therapy, Rudolf Steiner)

In the exercises with vowels, Elke showed us how she prepares the ability for inspirations by doing little steps. We are sounding the E – we have to listen carefully to the sounding in order to be able to hear the sound inwardly. In order to have the force to fill the whole room with our sounding, we have to imagine the Mars-Angel (Samuel) is standing behind us. He gives us the power really to tune the E. The whole room is sounding. After this, the crossing of the arms (the right arm lies on the left) gets the right E-quality.

1. 1 x sounding

2. 1 x E-shaping with the arms

3. To listen inwardly. Only if the patient is able really to hear the sound in his mind the number of sounds can be increased to 3x – 5x – 7 xs.

4. The same task is valid for the legs. Only if patients are able to listen inwardly to the vowels which are done 3 times, the exercise with arms, legs and arms again can be taken up.

By doing the E, patients feel stronger.

The O was build up in the same way. We realised, that the Jupiter-Angel (Zachariel) gave our sounding inside the room a total different impulse – a subtle gold-orange. The whole O-exercise was enveloped by this timbre and color. Elke asked us to build up the O out of the three colors of the movement, the veil and the character. R. Steiner speaks – especially by the O that you have to feel your muscles up to all details.(GA 315, 28.10.22). The O

again is an example; the feeling of the muscles is more or less valid for all vowels.

Elke then makes an experiment with us. For both sounds, the O and the B we are rounding the arms so that the fingertips are meeting. Even if they look alike, the O and B are totally different if you look to their movement, feeling and character. The O starts at the sternum, the character spreads out on the inner side of the upper arms, the lower arms, the palms, and the fingers. After gaining the end position of the O, we just reduced the character. We did not want the O to burst. The B as a consonant contracts itself out of the surrounding, slowly the character is condensed at the outer side of the arms. In this experiment we easily could see the difference of both sounds. We learned by this experiment that the doing of the character is especially important in therapeutic eurythmy.

Out of the stepping for- and backward the middle sounds R and L were developed and then the imagination for the M, as walking through water.

Elke pointed to the importance of a movement diagnosis for each patient. She is using the balling and stretching, the three-part stepping and the I A O. The therapist is demonstrating the balling / stretching three times. The patient has been asked to watch carefully and afterwards to do it alone. We will see how he does it: is he starting too soon, can he end at the right time, is his gesture too much contracted, etc. Each diagnostic exercise should be demonstrated three times and will be repeated after the patient is finished. Already after the first lesson, she asks the patient to do one exercise regularly at home. Quite often she has to talk with the client to figure out the best time in the day for doing so. He may start to exercise for 5 min. only and have a pause afterwards.

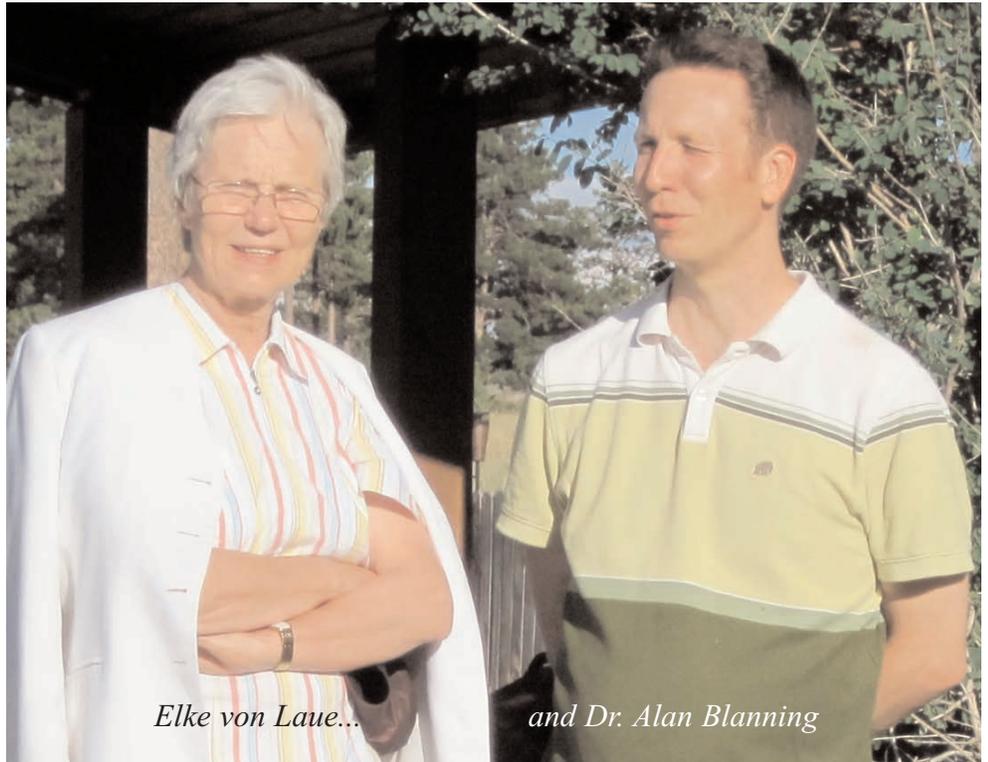
In patients with a carcinoma, she has observed many a time that they held their breath too long during the exercises. The sounding of the vowels and the pauses activate the exhaling. Elke stresses the necessity that patients have to lie down and rest. This is part of the treatment.

At the end we looked at the specific therapeutic word: O E M L Ei B D. We were directed to the composition of

vowels and consonants. The O stands as polar opposite to the B; the E is in the same polar position to the D; the M stands polar to the Ei. The M has a speciality of all consonants: only the waterman in the zodiac is moving. The Ei has a similar irregularity: only the moon is without a movement of all the planets. By these singularities the M and Ei are mediating between the zodiac and the planetary sphere.

A specialisation for the different carcinoma diagnosis was not possible in the short time.

Elke and Hans-Broder von Laue



Elke von Laue...

and Dr. Alan Blanning

Photographs from the ATHENA/ PAAM/AAMTA Conference, at the University of Denver, Denver, Colorado, August 4-8, 2010 with the theme of "The Etheric Body and the Polarity of the Upper and Lower Human Being", Susan Walsh, photographer

AN EXERCISE FROM ELKE VON LAUE

During the medical conference in Denver, Colorado, summer 2010, Elke von Laue worked with us on a new understanding of how to do an alliteration. In one of the very first indications for eurythmy, Rudolf Steiner asked Lory Maier-Smits to step an alliteration. He said to



*Participants in Denver (from left to right): James Knight, Gillian Schoemaker, Dr. Hans-Broder von Laue, Ruth Tschannen, Barbara Bresette-Mills, Dr. Robert Zieve, and Jeanne Simon-MacDonald.
Susan Walsh, photographer*

Lory's mother:

“Tell your daughter she should step alliterations; she should make a strong, somewhat stamping step on the alliterative beat and a movement of the arms on that beat or in between the beats. She should do this forwards and also energetically moving backwards. She should consider how the alliteration originated in northern lands where storms, cliffs and the crashing waves of the sea form a grandiose blending of all the elements. She should experience herself as an ancient bard striding along the edge the sea, upright, in the midst of a storm, a lyre on his arm.” From: *Erstehung und Entwicklung der Eurythmie*

But Lory was an 18 year-old girl at the time! Many years later Lory Maier-Smits told Elke von Laue that she **never** stepped the alliterations, she had jumped them!

Elke von Laue described how Rudolf Steiner spoke about two cultural steams flowing down into Europe from the North. There were survivors from Atlantis who had settled in the north of Europe after the Atlantean catastrophe. From these people one group went towards Greece, by way of India, and then returned to Europe. Rudolf Steiner speaks of this group bringing

an *exoteric* cultural stream into Europe. Another group brought an *esoteric* cultural stream directly south into Europe. This second cultural stream flowed into the Grail stream and the traditions of the Rosicrucians.

Elke von Laue suggested to us that Rudolf Steiner had had a different intention for the alliteration than what many of us learnt in eurythmy school. Lory did not, and could not do the step Rudolf Steiner suggested to her. Elke showed us a way to do this step. As you take a step, place your weight on the ball of the foot and rise up in EE. Each step becomes an EE. The EE, starting in the ball of your foot, streams up through you ending in your forehead (remember the first indication for EE). We practiced this step as an ego incarnating step. We practiced doing the consonants around the EE step. For example, make a step in EE. Hold the EE as an inner experience, and do the gesture V. Think of Rudolf Steiner's words: “Experience yourself as an ancient bard, striding along the edge of the sea, upright, in the midst of a storm, with a lyre on your arm.”

The exercise brought new meaning to working with alliterations. This is an exercise we could take into our therapeutic eurythmy practice!

Jeanne Simon-MacDonald

FOR MY 80TH BIRTHDAY (WHICH WILL BE ON NOVEMBER 6)

For my eightieth birthday I would like to contribute a few stories of children I have been working with in the last year. For obvious reasons, the names had to be changed. The main question I have to ask myself anew with each child is: "What was the task this child set out for itself before it was born." In my meditative considerations the evening before, I try to call up a holistic picture of the child. There comes a moment with great certainty where I am sure I can let go and start concentrating on the next child.

I come well-prepared with ideas to the lesson, but have to let go of them, as I want to meet the child directly and be open to what the child brings as a mostly unspoken question to me. I might hear things like: "Nobody ever listens to me," or "My teacher never sees me."

The input I need to work meaningfully with each child comes furthermore from conversations with the parents, the teachers, sometimes a doctor, all of this combined with my own observations of the child's movements and interaction on the playground.

All of this, as just now described, has to do with my connection with eurythmy and how the eurythmy lives in the space in which we are working. Eurythmy is so powerful that a little bit, well done, has a tremendous effect. My intuition has to guide me where to use eurythmy and where other modes such as form drawing, storytelling, drawing, and copper rod or ball play should be used as well.

Now some images of children. Nathan, a beautiful boy with beaming eyes, came to first grade later than the other children. On the playground, but also in class, he behaved in rather disturbing ways, as he did not know how to enter into what the group was doing. His teacher had asked me to work with him. I had already heard that he had traveled the world extensively. He even had visited Alexandra, Johannesburg, where I was involved in starting the first Waldorf School in a black township.

I used the first session to get to know each other. For the next session a week later, I had prepared a big piece of paper and crayons. We started to draw little vignettes on a big ingoing spiral of all the places where he had been in the world, starting with the most far-away ones, then coming to Europe and America. Slowly, we arrived at the center of the spiral. Then I asked him to draw his school, his special, beautiful school with wonderful teacher. After he had done that, we followed still a few more times with our finger the curve of the spiral from the outside in, emphasizing the happy occasion that he had now found his destiny at this place for some years to come.

This experience went deep and made him accept the big transition from world traveler to be a beginner in Letterland. After this first session there were no more behavior problems outside or in the classroom. Further sessions after

these first two will be used to help with the direct use of eurythmy to strengthen his rhythmical system and emotional intelligence, and to overcome the shyness, which in his case had to do with his great intelligence.

In the same school where I worked with Nathan, I got to meet fourth grader Letitia, whom everybody adored. She was outgoing, witty, always smiling, and a friend to everyone in the class. But at the end of the school year, she still had not grasped the essence of reading, and math went past her as something foreign. Besides her lack of interest in more exact subjects, she did just fine. Also she was not too much upset about her deficiencies, as she had many extracurricular activities, which gave her so much joy, like dancing in competitions and singing in a well-known children's choir. What would be the key to get her interested in subjects she greatly disliked?

I had heard that Letitia hated sleeping, could only go to bed with all lights brightly shining. At the first session I asked her to trust me, as we would do some unusual things. And that in the end, this would help her to master the difficult subjects in school. Then in the next sessions, I introduced some beautiful imaginative poems about the night and sleeping, which she was supposed to learn by heart one by one. First her mother would have to read each poem to her at night before going to bed, because she could not read yet herself. In the next session with me, Letitia would recite the poem by heart. Knowing it, allowed her to read it also from the paper! This gave her a bit of a feeling that she could read, as I did not allow her to use the guessing game.

Again, I had to use a detour to come to the problem that manifested itself in school. I had to help her to come to a new balance between waking and sleeping. In deeper levels, the hateful attitude toward the night came from a deep-seated fear of the dark. The results of our work became visible at first in her new confidence towards reading. As I started not too long before the summer holidays, more will be needed to address the problem with math. Because she was as a dancer almost addicted to movement, I could not start with eurythmy, except only for doing the Negro Spiritual, "All night, all day, angels watching over me," with big L-gestures. Letitia will have a new teacher this year. Help in overcoming developmental hurdles is mostly found in the co-operation between parents, teachers, the therapist, and especially the child's willingness and trust to change patterns that have become stuck.

The third child I want to introduce is Lydia, a third grader, bold, cheeky, hyper-quick to react and not easily approachable. Both teacher and parents complain that she does not listen. She was basically too awake for her age, already trying to be a teenager. In one drawing she did in class with the theme: house, person, tree, there was a sign in front of the house, saying "Do not enter". In front of the house were three graves with signs on it: R.I.P. She used a lot of black, brown, and purple.

From the first time I met her, I needed to show her that I was very certain about the direction I was going to take with her, even though it might take some time for her to get an inkling about it. I needed to overcome the death processes already so strong in her by telling her beautiful fairy tales, the ones I liked the most myself, e.g. “Solveigh and the Dragon”. I never used a book. She was always twitching nervously with her whole body and her hands, so I had to start holding my hand over her cupped hands. After some time it dawned on her, that she did not need me to do that. So she took a big rock in her hands to keep steady. That way she could better listen to the stories, which was important as it was her task to retell them at home to her mother. Doing this would also positively affect the strained relationship with her mother.

It took many weeks, months I should say, for this girl, who always wanted to be fashionable and modern and could not wait until she grew up, to become accepting of the reality of the here and now. A deep process of transformation had to take place. My stories had to envelop her whole being like a big B. The modern world with its influences had to be pushed aside for a while. For now she needed the magic of the stories in an intimate setting. The results of his transformation slowly became visible at home and in school. After the long summer holidays, her teacher never had to remind her to be quiet. She was just beautifully blending in with the rest of the class.

It must be clear from these stories that what I do and am able to do builds on the hard work the teachers do in the classes. They can not always give that kind of attention to each individual child which can happen in these kinds of therapeutic sessions.

It is a joy to be allowed to do this work. It is a blend from the Curative Education which I studied in Eckwälden, Germany, and practiced in the children’s home ‘Columban’ at the Lake of Constance and the training in artistic and therapeutic eurythmy in Dornach. The years working in so many different Waldorf schools and social projects worldwide weaved what you could call Experience, something I craved when I started this career.

*Truus Geraets,
Los Angeles, California*

The following article by Lynn Stull is reprinted with permission from the Fall 2010 issue of the newsletter of the Eurythmy Association of North America.



TRUUS GERAETS TURNING 80 AND NOT YET FINISHED BY LYNN STULL

During the fall of 2003, Truus was instrumental in my decision to join the first Frontier Eurythmy Training at Eurythmy Spring Valley. Throughout my training, Truus was a source of encouragement and knowledge. Over the years I have admired Truus’ commitment to the Art of Eurythmy, Rudolf Steiner, Anthroposophy, and particularly her dedication to the Archangels Michael and Uriel, which she has and continues to demonstrate through her deeds.

Truus will turn 80 years young this November. I would like to honor her by sharing with the readers of EANA’s Newsletter some of the highlights of Truus’ life as told to me by her.

Truus was born in 1930 in Holland to a mother who had been connected with Rudolf Steiner and Anthroposophy since she was 15. In this kind of family, guided by spiritual principles, all people were valued the same, so Truus never became aware of the fact that something like racism even existed. The values of racial tolerance and inclusion impacted many of her life’s experiences in which she worked with people of color, both in America and South Africa.

When 16 and trying to figure out what her task in life might be, she heard that Rudolf Steiner had answered, when asked to give a definition of Anthroposophy: "Anthroposophy is doing that which is necessary to be done in World History." That sentence stayed with her all her life. After some searching into some other fields of study, including the very first Seminar for Curative Education in Eckwälden, Germany, she embarked on a eurythmy study with Lea van der Pals in Dornach. In the middle of that study she needed to undergo an operation with local anesthetics. This resulted in an "out-of-the-body" experience. Truus was asked, while hovering above the operating table, if she wanted to stay in the spirit world or go back to earth. As her answer was YES, she could never complain about any difficult situation or hardship in her life. She had chosen to be here.

In 1975, Truus had moved to America and bought a house on a land contract in the African-American neighborhood of Kalamazoo, Michigan. Her experiences, living there as the only white person, were unique. Her intention was to start a eurythmy center. She often landed in situations totally foreign to her upbringing. She was there all by herself without any anthroposophists far and wide. In all of the challenging situations there was only one reality she could rely on and that was the Archangel Michael.

In 1979, Truus met her soul-mate Dawud in a most unusual place. At that time she had chosen to use one year of her life to become a prison counselor at Jackson Prison. There she met Dawud, who had already been incarcerated for 13 years. She saw his potential as an artist and a writer. She stood by him, getting married and divorced and remarried, while he spent a total of 33 years in prison. Truus' eurythmy career, in America and ten years in South Africa, unfolds side by side with caring about him and corresponding with him. Finally in the year 2009, she wrote about their unusual relationship in *Love in Action* with subtitle, *Perspectives of the Prison System in America from Both Sides of the Walls*, which was published in May of this year.

From Michigan, Truus heads to South Africa. Truus, together with friends, started the first Waldorf School in a slum in a township. This was in 1983 and today the school is continues to thrive with approximately 360 pupils. In 1993, she wrote about that in *Courage and Love for Children in South Africa*. In that same year, Truus returned to America and started a non-profit organization: the Center for the Art of Living to aid the Waldorf work, not just for South Africa, but also now to include East Africa. Elizabeth Wandolo from Kenya, now in her second year of eurythmy training in Cape Town, will become upon graduation, the eurythmy support for the ongoing Waldorf Teacher Training in Kenya. Truus hopes that a few more friends would like to support this effort, even with only small donations.

Truus would like to see a few more things being realized in her lifetime and is working with some friends toward the realization of a first ever Anthroposophical World

Social Forum. This Forum will connect anthroposophists worldwide who are actively engaged with trying to improve the lives of the destitute, the marginalized, and the poor and who work with orphans and street children. Truus feels those involved with this impulse are somehow looking up to the Archangel Uriel, who, together with Michael, has become their guiding force.

Truus would wish to share her rich palette of experiences in working therapeutically with children with many more eurythmists. She continues up to this day to work with children in several Waldorf schools in Southern California. You can find in the upcoming newsletter of ATHENA, an article where she shares a few stories and images of the children with whom she has been working in the last school year. Even though those stories and the images of her life in this article may not always speak directly of Eurythmy, it still is the backbone of her own being and shines brightly through all that she does.

Happy Birthday Blessings, Truus!

Truus's books include:

Courage and Love for Children in South Africa, ISBN 0-935690-04-2

(The Healing Power of Eurythmy, ISBN -10 3-033-00776-7, not available)

Love in Action, ISBN 978-1-4269-2668-6

Center for the Art of Living in America,
2201 Pacific Ave. A2, Costa Mesa, CA 92627
www.healingartofliving.com; www.waldorfforafrica.org;
Truus' e-mail address: artofliving1@yahoo.com

NEW BOOKS

Unbornness

Human Pre-existence and the Journey toward Birth

Peter Selg

Translated by Margot Saar

SteinerBooks, June 2010, \$15.00

ISBN: 9780880107181

Paperback, 5½ x 8½ inches, 88 pages

"Not only do we pass through the gate of death as immortal beings, we also enter through the gate of birth as unborn beings. We need the term unbornness, as well as the term immortality, to encompass the whole human being." (Rudolf Steiner)

As anyone who has had a child knows, newborns enter the earthly world as beings different from their parents. They arrive with their own individuality, being, and history. From the beginning, they manifest an essential dignity and a unique “I,” which they clearly brought with them from the spiritual world.

This unborn life of a person’s higher individuality guides the whole process of incarnation. It frames our lives, but we fail to recognize this because of a single-minded focus on immortality, or life-after-death, which makes us forget the reality of our “unbornness.” This unbornness extends not only from conception to birth, but also includes the whole existence and history of one’s “I” in its long journey from the spiritual world to Earth. Unbornness—the other side of eternity—allows us to experience the fact that birth is just as great a mystery as is death. In a new and striking way, unbornness poses the mystery of our human task on Earth.

It was one of Rudolf Steiner’s great gifts that he returned the concept of unbornness to human consciousness and language. In this brief, stunning, and moving, almost poetic work, Peter Selg gathers the key elements and images needed to begin an understanding of—and wonder at—the vast scope of our unbornness. Drawing on and expanding on Steiner’s work, as well as Raphael’s Sistine Madonna and the poems of Nelly Sachs and Rainer Maria Rilke, Selg unveils this deepest mystery of human existence. After reading it, one will never look at a child or another human being in the same way again.

Life after death
life before birth;
only by knowing both
do we know eternity.
(Rudolf Steiner)

About the Author

Peter Selg was born in 1963 in Stuttgart and studied medicine in Witten-Herdecke, Zurich, and Berlin. Until 2000, he worked as the head physician of the juvenile psychiatry department of Herdecke hospital in Germany. Dr. Selg is now director of the Ita Wegman Institute for Basic Research into Anthroposophy (Arlesheim, Switzerland) and professor of medicine at the Alanus University of Arts and Social Sciences (Germany). He lectures extensively and is the author of numerous books, including *Seeing Christ in Sickness and Healing* (2005); *The Therapeutic Eye* (2008); *A Grand Metamorphosis*; (2008); *The Figure of Christ* (2009); *Rudolf Steiner as a Spiritual Teacher* (2010); and *Rudolf Steiner and the Fifth Gospel* (2010). He is married with five children.

The Physiology of Eurythmy Therapy

Hans-Broder and Elke E. von Laue

Translated by David Macgregor

Floris Books, Holistic Health Section, £25.00
Paperback, 160 pages with eight b/w illustrations
ISBN: 9780863157400

Eurythmy is a modern art of movement, and eurythmists work in the realms of art, healing and education. The benefits as a healing social art, for both children and adults, are well known.

Rudolf Steiner gave a course on eurythmy therapy in which he described the process of ‘re-enlivening the whole physiology’. The authors of this book have researched eurythmy therapy for many years and this book is a comprehensive overview of their work.

Reviews

‘This study furthers the relevance and accessibility of eurythmy therapy, initially by developing means of describing what the therapeutic tools are and how they work. Therapists and doctors need a common language in which to discuss etheric processes and here we find concrete suggestions of how to structure it. The beauty of the suggestions is that they can be tried out ... It is certainly a weighty contribution. It invites scrutiny and will be a stimulating, enriching study for all anthroposophical health professionals curious about etheric dynamics. It is to be highly recommended for eurythmy therapists and doctors in particular.’

Ingrid Hermansen,
Eurythmy Association Newsletter, Summer 2010

About the Authors

Hans-Broder von Laue was born in North Germany in 1937. He is a doctor who specializes in anthroposophical medicine. He lectures on cancer treatment and teaches therapeutic eurythmy, and has been widely published. Elke von Laue was born in Dresden, Germany in 1938. She trained as a nurse and has worked as an anthroposophical therapist for many years. She teaches eurythmy therapy and has published several papers on the subject.

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