

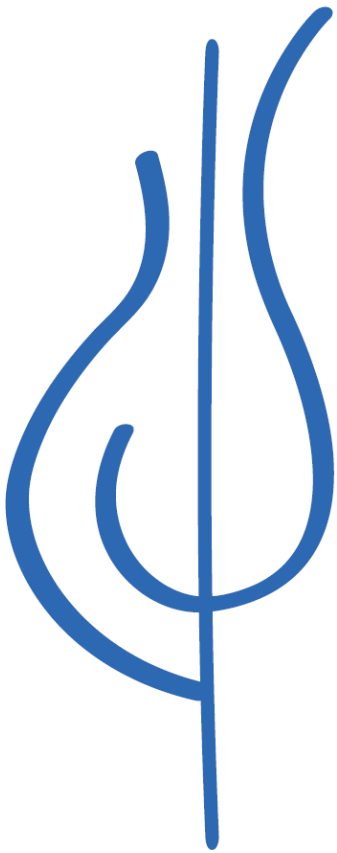


ATHENA

Association for Therapeutic Eurythmy in North America

THERAPEUTIC EURYTHMY PAST AND FUTURE A CENTENNIAL PERSPECTIVE





100 years Eurythmy Therapy

Dear Friends,

I would like to welcome you and send you the new Jubilee LOGO for all colleagues in your countries. Please link the logo with all the events of 100 years of EYT in your country.

This logo now exists in 19 languages!

With best wishes for good health,

Hana

Hana Adamcová M.A.

Coordination Heileurythmie, Goetheanum

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To request a digital copy of the logo, please contact Maria Ver Eecke, Editor
editor@eana.org

Front Cover: *Archangel Gabriel*, by Margarita Woloschin

Inner Back Cover: *Winged Victory*, Pencil Drawing by Jon Charles Larson of the original sculpture from 190 B.C.

Back Cover: *Altar Piece*, Group X, No.1, Hilma af Klint painting, 1915. Courtesy of the Hilma af Klint Foundation, Stockholm, Sweden

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ATHENA NEWSLETTER

Please send contributions to:
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Although welcomed, viewpoints expressed
in the ATHENA Newsletter are not necessarily
those of the publisher.

www.therapeuticeurythmy.org
www.forumhe-medsektion.net

*ATHENA values your participation and membership.
We know you value being part of ATHENA, the collegueship
and the many activities that ATHENA offers to members.*

*No one should be prevented from being
a full ATHENA member due to financial hardship.*

*If you find yourself in this situation,
please alert the Membership Secretary.*

LETTER FROM THE PRESIDENT

From *Eurythmy: Its Birth and Development*

Marie von Sivers, on beholding the ‘Hallelujah,’ the first word in eurythmy, September, 22 1912, said,
“This must give tremendous forces!”

Rudolf Steiner responded, “Yes. Do you think we only want to dance? Don’t we want to help sick people as well?”

Dear Colleagues and Friends,

As we mark a centennial of the beginnings of eurythmy therapy, we turn our thoughts firstly to those inaugural individuals who, through the insights of Rudolf Steiner, carried into reality this impulse of healing. The therapeutic eurythmy course was the first lecture course in eurythmy, given at the same time as ‘Anthroposophical Spiritual Knowledge and Medical Therapy,’ courses given to doctors, with eurythmists demonstrating movements as requested. Rudolf Steiner subsequently definitively placed eurythmy therapy within what we know as the Medical Section of the School for Spiritual Science. Some of us perhaps still experienced one or another of these original participants, who carried and spread the awareness and instruction of eurythmy therapy to others. Through time and circumstances we know this healing movement work is now carried more by eurythmists, yet we can only be infinitely grateful to those who brought us to this present moment in time.

Rudolf Steiner said, “It will of course be essential to emphasize that artistic eurythmy, which is in essence the expression of that element inherent in the formation and in the tendencies to movement of the human body, is that which must be adjudged correct for the development of the human organism as soul, spirit and body, even as it is appropriate for visual presentation. However, one can also work toward a therapeutic eurythmy which will be of extensive use in the treatment of various chronic and acute conditions, but which will prove to be especially important and to point in those cases specifically where we attempt to treat impending sicknesses and tendencies to sickness, prophylactically through eurythmy. Here is the point at which the didactic-pedagogical element in eurythmy flows gradually over into the hygienic-therapeutic.” From Lecture One of the *Therapeutic Eurythmy* course, April 12, 1921

For me, the words Rudolf Steiner spoken at the beginning of this course of lectures (quoted above) point to the deep medical and also, pedagogical foundations out of which our work arises. Living and contemplating such verses, as this following one, helps us know this ground.

*Once in olden times
There lived in the initiates’ soul
Powerfully the thought, that ill
By nature is every human being.
And education was regarded
Akin to the healing process*

*Which to the child maturing
Brought health along the way
For life’s fulfilled humanity.*

From the first Medical Circular Letter, March, 1924

Our organization recognizes this twofold thrust of our work, and strives to deepen our relationships with doctors and schools. This has been ATHENA’s central intent and outreach in the first 21 years. These connections certainly will continue to be central in our further development. We are immensely grateful therefore to the doctors with whom we work, and as well those who have contributed to this special issue! It is so encouraging to see the steps that the Anthroposophic Healing Association (AHA) is forming with other medical and healing organizations, through the tireless efforts of President Adam Blanning and others. Promising possibilities!

Similarly, articles and activities by therapeutic eurythmists, elucidated by the article from Dale Robinson, point to the constant growth and dialogue we need with schools. This year the ATHENA Board finally designated an ALLIANCE liaison (thank you Mary Rudd), in addition to an AWSNA liaison (thank you to Johanna Rhode, and to Suzann Eddy, who has recently taken this on).

During this pandemic period, there have been impressive initiatives by colleagues to remain connected and to find creative ways to continue working with clients. Indeed, these times make it abundantly clear that we can and should meet the ever increasing needs. The widespread use of technological devices along with the pandemic, with such attenuating challenges including trauma, isolation, social behaviors, etcetera, urge us to reach new avenues and means in addition to what we are already doing.

We can really encourage and help each other in all this. One of these myriad ways can be in utilizing the ‘case vignettes.’ These can help us gather research and greater recognition. (Please see the article, as well as examples in this newsletter.)

We see the challenges facing contemporary humanity as increasingly calling for the healing power of eurythmy. We have a promising future before us; and we need to equally be strong initiators, as those who have carried therapeutic eurythmy to this point.

Michael Hughes

LETTER FROM THE EDITOR

Dear Colleagues,

Michael Hughes orchestrated a symphonic chorus of individuals to join voices in this Commemorative issue celebrating One Hundred Year of Eurythmy Therapy. It has been my honor to be a part of conceiving and creating this special issue. Since our lives have changed outwardly on a grand scale, the focus of many of us has been to become more inward, and to take the time to deepen our work.

Thanks to Michael, grant funding was found to support the research of therapeutic eurythmists. As these research papers flow into the pages of the ATHENA Newsletter, we all benefit from sharing our work.

It is with joy that I read these contributions from our colleagues! In ever returning to the source, we may recall the good work of those who preceded us, while inwardly we sense the present moment to gather our courage to meet the challenges of the Spirit of our Age (*Zeitgeist*). The question for all of us is, “How may we envision therapeutic eurythmy in the future?” The authors of these letters and appreciations express our hope for the future of Eurythmy Therapy. May we continue to work more closely together with each other.

The following words were written by Gail Langstroth for the celebration of *100 Years of Eurythmy*. Her words give a vivid description of Eurythmy’s beginnings and Logos origins. Rudolf Steiner’s far reaching vision of the Human Being can be felt in the lecture he gave that day. Since we chose the image of the Archangel Gabriel to grace our cover, we wished to acknowledge the artist, Margarita Woloschin.

The newsletters are a collaborative effort. Thank you to Gino Ver Eecke, who provides technical support and assistance. With much gratitude for each and every contribution!

Maria Ver Eecke

A QUESTION TO MARGARITA WOLOSCHIN

May 18, 1908, Armgardt Strasse 20, Hamburg, Germany
Rudolf Steiner passed through the main doorway of a four story villa on a canal street graciously lined with linden trees, in the port city of Hamburg, Germany. With outspread wings, a stone eagle peered with steel eyes from the arch of the portal as Dr. Steiner strode in his stately upright posture below.

Upon entering the salon of the villa where he was to give his lecture, he was greeted by the 15 to 20 persons awaiting his arrival. His lecture that day was “The Doctrine of the Logos” (Die Lehre vom Logos). Dr. Steiner spoke about the World Deed brought to us through the language of John in the Prologue to his Gospel; the Creating-Creative force of THE WORD. After his lecture he approached the young Russian artist Margarita Woloschin asking: “Könnten Sie das tanzen?” “Can you dance this?”



We are aware that Dr. Steiner always based his indications for reform be it in education, medicine, the arts, agriculture, and religion, after an individual or group of individuals asked a question. In this instance Rudolf Steiner posed THE QUESTION: “Can you dance this?”

This question was spoken within the atmosphere and wisdom surrounding this particular lecture on the LOGOS, which is the Core-Root out of which Eurythmy grows.

Gail Langstroth, Baltimore, Maryland

CELEBRATING 100 YEARS OF EURYTHMY



Thank you for asking me, to write a few words on the 100th birthday of eurythmy therapy. I owe a lot to it, not only personally, because I had the chance to do Eurythmy Therapy from pre-school age on and know what it means to be accompanied by Eurythmy throughout one’s biography. This form of therapy also has a very central position in the context of anthroposophical medicine, which will have to be further developed over the next 100 years.

However, eurythmy as an art, in education and in therapy also shares the challenging fate of the 100-year threshold. After three times 33 a third of a year, an impulse has lived itself out on earth. First it appears as an idea, as a concept in thinking, and then in the feeling experience and finally, it becomes a fact, a done thing with the danger of becoming traditional, either to slowly disappear or to have the chance to be reborn. In this way, eurythmy shares the fate of all anthroposophic initiatives which, one after the other, cross the 100-year threshold. But what does it mean to be reborn? Where is the source of rebirth? For a truly new becoming? It lies hidden exclusively in the human being’s I. When we connect individually with the essence of something, it can receive the power of renewal. The more we succeed in going individually to the place of origin of the spiritual impulses of Anthroposophy and to receive inspiration and power from there to awaken these impulses to new life in a changed time situation – the more we can contribute to the so necessary securing of new impulses, also in the field of eurythmy therapy.

The 21st Century is shaped by digitalisation. There is no better means of compensating for the dark side of this digitalisation than doing Eurythmy in art, education, and therapy. My greatest wish for the centenary is that we learn to represent and communicate eurythmy in such a way, that it finds its way more and more into general social life – far beyond the boundaries of the anthroposophic community.

Since the English-speaking world is a global one, ATHENA has a particularly important role to play here.

With best wishes for your work and warmest regards,

Michaela Glöckler



100 YEARS OF EURYTHMY THERAPY

This year, we celebrate the 100th birthday of Eurythmy therapy. We gratefully look back at the developments that have taken place, while gathering impulses for the future for this healing art, as developed out of the art of Eurythmy and Anthroposophical medicine.

Eurythmy therapy connects with the spiritual forces from which the body is formed, and carries them into the life organization of the human being. In embryology, the world of spiritual form and substance develop the human body. These are processes which have come to rest; i.e. movements which “congeal” into substance and shape. All-embracing, wisdom-filled forces are at work in these body-forming and body-building movements, leading to substance-filled form. If we connect deeply with these movements, for example, crossings, spirals, and manifold curves, touching, breathing processes are not only observed, but really felt. They are given a voice, and the sounds of human speech come into being. In the forming of the physical body, these sound qualities are structurally and plastically active, as a silent language. The human body is formed by the world-word that was in the beginning. In Eurythmy therapy, we strengthen the forces of the word, and bring them into relation to the members of the human being which may have been changed by illness. The nature of the sound resounds, becomes eurythmic movement, and is shaped as a healing force in the life organization and physical formation of the human being. In this way, we human beings become co-creators of our healing powers.

Over the years, a growing number of scientific studies have documented the effectiveness of Eurythmy therapy. May the next hundred years lead to further development and unfolding of this healing art. May we deepen the cooperation among healing professions, and promote the scientific evaluation of Eurythmy therapy’s practical effectiveness on patients.



Matthias Girke
Leader of the Medical
Section at the Goetheanum

Translated by
Jolanda Frischknecht
and Virginia Berg

*“Medicine is only medicine
if it treats the whole person.”*
Prof. Dr. med. Giovanni
Maio, Medical Ethicist

CELEBRATING ONE-HUNDRED YEARS AND
LOOKING TO THE FUTURE

Why do we celebrate this special “birthday” of eurythmy therapy? Because when we do therapeutic eurythmy we re-enliven, and work to re-member, the formative forces of the whole cosmos. There is such potency in that process! It is wonderful. It is also a process that is experiencing some vulnerability. It is not easy to whisper deep secrets in the world of this present time, which moves so quickly, distracts easily and routinely champions mechanization. Looking forward, there is a true risk that the messages and processes shared through therapeutic eurythmy won’t so easily be heard in the same way that they were 100, 50, or even 20 years ago.

Steiner speaks about a *social* biographical rhythm, which he contrasts with an *individual* biographical rhythm, a social biographical rhythm in which “Christmas thoughts” (those connected to the future, to the mystery of birth) unfold over the course of 33 years, and then carry on for another 66 years. This means that once a social impulse like therapeutic eurythmy begins, it is carried by a certain spiritual activity for 99 years. We have all been nourished and carried by that original impulse. As we come to the hundred-year celebrations for all of the impulses that came forth into the world during the years 1920-1924, there is a palpable process of reorientation, of transition, and sometimes also some disorientation that comes as part of these century milestones. We could blame much of that feeling on the broad changes experienced during this past year of pandemic life, but are we not also at a point where perhaps the “angel” of those original impulses is stepping away and we are faced with the question—what do we need to do now?

One way to find some answers might be to think about in-breaths and out-breaths, a process that feels especially appropriate since the COVID virus restricts our breathing: sometimes through physical illness, more often through social isolation and fear. We need to support breathing. Here is one thought about the breathing of our collective therapeutic activity:

Perhaps the first one-hundred-years period of therapeutic eurythmy was an in-breath, an incarnation process, which necessarily focused on the development and refinement of the language of therapeutic eurythmy. The “house” of eurythmy therapy needed to be built. Pioneering activity was needed to bring spiritual science into practical application, and through multiple generations of dedicated work, we know what we can do for many different situations. Therapeutic eurythmy now stands as a relatively small, but concentrated medical movement, with an

excellence of tools and insights. Now, perhaps to move forward, we need to “breathe out” and invite many different people, as guests, to come and visit this “house.” For this next one-hundred years, for our therapeutic activity to grow, we will need to move out into the world into new forms of community. Exactly how to do that is not quite clear, but we can find seeds in this present moment. Holding that as an active intention will be the start.

With the goal of offering a few more possible “seeds” for the future, here are some additional observations. They come from running a private anthroposophic medical practice, while also publicly doing lots of work to develop anthroposophic medical training programs. How do we help people hear the deep truths of our spiritual scientific work?

DOING OVER TELLING: It is a challenge for most people nowadays to easily move their thinking in a living way (Imagination). People inwardly long for experiences of mobile, spiritually truthful activity, but when you try to describe those activities intellectually, especially with abstract language, it usually falls short. Everyone is so flooded with continuous information right now that a nuanced, intellectual description simply does not work—it takes some time for people to begin to move into a living process and to start to trust it.

TAKE HOME MESSAGE: while we need some objective descriptions of what happens within therapeutic eurythmy, we can’t rely on them. *For eurythmy to be accessible it has to be experienced.* We, ourselves, love it and want to protect it in many good ways, but really it will only grow by other people also coming to love it through doing it. What new and creative ways can it be offered—broadly, generously, practically?

THE TOOLS THE WORLD NEEDS: What happens when someone tells you that they have a treatment that is good for everything? It might initially engender a lot of enthusiasm, almost a fad, but that burns through pretty quickly and what you are more commonly left with is skepticism. If we say that we have a movement therapy that balances and heals body, soul and spirit, it is (unfortunately) so broad a statement that the message can become almost meaningless. Most people are not able to consider the meaning of such a broad claim, so it will likely be most helpful to offer specific examples of how therapeutic eurythmists are in fact “specialists” in certain vital areas. What could we be specialists in? Well, what does the world need right now? How about “sleep regulation”, “finding both calmness and courage”, “better circulation”, “reduced

headaches”, “panic attacks”, “allergies and asthma”, “remembering how to trust your body”—these are just a small sample, but they are all places where conventional medical approaches do not work very well or do not even exist. People need to be taught and reminded about how therapeutic eurythmy can be helpful. We should champion those in-between places where the weaving between body and spirit needs to be met and directly addressed.

COLLABORATION: working together and learning from each other has come up as a repeated, consistent theme in many of the discussions around the 100-year Anniversary of Anthroposophic Medicine. There is clearly a real hunger for us to learn from each other and to support one another. What will be the best models for this? In North America we have far more anthroposophically-trained therapists than we do physicians. The model of having a physician prescribe specific eurythmy treatments is, in reality, too narrow a door. The model of having a doctor refer enough patients to support a full-time therapeutic eurythmy practice also is not usually attainable. My guess is that you really need a group of four or five doctors to support a therapist with full-time work. Even when a doctor or medical prescriber is available, to expect that person to know the ins and outs of eurythmy therapy is often not realistic. They may love it, but have had limited exposure or training. So how do we build therapeutic circles instead of hierarchies? How do we encourage more independent TE activity? Is it by teaching groups of people? Is it through doing collaborative community workshops? How can we share experiences with each other and better know what we are doing through another’s lens? Can we build models for this so that every newly trained eurythmy therapist or anthroposophic doctor does not need to recreate the wheel? Who can help us develop and refine those social models?

There are admittedly more questions here than answers, but that’s very often the hallmark of a biographical shift. Please consider these thoughts as an invitation to conversation, and part of a collective welcoming for the needs, joys, and challenges of this oh-so-important, and deeply-needed, next century of therapeutic eurythmy.



Congratulations and blessings on the work!
 Adam Blanning, MD
 Denver Center for Anthroposophic Therapies



Dear Members of ATHENA,

*Lord, make me an instrument of your peace,
that I may love where I am hated;
that I may forgive where there is offence;
that I may unite where there is strife;
that I may speak truth where there is error;
that I bring faith where there is doubt;
that I raise hope where there is despair;
that I may light where darkness reigns;
that I may bring joy where sorrow dwells.*

St. Francis of Assisi (1182-1226), Prayer

I admire how much has developed in the field of eurythmy therapy in recent years, especially in your country. Allow me a little view from the outside. How do I perceive the situation after one year as coordinator in this field?

I experience a longing from the eurythmy therapists for collaboration, for interdisciplinarity, within and without. At the same time I often notice a lack of self-confidence, little tolerance of or even and fear of the processes that are present in the wider world with the development of time.

Scott Peck says: "Real cooperation only takes place where all are leaders." I understand this to mean that everyone is so autonomous in his or her own life that the full responsibility lies with the individual. That they are aware of their own qualities and are prepared to constantly expand them.

I experience a question of identity in our circles. What kind of method is eurythmy therapy? How do I understand it? How does it work exactly?

From the conversations with you I hear and from the perception I see that eurythmy therapy appears in many facets. That is also good, as eurythmy therapy is big and broad enough that every person fits into it with his or her approach. But what is the common ground? Where do we arrive at an average that then appears as the core of the method? And can I also explain this to the baker next door?

The eurythmy therapy movement has become very individualized on one side, and on the other side it has been put together in different forms. This is how we meet the stakes, which are extended by individual personalities and seek (or not) a space for collaboration. They swim against the current and you don't know if they will make it or not. That probably shows the evolution in the time stream. Will these individual missions live on if the supporting personalities are not with us? How do we manage the development of eurythmy therapy as individuals and as the therapist community?

I wish for the future that we learn better to orient ourselves towards the common, where above all understanding for others can mature.

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COOPERATION IN THE AGE OF CONSCIOUSNESS SOUL**“INDIVIDUALISM AS A SOCIAL PRINCIPLE”****Looking back on 16 years of development of the
International Network Eurythmy Therapy
within the Medical Section at the Goetheanum, CH**

The international organization of Eurythmy Therapy (network, forum) within the Medical Section developed out of social-artistic processes from 2000 to 2016 under my direction and in cooperation with many active colleagues all over the world. I was trying and continually striving to build a spiritually responsible and trustworthy world-wide professional community through the concrete life processes. The vision of this social form in the spiritual life differs fundamentally from the helpful and necessary structures of the professional associations that have to do their work, justifiably so, on the level of legal life.

My concern for social forms in the Medical Section was searching for future processes. Those would be such that liable personal initiative could be practiced and shaped through cooperation. A companion in thought for me in this search was, amongst others, Karl-Martin Dietz with his remarks on “Individualism as a social impulse.”

It can be experienced everywhere that we stand at a fundamental *turning point* in social life – comparable to the Copernican *turning* at the beginning of modern times. Today the inner strength of every single individual is asked for more than ever. Only the awakening to this inner strength makes this kind of community life and cooperation possible.

Historically, community in ancient Egypt was shaped by the hierarchical leadership of the pharaoh. His instruction was “passed down” – until it was then finally carried out. We too know the hierarchical principle today in the state bureaucracy (administration), but also in our own contexts.

The birthplace of democracy lies in classical antiquity (Greece / Rome). Citizens freely choose a group of people who carry the responsibility in a certain area. Within this group, individuals are entrusted with individual, special tasks. Social structures arise out of the principle of equality. The democratically conducted election serves as legitimation. Delegation – discussion – voting are the “rules of the game.” This was a great achievement in that several individuals were responsibly involved in creating and forming social structures.

In the ever advancing process of individualization, the question now arises more and more often how this helpful democratic social form can and also must be further developed so that the power of individual initiative is at the center of community-building processes?

How can each of us put our individual abilities at the service of the general public?

How can all this be committed to and carried out by the individual and through this, the well-being of the whole be promoted?

The individual then takes the place of the temporarily

privileged group. Each one of us is called to do our best. But how does community develop? This is an urgently growing question today.

When each one of us contributes our own skills and no longer just our social role, diversity increases. Each one then determines their “role” out of themselves. It is then no longer about election or delegation by others, but about independently taken initiative. “I commission myself” (*Wilhelm Ernst Barkhoff).

Does everyone then just do what they want?

The prerequisite for individualism is an increased ability to work out of ones higher Ego – leading away from isolation and self-centeredness – toward an integration with the world.

If we want spiritual productivity and initiative, we have to look for other forms of collaboration. In individualism, hierarchical or democratic structures are replaced by the forming or creating of social processes. What happens begins with the individual, but affects all others. Community develops out of coming together. *Cooperation* arises out of autonomous individualities, which bring about a much stronger community.

Co-operations are living processes. Living processes include change. They are subject to individual forms at every point, which are based on:

Individual encounters (dialogue – instead of discussion),

Transparency (it must be possible to distinguish between the essential and the non-essential in order to be able to find one's way around so much apparently equal important information. This requires a strong ability to orientate oneself).

Consultation with many (it is about developing ideas around a specific question in dialogue together, with each other. Social reality lives in the interrelation of cause and effect).

Joint decision (responsible **parties** are found in joint effort. They then have the **freedom** to make decisions and implementations to the questions at hand. If I take responsibility at one point, I also have to take full responsibility for the consequences). This underlying ideal was my guide through all these years.

In retrospect, it can be seen that out of a not all that small of a spiritual organization, social and community building processes begun. And that the basic structure that was developed could prove itself in the area of the structuring of training / research (intellectual life), in the founding of the many national professional associations in the countries – all of which must be aligned with national requirements, national law and health care (legal life) – and on the level of collegially working together in the fields of practice worldwide and the joint financing (economic life). A not so small, spiritual organization of social community building process was begun, and over the years the basic concept has been proven.

Still important for me is that the processes must always be kept alive and flexible! Nothing is “set in stone” – everything needs changing over and over again and adjusted to new circumstances and individuals. There is nothing ever “done” – there is always something “becoming!”

I am very happy that – after three years of inner vacuum – Hana Adamcová and her assistants Ingrid Hermansen and Dr. Katharina Gerlach, a team has now been formed, on which the foundation of what has already grown – through individuals in over 40 Countries – this initiative will be able to successfully carry on into the next generation.

“May what is coming rest on what has been.

May what has been surmise what is to come,

For a vigorous present existence...”

R. Steiner, Capricorn from *The Twelve Moods*

(translated by Ruth and Hans Pusch)

With kind regards, *Angelika Jaschke*



Translated by Jolanda Frischknecht & Dorothea Mier

* Wilhelm Ernst Barkhoff was a German solicitor, founder of anthroposophically oriented alternative banking, the GLS Bank, reformer of the German welfare system and inspirer of the movement for Ethical banking. *Gemeinschaftsbank für Leihen und Schenken* was the first social-ecological bank in Germany, founded in 1974.

At the window of tomorrow

I saw many a yesteryear.

It was easy to see where we'd come

In the intervening time–

How we'd grown, and struggled, and triumphed

Beyond the yesteryear was tomorrow's future

It wasn't much different than today

But a little more was added

–A little more light–

And in this way, we came to transcend

And the yesteryears moved up slowly

And the tomorrows moved down gradually

They joined in the middle and spun around each other

To become Heaven on Earth–

The one we've been promised.

Stuart Wilde

CHALLENGE AND OPPORTUNITY FOR THERAPEUTIC EURYTHMY

“Before the change of teeth – that is between birth and the change of teeth – the physical body and the etheric body in the child's organism are strongly influenced by the nerve-sense system operating from above downward.” “What radiates from the head into the physical and etheric bodies of the whole child right into the tips of his fingers and toes... is soul activity, even though it emanates from the physical body.”

Rudolf Steiner from his lectures to Waldorf teachers entitled *Balance in Teaching*, Lecture 2

In the above quotes from Rudolf Steiner, we see that from the very first years of life ‘soul activity’ which ‘emanates from the physical body’ ‘by the nerve-sense system operating from above downward’, strongly influences the physical and etheric body: i.e., bodily development in the organism is neurologically influenced by the soul. This soul activity takes place (largely accompanied by MOVEMENT, with practice and repetition) in the first seven years of life. After that time the soul strength of this working diminishes and the soul more and more resorts to *functioning* in the organism. The soul works into and through the physical body when development is in process. But once physical organs are developed, the soul activity is freed up to function through them. With so many factors tending today to interrupt or delay normal child development, the question arises: What can we do when neurological development has not been completed? Can we entice these nerve-sense processes to continue beyond the change of teeth in order to further complete their tasks? Asking this another way: Can we lend our support to the child's angel, who we know stands behind and guides this activity, into the second phase of life or beyond?

We are here presented with a challenge. How can we help? Can we understand and incorporate the spiritual/neurological aspect indicated here into our work as Therapeutic Eurythmists?

Unlike regular eurythmy, Therapeutic Eurythmy is directed inward, toward the body. We know from Rudolf Steiner that this is to be done through repetition of sound gestures, by objectifying the movements by ‘looking’ at oneself while doing them and by allowing for proper pauses so the gestures can sink deeper into the organism. But he also provided the ‘enhanced’ eurythmy gestures. The ‘enhanced’ gestures (the jumps and leg movements) along with the emphasis on the ‘character’ or ‘will’ aspect of the sound gesture, especially stimulate what we know through Anthroposophy as the lower senses, the ‘body’ or ‘will’ senses which inform and connect us with the physical body: the senses of Balance, Self-movement, Life and Touch. Just as the eye is the bodily organ for the sense of sight, there are bodily organs or ‘neurological systems’ embedded into our body for

these lower senses. They are part of the nerve-sense system indicated by Dr. Steiner. When we stimulate the lower senses, as we especially can do with the ‘enhanced’ eurythmy gestures, we are also stimulating and integrating them neurologically. What are the neurological systems for the lower senses?

We can discover the following: The Ego-organization with its executive and coordinating/forming function is primarily active through the sense of Balance which is seated in the *Vestibular System* of the inner ear. The soul or Astral Body (our feeling/movement nature) finds expression in the sense of Self-movement which has the *Sensory-Motor or Neuro-Muscular System* as its physical source or basis. The close connection between Ego and Astral body we see in the intimate interaction of these two senses and, likewise, their corresponding nerve-sense systems: The Sense of Balance (Vestibular System), the very first sense to appear in the developing embryo, is schooled and fine-tuned by the Sense of Self-movement (Neuro-Muscular system) and vice versa. We can also recognize an astral nature active in the Sympathetic (Fight/flight) Nerve System while the restorative, plant-like nature, or Etheric Body, is more active in the Parasympathetic Nervous System, which calms things down. Within this two-part *Autonomic Nervous System* (and with a third part possibly connected to the executive functioning of the Ego), we find the neurological basis for the sense of Life. In a healthy state there is a harmony established between all the members of our being, but when something is off, we are informed of it via our Life sense through the Autonomic N S. Lastly, the Physical Body is most directly and strongly experienced and informed through the sense of Touch which has as its physical basis the *Tactile System*. Here the child finds solid physical grounding and is allowed to experience, “right into the tips of his fingers and toes” the finest differentiations in the world around. [See figure.]

Correspondences		
Member	Body or Will Sense	Nerve – Sense System
Ego	Balance	Vestibular
Astral	Self -movement	Sensory- Motor
Etheric	Life (well-being)	Autonomic NS
Physical	Touch	Tactile System

It is important to note that when the a person cannot fully establish the connection between the lower sense and the appropriate member/s of the human being then proper functioning is impaired and all kinds of difficulties present themselves. These include poorly developed muscle tone, clumsiness, retained reflexes, ADD/ ADHD and/or dyslexic behavior, fight/flight behavior and hyper or hypo-sensitivity issues, to name a few.*

By far the greatest use of Therapeutic Eurythmy in America has been with children in Waldorf schools where ‘development’, *not specific illnesses*, is an overriding concern. I believe TE with its special inward focus can most effectively address all these developmental issues, even into adult life. While as a therapist we treat one or another specific medical or emotional condition, with every ‘enhanced’ TE gesture we are, in effect, also stimulating and directing the soul to one or more of the lower senses to further integrate or fine tune one or more of its neurological systems. How each individual Therapeutic Eurythmy gesture or exercise calls upon the patient to penetrate one or more, or all, of the body senses and effectively stimulate neurological development, and how this might even be further enhanced by bringing more consciousness to it, is for us still to discover and articulate as time goes on. Certainly, the jumps and landing on the toes calls upon or emphasizes the senses of Balance and of Touch and fine tunes the Vestibular and Sensory-Motor systems. And what better way can there be to support the Sense of Life (addressing the Autonomic N S) than by bringing with our beautiful and formative eurythmy gestures what emanates from the surrounding cosmos? I would invite colleagues to especially focus on how TE works with Self-movement through the Sensory-Motor System to help children consciously develop the neuro-pathways which can overcome the primitive reflexes given to us by nature. Or to discover how certain TE exercises can especially help with developing proprioception and bilateral integration. Another dimension opens up which we can add to our considerations and explanations of what we are able to do through Therapeutic Eurythmy. Mastering commonly used developmental medical terminology and addressing these developmental challenges *directly*, represents a major challenge and an opportunity for another specialty to develop into the future.

Dale Robinson, TE

* See **Sally Goddard Blythe**,
The Well Balanced Child,
Hawthorne Press,
Stroud, England, 2005.

For more details on the above research of the four lower senses and their neurological basis in the physical body write to the author at: dale1022@sbcglobal.net.



THE THERAPEUTIC EURYTHMY TRAINING IN NORTH AMERICA

Through the loving embrace of Camphill Village in Copake, New York, the Therapeutic Eurythmy Training in North America was founded in the year 2000. Its seed was planted 14 years earlier by Ursula Ziegenbein, with whom Seth Morrison had trained and Dr Traute Page. Both recognized Seth as the person to begin a training on this continent. Seth taught in the training in Stuttgart in 1987 and returned several times as a guest instructor. With Dr. Michaela Glockler's endorsement, he helped Sharon Lazerone complete her training in Massachusetts. He then led Polly Saltet and Anita Fleury through a complete training. They became the first individuals to complete a full Therapeutic Eurythmy Training in North America.

It was destiny that Anna Rée moved with her family to the Camphill Village, Copake in 1996. At that time, Seth worked in the Village. Anna had studied Therapeutic Tone Eurythmy with Susanne Mueller-Wiedeman at Camphill Brachenreuter in Germany. She was interested in its further development and practice in the world. Shortly after her relocation to the Village, Seth was approached by six eurythmists asking for therapeutic training. The time was right! The question of a training was brought to the Copake Village community. They embraced the training whole heartedly, offering spaces for teaching, housing for students, spiritual and practical help in every area needed. A faculty was formed and together with guest instructors, TETNA was born. Anna took primary responsibility for Therapeutic Tone Eurythmy and Seth, for the exercises for Speech Eurythmy.

The Camphill Village provided a unique opportunity to the students. During their twenty year-long interaction with the community, they lived and worked with, as well as taught adults with special needs. It proved to be a remarkable opportunity for students and the community alike. The first graduating class had six students. Four classes followed. Over a twenty-year period, TETNA graduated 48 Therapeutic Eurythmists.

It is paramount to mention the tremendous support received from the Medical Section in Dornach, Switzerland. Angelika Jashke became the training's "Eurythmy Angel," coming three times to guide, teach and award the international diplomas. TETNA would not have succeeded without her strenuous efforts.

The training wishes to acknowledge several individuals without whom TETNA would have not come into being. Dr. Michaela Glockler, director of the Medical Section, Dorothea Mier of Eurythmy Spring Valley. Dr. Maria van den Berg shaped the training through her remarkable courses in medicine and human development. Members of the Camphill Community gave essential support, including Louise van der Mueller, Sylvia Bausman, Regula Stolz, Kumar Mal and many

others. Mrs. Heddy Hohenberg, of Spring Valley, New York played an essential role in the beginnings of TETNA.

The Training was also deeply honored to have included Ursula Ziegenbein and Traute Page in graduation ceremonies. Unfortunately, Susanne Mueller-Wiedeman was unable to attend.

In 2019, Anna and Seth resigned as co-directors of TETNA. They asked Maria Helland-Hansen and Glenda Monasch to assume the leadership of the training. In their very responsible hands, they have taken TETNA to a new level of excellence.

Seth Morrison, TE, and Anna Rée, TE



*We warmly invite you to attend
the graduation ceremony of the
First Therapeutic Eurythmy Training
in North America.*

*On Friday Evening April 25,
two thousand and three
at 7:30*

*Fountain Hall,
Camphill Village, U.S.A., Copake, NY*

TETNA — THE PRESENT AND FUTURE

To walk in the firm and dedicated footsteps of Seth Morrison and Anna Reé to take up this task of Therapeutic Eurythmy Training here in North America is for Maria and myself, a great honor, a great challenge, and a great joy.

The present ten trainees are exceptionally trained eurythmists and through the quality of their participation and commitment, we find between us, the active engagement of the Being of the training and the spiritual world, guiding and inspiring. This group of trainees also includes a neurologist and a Social Therapist and their capacities and professional discipline have enriched and given tone to our work.

We continue to be held by the Support Circle in Camphill Copake with ongoing communication, great care and attention, and with great, great love from the whole community, even though this year of Covid restrictions has meant that we have been unable to be in Copake itself. However we found welcoming hosts in Pennsylvania, who so graciously and generously took us in. Surrounded by the beautiful colors of the chapel of The Christian Community in Devon, in the intriguing Ideas bookstore in Phoenixville where we studied, and with the courageous and socially innovative physicians of the Carah Medical Arts Clinic, we were able to have our summer and winter modules in person! We continued to study with Dr. Maria van den Berg from afar, sending her medical material for us to study while we were together and she remained in Ireland! Raven Garland presented her therapeutic eurythmy tone classes on-line to all.

We look forward now, to gather the whole flock together from near and far, to being able to return at last to Copake for our third and final year of this course, the summer block of specialties and then graduation in February. The next course will begin in July 2022.

The students have continued in their therapeutic eurythmy placements with outstanding mentors near and far. Though the foreign students have been unable to attend the in-person modules, they have continued to their training development with the teaching of their local Therapeutic Eurythmists and on-line study. We recognize the work of mentorship as vital in the development of the therapeutic eurythmy trainees and we are immensely grateful for the care and dedication of those of you who have taken our students under your wings. We look toward developing this area of engagement with your collaboration, Future music.

The original accreditation of the training with the Medical Section took place in 2011. In this past year, we have been busy preparing the extensive documents for our reaccreditation. This has meant updating the documents to reflect the new developments of the training since that first accreditation, and has allowed us to penetrate every aspect of the training, to articulate the changes that have been made, and look toward future development. We have renewed the website and the handbook.

Our main accreditor is Angelika Jaschka who has supported this training for so many years with her endless enthusiasm, seasoned experience and spirited engagement for the development of therapeutic eurythmists. She has guided us through this process with the warm support of Ursula Browning (who is also our mentor trainer from our companion training in Stroud, UK.). The documentation has been submitted, accepted and commended, and with the student interviews and the observation of classes by Ursula still to come this summer, the reaccreditation will be complete!

Though Maria and I were unable to attend the yearly international trainers' conference in Dornach this past November, we remain in contact with our colleagues of the international trainers collegium through online meetings.

Our specialty training module of five weeks will also take place in person this summer, with visiting trainers Norman Kingeter/psychiatry block, Barbara Bresette-Mills/therapeutic eye eurythmy, Ursula Browning/gynecology and infant eurythmy, and Maria Helland-Hansen/therapeutic eurythmy for the school-age child. Raven Garland will continue her therapeutic tone eurythmy course.

We welcome practicing therapeutic eurythmists to audit these specialty weeks for further professional development, should space allow, and should this be of interest to you, please contact me at gem.sce@me.com.

Glenda Monasch, TE, and Maria Helland-Hansen, TE
www.therapeuticeurythmytraining.com



CASE VIGNETTE

To encourage us all to become familiar with formulating our experiences with clients into what is being called 'case vignettes,' ATHENA is sponsoring your first case vignette with a \$75 check. This is the profile report form which is being used internationally to compile studies on therapeutic eurythmy. This is a very important step in wider recognition of the value and success of therapeutic eurythmy. The monetary offer extends until July 31. Please look over this case vignette by Mary Brian, to see how doable it is to utilize this form.

Completed forms, consisting of about 1,000 words should be sent to: katharina.gerlach@medsektion-ikam.org and to Michael Hughes at michaelandsheri@gmail.com

Additionally, you can see the case vignette format at these sites: <https://eurythmytherapy-medsektion.net/en/> See Open Guideline in royal blue box on right, also Presentation.

<http://well2move.de/wpcontent/uploads/2021/02/EDET-QOL-CAVI-9-21-english.pdf>. Patient Self-Evaluation Form.

Michael Hughes

CASE VIGNETTE:**THERAPEUTIC EURYTHMY TREATMENT FOR SCOLIOSIS, KYPHOSIS AND POLYMYALGIA RHEUMATICA**

Mary Brian, TE

ABSTRACT:

A senior woman presented with imbalanced posture (scoliosis, kyphosis) and painful stiffness in movement. Her muscles were very tense, and her movements were physical and very inhibited. The patient was gradually able to "sense" into her gestures, be aware of the space around her, and enter into etheric flow. Regular practicing of exercises (41 sessions over two years) led to release of tension and pain, improvements in posture, balance, flexibility of movement and standing/walking stability.

KEYWORDS: Scoliosis, Kyphosis, Polymyalgia Rheumatica

INTRODUCTION and PRESENTING SYMPTOMS:

This 77-year-old woman was small, wiry, with bright eyes and a cheery, "Let's get on with it" attitude. Polio at age 21 had left her entire right side weakened, but she had nevertheless been physically active all her life, even taking up cross country skiing. Since a freezing procedure the previous year to remove moles on her back, she had suffered pain and stiffness in her sacrum, right buttock, and lower right back extending up to the right scapula. She reported the most pain after waking in the morning; light exercise helped. She stood bent over forwards with the bottom of the right scapula protruding 1 1/2 inches. The upper right rib cage noticeably protruded. Her right knee/foot turned inwards and her left ear was plugged.

DIAGNOSIS: Kyphosis, Scoliosis, Polymyalgia Rheumatica
The doctor prescribed apis injections, rheumadoron, hepatodoron, copper ointment.

CLINICAL PICTURE:

Pain results from the astral body penetrating too far into the weakened physical body. Her organism needs strengthening of etheric flow and warmth to reinforce ego forces. The patient has strong will (ego) forces.

"The rheumatic illnesses take place notably between the astral body and etheric body...In most cases of arthroses, there is already a constitutional weakness of the etheric body and frequently the way has been paved for the illness long beforehand by mental strain. Deep-seated sorrow, worry and shock result in the astral body encroaching too far and are the cause of arthroses later on." ¹

INITIAL OBSERVATIONS: Her right shoulder and hip are higher, so that she stands tilted towards her left side. A bulge in the right back causes her to lean forwards. She has little or no sense of her muscles in the right groin/abdomen. In movement she has no awareness of her back space. She has restricted movement in arms, as her right arm cannot rise above her waist and her left arm lifts as far as shoulder level.

Her hands are cold. Her movement is very physical; she tenses each muscle group in order to propel. Walking is done with laborious effort and pushing from the hips. The patient lost her balance in slow three-fold walking, so she had to walk quickly to retain balance.

GOAL OF THERAPY: Reduce pain, Encourage inner warming, Improve posture and overall flexibility/functioning

OUTCOME

After the 41 sessions, the patient's movement has dramatically improved; her movement is no longer purely physical, but has inner vitality and flow. The patient stands with upright posture and walks without stooping (unless very tired). She is warm. Her right scapula has noticeably receded (now only protrudes 1/2 inch at bottom), as well as her right upper ribs. She can move around curves in space, with rhythmic flow. She raises both arms upwards past shoulder level. She is more grounded and sure on her feet, with better balance. The patient is able to work again in her garden!

DISCUSSION

Much of the effectiveness of this treatment is due to the determination, pluck, and perseverance of this very courageous woman. In order to stave off the stiffness, she found that she needed to faithfully maintain her exercise schedule.

Exercises that may have further helped: The Large-U exercise; Scoliosis L; and L arms "shaking out the rheumatism."

ⁱ Kirchner-Bockholt, Dr. Margarete, *Fundamental Principles of Curative Eurythmy*, Rudolf Steiner Press, London, 1977, p. 171

ⁱⁱⁱ Rudolf Steiner, *Curative Eurythmy*, Rudolf Steiner Press, London, p.16.

ⁱⁱ Ibid.

THERAPEUTIC EURYTHMY EXERCISES

THERAPEUTIC GOAL	EXERCISE	DESCRIPTION	REASON
Warming	Harmonious eight around sacrum with copper ball	With copper ball in hand, describe harmonious eight around sacrum, as ball changes hands behind back.	<ul style="list-style-type: none"> - Warming in sacrum - Opening and enlivening in shoulders
Enliven rhythmic system	Expansion/Contraction	Start with hands balled by chest, gradually unfold hands/arms outwards and return to center Keep gestures small, and expand as comfortable.	<ul style="list-style-type: none"> - Enliven breathing - Open shoulders and release muscular tension
Stimulate etheric	M with low arms	Arms extended by sides, hands gently moving with palms forwards, turning, and palms moving backwards	<ul style="list-style-type: none"> - Release muscular tension in arms - Experience flow of etheric - Warm hands
Release of tension	L in shoulders	Move shoulders up/down, forwards/backwards/around.	<ul style="list-style-type: none"> - Release tension in shoulders - Increase flexibility
For muscular Rheumatism ⁱⁱ	LOMORO with “Sun O”	In sitting: First practice each sound separately. Start with rounded arms (small O) in front, as patient cannot lift arms over head. Incline spine/head forwards in a straight plane. Release arms, then torso. From base of spine come to upright. Do consonants ⁱⁱⁱ quite energetically in sitting, with rocking motion at hips.	<ul style="list-style-type: none"> - “Sun O” for releasing tension in the back and for flexibility. - “O” forms new cartilage. ⁱ Consonants bring flexibility to organic deformations. ⁱ
Balancing and Balancing and harmonizing of whole organism	Threefold walking	Conscious lift, carry, place movement of foot, with the fourth count for standing still. She started off more quickly for balance. Retrace steps backwards.	<ul style="list-style-type: none"> Balancing - Stability - Centering - Strengthening of Ego
R. Steiner: For those who cannot walk ⁱⁱⁱ	Large-I exercise	Arms stretched upwards/ downwards and gradually changing positions, 7x, with rest in between. Then add a quick swinging movement. Imagine movement where unable physically (beyond shoulder level). Foot clock: foot stretching out 5x to different positions on right, with rest in between; same to left side. Swinging movement with r/l foot around arc of half circle, 3x.	<ul style="list-style-type: none"> - Balancing of 3 spatial dimensions in spine - Balance movement in hips
Improve Posture to help Scoliosis and Kyphosis	“Sailboat I”	Start I with right arm raised, take about ten steps forwards, right arm descends, as left arm rises. Turn and pull raised left arm back to right angle at shoulder level.	<ul style="list-style-type: none"> - Pulls left shoulder back.
Coordinating of whole body in movement	Forms in space	Lemniscate Pentagram with curves.	<ul style="list-style-type: none"> - Harmonizes flowing movement of feet with changing inclinations of torso.

TIMELINE

Age 21	Polio weakened right side
Age 76	Beginning of rheumatic pain, from freezing used to remove moles from skin above sacrum and on back.
Age 77 Session 1 June 2009	Patient reports most pain after waking in morning; light exercise helps. Before TE exercises, apply copper ointment! When sitting, her left shoulder blade does not touch back of chair. “Sun O”: Start with small O in front as patient cannot lift arms over head. She has pain in buttocks while bending forward and great difficulty in straightening. In Three-fold walking: Muscles in legs feel like she is “pushing through cement”. Large-I exercise: Restricted arm movement. She experienced difficulty with all exercises.
Sessions 2-10 June – Dec 2009	By the third session, she had more mobility in raising her arms. The Apis injections prescribed by doctor are helping! Walking is all done from hips. Ninth session: While straightening up from O, left ear unplugs. All sessions: Patient has to use downward hand pressure on seat of chair to start the upright movement in spine. There starts to be a tiny bit of sensing/etheric flow.
Sessions 11-24 Jan – July 2010	Patient works hard and consistently. Movement has changed considerably: Patient learns to feel the “flow”, and the space around. “Stiff” movement becomes more “rhythmic” and range of motion greatly increased. Since April 2010, patient can lift arm up past shoulder. Her hands are warm.
Sessions 25-29 Oct – Nov 2010 Sessions 30-41 Dec 2010 – July 2011	We began more feet exercises and forms in space for scoliosis. Patient now stands up straight upright. From Jan 2011: ‘O’ over the head still in sitting continues to be a challenge, but now is possible. She still uses hand pressure on chair under right buttock to support upward straightening in back. Right shoulder blade now only protrudes ½ inch.



Mary did her Eurythmy Abschluss in Stuttgart, Germany, in 1977. She taught pedagogical eurythmy in Vancouver, BC, and on Vancouver Island for 15 years.

In 2006, Mary gained her Therapeutic Eurythmy Diploma in the UK. She continues to reside and give sessions of therapeutic eurythmy on Vancouver Island, British Columbia, Canada.

SOME POEMS AND VERSES FOR EURYTHMY

W. v. Meyenfeldt, TE

Protective Sequence (VBST)

Over the waves green and blue,
I build my boat, safe and true.
Soft the sky around me brings
The silent touch of Angel wings.

For Three-fold Walking

Trust where you are right now.
It's where you're meant to be.
The tiny acorn waiting
Becomes the great oak tree.

Carry your candle in the night
And watch for a guiding star.
Touch the sky with your wildest dreams.
Your feet will carry you far.

THERAPEUTIC EURYTHMY TO MEET AND ADDRESS THE EFFECTS OF INCREASED TECHNOLOGY AND EXCESSIVE SCREEN USE

Linda Larson, TE

*This research is not intended for public use or distribution,
but rather to be practiced with the guidance of a
therapeutic eurythmist.*

Introduction

This project has been researched and brought together at a very unique time in our history, one could say even in the history of humanity as we have known it. This is the period during which we are experiencing the corona virus. Also known as COVID-19, it was identified near the turn of the decade as we entered 2020, and it has become a challenge on many levels for every one of us on the earth at this moment, both in its unpredictability and its potential destructibility.

Another aspect of this virus is that it has promoted the intense and constant use of technological capacities, which means the increased use of ‘electricity,’ through the internet, and screens of all kinds, computers, laptops, phones, I-pads, etc. With this having become our most available and easily functional mode of communication, even more so when we are being asked to observe ‘social distancing’ and to become extra aware of not getting too close to another human being, it is easily possible to see this increased use of technology as a help and a positive presence in our lives. People are actually expressing gratitude for our screens, which are making more work possible from home, and one could say have become our main connection to the world, and to other human beings in digital form, during much or most of this COVID-19 period.

However, the other side of the picture is that many of us are using our screens much more than ever before in our lives and this has effects, which have an impact on our health and well-being. With the arrival of COVID-19, I became aware of this ‘trend’ first of all in the Waldorf school setting, where as we all know, we try to use computers as little as possible, to reduce dependence on them, even encouraging families especially with younger children to have no exposure to computers and television, or screens of any kind. Then, when COVID-19 made its presence more fully known, this became very difficult to observe, for all ages.

Dr. Michaela Glöckler, from the Medical Section at the Goetheanum, points out that the frontal brain is still developing through adolescence, the teenage years, and into the 25th year of life, and is affected by screen use. She describes much about the effects and these considerations in her book, *Growing Up Healthy in A World of Digital Media*, from Waldorf Publications. One significant effect is the lack of movement development, which can lead to poor circulation, can impair fine motor skills, thinking, creativity, spontaneity and much more.

With all the attention to the children’s and students’ exposure to screens, it was easy to overlook the fact that it was

also becoming a stronger concern for adults, and for the teachers and staff in the schools. It was in realizing this that the basis for this project originated, to help adults, as well as children, both in the Waldorf settings, and for adults and students beyond the Waldorf schools, to have this potential for help through therapeutic eurythmy, where the need arises.

The effects can vary, according to the age of the individual, their life situation, their daily environment, work setting, existing level of health, and more, according to who it is, where they are in their life process, and the combination of these various factors.

Focus on addressing the need/s

We will begin by acknowledging that the presence of this virus can have an effect on our whole being, even when not physically infected by the virus, and by recognizing the fact that therapeutic eurythmy can help.

Something that is part of our life today, that was not there at the time of the Spanish Flu when Rudolf Steiner was active, is the extent to which technology has been developed, which has given us the internet and all the possibilities of technology. At this time the increased and excessive use of technology and screens have effects even without someone having acquired the actual virus. Thus, many more of us may be having a potential need for addressing this, with some people not even realizing that what they are experiencing may be due to the increased tech. and screen use. This research was carried out in communication with therapeutic eurythmists and anthroposophical physicians, and bringing together their recommendations for this particular area of concern.

With therapeutic eurythmy the main goals for this purpose are to increase warmth, to strengthen the etheric life forces, and to enliven and deepen the breathing. Working with polarities is an important part of the approach. It is not surprising then, to find that there is much attention given to the eyes, and bringing awareness to our lower being, right down into the feet, as the polarity for the region of the eyes that we want to address. Along with the more specific exercises and sequences for the eyes, some basic exercises can be helpful to nourish the whole being of the patient. Some of these would be: IAO, I think speech, threefold walking, Expansion-Contraction, and the Breathing Vowels; also Yes/No, Love-E, and Hope-U.

The exercises are described for adults and can then be adapted for children, by being shortened, and being made playful for their age group, as the therapeutic eurythmist would know how to do according to the being of each individual child.

Therapeutic eurythmy exercises/sequences for effects of increased technology & screen use

It was a challenging task to select from the range of exercises that I received, to narrow it down to those included in this project. Very helpful suggestions for exercises were received

from Margret Thiersch, therapeutic eurythmist in Dornach, Switzerland. Dr. Michaela Glöckler from the Medical Section at the Goetheanum recommended that I get in touch with Frau Thiersch because, "...she has been doing eurythmy treatment for the coworkers at the Goetheanum." The text below for the first exercise is from Frau Thiersch.

I) Exercise for the beginning of practicing with Eye-patients
This exercise helps to enliven the feet, and at the same time the back starts to move in a fine breathing way. The back and eyes are in strong connection, both are intimately connected with the kidneys. Feet and eyes are strong polarities. The feet carry our weight; the eyes are carried by levity; the sole of the foot looks into darkness; the eyes into the light.

Rudolf Steiner's quotation translated by Frau Thiersch: "Our legs are incarnated seeing-beams, by which we perceive heaviness...while they stretch out very fine little feeling threads movable through the eyes, which touch the contours."

1. Briefly standing upon the rod, we feel our feet and they 'look' downward to the earth. This is the beginning of a longer phrase by Rudolf Steiner for Dr. Ita Wegman about the four elements: "You spirits underneath the earth do press unto our foot soles."

2. Move over the rod forward and backward with the feet, keeping upright, while bending the knees slightly forward. Our upright figure follows forward. Moving the knees backward the figure follows. In doing so our weight is touching through the soles of the feet from the heels forward to the toes and back again. Repeat four times.

3. Straight upward onto the balls of the feet, feeling the light from above shines downward through and into the balls of my feet. In coming down into the whole foot-sole the movement goes backward onto the heels and the whole back. We become slightly rounded from the heels upward, feeling the sphere of the cosmos carries us. The back feels the uprightness. Repeat four times.

4. Now the feet step down to behind the rod, keeping the toes close to it. One foot rolls the rod forward and back, then steps down. Weight is on both feet equally. Experience the middle between right and left. Now the other foot rolls in the same way. In rolling alternately with one foot and then the other, the feet are relaxed, flat and parallel to the floor. Changing and repeating four times. After this, stand with both feet quietly at rest to finish this exercise.

Note from Margret: I find this is helpful for many different patients. In practicing each has different parts to work on. The warm breath downward through the back into the feet mostly needs help. I got the idea for this exercise from the Speech Eurythmy Course, where for 'L,' Rudolf Steiner speaks about standing on a rod and moving strongly forward and backward, so that people are astonished that you do not fall. One can notice how much strength it develops in the legs, which can be helpful with incarnating.

(II) This exercise is from Annemarie Ehrlich, in the Netherlands, the founder of 'Eurythmy in the Workplace' now known as the 'Institute of Eurythmy in Working Life.' It can be practiced right where you are sitting for your screen work, a good way of taking a brief break from the screen every two hours or so. This is in Annemarie's words: *To counter the force of the screen and computers, I have one main exercise I always give in this context. You start sitting on a chair with your legs in a 90 degree angle to the floor, not leaning against anything. Your hands rest on your thighs, above the knee, palms down, fingers closed. The feet stay on the floor while you move them inwardly with your consciousness forward and backward between the toes and the heels. It is as if your heels and toes lift up and then down with pressure, inwardly. This exercise is moved with your consciousness; there is no outer physical movement.*

More detailed description: To begin in sitting, start by placing your consciousness in the toes of your feet, and move backward to your heels (inwardly) with your consciousness, then back to your toes. After doing this a few times, now you place your consciousness in the toes of your right foot and move backward to your heel with your consciousness. While you do this you 'move' (inwardly) the pressure of your left foot in the opposite direction (from heel to toe). Your hands stay on your upper thighs. You may feel that they warm up a lot, and that they move automatically. Try to notice in your sitting area that even those muscles will move along with the feet, always in opposite directions. It's about the inner movement, but the pressure is physical. This you can do for about one or two minutes per exercise.

Still Annemarie's words: For me it's remarkable that such little conscious movement in your legs has the power to awaken the whole will and all of the muscles in your lower body. Your head will become free from any pressure from before. In eurythmy language you could say that you make an 'M' with your feet. It is best to do this every two hours when you are behind a computer, or after one hour if you like – it is up to you. This exercise is an enormous help.

(III) I came to this next exercise with Glenda Monasch, and it follows nicely from the previous exercise from Annemarie, to work with the 'M' as the mediator between the front and back space, as an outbreak.

Start with the hands on the sides of the temple, at the level of the eyes, with both arms moving forward from the sides, extending your arms and hands as far forward as they can go, with little lanterns on your fingertips. Let your hands do the 'seeing,' while your eyes are resting, not focusing. Then bring the 'wave' back with your arms, pouring over your shoulders, and let your elbows open out as your arms turn to go forward again in the same way as before.

To accompany this before or after, more directly in the area of the eyes. First rub your hands together to warm them, place them cupped over the eyes, hold there briefly.

It can then become a 'B' gesture over the eyes. This exercise can be done before or after the previous exercise from Annemarie Ehrlich.

(IV) It was very much appreciated that Seth Morrison brought attention to the importance of the 'alternating principle' in stimulating the etheric body. He mentioned applying this principle by working with alternating vowels and consonants, and suggested as an example, moving the form of the five-pointed star in space with the consonant 'L' on the way along each side, and a different vowel when standing at each point. Seth stressed that it is the transition between vowel and consonant that stimulates vitality. I found this to be a very effective exercise.

An additional polarity could be incorporated if the vowels at the points are moved with the legs and feet. I think we are practicing this principle in different situations, not always realizing that this is one of the reasons for the effectiveness of some exercises and sequences.

Afterword

There is so much more that could be said, in regard to eurythmy, to therapeutic eurythmy, about the different levels of our being, how they work together and how we can keep them healthy, and about how to prepare for what the future is going to bring to us out of the digital electronic world, with such things as artificial intelligence, drones, and what we don't even know about yet that may be coming in the future.

I think it is so important to think of what we can be grateful for in this time. And to acknowledge the qualities that are being challenged in such times as this, that need to be strengthened, realizing that this is something that can also be helped in our time spent doing therapeutic eurythmy, as we nourish our inner being. One would be 'trust.' Another would be 'patience.' Another is 'acceptance.' Others are 'empathy,' and 'compassion,' and 'faith' and 'love.' In a very challenging time around a century ago, when Eleanor Roosevelt was asked what she would have to say to the citizens of our country, she began by speaking this one word – 'Hope.'

Dr. Glöckler said that along with any eurythmy for this purpose, she also does with both children and adults, 'vocalizations' of prayers and verses that the person likes best. This is very relevant to the qualities mentioned above, and with this, being able to have a spiritual nature and foundation for our practice, as we are making an effort to meet the extreme challenges of this time. To learn and relearn to trust, and know what and who to trust, when we are being surrounded by so many forms of communication which are not directly human. And most of all to be thankful for those connections that we do have that are directly human, that we may go forward with faith in the future.

I would like to share with you two images which I offer as inspiration for our future work. The first image is from the Swedish female painter, Hilma af Klint. This painting,

Altar Piece, from the series *Paintings for the Temple*, was painted in 1915, seven years after she first met Rudolf Steiner. The rainbow of colors reaching upward in the pyramid form, to touch the golden sphere which can represent an ideal for which we are striving, with strengthening our eyes and caring for our sight. With her artwork Hilma brings her spiritual vision.

The second image is one I have always found to be an inspiration for all of our eurythmy. It is the *Winged Victory*, a Greek sculpture thought to be from 200 B.C., also known as the *Victoire de Samothrace*. This drawing was created by my brother when we were standing in front of the original sculpture on a visit to the L'Ouvre Museum in Paris during my eurythmy training.

[Please see images on the inner back cover.]

To close, I bring this Celtic verse in which we have the nourishment from the five vowels, with the protection and embracing warmth of the 'B.' This is especially for each of you, to strengthen and support your being on all levels as we go forward together. And it can also be for your patients.

*Angel of God who is guarding me,
Be thou, a shining star above me,
Be thou, a shepherd to protect me,
Be thou, a beam of light to lead me
Be thou, a rose of love within me,
Be thou, the beauty that surrounds me,
Today, tonight and forever.*

Notes

– This article includes parts of the project researched and compiled in Fall 2020 on this theme in which there is material from additional sources, including Daniela Armstrong, an early therapeutic eurythmist in Dornach, and more from Margret Thiersch.

– *Therapeutic Eurythmy for the Eyes*, book by Daniela Armstrong with Ilse Knauer, MD, Mercury Press, 2020

– The book *Growing Up Healthy in a World of Digital Media*, from Waldorf Publications by Dr. Michaela Glöckler, has some very helpful chapters, starting from childhood.

– *Altar Piece*, Group X, No.1, Hilma af Klint painting, 1915, Courtesy of the Hilma af Klint Foundation, Stockholm, Sweden

– *Winged Victory*, Sketch drawn from original sculpture in the L'Ouvre, by Jon Charles Larson

– Suggested reading, *The Etherization of the Blood*, a lecture given by Rudolf Steiner in Basel, Switzerland, on October 1, 1911, to have a larger perspective on our world and to have an idea of where we may be within that picture.

– This complete project is available for all trained Therapeutic Eurythmists who are Full Members of ATHENA, and as such they will know how to practice and carry out what is given in the complete project. Full ATHENA Members may request this from Linda Larson at LL8gomozart@yahoo.com

Linda Larson, TE
New York, NY

SCOLIOSIS WHICH RESPONDED TO THERAPEUTIC EURYTHMY: A CASE STUDY

Raven Garland, TE

Introduction and Diagnosis

The subject of this case study is Juliette, an 11-year-old girl who was diagnosed with scoliosis. Her medical doctor had prescribed a full body brace to prevent the spine from further curvature as she grew. A normal spine has less than 10 degrees of curve. At the time that I began treating Juliette, the curve of her spine was at 28 degrees. The doctor told her that it would not get better but only worsen over time if not treated. Her mother asked if it could wait a couple of months so that therapeutic eurythmy could be tried. The doctor agreed that it would not be harmful to wait.

Juliette was graceful with light brown hair and a fair complexion. She had no signs of puberty and was slightly built, standing about 4'5" tall. When sitting, one shoulder was higher than the other, and there was visible tension in the side of her neck. When observed at play, she had difficulty rising harmoniously from a squat position. Her friends rose in one motion, but she had to use one leg and twist a bit to manage it. Clearly, the scoliosis was affecting her life already.

The cause of scoliosis is not fully understood. It can be congenital, in which case it may not be apparent at birth but will appear as the child grows. It is generally understood to be a neuromuscular disorder. In anthroposophical terms, it can be described as a disharmony in the incarnation process. It may be a picture of the astral body coming in too strongly and cramping the musculature that supports the upright spine. In Juliette's case, it also seemed that her ego was hovering about her. She was always polite and pleasant but seemed to stand back from engaging with people, though she did have a very close friend and was close with her mother and younger sister. Juliette's mother was an early childhood teacher in a Waldorf school. Their home life was rhythmical, calm, and full of beauty and care. Her father lived in another state but visited often and maintained good relationships.

Watching Juliette in her classroom, she was focused on her work. She was quieter than the other students and did not offer to answer questions or contribute to the class discussion. The paper she was writing and drawing on was artistic and her work was thorough. Her writing composition was excellent. The teacher later chose it as an example for the other students to hear.

Reason	Exercise	Carry Out	Goal
Diagnosis and therapy	Threefold walking in a straight line forward and back	Smooth motion of lifting foot from heel to toe, carry foot to take a step, and then place foot on floor touching first the toe, then smoothly rolling to contact all the way to the heel.	To bring more consciousness of the feet and to improve the steadiness and evenness of the gait.
Hesitancy disrupting flow of movement	Walking with C major Scale descending and ascending	Patient takes one step per note. Tempo is slow for two repetitions, then moderate and eventually fast	For a feeling of support from the music and for calmness, ease of breath and a release of joy
Curvature of spine	Descending melody	In standing, the contour of the melody was shaped smoothly with the hands	To encourage the healthy straight tendency of the spine
Flow of movement while encouraging uprightness	Descending melody	Walking forward with the descending notes	To move in space with uprightness
Uneven shoulders, hips, and rib cage.	Seven-fold rod exercise	Slowly carried out exercise with a copper rod.*For a video description of the exercise visit https://www.youtube.com/watch?v=kuYwQFIqtW4	To bring form to the whole body, warm, and integrate the physical frame. Strengthen and organize the whole frame

Therapeutic Eurythmy Course of Treatment

In the therapy sessions, Juliette was at first unable to walk a straight line back and forth. Her steps were tentative. At first, she could not perceive if her arm was straight when forming a right angle unless she looked at it. Both walking and perceiving the angle of her arm became easy and accurate after a few weeks.

Juliette came for therapeutic eurythmy sessions twice per week for six weeks. This was repeated twice more with breaks of four to eight weeks in between. After the first course of six weeks, she was examined by the same doctor, who found that her curve had decreased to 8 degrees, which is considered normal and requires only to be watched.

Two years later, Juliette still has no degree of scoliosis. She has developed rosy round cheeks, has grown to over 5' and shows all the signs of healthy puberty. She loves writing and acting. She has been creative even in online schooling due to the pandemic.

Every session began with Juliette walking forward and backward along a straight (ego) line with descending and ascending scales, sometimes with a copper rod balanced on her head, sometimes with her hands following the pitch, and

at other times with her arms flowing through the angles of the tones. I either hummed or played the scales on the piano. Different tempos were used and sometimes two octaves at a time once the steps were easy. Simple melodies were also used. The melodies were geared to Juliette's particular spine, turning and slightly pausing at a critical point to invite the spine to follow a straighter course. This exercise was helpful to orient Juliette in herself. It brought calm and deeper breathing.

Conclusion

Would Juliette have grown out of her diagnosis of scoliosis even without therapeutic eurythmy? I wonder about this and don't know for sure one way or the other. But I can say that I did witness her gain uprightness and glowing happiness. What comes first, after all, the soul or the spine? Was it the confidence and joy that helped her to be more robust and upright? Or was it the welcome created by a more harmonious structure that allowed her confidence to grow?

Contraction of spine	Forward L	You make a special eurythmy 'L' gesture in which the fingertips of your two hands are touching and held in front of your breastbone, then you make a forward movement (up and out) which continues out and down then back up and in, returning to the breastbone.	To loosen the tendency to contraction into the curve of the spine. The 'L' gesture will help to loosen anything that has become too fixed.
Contraction and curvature of the spine	L with one arm followed by a small, right-angled i to the side	Gesture is formed by running and jumping into a small eurythmy 'I' made by holding your arm to the side, while bending your elbow to form a 90-degree angle, keeping the upper arm parallel to the ground. The patient was encouraged to look at her arm after forming the gesture and to correct the angle if needed. The exercise was carried out once on the right, once on the left, then again on the right.	To loosen anything that has become fixed and to give a definite impression of an upright and strong frame including the spine
Uneven and hesitant gait	The Large I	For a description of this exercise refer to Rudolf Steiner's Curative Eurythmy Lecture on vowels.	To be able to walk properly and to help her express herself.
Withdrawn mood	Skipping	Skipping to music after some conversation about the patient's interests (her dog, her little sister, or any happy thought). This was usually done before the Large I to increase the feeling of joy.	For joy and lightness For those who cannot walk properly.

In this case, the tone eurythmy helped Juliette have a more inward orientation where she had a chance to grasp her own selfhood. Once that was established, the other exercises had more effect. The fact that her spine is normal, and she no longer has scoliosis two years after her courses of therapeutic eurythmy, can certainly be celebrated. It will be interesting to follow up with her in years to come.

*For a video description of the exercise, visit

<https://www.youtube.com/watch?v=kuYwQFIqtW4>

Raven Garland is a Therapeutic Eurythmist and Eurythmy teacher in Salt Lake City, Utah.



This research is not intended for public use or distribution but rather to be practiced with the guidance of a therapeutic eurythmist. For more details on the above research of the spine in relation to therapeutic eurythmy, please write to the author at ravengarland@gmail.com.

APPRECIATION

Dear Colleagues,

This April 11, 2021, marks the 100th Birthday of Therapeutic Eurythmy, when the second medical lectures were held in Dornach (April 11-18, 1921). It certainly deserves a very special celebration. This historic development was preceded by the first medical course in 1920 (March 21-April 9). At the last lecture Rudolf Steiner laid out Eurythmy as a foundational study and healing method for which those physicians are to be responsible.

As we know Elizabeth Baumann and Erna van Deventer asked for the therapy course as soon as the Waldorf School opened in 1919. Still they had to wait. In 1921 the Clinical Therapeutic Institute Arlesheim (CTI) was established where the therapy was put into practice immediately and for future training to begin. It seemed to be that everything was planned and fell into place by cosmic events calling those individual destinies and initiatives. How are we part of the big picture? Can we make small contributions to that?

The whole development of therapeutic eurythmy is interesting in terms of how much preparation took place. Was it a "Risky Venture" as Peter Selg put it? How are we going to carry it further?

Even though we are still in pandemic my heart is filled with gratitude for the past and healing impulses for the future. This spring I began working with clients in person and sent out many brochures to the colleagues, who are getting busy and picking up their work. What a joy! Jubilation of human encounter! I feel positive, motivated, and thrilled about this development when we finally see the light at the end of the tunnel.

I was especially inspired by the conversation that Hana Adamcova had with colleagues from six countries and also, with Matthias Girke and Georg Soldner at the Dornach Digital Conference. I hope you watched the video either in English, German, or Russian.

Miyoung Schoen, Fair Oaks, CA

ONE HUNDRED YEARS OF THERAPEUTIC EURYTHMY!

As I complete this article for the ATHENA Newsletter, I realize that I am doing it on the very day of the 100th Anniversary of Therapeutic Eurythmy. After the wonderful 2021 International Speech Formation – Eurythmy Therapy Conference from Dornach, I would like to say that it seems clear that therapeutic eurythmy will continue to grow and bring healing to many over the coming decades. Much appreciation was expressed at the conference for the existence of our profession, by Doctors Matthias Girke and Georg Soldner from the Medical Section at the Goetheanum, and by practitioners from many parts of the world. How grateful I am for this gift from Rudolf Steiner.

Linda Larson, NY, NY

SOME POEMS AND VERSES FOR EURYTHMY

W. v. Meyenfeldt, TE

Some Verses in the Mood of the Soul Exercises
A-H Veneration:

1. May the stars in Heaven clothe me and you
All the night through.
2. Angel mine, Angel bright
Hold me in your wings, all through the night.
3. When I go to sleep at night, I am with my Angel bright.
Gently she will bring to me, star-flowers from the
Dreamland Tree.

Love E:

1. May my love reach all things in all places
And hold them safe.
2. Mother Earth opens her mantle wide
And holds each seed safe inside.

Note: You can continue the verse and change the word 'seed' to: 'flower' or 'bird' or 'rabbit', whatever arises in your practice.

Hope- U:

1. I open myself to goodness, beauty and truth
That they may illuminate me deep within.
2. There is a pool- deep and blue,
Where from the Heavens, stars shine through.

*W. v. Meyenfeldt, TE
Vancouver, British Columbia*

THREE CONSONANTAL SOUL EXERCISES: MIGRAINE-B, RHYTHMIC-R, AND HEADSHAKING-M

Miyoung Schoen, TE

Background

This article paralleled my presentation during the Collaborative Case Studies in Anthroposophic Medicine: *A 26 year-old Woman with Anxiety, Migraine, and Sleep disturbance*. The series focused on the first case study described by Rudolf Steiner and Ita Wegman in their book *Fundamentals of Therapy* (Chapter 19). The study group was organized by AHA (Anthroposophic Health Association) and I participated in four meetings between December 8, 2020, and March 9, 2021. Observations and approaches from different therapeutic disciplines were shared and several more cases were brought by the presenters. Though my demonstration primarily focused on Migraine-’B’ exercise, I described the three consonantal exercises together in order to understand the interrelationship. The significance of the three consonants is also touched upon from the context of the entire twelve soul exercises.

Overview

On April 16, 1921, Rudolf Steiner gave twelve soul exercises during the *Eurythmy Therapy* Course. These exercises are “related to the activity proceeding from the soul.” They are often divided into several groups as written in its course synopsis.

- (1) Judgment; expression of will;
- (2) Movement of feeling – ‘E’; movement of wish – ‘U’ ;
- (3) Movement of bending and stretching with ‘B’, ‘R’, ‘M’;
- (4) ‘Dexterity-E’; ‘E’ and ‘O’ as forms to move in space; ‘H-A’ and ‘A-H’.

Though this article mainly examines the exercises in the third group, it’s worthy to note the whole structure and progression up to the three consonants. How are they different from vowels to “affect internal irregularities which are precisely not accompanied by morphological changes” and consonantal eurythmy, which affects “deformations and the tendency to deformation.”? When do we use the three soul consonants instead of the metabolic consonants described in the fourth lecture? Likewise, with the vowel elements.

The choices are not entirely up to the therapist or the patient. Dr. Hans-Broder and Elke von Laue, TE, describe the guiding principle clearly:

“All soul exercises have in common that they work on the middle system of the human being: sometimes more in the lower part, the circulatory system; sometimes in the upper part, the respiratory system. The influence on the life processes occurs in each case

through the awakening and strengthening of feelings in the soul, that is from the astral. Intensifying the soul activity creates the forces that make the ether body ‘into a useful person.’”

(The Physiology of Eurythmy Therapy)

(1) Let’s look at the first group of thinking and willing. The affirmation (Yes) and negation (No) exercises are carried out entirely by legs and reflect thinking activities in their swinging motions. The exercises sympathy and antipathy require dreamlike movement with the right leg only. Conscious feeling slowly awakens the will and calls for strong engagement of the I. Again no consonant or vowel is involved.

(2) The second group is associated with vowels. ‘E’ and ‘U’ alternates with the contrasting soul feeling of Love and Hope respectively.

(3) The third group has three consonants; ‘B’, ‘R’, and ‘M’. Leg bending ‘B’ and Head shaking ‘M’ have one thing in common, as the location of the pain does not move and is completely relaxed. The opposite poles are to take up the preventative healing “again by way of a detour through the etheric body.”

“Migraine or sick headache is nothing but a transference to the head of the digestive activities in the rest of the organism. All conditions of special organic stress, such as the monthly period in women, are apt to influence migraine.”

(Rudolf Steiner, First Medical Course, April 5, 1920)

Both exercises are not recommended when the pain is present. People with chronic headaches or menstrual irregularities can take practice opportunities in the absence of period or pain. Thus the exercises become proactive, to prevent occurrence of pain.

The key to the ‘Rhythmic-R’ is to “bend and stretch the torso forwards and backwards.” The accompanying arm gesture, ‘R’, is somewhat delicate and transparent, unlike that of the planetary Mars. Arms should not initiate the movement, but the rhythmic system does. “When there are irregularities present there, this will work extraordinary well under all conditions.”

(Lecture 5, Therapeutic Eurythmy, Rudolf Steiner)

It can be highly considered in the therapy plan for patients with asthma, breathing pattern disorders (BPD), chronic obstructive pulmonary disease (COPD), emphysema, hyperventilation, dyspnea (shortness of breath), and lung cancer. These exercises may not solve the symptoms completely, but rather help reduce the frequency and severity of pains. The best outcome is to be less dependent on pain medications and to take hold of the ups and downs with calmness.

The soul elements of the three consonant exercises

The exercise ‘Migraine-B’ takes the moods in between the protective inwardness and self-loving stance. The deeper bending of the whole body stimulates outbreathing and possibly the most unconscious memory of embryonic development can be imagined in one’s soul. And the safe and warm space enables for the body to rest and unfold its activities.

The soul aspects of ‘Rhythmic-R’ may include flexibility, curiosity, and broadening one’s perspective. The repetition of the ‘R’, engender the feeling of mirth and levity. At some level, the movement naturally achieves these qualities without too much conscious efforts.

The ‘Head-shaking-M’ helps clear things (stress, fear, anxiety, worries) out of the head, a great achievement for the soul. By relaxing the whole head region with the head movement and with arms sculpting the ‘M’ in front of the rhythmic system, the tension in the abdominal region can be released.

Summary of the Three Groups

With Yes and No, one can establish a positive and solid relationship with the living body, as human beings live by the virtue of breathing. Sympathy and Antipathy checks and anchors the level of feelings in the organic level. Love-E and Hope-U exercises penetrate the soul space, physical space, and etheric body with more active movement. They spread the warmth and light where it is needed. Lastly the bending and stretching ‘B’, ‘R’, and ‘M’ can fine tune and balance the regions of pain and irregularities. These soul exercises are highly effective, because they help integrate our body and soul in the most organic way.

At the Dornach digital conference (April 7-9, 2021), Dr. Georg Soldner spoke of the study (by addressing one of the participants Dr. Friedrich Edelhäuser) and the Migraine-B exercise as an exemplary and beneficial outcome of eurythmy therapy. Dr. Soldner referred to the same study that Dr. Hans-Broder and Dr. Friedrich Edelhäuser conducted.

Movement from Eurythmy to Therapy

From Dr. Soldner’s lecture, “You work with your will. Patients are activated in the will. Expression of heart changes differently when the patient works on Conventional Ergometer Training (CET). Eurythmy therapy affects something in the middle sphere, expanding the possibility of movement. We are not just doing power training. Dr. Edelhäuser’s study shows that eurythmy therapy brings individualized impressions into the heart space.

If you do Migraine-B for instance, it’s not just ordinary ‘B’ as we bend our knees. If you do this well, your heart-rate will change. Your breathing will change. If you do this often enough, you will find that the regulation process

improves. Pedaling a bicycle for the ergometer training is not quite the same. It’s not just about developing physical forces. It is about our understanding of living organisms. It is more living. The more we practice this movement, the more we can develop the finer resonating movements. This we can show scientifically nowadays.”

Additional resources on Migraine ‘B’

Migraine does not discriminate between gender, age, or vocations. Many writers, actors, politicians, athletes are known to have those chronic symptoms, such as, Miguel de Cervantes, Virginia Woolf, Serena Williams, Ulysses Grant, Whoopi Goldberg, Elizabeth Taylor, just to name a few. The following poem is a vivid description of migraine headaches.

MIGRAINE

BRAIN MISERY
SUDDENLY AMPLIFIED
LIGHTS ARE SCREAMING
SOUNDS ARE TOO BRIGHT
SILENCE IS TOO LOUD
EVERYTHING IS TOO MUCH
WORDS JUMBLE
AIR HURTS
I AM PAIN PERSONIFIED
AND THEY CALL ME
JUST A HEADACHE

(OS.M.W., 2016)

This poem describes the real experience of the patient who suffers truly debilitating symptoms of migraine. The unbearable pain, frustration of many unknown causes, and the disturbing sensory impressions are common complaints of migraine patients. Stress from work, study, and human relationship only worsen the severity and intensity.

Misery in the Head

In the stomach, the mind, or the brain – migraine’s causes and remedies have been debated for 2,000 years. Migraine affects one in seven of the world’s population – approximately a billion people. (www.historytoday.com)

Brain-Stomach connection

From the movement perspective, the most important part is the bending and stretching of the legs. The significance and effectiveness lies in this deep bending of the entire legs including knee, ankles, and hip region toward the earth. Legs as part of the metabolic limb system, their movement can stimulate and regulate digestive activities, while the arm movement has a strong effect on the nerve-sense system.

Clinical description of bending and stretching ‘B’

(Figure 1)

In essence, during the Eurythmy Therapy ‘B exercise,’ the body moves from a standing to a squatting position and then returns to the original stance (Figure 1a and b). While moving

into the squat, the chest is pulled downward until the chest touches the legs. The arms move simultaneously upward to encircle the head, which also touches the legs in the squatting position. Subsequently, the body is brought back into the vertical position. Specific images accompany the body movements, for example, the participant is asked to center the feelings at one point while moving into the squat and to release these feelings while moving upward again. This exercise is carried out slowly, a complete cycle lasting approximately 15 seconds. (Effects of complementary eurythmy therapy on heart rate variability, Hans-Broder von Laue, et al)

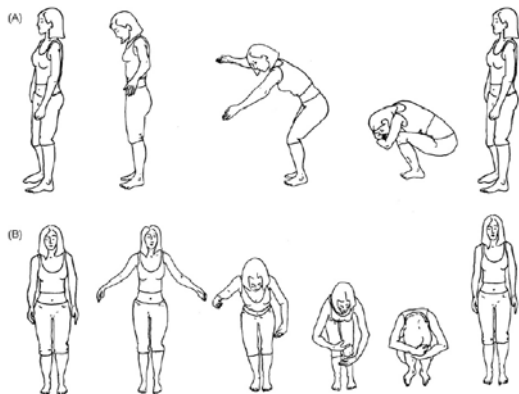


Figure 1 Succession of movements from left to right of the EYT 'B' exercise: (A) side view (B) frontal view

Case Report

'B' with deep knee bends to loosen tension around the head, helps to ground the patient. During the first session, the back had been stiff and straight. Now the patient achieved a soft bending in her back, which had an immediate therapeutic effect. She relaxed somewhat in her neck and shoulders and connected more with her feet (i.e. she became grounded). (*Eurythmy Therapy in Anxiety*, Jane Schwab, et al)

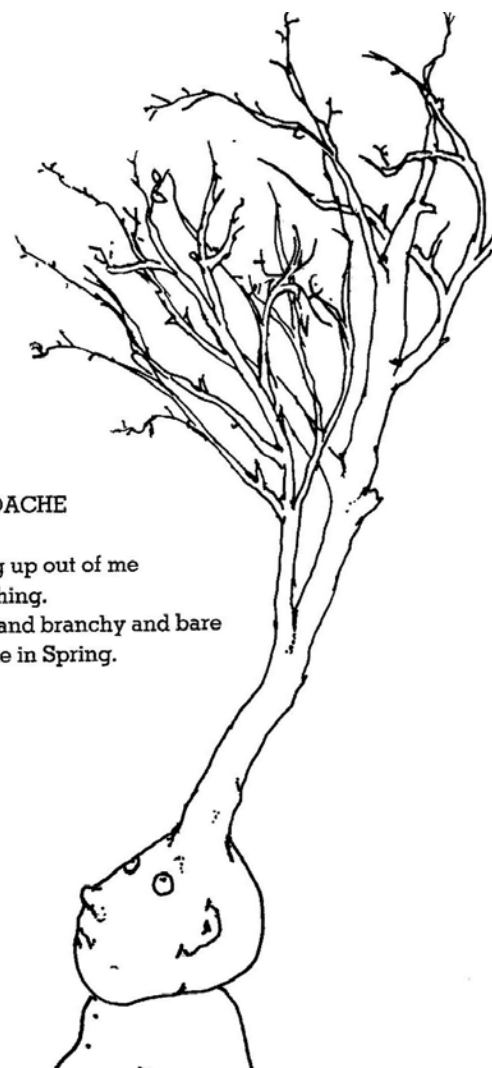
Education for Adolescence, Lecture IV, Rudolf Steiner

"If we teach a child to observe well, as in reading, we greatly tax the gray matter, engendering a very delicate metabolic process. And this delicate metabolic process then spreads throughout the organism." (p. 62) He continues, "First, the children must be interested in the subject. Genuine interest is connected with a delicate feeling of pleasure that must always be present. That feeling expresses itself physically in very subtle glandular secretions that absorb the salt deposits caused during reading and listening. We must endeavor never to bore the children. Lack of interest, boredom, leads to all sorts of metabolic problems... We must endeavor never to bore the children. Lack of interest, boredom, leads to all sorts of metabolic problems. This is especially the case with girls. Migraine-like conditions are the result of a one-sided stuffing of material that must be learned without pleasure. The children are then filled with tiny spikes that do not get dissolved. They tend toward developing such spikes. Yes—we must be aware of these problems." (p. 63)

Concluding image

A man complains about a tree growing out of his head, but is better in spring when it grows leaves.

Poem and drawing by Shel Silverstein



HEADACHE

Having a tree growing up out of me
Is often a worrisome thing.
I'm twisty and thorny and branchy and bare
But wait till you see me in Spring.

THERAPEUTIC EURYTHMY FOR THE EYES

Daniela Armstrong, with Ilse Knauer, M.D.

Mercury Press, Spring Valley, NY

[Please see announcement about TE Eye Workshop]

Can therapeutic eurythmy correct faulty vision? Heal eye diseases? Alleviate computer strain? Eye specialists who have seen its results have been truly astonished! In 1924, a young doctor and gifted eurythmist, Ilse Knauer was asked by Rudolf Steiner to build up a therapy for the eyes based on anthroposophic insights. Over the years it has expanded to address a wide range of eye ailments—including: myopia, hyperopia, squinting, astigmatism, glaucoma, cataracts, computer screen damage to the eyes, and more. With this translation, the English-speaking world possesses an authoritative reference guide to therapeutic eurythmy for the eyes, not only for eurythmy therapists, but also for ophthalmologists, general practitioners, and all who are interested in new roads to health. (270 pp) \$43. SKU: 222

**THE HEART AND CIRCULATION –
AN INTEGRATIVE MODEL**

Branko Furst, MD, FFARCSI

Second Edition, has been recently released by Springer Nature Switzerland, AG, c.2020. 376 pages. English.

This edition is available through Brilliant Books.

<https://www.brilliant-books.net/book/9783030250645>

The following is from the Foreword I, by James A. DiNardo, MD, FAAP Professor of Anesthesia, Harvard Medical School.

Read through "...this brilliant work, if you are looking for a Goethean approach to the circulation and development of the heart. It is, simply, a study in movement. Dr. Furst seriously supports Rudolf Steiner, in building the case for the blood, indeed, traveling through "its own motive force," as he writes on the first page of the Introduction, to early embryo circulation. In other words, the heart is not a pump: the blood moves the heart. Threefolding appears in the early stages of the circulation as a truly human signature of incarnation, and it all appears out of movement.

Proceeding through the kingdoms of early vertebrates through fish, amphibians, mammals, and birds, the variations of circulation are wondrous. Packed with hundreds of references, the book shows how the most recent scientific instruments can track blood pressure changes, volume of blood, and heartbeats in the tiniest insect, a giraffe's neck, birds in flight, the human being. Imagine an animal's circulation, without a heart, simply flowing in one direction, then flowing in the other direction without congestion, several times a minute. What makes the direction change? What allows an insect circulation continue for ten to fifteen minutes after the tiny heart is totally surgically removed? How does the blood pressure in an octopus continue to be quite high for fifteen minutes after quieting experimentally produced exercise, while the pulse of six to eight beats per minute remains the same? Eurythmists reading through these many examples will find themselves in continual movement, as the chapters unfurl unexpected pictures of the natural world.

Continuing to the human circulation and formation of the heart, the wonder of a circulation set in movement from the periphery, beginning in the most delicate lacework of capillaries, moving without compulsion, supporting uprightness, self-consciousness, and conscience, leads the reader to understanding of an acting "self-organizing principle."

Dr. Furst concludes the volume: "...a brief outline of the participatory way of science has been described by which the ontological, self-organizing principle of an organism is identified in the context of the kingdoms of nature. Viewed from this perspective, the cardiovascular system emerges as the pivotal organ of evolutionary development with hierarchical levels of organization identified as the physical, life, soul, and specifically human level. It is proposed that such a human-centered approach sets physiology on a firm

epistemological ground, promotes an open-ended inquiry, and assures its continued importance for the future of medicine."

Dr. Furst's work has fairly and precisely brought an anthroposophical understanding of the human being to the field of cardiology.

*Beth Usher
Austin, Texas*

**SUMMARY OF THERAPEUTIC TONE EURYTHMY
ATHENA WEBINARS**

Mary Ruud presents

In *The Human Being as Music*, Lea van der Pals says that music is our human homeland that reminds us of our spiritual homeland. It is a recollection of our primal creative form that we can experience directly in our soul. Just as water when it meets matter creates form, so sound as it meets us creates form. Music is organized sound, so music creates organized form in minerals, plants, animals, and in ourselves. At night when we go to sleep, our astral body (soul) separates out and goes into the realm of music, of creative forces; it returns in the morning and nourishes us. Rudolf Steiner says that we hear music in our whole body, then it resounds in our nervous system. We experience this creative form, this music of the spheres when we sleep, and it rings in us the following day.

In *The Harmony of the Human Body, Musical Principles in Human Physiology*, Armin Husemann describes how — from embryonic life on — our physiology is being formed by these musical forces. We can experience this in the eurythmy intervals and how they relate to the anatomical structure of the arm/wrist and hand.

The eurythmy gestures for major and minor come out of the physiology of the human heart and lung. "Every movement of music eurythmy is a revelation of cosmic music active in the human being. ...In the movements of music eurythmy there appears that which is given to all human beings as the creative archetypal images of these sounds and intervals from the characteristic movements of the spiritual world. For eurythmy is an art deriving from the consciousness which the night penetrates in spiritual clarity. In this way every bar of music unfolds in its archetype through the union with the human being engaged in eurythmy." (p. 231)

How did tone eurythmy become a therapy? Rudolf Steiner said that the soul is so responsive to music that if a person cannot find his or her way into regular eurythmy therapy, the eurythmist can begin with music as a way to open the soul and allow the therapy to enter. Working with Dr. Ita Wegman at the Sonnenhof Clinic for special-needs children in Arlesheim, Switzerland, Rudolf Steiner also suggested that children who are out of rhythm, disoriented, or disordered, should first have music eurythmy to begin to structure and organize their being so that they would then be receptive to other therapies.

After writing her book, *The Human Being as Music*,

Lea van der Pals began to think how music eurythmy could develop as a therapy. She worked with Dr. Kirchner-Bockholt and other eurythmists to look at all the elements of music (rhythm, beat, pitch, tempo, etc.) and how they could be healing. She used the sequence outlined in *Fundamentals of Therapy* (Steiner/Wegman) to address various illnesses. This work came into the early eurythmy trainings in Vienna, Dornach, and London. Frau van der Pals passed on this training to Annemarie Baeschlin, and now it is carried here in the US by Jan Ranck.

Another great stream came from Susanne Mueller-Wiedemann. Susanne did eurythmy as a child in Vienna and later, with Frau Thetter. She studied and performed piano. At the Sonnenhof she participated in a eurythmy therapy and massage course given by Dr. Ita Wegman. Frau Mueller-Wiedemann was particularly interested in deaf children. When they had to evacuate Switzerland, they went to Camphill Scotland, where she met Dr. Karl Koenig. Frau Mueller-Wiedemann worked in the Camphill Movement in Scotland, then in South Africa and later in Germany. At Brachenreute she started her own course for Camphill co-workers. As part of this, she developed the "Listening Space Therapy."

Mary Ruud's first mentor in the 1980's was Gladys Hahn, TE (also an *old Camphiller*), who strongly informed Mary: "You have to have music in every lesson, so you had better learn to sing!" Mary used kinderlyre or xylophone in each lesson. As eurythmists, we may bring this soul-opening element of music into our therapy.

Mary then introduced Raven Garland, a musician, eurythmist, and therapeutic eurythmist, who is currently teaching Therapeutic Music Eurythmy in TETNA.

Raven Garland: From Tuning to Singing

Raven referenced the book, *From the Tone Eurythmy Work*, by Elena Zuccoli, with all the first tone eurythmy indications.

Tuning: Shining our heart!

Single Tone: "...man will not only experience intervals but will be able to experience the single tone with the same inner richness and inner variation of experience that he can experience today with melody." Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, p. 91

Experience: a) Listen to one tone played on the harp.

b) Sit or stand and let the tone enter from behind.

Octave: "The octave brings us to find our own self on a higher level to have [and] to feel our own self once more." Rudolf Steiner, *ibid*, p. 55

Experience: a) Listen as harpist plays the prime tone then the 8th above. b) Do pitch (scale & octave). Feel this deeply inside, as you hear this outside of yourself. You may start to feel a cleansing, clearing, within yourself (whole body).

Vertical / Horizontal Tones: C and F, Archetypal Prime

Experience: The harpist played the higher C, then the F tone.

a) Eurythmist: C vertical tone, then F horizontal tone.

Sense the vertical all the way through, similarly the horizontal.
b) Perceive the vertical, even while doing the horizontal movement. The two tone directions cross in the heart.

Harpist played low C, F, G, high C. Eurythmists: C, horizontally into F, move or jump into degree angle for the G tone, repeat C. Feel how it goes through the heart.

These tones, C F G C, are the structure of most (95%) of Western music. The music is really structured around those notes, so when we do these tones it "roots" us and helps our physical structure. When Anna Ree mentored Raven one summer, she arrived quite worn down and soon felt strengthened and energized from doing these tones. "I wish you music to help with the burdens of life, and to help you release your happiness to others." Ludwig van Beethoven

Raven recommended two books by Armin Husemann: *Human Hearing and the Reality of Music*; and *Form, Life, and Consciousness* (which contains some case studies using tone eurythmy therapy).

Many thanks were expressed to the presenters Mary and Raven, and also to the harpist for her lovely music, and to Miyong for her technical support.

Excerpts from the Second Tone TE Webinar

Books cited as references were:

Eurythmy as Visible Music by Rudolf Steiner

The Inner Nature of Music and the Experience of Tone (lectures to teachers) by Rudolf Steiner

The Human Being as Music by Lea van der Pals

Tone Eurythmy Therapy by Lea van der Pals and Annemarie Baeschlin.

The Harmony of the Human Body by Armin Husemann

Mary Ruud spoke of the enlivening forces of the descending 7th, which Rudolf Steiner says "brings life into the lifeless." It is also advised for hardening processes in the respiratory system. A sequence often used to start a class is 7th, prime, 3rd. In a pedagogical class, music is strongly organizing and highly structuring; it gives form to the children and can be a preparation for speech eurythmy.

Major and minor chords begin a session to build up the capacity for breathing. In his book, Husemann describes how the gestures for major and minor intervals come out of the physiology of the human lungs and heart. The right lung has three lobes; the left has two. Similarly, on the right side, the heart has three valves which reach out, while on the left there are two valves that take in. In the eurythmic major triad arm gesture radiating out to the right; the ulna and the radius cross; in the softer minor triad gesture bends inward to the left; the bones do not cross. This relationship of lungs and heart to the etheric eurythmy gestures is very complicated and it is best to read Husemann's many chapters of explanation.

Once Mary was sent a high school-aged boy who was very disruptive. (He always had to have earphones on; he was constantly listening to his music, even when going to sleep.

He was always in this *air* element.) Mary had the inspiration to do major/minor chords with the boy. She had a pianist play a Scarlatti piece that changes back and forth between major and minor. This breathing back into and out of the heart forces pulled the boy back into the etheric heart realm. The changes in the boy were dramatic. Major/minor alternation is important for heart circulation. For arthritis, tempo changes are enlivening. For little children, too young for major and minor, one can do rising and descending tone sequences.

Raven Garland

“The significance of the element of melody in human nature is that it makes the head of the human being open to feelings. Otherwise, the head is only open to the concept. Through melody, the head becomes open to feeling, actual feeling. It is as if you brought the heart into the head through melody. In the melody, you become free, as you normally are in thinking; feeling becomes serene and purified.” Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, p.66.

Pitch: Listening to the rise and fall of a melody already connects the heart and the head. When we do pitch in eurythmy, we bring our will to this even more consciously and engage more deeply. Raven played a simple melody from Beethoven and asked, as we do the pitch, that we quiet ourselves and feel it go through us inwardly, keeping track of feeling where you have been, as the melody rises and falls.

Armin Husemann (*The Reality of Human Hearing*) cites Dr. Steiner as saying that to grasp a concept, it has to rise up on the cerebral spinal fluid into the head, curve over to *grasp* the idea, and then descend. This is really an interplay between the heart and the head.

For breathing and heart circulation (*Tone Eurythmy Therapy*, Lea van der Pals and Annemarie Baeschlin, p.15): *“Warm your aura and back to your heart.”* Start with backs of hands together by heart, unspirally into an upward arc above the head with a series of ascending tones (major), and then retrace path downward with descending tones (minor). You can start small and gradually expand. Raven did this every morning with her faculty, who loved it, giving a glow that lasted all day.

Andrea Marquardt-Preiss

Listening Space Therapy for the ATHENA conference, developed by Susanna Müller-Wiedemann in Brachenreute, for children with hearing impairments or who cannot enter a listening space, as a supersensible etheric realm.

Symptoms include restlessness, superficial relationship to the spoken word, obsessed with the visual world. Children, due to over use of screens, live in the front space. Their movement organization is impulsive and greedy. They easily damage objects. They show a lack of endurance in exploring the visual realm. Often they have poor eye-hand coordination.

Senses involved: Sense of hearing – gate to upper sense

Sense of sight – middle sense

Sense of movement / balance – lower sense

In the Listening Space Therapy, from the viewpoint of spiritual science, it is clear that the way in which a child is able to take control of his movements plays a decisive part in the formation of this [listening] space. The realm of hearing, if perceived actively, encourages the activity of the will inherent in movement to change its direction toward listening. In the German language *Auf-hören* means to stop the movement, and listen. The sense of hearing is related to the muscles. In children (as described above) we see a disturbed relationship between movement, and hearing and listening. The condition of these children is addressed with Tone-Eurythmy elements. We enter a different space already while moving *quietly* from the classroom to the Therapy Room. The light is dimmed, so that the sense of sight is not stimulated, but rather calmed.

Listening Space

Moving a rhythm between short steps in running or skipping forward, and long steps moving back, directing the feeling toward the back-space. This happens in five stages.

- 1) We move with many short steps to the sound of a triangle, followed by a brief moment listening to the gong while we gather in a circle, and then move long steps into the back space.
- 2) Then the time of the short steps is shortened and the time for listening or moving back with long steps increases.
- 3) The listening time (stepping back) becomes longer than the movement time (with short steps).
- 4) Then the children sit down and listen to the music, which is played from behind them.
- 5) The therapeutic eurythmist begins by accompany the children in moving the pitch according to the melody. Soon the children are able to discover the pitch movements by themselves.

Quietly, the group walks back to the classroom.

The Goal: We guide the children from the front space to the back space, from being active in the short steps to the listening space of the long steps and standing, coming to inner stillness. This listening space, as discovered by Susanna Müller-Wiedemann, opens a *supersensible etheric realm* that surrounds us and penetrates us. Husemann refers to this space when he said that there is a stillness of the heart where the heart reads everything that lives in the body and also around us. This results in a harmonization of the process of listening and seeing as foundation for any form of understanding (as a meditatively acquired knowledge of the human being). After this sequence children are centered, attentive, calm, focused, and better able to enter the realm of speech-sounds.

To modify for a single child, I used wooden sticks for the short steps. Instead of the gong, I used a Tibetan sound chalice for the long steps. If you work in a small space with one child, these instruments work well. Since one cannot form a circle with one child, I put a woolen ring on the floor to mark a center; the child enters this circle at the third step, and comes to rest at the fourth step in the sequence, so that the contrast between moving and coming to stillness is stronger.

Bonnie Maffei

Bonnie experienced a “question-response” interval exercise with Eva Marie Rascher at Ringwood in the 1970’s. A musician is needed to play the D scale on the lyre. The intervals from higher to lower mirror the lower to higher intervals exactly. This was done with a 13-year-old autistic boy, who did not speak. The therapist and child face each other, with another eurythmist helping the boy do the interval gestures with her hands under his upper arms.

The musician plays the prime, the therapist does the prime gesture – the musician plays the octave and the child does octave gesture. This continues with the 2nd (therapist) and 7th (Child); then Therapist: 3rd – Child: 6th. *When it comes to the therapist doing the 4th and the child the 5th, the two change places.* Therapist: 5th with a step back – Child: 4th with a step back. Continue to the end of the sequence.

After the sixth or seventh week, the boy could do the intervals on his own. In the first session of a subsequent painting therapy the boy said, “Tree, wood,” and this was the first time that Bonnie had heard him speak. This effect of this musical interval *conversation* on the boy inspired Bonnie to do a eurythmy and therapeutic eurythmy trainings.

Wendalyn von Meyenfeldt

In the grade school, music enlivens and frees the child of any resistance to eurythmy so that he then joins in willingly. Speech eurythmy can be like dry earth waiting for the rain; the music brings the rain. Similarly in the kindergarten, simple pentatonic lyre music can quiet the children to be receptive to the eurythmic story. Wendalyn then read an excerpt from Dr. Margarete Kirchner-Bockholt’s *Fundamental Principles of Curative Eurythmy*, Introduction, p.10). *“The more the inner mobility of the human being declines, the more necessary will the relaxing, healing forces of (curative) tone eurythmy be needed to create harmony in him.”*

Cynthia Hoven

At the Friedrich-Husemann-Klinik, Cynthia found a descending 7th (as per R. Steiner’s indications) to be very effective for a patient with emphysema. Dr. Steiner says that the descending 7th is helpful against hardening in the lungs. Cynthia took the descending 7th into the 6th. This led to TAO; then the sequence of 7th, Prime, 3rd. She recommends interval exercises for any patient with breathing difficulties.

At Brachenreute, Susanne Mueller-Widemann showed a different way of creating an experience of the intervals for patients or students. By working with the gestures of the intervals as movements through the bones of the arms, we have learned to experience the prime as located in the collar bone and the subsequent intervals ever more distant from this center, through the humerus and out to the fingers of the hands and beyond. This movement can thus be experienced as rings that expand ever further from a center point toward a distant periphery. Susanna Mueller-Wiedemann developed this further

with the following sequence.

The eurythmist begins with the hands held lightly before the chest as the musician plays the interval of the prime. With each subsequent interval, the eurythmist moves the hands a bit further forward, feeling them expanding outward from the center. Until the interval of the 4th, the hands are lightly touching each other, indicative of the fact that the lower tetrachord corresponds to experiences of our inner world. With the interval of the 5th, the beginning of the upper tetrachord, only the very tips of the fingers remain touching, even as the 5th takes us to the experience of our skin. With the 6th, the hands *break apart* from one another, the fingers separate and the gesture opens into the space around us. With the experience of the 7th, the hands quiver at the periphery of an imagined circle, and even begin to circle behind us to our backs. Finally, with the accomplishment of the octave, we feel that the circle has turned itself “inside out.” Our hands reach around behind our back, and we even touch ourselves in the center of the back, just behind the point from which we started when our hands were in the front! This can then be reversed with the descending scale, which then returns us to the prime in the front.

We also can focus on one particular part of the experience, namely, the intervals of the 4th, 5th and 6th. Taken together, these play right at the threshold between our inner life and our outer life. We can practice moving from the balanced 5th in both directions: inward to the 4th, then back to the 5th, then out to the 6th and back to the 5th. This sequence is repeated a number of times. It is good for manic states (experience coming into oneself) or depression (experience breathing out of oneself). It is also excellent for skin conditions such as psoriasis and eczema.

Miyoung Schoen

Miyoung plays a pentatonic “Kinderleier” for adults with heart conditions, even pacemakers. As well as alleviating the heart pains, this also lifts up the mood out of fatigue and depression. Miyoung plays simple intervals, 5th rising and returning, major and minor 3rds, major and minor triads (broken and together). She plays a rising (major-like) triad (2x) as hands and arms open in a spiraling movement, and a falling (minor-like) triad (2x) as hands and arms close (See *Tone Eurythmy Therapy*, Lea van der Pals and Annemarie Baeschlin). The movements start with hands at the heart each time, and can start small; perhaps just the hands open and close. If possible, the gestures can also get larger and involve the arms. Miyoung found that patient’s heart pains subsided, and so they did not need to use their nitroglycerin spray.

“When the human being hears music, he has a sense of wellbeing, because these tones harmonize with what he has experienced in the world of his spiritual home.” R. Steiner

Respectfully submitted by Mary Brian

Tab. 1: Eurythmietherapeutische Angaben von Rudolf Steiner bei Paresen

Diagnose	Angabe Steiner	Angabe Kirchner-Bockholt
Multiple Sklerose (1, S. 186–187), (7, S. 76–78)	LSRT (A)	TLRS
Progressive Muskeldystrophie (1, S. 184–185), (4, S. 234–237)	LRTP (B)	PTLR
Meningitis? (1, S. 189–190), (6, S. 19f.)	LRTP (A)	LRTP
Pseudotabes (2, S. 162–164)	LMRS (C)	—
St. n. Poliomyelitis (1, S. 188), (6, S. 15–17)	SRT (B)	SRT
Progressive Muskelatrophie (1, S. 185), (7, S. 79–80)	RMB (B)	RMB
Poliomyelitis? (1, S. 188–189), (6, S. 10–12)	Konsonanten mit dem Stab (B)	Konsonanten mit dem Stab
Hysterische Lähmung (1, S. 179), (3, S. 73)	Konsonanten in der Vorstellung (B)	Konsonanten in der Vorstellung
Spastische Parese rechts, Postenzephalitis (1, S. 191), (3, S. 107–109), (10, S. 107–114)	SMA / LMI / TMU (D)	SMA / LMI / TMU

A: Handschriftliche Eintragung Patientenkarte durch Rudolf Steiner.

B: Durch Hilma Walter dokumentierte Äußerung von Rudolf Steiner.

C: Äußerung von Rudolf Steiner. Handschriftliche Eintragung auf Patientenkarte durch Hilma Walter.

D: Äußerung von Rudolf Steiner. Handschriftliche Eintragung auf Patientenkarte durch Margarete Kirchner-Bockholt.

The chart above belongs with the article on Multiple Sclerosis by Norman Kingeter and Rob Schapink.

This article on Multiple Sclerosis was published in the ATHENA Newsletter, Autumn 2020.

Thank you to the authors for providing this chart.

MULTIPLE SCLEROSIS

Journal of Anthroposophic Medicine
(Der Merkurstab) Digital Archive

Authors: Norman Kingeter and Rob Schapink
Der Merkurstab. *Journal of Anthroposophic Medicine*.
March/April 2020, Volume 73, Issue number 2 |
Pages 110 – 115. Article-ID DMS-21206-DE. URL
<https://www.anthromedics.org/DMS-21206-DE>.
<https://doi.org/10.14271/DMS-21206-DE>

ANNOUNCEMENTS

The Therapeutic Eurythmy Emergency Fund (TEEF) is a fund available to ATHENA members in acute situations. Send requests to Michael Hughes (michaellandsheri@gmail.com).

The Children-in-Need Fund (CNF) has limited funding available for therapeutic eurythmists working with children, who are not in a Waldorf or Waldorf methods school placement. Request application form from Michael Hughes or Mary Rudd (livingarteurythmy@gmail.com).

EYE EURYTHMY WORKSHOP

The ATHENA Board has asked Barbara Bresette-Mills to lead two additional webinars on therapeutic eye eurythmy exercises this year. There is a two-fold reason for this:

- 1) the explosion of screen use by all ages that has taken place in this pandemic time;
- 2) to acknowledge and utilize the new translation by Mercury Press of the book *Therapeutic Eurythmy for the Eyes*, by Daniela Armstrong, with Dr. Ilse Knauer, on eye eurythmy exercises. This work has most recently been carried by Margaret Thiersch.

With an “eye” on the need for prophylactic exercises, we want to help members to begin to address this important, specialized area of therapeutic eurythmy.

Our intention is to charge a minimal fee for these two workshops, and also reimburse attendees for cost of the newly translated book, *Therapeutic Eurythmy for the Eyes*. We are designating professional development funds to assist full members' attendance. The first workshop will be held in June, once the school year is ended, with a second follow-up workshop offered early in the fall. It is possible that further workshops on eye eurythmy could be considered if the need and interest is there.

More details will be forthcoming.

EVENTS

“Embracing the future and envisioning possibilities for further development of Therapeutic Eurythmy in North America”

A webinar conversation for ATHENA members with Dr. Adam Blanning, president of AHA

More details will follow.

TE Dental Training

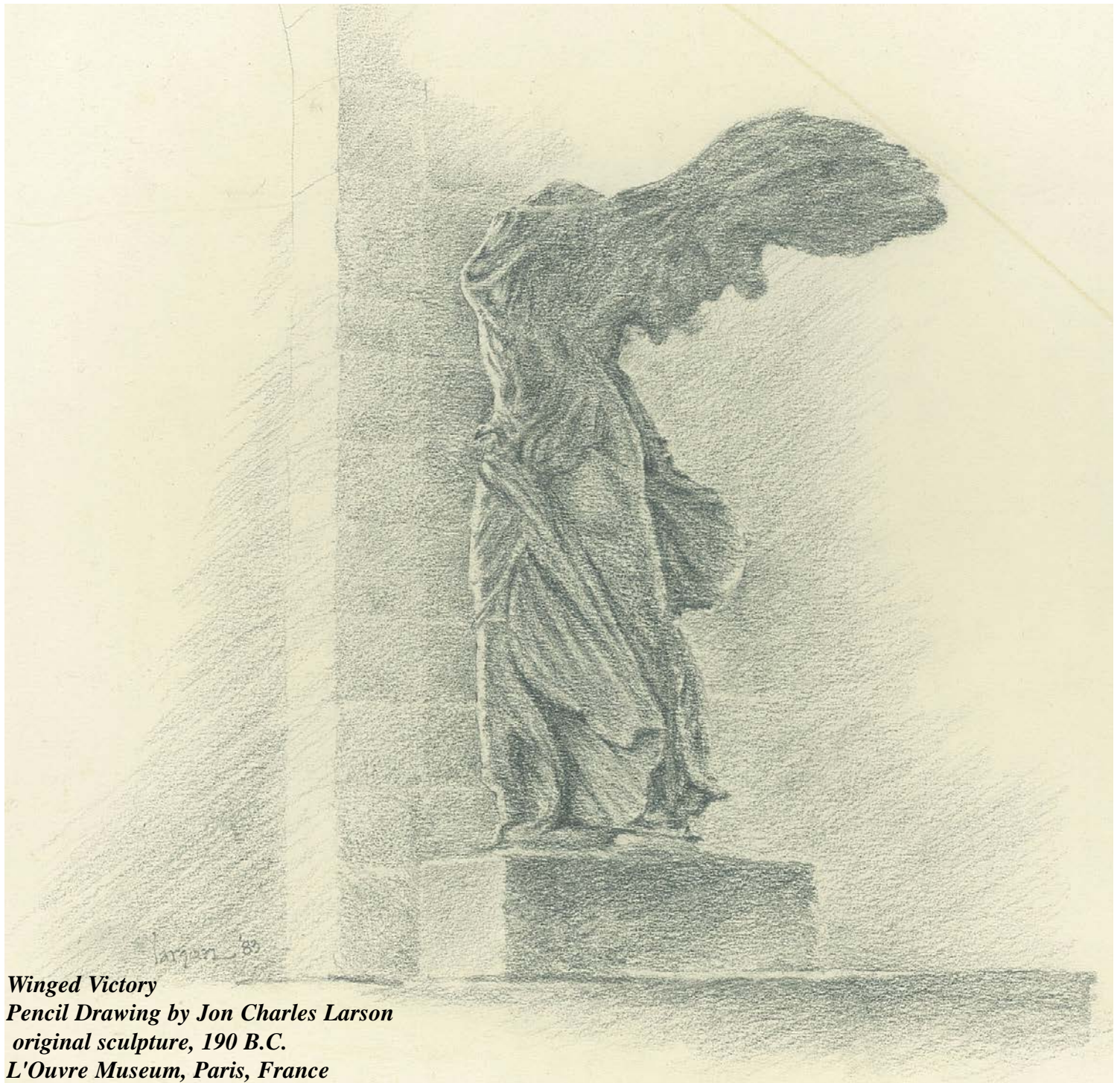
ATHENA is in the planning stages for the dental workshop, with Mareike Kaiser and Dr. Claus Haupt, to take place this summer in person at the Wasatch Charter School in Salt Lake City, **July 19-26.**

More details to come.

Eurythmy Therapy & Medical Section Joint Conference at the Goethenum

A Eurythmy Therapy conference will be integrated in the Medical Section’s Annual Conference.

September 14-19, 2021



Winged Victory

Pencil Drawing by Jon Charles Larson

original sculpture, 190 B.C.

L'Ouvre Museum, Paris, France

