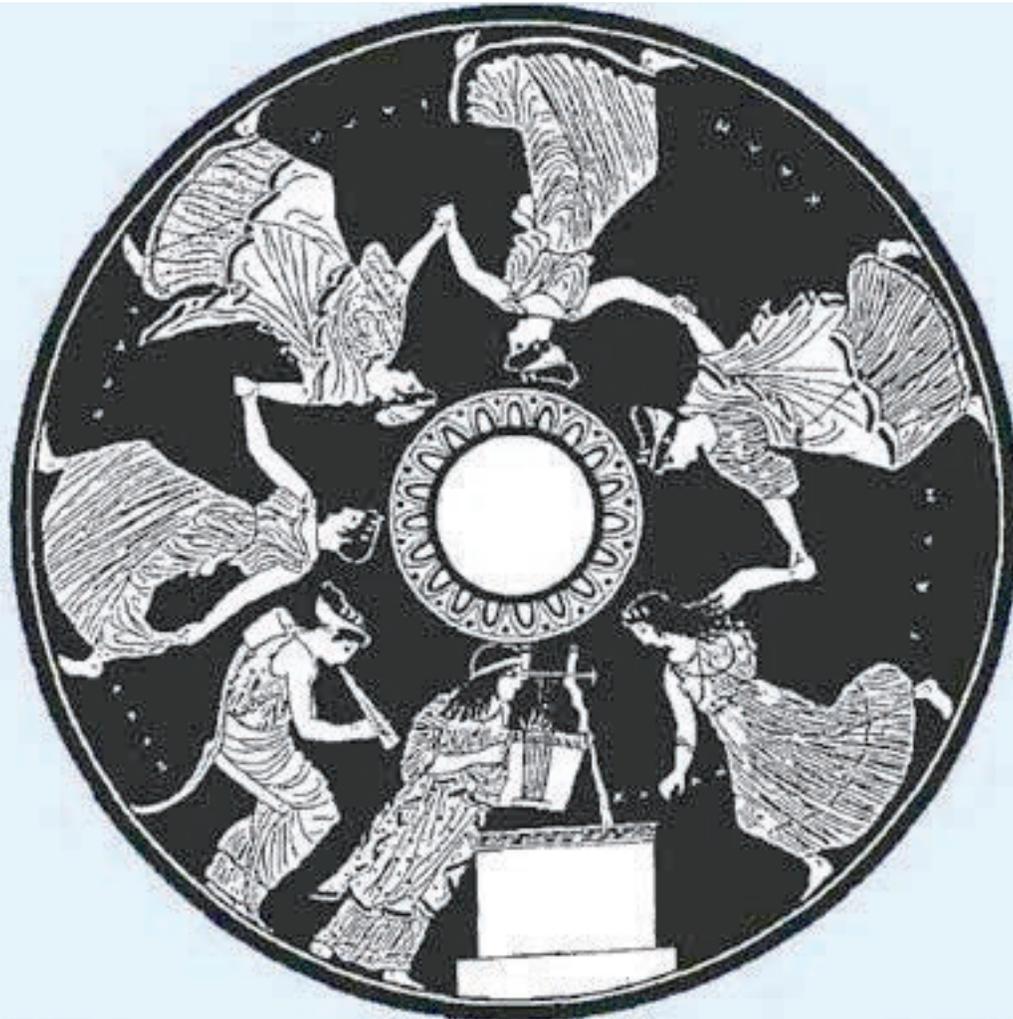




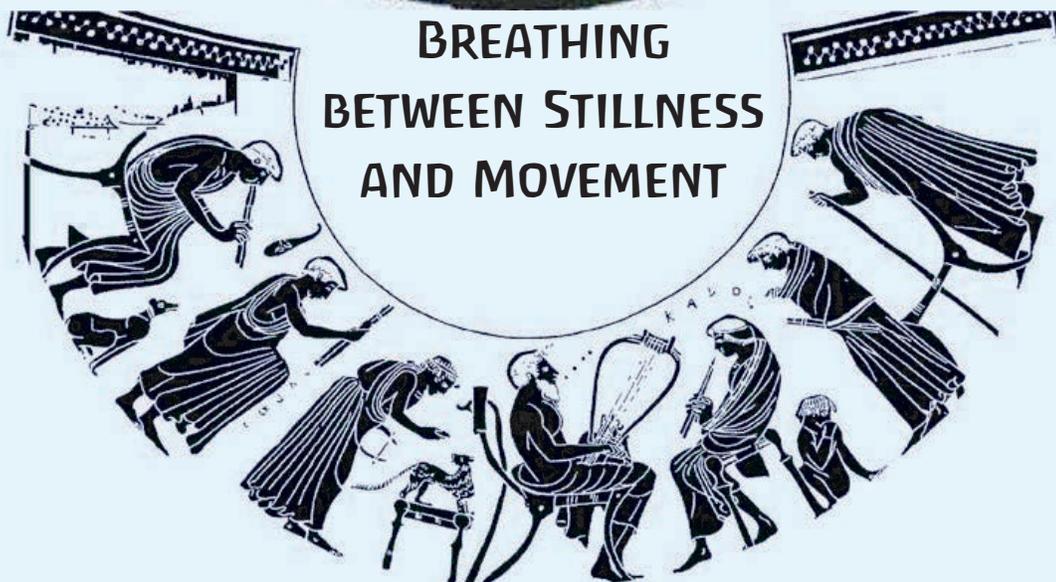
# ATHENA

Association for Therapeutic Eurythmy in North America

SPRING 2012



BREATHING  
BETWEEN STILLNESS  
AND MOVEMENT



# **DENTAL THERAPEUTIC EURYTHMY TRAINING**

**Part II**

**April 6-12, 2012**

**Kimberton, PA**

Eurythmy with Mareike Kaiser will continue and Dentist Claus Haupt will be lecturing on the significance of the teeth in the light of spiritual science, the zodiac and the planets.

The second half of the Therapeutic Eurythmy Training for Dental Anomalies will take place at Kimberton Hills, PA, beginning on the evening of August 6 and ending with a meal together on the evening of August 12. Registration is open from 4:00 - 6:00 p.m. on August 6t, followed by supper at 6:00 p.m. and then our first evening presentation.

If you were unable to attend the Training Part I, but would be interested nonetheless in attending Part II, please contact Christi Pierce for details. Please note new contact info.

Contact: [christipierce7@gmail.com](mailto:christipierce7@gmail.com) or 413-717 2179

# ATHENA

## THE ATHENA BOARD MEMBERS

2011-2012

Mary Ruud, President  
8127 W. Keefe Avenue  
Milwaukee, WI 53222  
414 915 7968  
mhruud@aol.com

Christine Pierce, Vice-President  
P.O. Box 63, S. Egremont, MA 01258  
413 717 2179  
christipierce7@gmail.com

Barbara Bresette-Mills, Recording Secretary  
11001 Burnt Oak Drive  
Austin, TX 78737  
512 301 1778  
bjbres@gmail.com

Maria Walker-Ebersole, Corresponding Secretary, Rep. to IKAM  
46 Center Street  
East Aurora, NY 14052  
716 655 6625  
athenacorrespondence@gmail.com

Susan Walsh, Treasurer  
5613 First Street South  
Arlington VA 22204  
703 671-2411  
lottawalsh@earthlink.net

Susann Herb-Eddy, Representative to AWSNA  
25525 Ormond Rd.  
Southfield, MI 48034  
248 945 9039  
susanneddy@detroitwaldorf.org

Liaat Zehavi, Liaison to TETNA  
P.O. Box 36  
Arlington, MA 02476  
617 794 6097  
liaatzehavi@graffiti.net

Mary Brian, Athena Board Member  
Natura Medical Arts Centre  
105 Toronto Street  
Barrie, Ontario, Canada  
L4N 1V1

## TABLE OF CONTENTS

<b>Announcements, Articles, Reviews, and Reports</b>	<b>Page</b>
Letter from the President, <i>Mary Ruud</i>	4
ATHENA Advisor Circle, <i>Susan Walsh</i>	4
Letter from the Editor, <i>Maria Ver Eecke</i>	5
Constitutional Types, Overactive and Sluggish Children, <i>Dr. Alicia Landman-Reiner</i>	5
Review of Characteristics for too heavy/too still and too light/too mobile, <i>Susan Walsh</i>	7
Revisiting a Course on ADD/ADHD, <i>Maria Ebersole</i>	8
Mysteries of Duality Around the “Fidgety Iambus”, <i>Maria Ebersole</i>	8
The Process of Incarnation and the Importance of Rhythm, <i>Maria Ver Eecke</i>	13
The Metamorphosis of Eurythmy into Eurythmy Therapy, <i>Andrea Marquardt-Preiss</i>	15
Intensive Therapeutic Eurythmy Workshop, <i>Truus Geraets</i>	22
<i>Forging a Path</i> Summer Conference at Threefold	22
Therapeutic Eurythmy Brochures, <i>Christi Pierce</i>	22

**Front Cover:** Images of Ancient Greece, *Dancers and Musicians*, for the theme of Stillness and Movement

**Back Cover:** The Nike (Victory) of Samothrace on view in the Musée de Louvre, Paris, France, ‘*Winged Victory*’

### ATHENA NEWSLETTER

Please send contributions to:

Maria Ver Eecke,  
34 Margetts Road, Chestnut Ridge, NY 10977  
editor@eana.org

**NEW Deadlines: February 20 and October 20**

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

Visit the ATHENA website at  
<http://www.therapeuticurythmy.org/>.

**LETTER FROM THE PRESIDENT**

*Let the wax raise  
green statues, let the honey  
drip in infinite tongues, let the ocean be a big comb  
and the Earth a tunic of flowers, let the World  
be a cascade, magnificent hair, unceasing  
growth of Beedom.*

*Pablo Neruda*

Dear Members,

Just like the springtime bees, as just as we all have been, ATHENA has been busy. We have nurtured our liaisons to our medical colleagues at AAMTA, The Association of Anthroposophical Medicine and Therapies in North America, our teacher friends at AWSNA, the Association of Waldorf Schools of North America, our international colleagues at IKAM, the International Medical Forum at the Goethenum, and our future colleagues at TETNA, the Therapeutic Eurythmy Training here in North America. Most importantly, we are reaching out to a wider public through our website and our brochures.

We are actively planning the return of Marieke Kaiser to complete the training in Dental Eurythmy. She will be accompanied by the dentist Klaus Haupt, who had an article in the Lillipoh issue on teeth.

This issue of the newsletter continues our study of constitutional types. We love feedback, so let the editors know how these issues have been useful in your work. Did you experience successes you can share? Questions you have? Write, email or call anyone on the Board or Maria Ver Eecke and we will publish, pass on, or answer ideas, questions, comments, or experiences that you have.

We are planning for a very important project; trademarking our name and profession, with a legal Service Mark. This begins the process of giving ATHENA the rights to an international mark, similar to Demeter for biodynamic products, ANTHROMED. When this becomes available, our members will be able use this mark to represent their professionalism and their commitment to excellence in their work.

We held an online fundraiser for “Children in Need” fund that ATHENA is creating to help families, who want or need eurythmy therapy, but cannot afford it. This is an outreach to those families and children who are not part of a Waldorf school and therefore, would not qualify for the ATHENA grants that help programs in schools. We did not get a large response. If you know people who would be interested to contribute to this important work, let a Board member know and we will send you another copy of the fundraising letter or if you prefer, contact people ourselves.

Keep in touch! This is our organization and it is meant to serve our profession and our needs.

*Warmly,*

*Mary Ruud, ATHENA President*

<http://www.therapeuticeurythmy.org/>

<http://www.aamta.org/>

[www.whywaldorfworks.org/](http://www.whywaldorfworks.org/)

<http://www.medsektion-goetheanum.org/en/home/ikam/>

**ATHENA ADVISOR CIRCLE**

During ATHENA’s Annual General meeting on August 11, 2011 in Kimberton, PA, Mareike Kaiser spoke of Angelika Jaschke’s desire to form a global, spiritual network among therapeutic eurythmists. To that end, she has organized an advisor circle which will communicate with her about therapeutic eurythmy activity in the world. Mareike Kaiser is the contact person for all representatives of the Praxisfelder or fields of practice. The following eurythmists, present at the meeting, offered to serve as the North American representatives/contact persons for the seven arenas of therapeutic eurythmy work:

Kindergartens – Susanne Zipperlen;

Schools (grades 1-12) – Mary Ruud;

Social-therapeutic homes and special needs clients – Gillian Schoemaker;

Private practices – Dale Robinson;

Clinics – Mary Brian;

Senior Citizens and Hospices – Jeanne Simon-MacDonald;

Areas of Crisis/War zones/PTSD – Truus Geraets.

Please share with our representatives news of upcoming gatherings or conferences, publications on a field-related theme, ideas, concerns or questions, etc. This is an excellent way to facilitate exchange among ourselves and our distant colleagues.

Respectfully submitted by *Susan Walsh*

*I hearken in the silent reaches of the world.*

*I meditate upon the Word’s primal Being*

*And in the silence I become*

*A Logos-bearing Soul-self.*

*I adore Logos, image of the Spirit.*

*I concentrate in the spirit-stillness*

*And evolve in eternity in the stillness*

*The language of the Soul-self.*

*Rudolf Steiner, Dornach, December 25, 1922*

*The stillness*

*in stillness*

*is not*

*the real stillness.*

*Only when*

*there is stillness*

*in movement*

*can the spiritual rhythm appear*

*which pervades*

*heaven and earth.*

*Ts’ai-ken T’an*

**LETTER FROM THE EDITOR**

*Once I knew only darkness and stillness... my life was without past or future... but a little word from the fingers of another fell into my hand that clutched at emptiness, and my heart leaped to the rapture of living.*

*Helen Keller*

Spring Greetings!

This issue, “Breathing between Stillness and Movement”, provides content which may inspire further research! Thank you to Dr. Alicia Landman-Reiner for her excellent article on the three children’s polarities (from *Education for Special Needs, the Curative Education Course*, 1924) focusing on the “Overactive and Sluggish Children”. She brings clarity to these six constitutional types in relation to the threefold human being. And it is especially helpful to be reminded that the human being breathes between these polarities, breathing between stillness and mobility, experiencing the principles of statics and dynamics. I truly appreciate a need to rename ‘feeble-mindedness’ as sluggish or heavy in movement, as opposed to manic (which is a medical diagnosis) or overactive (which can be observed). How insightful that Dr. Landman-Reiner differentiates between maniacal and mania! Other polarities to be observed in children are sulfur-rich/sulfur-poor types and the medical diagnosis of the epileptic and the hysteric poles (also observed as thick-skinned or thin-skinned children, who both show signs of ‘boundary issues’). As it is always helpful to provide another perspective, Susan Walsh does so well in her report on Dr. Landman-Reiner’s visits to the Waldorf School of Baltimore and she includes a list of characteristics for these two contrasting types: too light/too mobile and too heavy/too still. Thank you to Maria Ebersole, who provides two contributions; she shares her notes from a workshop on ADD/ADHD and she offers her insights into the fidgety iambus exercise in relation to rhythm and the nature of the vowel *Ah*, temples and pillars, indeed, a mystery! A selection from the thesis by Andrea Marquardt-Preiss, graduate of TETNA 2011, focuses the Phenomena of Jumping. Thank you to all contributors!

I must add my heartfelt gratitude to President Mary Ruud for her guidance in this process of creation, for without her help this newsletter would not be possible. When she takes up a theme, the outpouring of ideas in content, related poetry or visual artwork is impressive. May Mary be able to continue to advise the editor in the process of creating issues of the ATHENA Newsletter. Please let us know if these themes have been relevant to your work. We especially are interested in case studies to help document our work.

Look forward to the ATHENA-sponsored training with Mareike Kaiser and Dentist Claus Haupt this summer: Professional Training in Therapeutic Eurythmy for Dental Anomalies which reflect the Incarnation of the Individual!

Best wishes,  
*Maria Ver Eecke*

**OVERACTIVE AND SLUGGISH CHILDREN**

*Alicia Landman-Reiner, M.D.*

In 1924, Rudolf Steiner presented the three children’s polarities to mostly young coworkers giving hands-on social care to special-needs children. These polarities, described in *Education for Special Needs*, are so elegant and present so much potential. I am very grateful for the exciting dialog that others have contributed to in recent ATHENA newsletters.

Some years ago, I was trying to understand these six children’s types, with the idea of working with them with Waldorf faculties. I had studied these years earlier, as a trainee at Beaver Run/Camphill, then finding them mysterious but intriguing. In 2006, while attending a conference in Dornach I was electrified to hear, as if in answer to a wish, Dr. Martin Niemeijer from Holland describe research at the Louis Bolk Institute (anthroposophic research) on these six polarities. He and Erik Baars had made a start towards re-christening these types with more modern, yet appropriate names. They had researched what key characteristics teachers and care workers of special needs children could agree on for each type; and they had taken steps towards creating a diagnostic and research tool for the typology. Their research is described in German and Dutch, but not, I believe, in English. (1)

I could not, unfortunately, persuade my friendly Waldorf faculty immediately to plunge into this exciting research in their spare time! But reviewing Drs. Niemeijer and Baars’ work did lead me to their source in Walter Holtzapfel’s ideas about these three polarities. And this work of Holtzapfel’s took my breath away, because it made sense of Steiner’s six children’s types in such a way that they can be grasped, conceptually, as a whole.

In *Children with a Difference* (2) Holtzapfel describes the six types with a whole conceptual framework. He views each of the pairs—sulfur-rich and -poor; hysteric and epileptic; and feebleminded and maniacal—as representing both a “point-like” and a more peripheric manifestation, each polarity finding its meaning within one of the three regions of the threefold human being. So, sulfur-rich and -poor pertain to children’s memory. Are they plagued by recurring thoughts they can’t get rid of? Or do memories get lost in their sulfurous metabolism? Steiner asks us to look at hair color to reveal these characteristics: with the unique literalness of his Goethean style, he asks us to look at their heads for diagnostic clues! This polarity pertains to the head-pole. More precisely, these children exemplify how the metabolic—in which memories find their resting and digesting-place—serves the nerve-sense pole. These children are too formed (sulfur-poor), more point-like, more centralized—or too dissolved (sulfur-rich), more peripheral.

Hysteric and epileptic: these ways of being pertain to how we breathe in and out of the world, how we incarnate into and out of the world each day. As Adam Blanning has beautifully described in these pages, these polarities show us

how we enter into the world each day and interact with it. Do we feel people from a distance because we are too in the periphery, too open (hysteric)? Or we only feel ourselves, but long to get out of this confinement into the world—are we too closed-up, congested (epileptic)? In these children, the dynamics of the rhythmical system, of breathing, dominate. These two conditions exemplify expansion and contraction.

The third polarity is described by Steiner in all of two pages at the end of the fifth lecture in *Education for Special Needs*. A child is described who is asked to “take a few steps forward,” and nothing happens! He does not move. (How many first-grade teachers have a child like this in their morning movement circle?) He hears the words, but “the legs do not want to receive it.”

Steiner describes a child whose physical body is too hardened, such that his legs “do not want to receive thoughts.” He describes how this child’s upper members, especially the astral body or soul-body—that which moves us—cannot work with his life-body and his physical body, because that living body is tied to a dense, inflexible physical. Even if the I-organization, the astral body, and the etheric work all together, hand-in-glove, as they should (3), this child’s thoughts do not translate into moving his feet! He experiences the world as all too rigid, too difficult. But children take the world as it comes. So he may not look discouraged—not for a long time. He may just not go into action, when we ask him to do something!

We could call this child “heavy” or “sluggish.” Steiner used the term “schwachsinnig” which has been translated “feeble-minded,” but Steiner’s actual description suggests that his or her mind is not actually feeble—it’s his legs that don’t want to respond to what he has in mind. They resist activation from his intention.

Baars and Niemeijer’s special education workers described these children as heavy (head in hands), with a paucity of movement. What movement they have is sluggish. Their feet drag. They may under-react to questions or requests. They may be round. Do they have low muscle tone (unable to respond properly to their will)? Or high muscle tone (Steiner describes physical density)? Because they are constantly meeting the resistance of their limbs, they may become inattentive. They might meet criteria for ADD of the non-hyperactive type. Such a child might compensate by playing sedentary games indoors, watching TV, being drawn to the virtual world in which limb movement is nearly irrelevant. Over time, does he become dull, moody, or even depressed? He is not very good in sports. He is unaware of his surrounding; he might well be teased or at least overlooked by the others.

The treatment Steiner recommends for this child is eurythmy therapy: R, L, S, I (ee). The goal is “to bring mobility into his metabolism and limbs system” so as to “stimulate his whole spiritual nature.” Is the sequence to bring the astral body into lively movement (R)—then to transmit this movement to the life-body (L)—and bring that movement and

flow right into the hardened physical (S)? Then the whole personality can step out easily, joyfully! (I). We should be able to assess his in how he moves an I over time.

What other therapies might be helpful? What if such a child practiced walking on stilts, in which one’s limbs really are wooden? This would be a like-meets-like therapy. (Appropriate for older children who can balance on stilts.)

The opposite therapeutic gesture would involve experiencing movement without so much effort: skis or a bicycle (or a skateboard at the right age), might come as a huge relief to a child experiencing the weight of physicality. Perhaps swimming—to feel himself buoyant—would be helpful.

Movement from one pole to another is the healing ultimately—we all have both!! This is the “normal” side of these polarities.

*(1) Bild-gestaltende Diagnostik der kindlichen Konstitution: Die Entwicklung eines Meßinstruments*

*Martin Niemeijer & Erik Baars Louis Bolk Instituut roughly translated: “Picture-gestalt diagnosis of the child’s constitution: development of an assessment (“measuring”) instrument.”*

*Informal, unofficial, personal-only translation from their introduction: “Until now, there is no scientific basis for the applications in constitutional pictures in special education. Therefore the research department of the Special Education Association decided in 2002 together with the Louis Bolk Institute to change this. The goal was to develop a tool to make it possible to establish to what extent constitutional pictures are present in children. This should first and foremost be an instrument for diagnostic purposes. In addition, it should also be used for the evaluation of the effect of treatment on children with developmental problems and disorders. The pre-requisite was that this tool should meet the scientific norms in regards to validity, reliability, and response to change. And last but not least, the design of the tool had to allow for the preservation of the distinctiveness of anthroposophic pictures and anthroposophic typology.”*

*(2) Holtzapfel, Walter Children with a Difference (Lantern Press 1995). Especially see Chapter XIII. Children with a Difference\*\* is the translation of the second part of Holtzapfel’s Seelenpflege-beduerftige Kinder, the first half of which was published in English in 1977 as Children’s Destinies.*

*(3) The Invisible Man Within Us (Mercury Press)*

*The connection of the three polarities has been developed by Walter Holtzapfel. He puts the three extreme forms of “expansion” and “contraction” into a centrifugal and respectively centripetal dynamic. The sulphur-rich, hysterical, and manic constitution are understood to go toward a peripheral or centrifugal picture. The sulphur-poor, epileptic, and feeble-minded constitution relate to a centripetal dynamic and contract around one point. The striving for balance*

between the two extremes is a natural prerequisite. "We need the whole of these polarities because they are forming processes. We need rest and movement, remembering and forgetting, waking up and falling asleep". (Holzapfel, 2003, P. 254) A harmonizing balance is found through a regular rhythm between peripheral or centrifugal tendency. If one of the two polarities is constantly dominant, the communication stops and stagnation sets in. The six constitutional pictures represent one-sidedness in development, where balance is constantly pushed towards one of the two polarities.

\* \* \* \* \*  
XXXV. EMANCIPATION.

No rack can torture me,  
My soul's at liberty  
Behind this mortal bone  
There knits a bolder one

You cannot prick with saw,  
Nor rend with scymitar.  
Two bodies therefore be;  
Bind one, and one will flee.

The eagle of his nest  
No easier divest  
And gain the sky,  
Than mayest thou,

Except thyself may be  
Thine enemy;  
Captivity is consciousness,  
and so is liberty.

Emily Dickenson

## DR. ALICIA LANDMAN-REINER VISITS THE WASHINGTON WALDORF SCHOOL

During the past few years Washington Waldorf School, in Bethesda, MD, was very fortunate to host Dr. Alicia Landman-Reiner for bi-annual five-day visits. Dr. Landman observed children, studied with the faculty, and shared home health care practices with parents.

Drawing upon her own experience and the writings of Rudolf Steiner and Walther Holzapfel, Dr. Landman offered the faculty an understandable, practical approach to the constitutional polarities. After a brief introduction, I will try to correctly convey Dr. Landman's thoughts about the so-called feeble-minded and maniacal polarity. I encourage you to share your comments, insights, and experiences in the Newsletter.

The polarities show us how the nerve sense system (NSS) and the metabolic limb system (MLS) relate. The upper pole takes in and forms, crystalizes while the lower pole takes in and digests, dissolves. The rhythmical system (RS), of heart and lungs, helps the NSS and MLS communicate. The sulfur

rich/sulfur poor polarity has to do with the thinking. If too formed or sulfur poor, then one has a good memory, but is also possibly fixed or stuck in the thinking. If too dissolved or sulfur rich, then one has a poor memory, but is also possibly intuitive and synthesizing.

The epileptic or epileptoid/hysteric polarity has to do with the feeling. We look to the breathing. If epileptoid, then one is contracted, dense, in one's own world, stubborn, insensitive, with strong boundaries. If hysteric, one is expanded, porous, ramming into the world, raw, sore, psychically sensitive.

The feeble-minded/maniacal polarity has to do with the willing. We look to the limbs and their connection with the head. (Dr. Landman prefers the terms: too heavy and too still/too light and too mobile.)

### **Characteristics of the too heavy and too still:**

lethargic;

Metabolic/Limb/System is weighed down and not well connected to the Nerve/Sense/System;

ego and astral body cannot engage the etheric body and the physical body which are too dense, have too much resistance;

challenge to do with limbs what is asked or thought.

### **Characteristics of the too light and too mobile:**

Hypermobile;

Lightness;

ego and astral body meet with too little resistance from the etheric body and the physical body;

a thought goes right into movement, into the limbs;

impulsive;

doesn't think;

fidgety;

want to touch things without making an inner connection;

inconsistent.

(Dr. Landman differentiated between maniacal and mania. In mania the etheric is loose, leading to incoherent thinking and excitableness. In the maniacal the etheric is stiff.)

Rudolf Steiner gave clear therapeutic eurythmy indications for the too heavy/too still and the too light/too mobile. For the former, one does RLSI to bring mobility into the metabolism and to stimulate the spiritual nature. R activates the astral body. L activates the etheric body. S brings warmth to the physical body. I activates the ego which moves the whole being from within.

For the latter, one does MNBPAU to consolidate and bring the child to inner control. M makes the movement rhythmical. N helps to pull one back and in. B and P soothe and form a protection. A and U activate breathing. Both A and U calm and form while A incarnates and U centers.

With good wishes,  
Susan Walsh

## REVISITING A COURSE ON ADD/ADHD

In May, 2008, I had the good fortune to attend the World Therapeutic Eurythmy Conference in Dornach, Switzerland. Having just worked intensively on aspects of the Fidgety Iambus exercise in the final year of the Therapeutic Eurythmy Training, I was happy to attend the workgroup on ADD/ADHD offered by Dr. Ricardo Torriani and therapeutic eurythmist Angela Weisshaupt. What follows is a summary of notes taken during that workgroup.

During the course it became clear that though a child may exhibit symptoms associated with ADD/ADHD, it may not necessarily suffer from the disorder. To determine an effective therapeutic treatment, the importance of looking at the whole picture was stressed: Observing the child, finding out about the *family* situation and the *social-cultural* environment (trauma, parents in midst of marriage crisis, etc.), determining what the *specific problems* are at school and at home, requesting and reading all of the reports, *physiological factors* that may be involved: dietary or other sensitivities (food additives, gluten intolerance) sleeping-, eating-, elimination-irregularities. If some of these issues are addressed and resolved, then the symptoms disappear. Therapeutic eurythmy in these cases could strengthen the self-image of the child to help them through the difficult situation.

If the above factors do not play a significant role we must look carefully at the child's temperament. Rudolf Steiner, in his pedagogical lectures speaks often about temperaments and the ways a teacher can work with this aspect of a child's being in a harmonizing way. The temperament reflects how the soul is connected to the members of being. We learned through several case studies, that if a temperament is not allowed to unfold properly, if it is somehow suppressed, this can give rise to ADD/ADHD symptoms. In therapeutic eurythmy we can implement the consonants (fire-sounds, air-, water- or earth-sounds, calming- or enlivening sequence, for example) to facilitate the temperaments unfolding.

The hereditary picture is also of importance as well as the child's constitutional make-up. Is there a surplus of sulfur in the metabolism? How is the child's relationship to iron? Metabolic challenges such as anemia, albinism and celiac disease have a higher occurrence rate of ADD/ADHD, as do children with learning difficulties, depression and anxieties. We broke down the symptoms into three major categories:

**Activity:** *Hyper* – (can be a sign of the extroverted temperaments, sanguine and choleric) can't sit still, always moving, fidgety and displaying a strong need for motion, seeks contact though superficially.

*Hypo* – (can be a sign of the introverted temperaments, phlegma and melancholy) can't get into motion, often avoids or is slow to make contact, low vitality, low self-esteem.

**Attention:** *Deficit* – short concentration ability, little stamina at work or play, easily distracted, dreamy.

**Behavior:** *Impulsiveness* – unexpected or unguided actions  
*Irritability* – sudden mood changes, unprovoked tantrums, sensitivity to criticism, low frustration tolerance level, easily disturbed.

*Socially destructive* – fighting, arguing, teasing, disciplinary problems.

A crucial perspective in looking at the ADD/ADHD challenge is that of the interaction between the upper and the lower human being. This interaction is illustrated in the first Lecture of the *Therapeutic Eurythmy Course*.

Maria Ebersole,  
Buffalo, New York

Here are some resources that may be helpful:

<http://www.anthromed.org/Article.aspx?artpk=740>

Bertram von Zabern M.D., Concerning Restless Children, written for the Newsletter of the Association for Healing Education

[http://www.anthromed.org/UploadedDocuments/Hamre\\_AMOS\\_ADHD\\_Int\\_J\\_Gen\\_Med\\_2010.pdf](http://www.anthromed.org/UploadedDocuments/Hamre_AMOS_ADHD_Int_J_Gen_Med_2010.pdf)

Article from the International Journal of General Medicine on a study done in Germany on an anthroposophic medical approach to the treatment of ADHD

<http://www.anthromed.org/Article.aspx?artpk=20>

Dr. Walter Pohl, a good overview of ADD/ADHD from an anthroposophic medical perspective

## MYSTERIES OF DUALITY AROUND THE "FIDGETY IAMBUS"

Maria Walker Ebersole  
December 9, 2006

### **Introduction**

In the first lecture of the *Therapeutic Eurythmy Course*, Rudolf Steiner describes the workings of the head organization and its relationship to the rhythmic system of the human being. In one particular situation the rhythmic system can predominate, causing a child to become excited and fidgety. The rhythmic system's co-work with the dampening, calming influences of the head organization has gone awry, has become unhinged. Dr. Steiner suggests at this point that one try to bring the iambic element into the child's whole organization. One can do this, he says, by letting the child move its arms and hands forward in space. The left arm should begin, followed by the right arm. To support the arm motions, the left foot can take a step forward. The right foot then moves forward to joint the left. Dr. Steiner stresses that the arm movements are the important factor here. During the entire exercise the child should be helped to be conscious that the left arm was the first one to move. This iambic exercise, when repeated often enough, should achieve the desired results of calming the excited, fidgety child.

He continues to describe the movement as an "Ah" gesture that comes about over the course of time, not all at

once. It is first incomplete, but then later achieves completion. He then introduces the trochaic exercise for the phlegmatic child.

What could all this mean? In its outward simplicity and its inner complexity, this exercise is a riddle. What follows is an attempt to approach this riddle from different viewpoints—some more theoretical, some more experiential and practical.

If it is true that “Anthroposophy is alive everywhere there are questions,” then this will hopefully be lively reading!

### Our Unquiet Times

It cannot be coincidental that Dr. Steiner brings the case of the unquiet, fidgety child as the introductory exercise in the *Therapeutic Eurythmy Course*. It can be said of many conditions that they are “illnesses of our time,” yet we must admit that the striving toward living faster and faster, experiencing constant interruptions while doing many things at once, prevails more and more. The Matabele people of South Africa, described by Laurens van der Post in his book, *A Story like the Wind*, have a saying that “Hurry is the great evil.” One **can** move quickly without hurrying. To hurry is to lose one’s connection to the gods—one is acting apart from divine guidance and inspiration.

As technology advances, becomes ubiquitous, pervading almost every aspect of our lives, each one of us is confronted with this tendency toward fragmentation. An article in the Buffalo News of October, ’06, “You have my complete partial attention,” discusses the phenomenon of cell phone use and its negative impact on the human being’s ability to focus on tasks and on one another in a healthy way. Screen exposure offers fragmented sensory input. We see the rise in cases of children with Attention Deficit Hyperactive Disorder (ADHD). These children are unable to focus on the tasks set them, especially academic ones. Our mainstream methods of education and their early introduction of abstract academics, for example, could contribute to the “sins against the rhythmic system” of the children, “contribution to the avalanche of little events that give rise to large problems later in life.” (R. Steiner, *Therapeutic Eurythmy Course*, Lecture V.)

### Vowels and Consonants

Why does Rudolf Steiner use a vowel and not a consonant for this exercise? The consonants, finding their origin in the powers of the Zodiac, the sphere of “fixed stars,” are expressions of forces of form. The world of nature and the elements reveal the workings of these powers. The shape of leaves, the patterns of mineral growth, the forces of fire, the flow of water, our own human form, etc. etc., display the working of these forces. The consonants are used in therapeutic eurythmy to approach cases of deformation and to support movement and processes in the metabolic and digestive realm.

The vowels trace their origin to the planetary powers.

They resound from within the human soul and display the soul’s relationship to the world. “Ah” expresses in some circumstances wonder, in others a warding off (*Abwehr*). It is the primal sound opening one’s soul to God, as did Adam in the beginning of time. Rudolf Steiner describes, in the *Therapeutic Eurythmy Course*, the “Ah” from the therapeutic angle, as overcoming the animal forces in man. It is mentioned in the *Tone Eurythmy Course* as an experience of fever: a heightening of spiritual presence within the human being. There are many aspects that could be mentioned here. Let it suffice to say that “Ah” was there at the beginning of human evolution, just as it leads the alphabet. In this exercise we are not dealing with a deformation of the physical body, but rather a realignment of the members of being to balance and order the relationships of the head organization with the rhythmic and metabolic systems.

### Short and Long

What is “rhythm”? It is a movement arising between polarities. The American College Dictionary says of it: “ῥηϕτήμος”, from the Greek for measure, or recurring motion...any kind of movement characterized by the regular recurrence of strong and weak elements. Regular, patterned...ebb and rise...”

Dr. Kirchner Bockholt speaks eloquently about this topic in her book, “Grundlage zur Heileurythmie”:

*The true healer in the human being lives in that realm where blood and breath meet. There we are truly human. Speech, in its origin was born on the wings of rhythm, but has separated itself in the course of evolution and has come increasingly under the reign of prose, or “anti-rhythm”. The godly rhythms are still to be sensed in the pulse of our heart and lung, an echo of our divine origin. Yet we are now free to conduct our lives without being bound to the cosmic and earthly rhythms. We are at a time where we can create rhythm anew.*

[My own translation.]

Considering that all rhythms consist of various alternations of short and long elements, Dr. Kirchner Bockholt mentions the extreme polarities of, on the one hand, living solely in the long element: experiencing movement, speech or music consisting solely of one long beat after another. Living solely in short, abbreviated moments of movement, speech or music would be experience of constant inhalation, leading to restlessness and chaotic activity. As we add the element of consciousness we approach the activity of creating new inner rhythm out of freedom.

According to Martin Georg Martens (*Rhythmen der Sprache*) the sixteen different rhythms of ancient Greece emerge from the ocean of rhythmically-imbued early human language. The iambic and trochaic are each representatives of a whole family of rhythms. The “trochaeus” stems from “runner.” It is a descending rhythm. The image of a God descending to earth is appropriate here.

The word “iambus” finds its origin in the Greek verb

“ιαμβιαζο,” to “mock or make fun of.” The satirical songs of the ancient Greeks were always made in this rhythm. “Iambe” was also the name of the servants of Demeter. Here we see the God leaping back to the Heavens as laughter! This ascending rhythm (short-long) gives lightness, but does not have the same accelerating, even driven quality of the anapest, (short-short-long.) Both the iambus and the trochaeus are more solid and dense than their anapest and dactylus (long-short-short) relatives. This reflects a more earthly, physical quality. The anapest and dactylus display more harmonious, soul-like qualities, having two shorts to balance the long.

There are diverging opinions amongst therapeutic eurythmists as to what Rudolf Steiner meant with his mandate to “bring the iambic element into the child’s whole organization.” One school of thought being that, as Steiner never explicitly said the iambic *rhythm*, an overall iambic *quality* is meant. What could this be? What aspect of “iambicness” is he speaking of?

Different artistic-therapeutic interpretations can be encountered here. For example, in the beat of the heart we have a contraction (short beat) and an expansion (long). The fidgety child lives more in the contracted, visual realm in front of himself and needs to be led to the expanded, listening realm of the space behind him.

The other “school of thought” claims that an iambic rhythm in the classical sense is meant, leading the patient in movements performed to this rhythm: short-long, short-long, etc. Following this viewpoint, the left arm would be raised quickly and the right would follow slowly. Practical applications of this follow later in this paper.

### Left and Right

In practicing the iambic exercise, I was led to explore its relationship to the spatial planes and directions. In movement forward and back in relationship to the frontal plane, we can see a correlation to the will element. In the up and down movement from the horizontal plane, the mercurial life of feeling is expressed. The sagittal plane divides space into right and left; through movement from side-to-side one can sense the activity of thinking. Where the left and right sides come together waking, ego consciousness can arise.

The iambic exercise moves forward, left foot first. But the right foot, instead of taking a full step, as in everyday walking, is obliged to join the left; it is a diminutive step, requiring a habit-breaking effort of will.

The left arm rises in forward motion, but does not stay in the parallel symmetry of the feet. It chooses a wider angle, positioning itself in the horizontal plane, an engagement in the feeling realm. The right arm then rises and moves forward on its own side, mirroring the left arm. The satisfaction of symmetry is achieved.

Then the activity of consciousness is introduced, as the child is awakened through guidance, to the fact that the left arm (or side) was the *first* side to move. One can perform the

exercise so that one’s consciousness goes to the left side, to the right, and then back to the left; or one can keep the attention on the left and not engage with the activity of the right side. In either case the engagement of will through the act of making the movement conscious is the basis of the effectiveness of the exercise. We can see that, though simple, the exercise engages all three soul forces.

Beginning thus with the left side, and consciously directing the attention to this side again, gives the complete “Ah” a certain coloring or shading of “left-ness,” as it were. One could express this musically as a *minor* shading, minor relating to the movement toward the left. The minor quality of “coming into oneself” would be a soothing experience for the unquiet child.

The trochaic exercise is the same in all ways except that it begins with the right side. Holding it consciously results in a “rightness” or “major” mood. The major quality of going out into the world is a helpful experience for the phlegmatic child.

The polar qualities of left and right can be explored in a myriad of ways. Different cultures illuminate these qualities from different viewpoints. The Asian dualistic philosophy gives us the concept of Yin and Yang, Yin being the left, passive, female cosmic force, and Yang the active, masculine right side. Health is an active balancing of the two forces, letting them interact in a fruitful way.

In the first book of the Bible, Genesis, we find the description of the separation of the human being into Male and Female. Rudolf Steiner portrays this stage of human evolution in the Akasha Chronicles: for creation to continue fruitfully, this interaction of polarities had to become part of the human experience.

The two trees of the Garden of Eden, also found in Genesis, are involved with this newly appearing duality: the Tree of Life, and the Tree of Knowledge of Good and Evil.

A spiritual, meditative exploration of these two qualities can become a journey toward wholeness, toward becoming one with the spirit from which they both originated. Each tree bears its own secrets and revelations, yet neither can, alone, become fruitful for future human development. Pursuing only knowledge would lead to fragmentation and, ultimately, death. *Life*, without the reflective activity of knowledge, would not take us forward.

### Temples and Pillars

Through the study of Anthroposophy we know that the human being is indeed the measure of all things. That which we know as nature around us is the living, earthly expression of man’s journey of coming into being. In the macrocosm, the world around us, we can perceive all aspects of our humanity. And in the microcosm of ourselves, we find the world’s creation mirrored in all its aspects.

Rudolf Steiner illuminates this idea in countless lectures and verses.

*In the boundless Without  
Find thyself, oh Man!  
In the innermost Within  
Feel the boundless Worlds!  
So will it be revealed:  
The solving of the World's Riddle  
Is but Man himself.*

[From *Verses and Meditations* by Rudolf Steiner]

The image of the Temple can also be seen as an outward representation of the mysteries of the human being. The Temple of Solomon is described in the Bible, Kings I, chapter 7. The polar qualities mentioned above arise here in the form of the two bronze pillars erected at the entrance to the temple. One is named Iachin, and the other Boaz.

In Revelations, Chapter 10, we find in the fourth seal, the great imagination of an angel coming down from heaven “...clothed with a cloud; and a rainbow was upon his head, and his face was as if it were the sun, and his feet as pillars of fire...”

“And he had in his hand a little book open and he set his right foot upon the sea, and his left foot on the earth...”

According to Rudolf Steiner the twin pillars appear, imaginatively, as architectural columns, one on the sea and one on a rocky promontory, bearing the initials I and B. (“Occult seals and Columns,” lecture of 5/21/07, Munich.)

During the 1907 Congress of the Theosophical Society in Munich, Steiner had two pillars erected in the hall, bearing the following initials and verses:

*I (“J” for “Jachin” in German)*

*In reinen Gedanken findest du  
Das Selbst, das sich halten kann.*

*In pure thought you find  
The Self which can sustain itself.*

*Wandelst zum Bilde du den Gedanken,  
Erlebst du die schaffende Weisheit.*

*Transform the thought into pictures and  
You experience creative wisdom.*

[This pillar was painted red and spoke to the past.]

*B*

*Verdichtest du das Gefuehl zum Licht,  
Offenbarst du die formende Kraft.*

*Condense your feeling to light,  
And you reveal forming powers.*

*Verdinglichst du den Willen zum Wesen,  
So schaffst du [e]in Weltensein.*

*Objectify your willing into being  
And you create a[*in*] world existence.*

[This pillar was painted blue and spoke to the future.]

Notice the colors with which the columns were painted! The qualities of the red, oxygen rich blood, which carries the life forces and carbonic, acid-rich blue blood, which makes our cognition possible, found here on the pillars, echo the attributes of the trees of Life and Knowledge. Dr. Steiner stated that these two in their mutual interaction are, “...the foundations on which life and cognition of the ‘I’ can grow and develop to the degree of maturity where at long last man will be fully united with the universal forces of the earth.” [ibid]

Through the transformation of thinking into living images, as expressed in the verses of the pillar of Iachin, one enters the world of Imagination. The verses of the Boaz pillar describe a transformation of feeling and willing to Inspiration and Intuition. In this final stage one can actively partake in the creative powers of the world.

These three stages of initiation play a major role in the seventh lecture of the Therapeutic Eurythmy Course. When one is doing a therapeutic eurythmy exercise, one’s I becomes engaged, developing these spiritual organs through this meditative activity, which in turn create in the etheric, a new balance, order or form—a new state of health—into which the physical can glide.

In the iambic and trochaic exercises, there is a simplicity. It calls us to the moment of the division of the human being into right and left. We are given the opportunity to reestablish the whole in a time process, creatively.

In *The Balance in the World and Man, Lucifer and Ahriman*, (Lecture 2, 11/21/14, in Dornach,) Steiner says, “Our existence as a double being arises from the fact that the Luciferic being is fighting in us from the left and Ahrimanic being from the right...And the whole art of life consists in finding the true balance between them. We do it unconsciously whenever we perceive with the senses...[We] hear with the left ear and with the right ear, and then unite into a simple perception the impulses that reach us in this way.”

Is this not the activity that is asked of us in the iambic and trochaic exercises? We are establishing the balance between the forces. The right or left accent makes the appropriate “medicine” for the imbalance of fidgetiness or phlegma, but the ego activity is the vehicle for the effectiveness of the “medicine.” We can sense the forces of the two pillars in the right and left of the human being. The activity of balancing these forces echoes the activity described in the pillars’ words.

### Practical Applications

From conversations with seasoned therapeutic eurythmists, reading in the works of Dr. Kirchner Bocholt and Dr. Maria Glass, and drawing from my own limited experience, I have found that the iambic exercise is not something a fidgety child is willing to embrace whole-heartedly right off the bat. One must usually prepare and work toward the iambic experience, starting by establishing an experience of rhythm in its most

archetypal form. This can be a huge undertaking. One can begin with the basic experience of fast and slow. A colleague described having a child run with just little, short “mouse” steps initially, then just long, “giant” steps. The next step was to work with various shorts and longs on a balance beam. Over the course of many sessions then, guiding the child toward the anapest rhythm (short-short-long):

*And I ride on my horse*

*With my sword in my hand...*

And finally to the iambic (short-long):

*The sun with loving light,*

*Makes bright for me each day...*

A rod can be held in front during the “shorts” and passed behind the back during the “longs”. Taking short steps forward and long steps backward can also accentuate the experience.

Holding a rod vertically behind the back can help the child gain awareness of the back space. Having bean bags on the children’s heads can help them hold the center as they move.

Another excellent preparation for the iambic exercise is to bring consciousness into the area of the feet: rolling the feet over a copper rod in a simple rhythm, for example: “*Row, row, row our boat...*” or other nursery rhyme songs work very well.

The fidgety child is often distracted and brought out of a focused rhythmical experience through visual impressions. Having them close their eyes while stepping over rods or picking up bean bags with their toes can help heighten the sensing activity of the feet. Jumping over rods with a bean bag held between the knees, then between the ankles, then the heels, gives the child an increasing experience of being “grounded.” It is an experience akin to the long “oo” (“uu”) which was described by Steiner as helpful for those who cannot stand properly.

From there one can step into versions of the classic exercise. Another colleague used the images of a rabbit (representing the short beat, left side) going through the forest accompanied by his friend the tortoise (for the long, right side).

A child I worked with ran to the end of the room and back, starting with his left foot, in the time it took me to say the word, “rabbit.” Then he calmly took one step with his right foot with the word “tortoise.” After much practice he could do the “classic” rabbit and tortoise, the rabbit moving “so fast” that he would be back before you noticed he was gone! The child’s affinity to the “rabbit” helped keep him conscious of the left side in the manner described in the *Therapeutic Eurythmy Course*.

### Final Thoughts

There are many keys given in the course to unlock the portals of understanding of what therapeutic eurythmy really is. The iambic and trochaic exercises offer such a key. In the course

of preparing this paper, as well as in the practical work, I have been repeatedly amazed at how patients are given the opportunity to take their own recovery process in hand by opening themselves to the ever present healing etheric forces. As therapists, we create the space and help guide the person to an experience of the forms inherent in these forces. The patient is empowered. Such a different, polar opposite experience from taking a pill to eradicate a symptom!

In closing, let us consider an image Rudolf Steiner mentions in *The Fifth Gospel*. He describes an Essene portal as seen through the eyes of Jesus of Nazareth as a young man. Jesus saw the figures of Lucifer and Ahriman, one on each side of the portal. He saw them fleeing from the purity and high spiritual life of the Essene Community. Where are they fleeing, he asked himself? Could it be that we find them daily within and around us as illnesses? The challenges hereby presented can serve to awaken new faculties and capabilities. Eurythmy as the ‘Art of sensing balance’—“*Gleichgewichtsempfindungskunst*”—bears the means to overcome the imbalance of these forces, bringing living health and well-being through spiritual activity. This spiritual activity reaches, at the same time, via the soul down to the very core of the physical human creation. The stage for this mighty work may come into being through our striving with the patients, as a higher being living and working between us: “Wherever two or more of you are gathered in my Name”.

### References

- Kirchner-Bockholt, M. (1981) *Grundelemente der Heileurythmie*. Dornach: Philosophisch-Anthroposophischer Verlag.
- Martens, M. (1976) *Rhythmen der Sprache*. Dornach: Philosophisch-Anthroposophischer Verlag.
- Steiner, R. *Cosmic Memory, The Story of Atlantis, Lemuria, and the Division of the Sexes*. Written. 1904-1908.
- Steiner, R. *Lecture Series Heileurythmie*, Dornach, April 12 to 18, 1921 and October 28, 1922.
- Steiner, R. *Lecture Series Eurythmy as Visible Song*. Feb. 19 to 27, 1924.
- Steiner, R. (2004) *Verses and Meditations*. Forest Row: Rudolf Steiner Press.
- Van der Post, L. (1972) *A Story Like the Wind*. New York: Harvest/Harcourt Brace.

\* \* \* \* \*

*No coming, no going,*

*No after, no before.*

*I hold you close,*

*I release you to be free;*

*I am in you*

*And you are in me.*

*Thich Nhat Hanh*

## THE PROCESS OF INCARNATION AND THE IMPORTANCE OF RHYTHM

Selections from Thesis for TETNA, Class of 2011

*Maria Ver Eecke*

### The Process of Incarnation

The process of incarnation is a rhythmical one, as are all living processes. Human rhythms include that of breath and heartbeat, circulation, the rhythm of digestion, and that of waking and sleeping. It is informative that many of the therapeutic eurythmy exercises support breathing and circulation, both functions of the rhythmic system. From the first breath, the newborn begins earthly life, after floating for nine months in embryonic fluid before emerging from the darkness of the womb into the light, and then welcomed and enfolded in the warmth of the family's love. It is a gradual process to gain mastery over the earthly forces through crawling, standing, and walking. *"When raising themselves up, young children are first of all seeking physical balance. But when freely moving arms and hands, they are seeking balance of soul... To learn to walk is to learn to experience the principles of statics and dynamics in one's own inner being and to relate these to the entire universe... Outwardly this can be seen in that the child who is learning to walk adapts itself to the external, visible world with its own rhythms and beat, as also with its entire being."*<sup>1</sup>

The upright posture is achieved through the individual's conquering the forces of gravity. By resisting the forces of weight, uprightness is achieved. The human being stands at 90 degrees in relation to the earth, a vertical column of buoyancy. Learning to walk is a process of seeking inner equilibrium with outer forces. The upright posture allows the movement of arms and hands to be liberated, to be freed for soul expression through play and work. It is an inner rhythm, that of balancing stillness and movement, the 'principles of statics and dynamics in one's own inner being', and *"It is this upright position that the child learns to acquire before the awakening of his Ego-consciousness."*<sup>2</sup> Also it is through speech and the ability to form ideas that the human being develops self-awareness for ego-consciousness.

The process of becoming human includes standing, speaking, and thinking, during which time the higher ego is most active in the human being. It is a mystery that each individual speaks of the self with the same name, that of *I*. To become truly human is to accept the *I Am* of the spirit, in recognition of our one humanity. Through the pre-earthly deeds of Christ, the human being may freely stand and walk, speak and think. The Christ-Impulse continues to imbue humanity with spiritual forces as a fourth human capacity of human memory and with a fifth capacity to be developed in the future, that of etheric thinking.<sup>3</sup>

A person's speech is most individual, as it is a medium of the ego. Through speech, one develops a rhythm of breathing in and out with the spoken word. The way in which

speech develops in man is connected with the systems of circulation and breathing.<sup>4</sup> It is audible when the voice is filled with will or influenced by the nerves. The wisdom of *Anthropos* reveals that *"Man is an expression of the entire cosmos."*<sup>5</sup> True speech is born from the whole human being. Through the study of speech as eurythmists, one discovers the cosmic origin of language. *"Man consists of the echo of the Zodiac, of the echo of the planetary movements, of the experience of the impression of the planetary movements in thinking, feeling and willing, and in the perception of the echo of the Zodiac... It is indeed true that when we observe Man, the world begins to dawn upon us, and by such observation we are faced by the great mystery of the extent to which Man is an actual pictured microcosm of the reality of the macrocosm."*<sup>6</sup> The consonants give form to the words and arise out of an experience of outer nature. The 'standing stars' or circle of the Zodiac gives humanity the consonantal experience of the macrocosm. Through the vowels, the feelings and soul nature are expressed, often as reactions such as 'Ah!' or 'Oh!' These are the gifts of the planetary beings to humanity. Through eurythmy, one develops a relationship to each sound of the alphabet of one's language, so that the being of each sound may speak through us as an instrument of the spirit. It is the healing spirit of the Logos, the Word of God, that has the power to heal. Therapeutic eurythmy allows the individual to become actively involved in the healing process through practice of specific eurythmy exercises modified for each individual.

It is through natural processes that the higher ego forms and takes hold of the organism, as the human being is in a continual state of becoming. The anthroposophical medical practice focuses on the four members of physical, etheric, astral, and ego organization. Through studies with Dr. Maria van der Berg in the Therapeutic Eurythmy Training of North America, we learned to observe the fourfold nature of the human being through physical characteristics, bodily functions (etheric), the qualities of individual movement (astral), and the speech of the person (ego). The family doctor may be needed to assess the nature of bodily functions, indicating the well-being of the etheric forces, and to give a diagnosis. However the person's rhythmical-movement ability is another indication of etheric forces. As a therapeutic eurythmist, one learns to assess the relationship of the higher and lower members. All of these indications inform the type of therapy and the specific exercises given in therapeutic eurythmy. The caregivers together create a circle with the intention to focus on the individual being of the child, recognizing that a child's struggles are also opportunity for growth. This way of understanding was taught by the Christ, when the disciples asked if blindness was a result of karmic debt. Jesus answered, *"This blindness does not stem from his sin nor from his parents', but rather, through it the working of the divine in him is to become manifest."* [John 9:3, *The New Testament*, Floris Books.] I believe that the power of Christ is at work in the

etheric and angelic realms, who brings healing and inner transformation for all of humanity, but only if we ask.

### The Importance of Rhythm

Eurythmy brings wisdom-filled movement to form. Therapeutic eurythmy exercises help to balance a one-sided tendency. It has been my experience that therapeutic eurythmy greatly influences the rhythmic system, either stimulating or quieting, to create a center of balance. The rhythmic system is the mediator between the nerve-sense and metabolic-limb systems. When the rhythmic system predominates, the consciousness of the child will be dreamy. The more wakeful child is of the nerve-sense pole, while the sleepy consciousness of the child of will is of the metabolic-limb pole. *“The teacher should have an instinctive feeling for each child, that is, for whether one of the three aspects of the human organism, the nerve-sense system or the rhythmic system, or the metabolic limb system, predominates, and for whether we need to stimulate one of the other systems in order to balance a harmful lack of balance in the other systems.”*<sup>7</sup> This is a helpful guide for the therapeutic eurythmist, as well.

We cannot underestimate the power of rhythm. To quote Manfred Schmidt-Brabant, *“Rhythm is strength. And strength arises where time and life are formed rhythmically. Nature determines the rhythmic forming of time sequences. Nature takes the human being through the seasons. The great rhythms of nature in which the human being is placed are there already. As human beings, we can only win our own strength if, within the greater rhythms, we find our own.”*<sup>8</sup> Rhythmical activity is essential to balance and harmonize the threefold human being.

Alternating between vowels and consonants in eurythmy *“induces a living rhythm in the human being such as should exist between opening oneself to the world and retracting into oneself. That will be called forth by alternating consonantal elements and vowel elements in eurythmy.”*<sup>9</sup> So many of the therapeutic eurythmy exercises, especially the soul exercises, support the healthy activity of breath and circulation. The rhythm of the lesson may begin with rhythmic activity, which deepens the breath and warms the blood, followed by consonantal eurythmy to bring about change in the formative forces, which may alternate with vowels. Often therapeutic eurythmists conclude with the Large Vowel exercises, as a consolidation, working toward the most essential exercise at the end of the lesson.

As breathing on many levels is related to rhythm and the rhythmic system, it is important to understand exactly what Rudolf Steiner meant by the breathing process. As an experience of sensing, tasting, or shading with color, it becomes artistically and scientifically experiential at the same time. This description is best quoted in his own words. *“Let’s take a look at the breathing processes. We must know that we must bring the children to the point where the breathing-in bears a faint resemblance to tasting some favorite food. This*

*experience should not go so far as to the actual perception of taste but merely to a faint resemblance of it; the freshness of the world ought to be experienced when breathing in. We should try to get the child to ask: ‘What is the intrinsic color of the air I am breathing in?’ We shall indeed discover that as soon as breathing is correctly experienced, the child will have the feeling that ‘it is greenish, really actually green.’ When we have brought a child to the point of experiencing inbreathing as greenish we have accomplished something. Then we shall also always notice something else: that the child will ask for a specific posture when breathing in. The inner experience stipulates the correct corresponding posture, and the right exercises will follow from it.*

*“The same procedure will lead to the experience of the corresponding feeling in breathing out. As soon as the children, when breathing out, can feel that they really are fine, efficient boys and girls, as soon as they experience themselves as such, feel their strength, ask to apply their strength to the world outside, then they will also experience, in a way that is healthy and appropriate to their age, the corresponding abdominal movement, the movement of the limbs and the bearing of the head and arms. This rich feeling during breathing out will induce the children to move correctly.”*<sup>10</sup> This description may be applied in eurythmy as contraction and expansion, which is an archetype of breathing in movement. My first experience of doing eurythmy was that my soul could breathe while doing contraction and expansion.

Through the greater rhythms of the natural world and those of our own rhythmic being, the human experience is one of breathing between the soul and the world. Rudolf Steiner set the task for teachers of Waldorf education, as conceived in the spiritual sense, to bring the Soul-Spirit into harmony with the Life-Body.<sup>11</sup> Therapeutic eurythmy offers a great possibility to meet oneself in the working of the divine within.

### Footnotes

1 Rudolf Steiner, *The Child’s Changing Consciousness and Waldorf Education*, Lecture II, Dornach, Switzerland, April 16, 1923, Anthroposophic Press, 1988, CW 306, page 31.

2 Rudolf Steiner, *Pre-Earthly Deeds of Christ*, Pforzheim, Germany, March 7, 1914, Steiner Book Centre, CW 152, p.3

3 Ibid. pp. 10-12

4 Rudolf Steiner, *Human Values in Education*, Arnheim, Holland, July 19, 1924, CW 310, p. 45

5 Rudolf Steiner, *A Lecture on Eurythmy*, August 26, 1923, Penmaenmawr, England, GA 279, p. 13

6 Rudolf Steiner, *The Alphabet, An Expression of the Mystery of Man*, Dornach, Switzerland, December 18, 1921, Vol. 209 of Collected Works, Mercury Press, 1982, p. 10-11

7 Rudolf Steiner, *Faculty Meetings with Rudolf Steiner*, Vol. II, Tuesday, February 6, 1923, Anthroposophic Press, CW 300b, p. 532

8 Manfred Schmidt-Brabant was born in Berlin in 1926. In

1975 he became a member of the Executive Council of the General Anthroposophical Society at the Goetheanum in Dornach, Switzerland, and served as Chair of the Council from 1984 until his death in 2001. His service during those years included leadership of the Social Science Section of the School of Spiritual Science, and he lectured around the world on many subjects.

9 Rudolf Steiner, *Eurythmy Therapy*, Dornach, Switzerland, April 17, 1921, Rudolf Steiner Press, CW 315, p. 85

10 Rudolf Steiner, *Waldorf Education for Adolescence*, Lecture II, June 13, 1921, CW 302, pp. 42-43

11 Rudolf Steiner, *Study of Man*, Lecture I, Stuttgart, Germany, August 6, 1919, CW 293, pp. 19-20

## THE METAMORPHOSIS OF EURYTHMY INTO EURYTHMY THERAPY

Selections from Thesis for TETNA, Class of 2011

*Andrea Marquardt-Preiss*

### **Introduction**

It was not easy to find a theme in this rich world of eurythmy therapy. Everything is so interesting. So, I have chosen the topic I struggled most with. In the second summer segment of our training, we got introduced to the consonants in their transformation from Eurythmy into Eurythmy Therapy. We studied and practiced next to other sounds “L”s with x-legs, “S” with O- shaped legs, “D” with jumps into bent legs, “T” with jumps into x-legs and rhythmical leg movements to consonants with the arms (M and SH). At this time of our training, I recovered from an arthro-menisectomy. Therefore, my awareness of the knees and their position in relation to the rest of the body was exaggerated.

Coming originally from a background of physical therapy (since 1982) and having been a Feldenkrais Practitioner for 17 years, it was not only strange for me to jump with x-legs, it seemed to be extremely unhealthy. Over the years, I have seen many patients in different work places in Germany. In the context of my former work situations one would avoid walking, and even more jumping with x-legs since this position causes shearing forces in the joints. These shearing forces can cause damage of ligaments and cartilage. I wanted to come to an understanding of these jumps and so I looked at them in context of the specific eurythmy therapy exercises and in the bigger picture of the metamorphosis of eurythmy into eurythmy therapy.

Noticeably, during my practicum at Seattle Waldorf School, I realized that many children don't “inhabit” their legs and feet properly. Our time and life does not offer a lot of outside play and walking time anymore, compared to Rudolf Steiner's times, where people had to walk a lot in order to get from one place to another. I recognize a difference between the children raised in the city, who get rides in cars from one activity to the next and the children I know from our village in Germany, where I lived before moving to Seattle in 2008. The

children in the Bavarian village were playing skipping and hopping games in the street in the afternoon, ran over meadows, and climbed trees. Here in Seattle, even in quieter neighborhoods, I hardly see any children running or playing outside.

I was wondering how our future will look like when the limbs as the part of the human being related to the future, will not be developed properly anymore, and how the thinking capacities will develop under these circumstances. This observation as well encouraged me to choose this topic as my graduation project.

[The original research paper includes other chapters, such as, Larynx-Metamorphosis, Elements of Transformation of Eurythmy into Eurythmy Therapy, Growing Gestures in the Embryological Development, and Cosmic Forces and their Relation to Eurythmy Exercises, which were omitted for this publication.]

### **The Phenomena of Jumping**

In order to jump, we have to connect more firmly with the earth first. The ego is coming in more in order to prepare this overcoming of gravity. Then we push into the earth and away with acceleration in order to lift ourselves up from the earth. In the moment of the jump we slightly “lose consciousness” for the time being up in the air; we are in a way incarnating for a moment before we are becoming aware of ourselves in the moment of “landing”, of new contact with the earth.

We are directing from above, what is happening in the jump, like consonant gestures, leg positions, direction of the jump, that means we are lifted out of the terrestrial (Ahrimanic) realm, related to the life ether, into the (Luciferic) light ether realm. Simultaneously, we photograph ourselves in the movement. So, we have an intensified ego activity in the activity of the jump and in the moment of objective imagination (photographing oneself). Through this activity, an imprint of a consonant is made into the whole human being, which is lifted out of the regular relationship to the world.

In the landing, we definitely experience a thrust through the firm connection we have with the earth again. This brings all “members” of the human being in a closer relationship again, with an imprint of the intensified consonant movement. The imprint that the consonant leaves in the ethers of the human being works back into the human organism and is able to unfold its healing quality there. The thrust in the landing part of the exercise contributes to direct these forces to the places in need. [Revision: April 2012]

In the following, I will describe some sounds, accompanied by distinct jumps.

### **The Sound “H”**

In the Greek Alphabet, the letter “H” doesn't exist; it is represented by a certain sign, called the “*spiritus asper*”, the sharp breath. In Latin the name for “H” is *eta* which originates

in Hebrew “*Cheth*”. This means wall, fence, and enclosure. Sometimes it is also translated with life. Life and breath had the same meaning. In ancient times the air element was the element of the spirit. Air and spirit were the same word. In the Old Testament, god gave Adam his breath, which also means life and spirit. (Moll, 1950)

“H” is related to the Gemini, a zodiac sign of the airy element. In the out streaming, up streaming quality of the sound “H”- movement we can find the Luciferic aspect. In the *Curative Eurythmy Course, (Heileurythmie)* Steiner introduces the vowel tinging of the consonants with the polarity of “H-a” and “e-F”.

We become one with the outside world while speaking or moving a consonant. But there are different degrees of becoming one with the surrounding world, finding the spiritual aspect far outside of oneself, in unison with the surrounding world or staying more inside. “H” is a breath-sound which, according to the principle of the polarity of speech activity and movement activity, has to be moved with a thrust while reaching far out into the world. The “H” jump happens to be at the same time we move the arms with a thrust in the “H”-gesture. The whole human being becomes one “H” movement.

During our training, we sometimes watched half of the group moving a sound. While watching my colleagues jumping the “H”s in a certain slow and peaceful rhythm, always with a pause between each jump, the activity of the pylorus became really visible in space. I can very well imagine that this sound helps to regulate the activity of the pylorus.

Nonstandard, one says in Germany: “something lies on my stomach”. This means that sorrow, constant stress, shocks, create a feeling of heaviness in the stomach. The astral body connects too directly with the physical body in this case, without the regulating interaction with the ether body. In this case, “H” helps to release the astral body out of the physical body which enhances the rhythmic activity of the stomach and the “inner breathing”.

### The Sound “F”

R. Steiner introduces the sound “F” in polarity to the sound “H” in regard to the vowel tinging.

The vowel stands before the consonant; that means the soul aspect of the movement stays more inside. (In our times this is the case, in the Greek epoch, the name of ϕ or Φ which points to the different relation of the Greek to the cosmos).

There are three stages in the exercise:

- 1) Preparation of the jump and elevation of the arms;
- 2) Jump and a downward movement of the arms;
- 3) Completion of the exercise by placing the heels and shaping the arms.

“F” needs to be jumped with the legs in a parallel position. The arms move downwards from above with a thrust, because “F” is a breath sound. We land on the toes and ball of

the feet and slowly move back to the heels. This moving back to the heels stimulates an elongation of the calves, hamstrings and the lower back, and from there stimulates the back all the way up to the head (emphasis on ectodermal origin). The path, the nephrites travelled down from their original place behind the ears, until they found their place as kidneys in the lower ribcage, is addressed with this subtle elongation of the whole back as well.

Simultaneously, the hands and lower arms form a slight curve, forwards-downwards. In this way, we experience a strong incarnating thrust from above, which then is shaped and held in the space between the lower back and our hands. Through the jump there is also a thrust from below, reinforcing the “F” gesture coming from above. (It is very different from the airy thrusting movement of “F” in artistic Eurythmy.) In the Eurythmy figure, we find these areas of the character of the movement colored in light red.

This movement leads to a warming of the lower abdomen, the area of the bladder. R. Steiner mentions briefly in the fourth chapter of *Heileurythmie*, we “*have to do it with something psychic*”. He might relate this statement to the fact, that this area is also an anchoring point of the astral body. The astral body often times is leaking out of organs in so called “psychic conditions”, hysteria, for example.

“F” is also applied for children, who are bed-wetters. Here the ether body and the physical body are not connected properly, and the organs of the lower body are leaking. “F” brings the ether body and the physical body into a closer connection, so they become an anchoring point for the astral body and ego organization. “F” stimulates urination during the day.

The whole consonant movement of the “F” is in polarity to the “H” movement, where we jump into an open position, whereas here, we jump into consolidation.

The zodiac sign of the Gemini stands behind the “H”. In regard to the related region in the human organism it is more located at the periphery. The “F” is related to cancer in the zodiac, the chest, the building of an inner space. “F” *etymologically is related to the Slavic “vede”, which means “I know”, to “vac” in the Indian epoch which means the creating “word”. It is an airy (stormy) and fiery sound, a sound of creating forces.* (Moll, 1950).

In the following, I want to look at three consonants where the arm gestures are opposite to the leg movement.

### The Sound “L”

From the element of fire we move to the element of water. Exactly opposite on the zodiac from the previously described sound, we find Capricorn, an earth sign with the related watery sound “L”.

The “L” shall be jumped with x-legs. The legs shall be put into an x-position, and it shall be jumped forward like this, then we pull the legs together, finding a new x-leg position, jumping “L” with x-legs and so on. “L” also can be jumped

backwards, which is especially helpful for the movement of the intestines, for the peristaltic.

When we speak “L”, our tongue builds this wave in the mouth; R. Steiner says, one should feel something like a thick dumpling in the mouth (*“Knödel”*) while pronouncing “L”. The arm gestures of “L” imitate this movement and bring the whole etheric around the practicing person into wave-like movements

I really did not understand at all, why we should jump this sound with x-legs. But one night, when I could not sleep I found out a little bit more about this x-leg position. I scooted down to the foot board of my bed and tried “jumps” with legs in a parallel position and then with x-legs. Being in an unusual position of lying horizontally, I could pay closer attention to details related to these different leg positions and the effect they have in my organism, than in an upright position. Being upright, my senses were overloaded in the exercise by the tasks of coordination and balancing.

Pushing against the board of my bed in a straight leg position led to a transmission of the push all the way through my whole body in two parallel streams. Pushing against the board with x-legs led to a transmission of the movement to a place in the abdomen underneath the diaphragm. For a moment, I felt all regions of the “character” (yellow-orange color) in the Eurythmy figure of the “L”. Now I understood that this x-leg position has a directing task. It directs the forces of the etheric “L” movement into the area where it shall be effective. After this experience, I could find the equivalent in the upright jumping position.

The x-leg position also inhibits early reflexes, and has an anchoring quality, which balances the opening movement of the “L”. The “L” is an all- embracing movement in relation to all planes. It starts in the front space in the frontal plane symmetrically rounding the arms in relation to the vertical sagittal plane. Then, the arms and hands move upwards on either side of this sagittal plane through the different levels of the horizontal plane, until they open and come to completion in the back space, moving downwards. The inner and outer, the up and below, the right and left, the front and the back are in a fluid transition throughout the whole movement. “L” brings everything in motion.

In the origins of speech, we see the sound “L” always related to the water. *Lago* – liquid, but also, Greek *logos* – word, *lalein* – to talk; in Latin, *la lingua* is the tongue. The watery wave-like character of the sound finds its expression in these words. (Moll, 1950)

In relation to the growing gestures of the embryo, we find “L”-like movements in the in-streaming gestures of the blood cells out of the periphery of the trophoblast. Inside the embryo, they come to a turning point at the head pole, from which they stream back to the periphery. At the turning point of this blood stream, the first structures of the heart come into being; this later moves into the center in the folding-in process (double cupola building).

In the upright human being, standing on earth, the conditions are of course very different from the watery conditions in which the embryo floats. But the movement principle of a gathering, concentrating stream upward and an almost diffusing, expanding, releasing gesture into the periphery, followed by a new gathering of forces is very similar to what happens in the embryo (amongst many other things) around the second and third week.

R. Steiner spoke in a lecture cycle in Hannover (Steiner, *The World of the Senses and the Spiritual World*, 1911) about “paradise man”. This “paradise man” had a kind of a “body”, but not filled with matter. Man had a super sensible, non-materialistic form. It was meant by spiritual governing entities, that only the blood should get a glimpse of matter. (Luciferic impulses corrupted these “ideas”, and as a consequence, the whole human body fell into gravity).

*“[...] Otherwise, the spirits of form, the seven Elohim of the Bible would have lived in the blood, man would feel in him the seven Elohim that means he would feel his ego sevenfold.*

*The blood, if I may say so, should have been built only until a fine membrane, only to the very beginning of something material, so that only for brief moments it shoots into matter out of the spirit, and then quickly moves back to the spirit where it will be absorbed. A continuous weaving between the beginning of materialization and the spirit, this is what blood should have become.*

*Blood should have become a lightning place of the spirit....If, at the beginning of earth evolution, man would have received his form by the spirits of form only, then man would sense the ego in the resistance, which lies in the moment of the lighting (of the spirit) in the blood.”* (Steiner, *An Occult Physiology*, 1911) This gesture of concentration and dispersion, which we find in the very first movements of the embryonic circulation, we also find in the “L” movement.

In the “L” gesture of the arms we have a parallel up streaming movement, with a turning point at the level of the heart, and from there on an up streaming movement into the periphery. The “L” has an overall enlivening effect on the human being, since it is bringing into levity what has fallen too much into gravity. Maybe, in our etheric body and deep in the memory of our tissues, we remember these first ideas of human development, and experience the enlivening effect of “spirit is touching matter” while moving “L”. Consequently, “L” is the first element of the enlivening sequence “L-M-N-P-Q”.

In eurythmy therapy, we apply the “L” to bring hardened situations into movement. It is one of the sounds working against constipation, working vigorously on the peristalsis of the small intestines. Joint deformations we would address first with “L” and then work with structuring vowels. The sequence “L-A, L-O” is known to help teething processes. The “L” also enhances inbreathing. In the sequence “H-A-L-L-E-L-U-I-A-H”, (which is not a

therapeutic, but a hygienic sequence), the seven “L”s before the “E” have an enlivening and cleansing effect on the seven chakras of man. *“Hallelujah means, I cleanse myself from all what prevents me from beholding the highest.”* (R. Steiner) In eurythmy, we are in communication with the angels, and in this special sequence this hidden aspect becomes tangible.

Also, we find “L” in many curative sequences: L-A-O-U-M for Asthma, O-E-M-L-EI-B-D is known as the cancer sequence and L-U-O-K-M for fidgety children.

### The Sound “S”

From the water, we move to fire again. Looking at the “outer” architecture of the movement, we find it is opposite in many aspects to the previous one. In the “L” we gathered forces from below, and brought them up into lightness in an opening, dissolving gesture. The x-legs formed an opposite closing gesture and had a directing and anchoring function in the jump.

The “S” shall be jumped ongoing with “O-legs”, R. Steiner states in the fourth chapter (Steiner, Heileurythmie, 1922): *“[...] and there is a direct connection with the inner digestion and the building of the ‘O-legs’, and how this metabolism works back into the whole organism. This is especially helpful for children with a weak metabolism, and therefore developing headaches, since this movement regulates the formation of gas in the intestines. Whenever it is too strong or too weak, this movement is most important.”*

When we shape “O”-legs and stand on our ball of the feet, like we have been taught to do, the legs and the pelvis form kind of a vessel, in which we bring the sound “S” from above and from the periphery. Through this particular position of the legs also in the jump, the outside of the legs and the inner back of the pelvis become more active, and so the structuring quality of the nerve sense pole is activated. The legs are starting their jumps in this “O”-shape and they don’t change their position during the exercise.

Into this consistent shape, we bring the movement of the “S” in a sometimes dissolving, sometimes more structuring way, related to the situation of the patient. One can regard this round shape of the legs as a mirrored head. The impulses, sent into this “limb-head” reflect back to the real head in a calming and clarifying way. (“S” is applied against headaches often times).

“S” is a fiery breath sound and we need inner strength to sound and to move it properly. If fire and warmth work on substance, there is nothing left but ashes, which belongs to the earth element. Under this aspect, we can also consider “S” being an earth sound. It has to be built with a thrust at the beginning of the movement according to the polarity of speech and Eurythmy. The vowel is located before the consonant that means the spiritual aspect stays more inside of us.

In our organism, we find many organs shaped like “S”, the spine, the clavicle, the intestines, the brain, and more. The “O”-legs in the jump are built with each leg shaped like

an “S”.

The related zodiac sign is Scorpio – Eagle. The related organs are the reproductive system and the frontal lobe of the brain, two very opposite regions in the human body. As opposite as these regions are the qualities of the “S”. “S” is dissolving on one hand and structuring on the other. It is the most “Ahrimanic” sound in the alphabet and therefore can also be regarded as an earth sound. This is also reflected in the colors of the Eurythmy figure of the “S”, which are grey for the movement, brown for the feeling and black for the character.

“S” is the sound of magicians and doctors, winding its curved shape around the mercury rod. They know about the secrets of remedies and poison. In healing remedies, which are often poisonous for healthy people, we find both aspects of “S”. In the word “sanare” Latin or “sane, sanity” English we see the healing aspect of the “S”.

Etymologically, the “S” has its origin from “*Slovo*” Slavic, “*sravah*” Persian, “*glossa*” Greek, “*sermo*” Latin, and “*sagen*” German. All these origins relate the “S” to the word, to the *Logos*, which has the qualities of cognition, discerning, separating from the oneness with the surrounding in the moment of cognition. On the other hand we experience the naming, composing, combining and connecting quality in the environment through the word. (Moll, 1950)

With “S” we bring restlessness to a quiet, hardened structure into movement, chaos into form. In eurythmy therapy, the “S” is applied where we want to bring form to the organism, like into the intestines, if the activities in there are too “uncontrolled”. Also, in certain ways of high blood pressure, the “S” helps to master this condition.

On the other hand, we can dissolve sclerotic processes like stone building processes in the kidney and gall bladder. The “S” is part of many sequences, and related to the quality of each sequence, it works more in a quieting or structuring or dissolving way. We worked with the sequence “S-M-H-M”, where we find the middle “M”, between the most Ahrimanic sound, “S” and the most Luciferic sound, “H”.

In the sequence “T-S-R-M-A”, man becomes the master of the elements, and strengthens hereby his immune system; (given for people with allergies). The “S” sound works in an earthly quieting way in this sequence. “T-R-L-S” was given for a person with multiple sclerosis. Here, the “S” helps to reorganize oneself, “becoming the master” of movement, directing the astral body in case of ataxia. These were only few examples of sequences with “S”. *“S” is there to bring the astral body into a strong, lively activity.* (Steiner, *Heilpaedagogischer Kurs*, 1924):

### The Sound “T”

*“Maybe Frau Baumann shows us the sound ‘T’, and here we would have a jump forwards with the attempt to build x-legs. You try to jump outwards and build x-legs while moving forward.”*

*It is truly the case, when one carries out what we call the soft sound, one can remedy milder conditions, with what we call the hard sound, the more severe condition of this sort. The sound D and T are like that.*

*Of course, you must have the patient repeat them for several minutes, until they are quite tired...and when one carries them out to fatigue, the sounds 'D' and 'T' in particular are a force, which strengthen the intestinal activity, particularly, when this activity manifests itself in constipation. In this manner one can counteract constipation in many cases.*" (Steiner, *Heileurythmie*, 1922), p.47-48.

The milder form of "T" is "D", which also works in the duodenum. "D" and "T" are related to "Leo" the sign of the sun and warmth. "D" is a dental, plosive sound as well, but not as strong as "T". Therefore it is applied in milder cases of constipation.

The "D" is jumped with legs in a stepping position with bent knees. So the down streaming movement of the hands oriented in the frontal plane (parallel to the body) and the jumps with the legs oriented in the sagittal plane form a cross. This impulse will direct the ether streams into the part of the digestive system, where we need more ego forces to break down nutrition, in order to transform it into own substance and eliminate the rest. The hands come to a gentle stop at a certain place, and the impulse from the legs held in this bent position at the end of the jump, meet this impulse from the hands at the same place. The whole human being speaks in German: "*Da*" – there – you have to work, ego-forces.

In the "T" exercise, we have to jump with x-legs, but other than in the "L" exercise, we have to build the x-legs during the jump.

We find also three elements in this exercise:

Moving the arms into the periphery and upward while moving slightly to the ball of the feet to prepare the jump;

Jumping, building the X-legs in the air, moving the hands together towards the head;

Landing in an X-leg position, finger tips touching the middle of the head.

The "T" jump requires greater coordination than the "L"-jump, since we have to build the x-leg position in the air. The heels give an impulse outwards-upwards, accompanying the movement of the arms, which reach far out from the center of the heart to the periphery upward and then toward the head.

"T" is a plosive sound and therefore the movement has to be lamed, the vowel comes after the consonant, which means the spiritual element connects more with the outside world.

Similar to the X-leg position in the "L"-exercise, the landing position has a directing and anchoring function in the "T" jump. The in-streaming impulse of the "T"-gesture is met by a thrust from below, caused by the knock knees. This thrust is directing the "T"-impulse to the place of the duodenum. This is the place, where the chyme, coming from the stomach,

is infused with secretions from the gall bladder and the pancreas, and where the nutrients coming from outside are destroyed, in order to create one's own substance later.

This requires a strong activity of the ego, and "T" enhances ego forces in this area. In speaking "T", we place the tip of the tongue at the back of the upper front teeth. It is a dental plosive sound. There is a certain firmness and sharpness in the articulation of the sound "T". This particular place at the back (gum line) of the upper front teeth is one of the points related to the heart in "Chirophonetic Therapy."

In German, we have the saying: "*Etwas auf den Punkt bringen*" literally translated, "we bring something to a point", which according to my dictionary translates to: "To get to the heart of something".

This strong connection to the development of will forces, which is also related to courage and therefore to the heart, R. Steiner might have had in mind, when he continues in chapter four in *Heileurythmie*, after explaining "T" and "D": "[.] *In this manner one can counteract constipation in many cases. Such a matter is unquestionably evident to the person who knows the physiological connections between the speech organism which takes up the movement in the course of learning to speak, and the system of the metabolism and limbs.*"

Only, if the child has required a certain inner strength, has inhabited his physical body to a certain degree, it can pronounce the sound "T" properly. (In the speech development of my daughter, I could witness this phenomenon. At around age two, she pronounced many words with the sound "H" instead of other consonants for some weeks. "Frank has a tommy ache" would have been "Hank has a hommy ay." Also, she had the tendency to constipation at this time in her life.

We see the connection of "T" to the heart also in the related zodiac sign "Leo", the sign of the sun. The Leo-gesture we form through elevating the arms, the palms are pointing outward and the fingers are spread. And the mood is "*lodernde Begeisterung*" – "blazing enthusiasm". The related organ in the human being is the chest area with the heart.

In the eurythmy figure, we see a dominance of the sun and warmth element in the color of the movement, orange, and the color of the feeling, red. The character is green in the lower legs, at the level of the knees, the arms, upper lateral part of the head and the sides of the neck/throat. It is a large impressive figure; it is "T"-majesty.

From the area of the heart, the eurythmy gesture reaches out into the periphery, gathering cosmic forces and bringing them towards the head (Italian: *testa* – head). From there, this impulse reaches into the whole human being all the way to the feet. Rudolf Steiner, (Steiner, *Eurythmie als sichtbare Sprache*, 1924), Chapter II: "*This 'T', 'TAO' is actually what we have to imagine as the important, as the creative, which radiates specifically from heaven to earth. 'T' is meaningful radiation from above to below.*"

Related to the embryological development, we can see the impulse of the “T” in the development of the heart at this turning point, when the blood stream of the early blood cells touches the membrane at the head pole and initiates the creation of the heart in connection with the folding in process (around the third week). We find “T” also, where a new impulse brings something to a stop, to an end, to a turning point and a new beginning. These transformational processes, we find in the development of the heart (and in the whole human being) from the beginning of the first endocardia cells to the building of the tubes until we see the complexity of the whole organ. The heart finds its place rotated and turned upside down in the chest under the cross of the large veins, which is also a “T” (Rohen, 2002), p.194.

Looking at a bigger context of evolution, the organization of the blood system and the heart has been created in the development of the earth out of ether streams during the times where the human being became more dense, in order to find an anchoring place for the ego. But also, we find in reverse an etherization of the blood in the heart. (Kirchner-Bockholt, 1981)

*“If we observe the blood – let us now imagine ourselves within the human ether body - quite schematically as it courses through the heart, and think of it as the external physical expression of the human ego, we thereby see how this ego works, how it receives impressions corresponding with the outer world and condenses these to memory pictures. We see furthermore, not only that our blood is active in this process, but also that, throughout its course, especially in the upward direction [...] it stirs up the ether body...”* (Steiner, *An Occult Physiology*, 1911) p. 93)

From there, fine ether currents are streaming up to the head and are like under the influence of some magnetism, gathered at one point (epiphysis) where they announce “I will now enter the ether body.” R. Steiner continues in *An Occult Physiology*: “We then see how, in opposition to these other currents flow from that portion of the ether body which belongs to the rest of the bodily organization. These currents go out for the most part from the lower part of the breast, but also from the lymph vessels and other organs, and come together in such a way that they oppose these other currents. Thus we have in the brain, whenever a memory picture wishes to form itself, two ether currents, one coming from below and one coming from above, which oppose each other under the greatest possible tension [...] and [...] if a balance is brought about between these two currents, then a concept has become a memory picture and has incorporated itself in the ether body.”

These currents condense themselves into organs, the pineal gland (epiphysis) and the pituitary gland (hypophysis). They are the “definite point in the human physical organism, the external physical expression of the cooperation between soul and body”. “T” not only works in the digestive system, it also works in the communication between the pituitary gland

(Hypophysis) and the pineal gland (Epiphysis). These two glands are located in the mid brain. The pituitary gland lies in the “sella turcica” and consists of two parts, the frontal part, which is an excretory part and the back part, which is built with parts of the Hypothalamus. This part is involved in balancing and organizing homeostasis in the human being (warmth, water, circulation and growth). Opposite to the pituitary gland lies the pineal gland, on top of the middle brain. It has a connection to the visual system and regulates the rhythm of sleep and wake.

According to Prof. Johannes Rohen, the pineal gland might be active in the forming of memory pictures coming from the light processes of the kidneys (kidney radiation). With the gesture of the “T” we enhance the activity of the ether streams between these glands, which represent the physiological process of building memory. Margarete Kirchner-Bockholt describes the positive effect of “T” on severely brain damaged children. (Kirchner-Bockholt, p. 134, 1081)

Etymologically, “T” in many old languages is the representative for the quality “firm”. “Tvrdo” Slavic, “tverd”, Russian, “tulgus”, Gothic, “det” means hard and also tooth in Irish. In German, we have many words with “T” which reflect the willful quality of this sound. Tat, Temperament, Thema, Trotz, Thron. The spirits of the will are the Thrones. In the Italian language we have terra – earth, testa – head. In Hebrew tacam means order, command.

“T” is the sound of the gods, Greek *theos*, living in the name of Tyr – Norwegian rune for Mars, *Thor* in Iceland for Jupiter. The rune “T” has the form of a hammer (Thor’s hammer). It is a symbol of an event that had struck. “T” also hits in destiny and in German it is represented in *Tod* – death, but also, in *Gott* – god and *Taufe* – baptism, where we find examples of the imprint of spirit into matter. (Moll, 1950).

The world of the sound “T” is huge and I could go on with more examples, but I think, the character of this strong sound became clear.

I would like to end with a special sequence, which Rudolf Steiner gave for eurythmists as a meditation. This is not a therapeutic sequence, but it is an important sequence for me to tune my “instrument” as an eurythmist. It is TAO. Its origin sounded as early as in Atlantis, where men sensed God in all what spoke to them from their surroundings.

Rudolf Steiner gave the musical TAO, “b-a – e-d” [descending intervals of 7-6; 3-2] to eurythmists. In (Steiner, *Eurythmie als sichtbarer Gesang*, 1924) he writes: “... if you really practice it, if you move a seventh, a sixth, how I described it, then lead it back to the “e” and “d”, that means come into the second. You will see that this gives you an inner strength, which you can transform to everything in Eurythmy.”

This is a real experience for me and I am very grateful, that we started every eurythmy therapy session in our training with our special sequence including the TAO

musically and in speech, and that we cultivated this sequence and deepened the experience every time we practiced it.

### Conclusion

I am ending my thesis with the sound “T”, the end of the old alphabet. It is the sound of “blazing enthusiasm”. I am here at an end and at a beginning, a typical “T” – situation, and I am looking forward to my path as eurythmy therapist with “blazing enthusiasm”. As we all know, “sobering” – related to Virgo in the zodiac – will happen sooner or later.

During the time writing this thesis and enduring the long process of preparing for it, many of my questions have been answered. The leg parts of the exercises are not such a riddle for me anymore and I enjoyed spending time with these special sounds and movement compositions. I am looking at the jumps with X-legs and O-legs from a different perspective than I started with, the orthopedic point of view. I experienced the meaning of these jumps in context with the related consonant movements.

The X-legs have mainly a directing and anchoring task. The jumps accompanying the arm movement in an equivalent way reinforce the effect of the sound; the whole human being becomes the sound gesture for a moment.

In the case of rhythmical movements to a sound gesture, certain processes in the human being are stimulated or calmed.

With the elements of transformation of eurythmy into eurythmy therapy, (repetition of one sound with arms and legs, exercising until being tired, objective inspiration, objective imagination, resting), the sounds become like “homeopathic remedies.” When we practice like this, we become “infused” by the qualities of the sounds, and the entities standing behind them work through them.

It was a wonderful experience to live with a sound for a certain amount of time. Sometimes, I felt that they are huge entities, nearly too big to even dare to write about it. These experiences and my deeper understanding of the sounds I worked with, reflect back to the way I understand the sounds, which are not described in this paper.

Simultaneously, I had very interesting experiences during my internships. I observed how beneficial it is for the whole development of the children engaging their limbs vigorously in the eurythmy therapy exercises.

The metamorphosis of eurythmy into eurythmy therapy is a path where we follow Dr. Steiner’s guidelines. Each of us has been transformed during the training in an individual way, and probably will be in continuous metamorphosis with the tools and instructions we have received from our wonderful teachers of TETNA.

But more than anything else, it was the spirit of teaching which kindled and nurtured my transformative process. Countless times I stood in awe and amazement before creation, may it be in the healing plant garden, in the various workshops here in Camphill Village, during Therapeutic Tone

or Speech Eurythmy lessons, or reflecting all the wonders we learned about in Embryology.

I regard the end of my Eurythmy Therapy Training as the beginning of a long path. I am very grateful for being able to walk this path of learning in communication with the creative world of sounds and through the (movement) dialogue with my fellow human beings.

Seattle, December 7, 2010

### Bibliography

- Eurythmie. (1986). *Erziehungskunst*(Heft 10/11).
- Broder, H., & von Laue, E. (2007). *Zur Physiologie der Heileurythmie* (Persephone ed., Vol. 17). Dornach, Schweiz: Verlag am Goetheaneum.
- Kirchner-Bockholt, M. (1981). *Grundelemente der Heileurythmie* (Third ed.). Dornach, Schweiz: Philosophisch-Antroposophischer Verlag.
- Moll, E. (1950). *Die Sprache der Laute*. Stuttgart, Germany: Verlag Engel & Co.
- Niederhaeuser-de Jaager, D., Mueller-Wiedemann, S., & Hoeller, K. (1996). *Heileurythmie und Hygienische Eurythmie* (Persephone ed., Vol. 9). Dornach, Schweiz: Verlag am Goetheaneum.
- Rohen, J. (2002). *Morphologie des Menschlichen Organismus* (Second ed.). Stuttgart, Germany: Verlag Freies Gesitesleben.
- Steiner, R. (1911). *An Occult Physiology* (Vol. GA 128). Forest Row: Rudolf Steiner Press.
- Steiner, R. (1911). *The World of the Senses and the Spiritual World* (Vol. GA 134). Dornach, Schweiz: Rudolf Steiner Verlag.
- Steiner, R. (1912-1924). *Die Entstehung und Entwicklung der Eurythmie* (Third ed., Vol. GA 277a). Schweiz: Rudolf Steiner Verlag.
- Steiner, R. (1922). *Alte und Neue Einweihungsmethoden* (Vol. GA 210). Dornach, Dornach, Schweiz: Rudolf Steiner Verlag.
- Steiner, R. (1922). *Heileurythmie* (Fifth ed., Vol. GA 315). Stuttgart, Germany: Rudolf Steiner Verlag.
- Steiner, R. (1923). *The Invisible Man Within Us* (Vol. GA 221). Dornach, Schweiz: Rudolf Steiner Verlag.
- Steiner, R. (1924). *Eurythmie als sichtbare Sprache* (Fifth ed., Vol. GA 718). Dornach, Schweiz: Rudolf Steiner Verlag.
- Steiner, R. (1924). *Eurythmie als sichtbarer Gesang* (Fourth ed., Vol. GA 743). Dornach, Schweiz: Rudolf Steiner Verlag.
- Steiner, R. (1924). *Heilpaedagogischer Kurs* (Eighth ed., Vol. GA 637). Dornach: Rudolf Steiner Verlag.
- Steiner, R. (1924). *Karmic Relationships* (First ed., Vol. 6). Forest Row: Rudolf Steiner Press.
- Steiner, R., & Wegman, I. (1999). *Fundamentals of Therapy*. Chestnut Ridge, NY, USA: Mercury Press.
- van der Wal, J., & Gloeckler, M. (2003). *Dynamische Morphologie und Entwicklung der Menschlichen Gestalt* (Persephone ed., Vol. 6). Dornach, Schweiz: Medizinische Sektion am Goetheaneum.
- Wilmar, F. (1979). *Vorgeburtliche Menschwerdung*. Stuttgart, Germany: J. Ch. Mellinger Verlag.

## poem

*but if a living dance upon dead minds*

*why, it is love; but at the earliest spear  
of sun perfectly should disappear  
moon's utmost magic, or stones speak or one  
name control more incredible splendor than  
our merely universe, love's also there:  
and being here imprisoned, tortured here  
love everywhere exploding maims and blinds  
(but surely does not forget, perish, sleep  
cannot be photographed, measured; disdains  
the trivial labeling of punctual brains...  
– Who wields a poem huger than the grave?  
from only Whom shall time no refuge keep  
though all the weird worlds must be opened?*

*e. e. cummings*

## Therapeutic Eurythmy in Relation to Pedagogical Eurythmy

July 3-12, 2012

Costa Mesa, California

Truus Geraets is offering an Intensive Therapeutic Eurythmy Workshop July 3-12 in Costa Mesa, California. She will follow the order of her book *The Healing Power of Eurythmy* (ISBN -10 3-33-00776-7) which is based on her 50 years of experience working with Eurythmy in schools, with handicapped people, with people in prison, with people from different cultural backgrounds and for the last years mostly with individual children in Waldorf settings.

She was able to learn from Erna van Deventer, one of the first Therapeutic Eurythmists, who was present at Rudolf Steiner's lecture cycle on Therapeutic Eurythmy in Dornach. Another teacher was the famous eye-doctor Ilse Knauer. Truus meanwhile attended in 2009 and 2011 two courses with Mareike Kaiser on Eurythmy for the Teeth.

The Therapeutic Eurythmy Intensive will not count as a training. Information about the official Therapeutic Eurythmy training can be gained from ATHENA, Association of Therapeutic Eurythmists in North America. The Summer Intensive can rather be seen as a deepening of Eurythmy for teachers of Pedagogical Eurythmy or as a valuable opportunity for teachers, Eurythmists or other, to see how Eurythmy on an individual basis can bring much harmony and healing in the destinies of 21. Century children and adults.

People interested to take the course can get in touch with me via e-mail: [artofliving1@yahoo.com](mailto:artofliving1@yahoo.com) or by phone: 949 646 6392. More details can be given then.

Truus websites: [www.healingartofliving.com](http://www.healingartofliving.com) and [www.waldorfforafrika.org](http://www.waldorfforafrika.org)

## AAMTA CONFERENCE IN COOPERATION WITH PAAM AND THE OTTO SPECHT SCHOOL

August 2-5, 2012

Threefold Educational Center,  
Spring Valley, NY.

*Forging a Path:* Child development as a shared foundation  
for the coworking of physicians, teachers, and therapists  
Sponsored by the Otto Specht School

In this conference, physicians, therapists, and teachers are invited to come together to explore the anthroposophic perspective on child development with a concentration on the four ethers. Out of our different professional fields, we will create a unique collaborative environment that aims to enrich and strengthen our individual practices.

This conference is a joint effort of the Association for Anthroposophic Medicine and Therapies in America (AAMTA), the Physicians' Association for Anthroposophic Medicine (PAAM), and the Otto Specht School, and is hosted by Threefold Educational Center, Spring Valley, NY. The Annual General Meetings of PAAM and AAMTA will be held during the conference.

For more information and to register online go to Events at: [www.threefold.org](http://www.threefold.org).

## Therapeutic Eurythmy Brochures

Anyone interested in purchasing Therapeutic Eurythmy brochures printed by ATHENA to give to patients, doctors, schools, etc., should contact Christi Pierce at [christipierce7@gmail.com](mailto:christipierce7@gmail.com) for prices for further information.

These brochures have been met with great enthusiasm and our first printing has sold out. We have just reprinted a new batch, please email for prices.

\* \* \* \* \*

### *An Eskimo Song The Great Sea*

*The great sea  
Has set me in motion  
Set me adrift,  
It moves me as the weed in the river,  
The arch of sky  
And mightiness of storms  
Encompass me,  
And I am left trembling with joy.*



