



ATHENA

Association for Therapeutic Eurythmy in North America

SPRING 2019





Moving the Soul with Spirit

Artist Iris Sullivan “found that Liane Collot d' Herbois had pioneered a way of understanding color in relationship to the light and darkness that spoke most clearly. This practice and approach to art connected the light color and darkness to the threefold human soul and was an approach of art that leads to harmonizing the body and the soul to invite Spirit.”

<http://movingthesoulwithcolor.com>

Eurythmy Musings

Eurythmist Marta Stemberger, MA, is a graduate of Eurythmy Spring Valley, Chestnut Ridge, New York, with an artistic eurythmy diploma, May 2014.

As a spiritual researcher, Marta developed a unique reading Dynamic Name™ Mandala, Astrology in Your Name, based on the insights from eurythmy. She writes two blogs: weekly Soulful Sparks of Inspiration, which is featured every week in The Huffington Post, and bi-weekly Eurythmy Musings.

<http://www.hamoves.net/eurythmy-musings/>

ATHENA

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2019-2020

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Stemberger, based on Rudolf Steiner’s indications
Inner Back Cover: Jan Ranck Workshop in England;
Copper Rods and Copper Balls for purchase

ATHENA NEWSLETTER

Please send contributions to:

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Deadlines: April 1 and Nov. 1

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

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

LETTER FROM THE PRESIDENT

Dear Colleagues,

Welcome Spring!

We just had a wonderful meeting in Spring Valley, the pre-conference before the IPMT training for the doctors. The theme was women's health. Dr. Anna Lups graced us with her wisdom and experience. A desire to meet more often was expressed. In our far-spread organization, it is a joy when we can be in one place together sharing our own knowledge and experience with one another.

This summer Mareike Kaiser will return to North America and will present the first part of her Dental Therapeutic Eurythmy Course. Those of us who had the opportunity to work with Mareike in the past know what a bounty of Eurythmy expertise and understanding she brings. It's more than the teeth, Mareike connects us to the deep spiritual foundations of our work. We will meet in beautiful Portland, Oregon, July 21-28. Our Annual General Meeting will follow.

Our profession has been enriched with this year's graduates from the TETNA course. We are able to share some of their work here in our newsletter.

This is our newsletter and our opportunity to connect to one another over our wide distances. Please consider contributing. Case studies, experiences, ah ha moments that you have had in your work, questions that you would like to share and any other ideas you have to build a network of communication between us.

Warmly yours,
Mary Ruud

LETTER FROM THE EDITOR

Dear Friends,

This spring issue includes two research papers that were submitted to the Therapeutic Eurythmy Training in North America. Thank you to Jong Won Choi for compiling the many indications on the sound being of 'R' from diverse sources, including your own experience in therapeutic practice.

I was fortunate to attend Raven Garland's demonstration on scoliosis for TETNA in February. Raven held a trowel with one hand to represent the lower spine, while spinning a top on a wooden pole to demonstrate the flexibility of our rotating head on the upper spine! Her experience of working with a young child who suffered from scoliosis is related in her thesis. How wonderful it was when Raven expressed her astonishment at the positive results for her patient. Also her empathy for and understanding of the source of the ailment was profound and must have influenced her relationship with the child. Both of these accounts by Raven and Jong Won give inklings of the healing power of eurythmy!

Last February the faculty of TETNA, along with many friends and residents of Camphill Village Copake,

celebrated the graduation of five eurythmy therapists! It was a lovely ceremony, including speeches from Dr. Karnow representing the Collegium of the School of Spiritual Science and Angelika Jaschke representing AnthroMed and Heileurythmie in the Medical Section of the Goetheanum, Dornach, Switzerland. All the faculty members were present, including Dr. Maria van den Berg of Camphill Community Glencairn, Ireland.

Seth Morrison and Anna Rée officially handed over the directorship of TETNA to Glenda Monasch and Maria Helland-Hansen, and Glenda acknowledged and thanked Seth and Anna for their part in founding and carrying the training for so many years. I can remember when eurythmists had to go to Europe for their therapeutic eurythmy trainings and the excitement among many of us when Seth and Anna announced the beginning of the training on this continent. Congratulations to All!

We hope to see many of you in Portland this July,
Maria Ver Eecke

A LETTER FROM GRADUATES OF TETNA

Dear ATHENA Members,

We are the most recent graduates of the Therapeutic Eurythmy Training in North America. We wish to extend our thanks for sending the wonderful Angelika Jaeschka to embrace us as we begin this next adventure as a part of the Medical Section. Our gratitude would be incomplete if we did not share what makes this training an important and special program that should be supported and encouraged to grow for many decades to come if not longer. As the only therapeutic training in North America, it is a valued gem for its location, Camphill Copake; the profound experience of the faculty and visiting faculty; and the fact that it is taught in the English language in the frontier environment of the United States, a forever changing and growing country with regard to therapeutic eurythmy and Anthroposophy.

For us graduates, we feel it is important to highlight our most cherished and deeply felt experiences of this three-year program. Each section of this letter highlights at least one of our five classmates' experiences. Our goal is to explain the importance that our faculty, the Camphill environment, and the overall coursework have for us and the future students. We hope our message reaches your hearts and minds.

To begin with, the course work was rigorous and engaging throughout the entire three years. Our main teachers each brought unique abilities to the table. Maria Helland-Hansen led us with meditative depth into establishing deeper connections with the sounds and healing forces of eurythmy. Glenda Monasch brought the active transformation of artistic eurythmy into creative therapeutic depths which then enabled us to establish our own therapeutic hearts and stamina.

Anna Rée led us into the task of the tone eurythmy elements with listening sensitivity and insightful indications.

Seth Morrison brought a depth of living work that grows out of years of meditative and intuitive understanding. Dr. Maria van der Berg led us through many aspects of Anthroposophical studies. His lectures led us into ever deepening medical knowledge and biographical insights. Her instruction demanded constant and active daily engagement by each of us students. And finally, each of the visiting faculty who are specialty eurythmists brought wonderful and rich sources to us to engage and further enhance our understanding of health and healing.

The location, Camphill Copake situated in upstate New York, allowed each of us to immerse ourselves in study and community healing. The village environment gave us the strength to carry intense blocks of studies. We were able to digest and transform the content of the lessons into a new level of exploration, understanding and ownership of our responsibilities as therapeutic eurythmists in relation to our current and future patients. The village, its co-workers and the villagers themselves, held us in their hearts. It was through working with the villagers as a part of the training that led to crucial “a-ha” moments for us all.

Each of us thoroughly immersed ourselves in the Camphill community. Through this commitment, profound bounds of trust and friendship became possible. Even with the demands of an intense course load there seemed to be time for everything that needed to happen. Beyond class time we could help in the Camphill houses, walk in the woods, play the piano, sing, and even practice some artistic eurythmy together. The time, space and heart that were afforded to us by the training and community enhanced our abilities to perceive the conditions that different patients suffer. We also developed the ability to “see what I see or hear” going beyond diagnosis and to understanding that illness is itself a path of important transformation. In fact the training itself seemed therapeutic to us, the students, especially through the format.

We hope that this letter meets you in the most auspicious moments and that you continue to hold this training as special, important, and unique for eurythmists around the world, and especially those here in the USA.

With our warm regards and thanks,
Julia Karnow Alamo, Skeydrit Bähr,

Mark Ebersole, Raven Garland, & Sudip Peterson

Research Presentations by the Graduates

Julia Karnow Alamo: Eurythmy Therapy for Dementia Conditions: Three Single Cases

Skeydrit C. Baehr: A Therapeutic Study of the Thin and Thick-Skinned Child

Mark Ebersole: A Journey Round Planets and Zodiac through the Work of Dr. Hedwig Erasmý and Some Light this Throws on the Sounds as Used in Therapeutic Eurythmy

Raven Garland: Therapeutic Eurythmy and Its Treatment of Scoliosis

Ma Prem Sudip Peterson: Modern Mantra as a Part of Therapeutic Eurythmy

THERAPEUTIC EURYTHMY DENTAL **CONFERENCE WITH MAREIKE KAISER**

Sunday, July 21 through Saturday, July 26, 2019

Bginning at 9am daily

Portland, Orgeon

For more detailed information and registration please go to:

<http://eurythmytherapy.org/>

This conference is also recommended for physicians, DOs, naturopaths, and dentists.

Dr.Claus Haupt will join Mareike in 2020 with advanced themes. By examining the physical appearance of teeth, they will guide us honing our observational skills for the three-fold nature and four-fold health of human being.



Mareike Kaiser

The attendance for the first part is strongly recommended before joining the 2020 conference.

The following will give you an idea of the scope of the work with the teeth from the vantage point of therapeutic eurythmy.

“By looking at the anomalies that arise in the teeth we can achieve insight into the individual. The threefold understanding of the human organism can help us here. Take for instance the alignment of the jaws. The upper jaw is connected with the thinking human being and the lower jaw with the willing human being. The space between, with the tongue, mediates as does the rhythmic system and the feeling human being. In a distal bite (over bite) one can see that the upper jaw dominates and the lower jaw is held back. This person is led by their head and needs to develop their will in their limbs. This is the opposite for the person with a progeny—lower jaw forward—who tends to be led by their will which goes its own way. Both these anomalies and underlying tendencies can be corrected through specific eurythmy exercises, if begun at a young age and practiced diligently.”

Dear Colleagues,

The Dental Eurythmy Therapy Course is a unique opportunity to gain profound insight into the unique incarnation process of an individual human being. Since completing both courses a few years ago, I have used the exercises and knowledge gained from Mareike Kaiser and Dr. Haupt on a daily basis in my work as therapeutic eurythmist in a Waldorf School. Treating dental anomalies and supporting dental corrections are just some of the fruits of this training. Being able to gain a picture of each individual’s situation as seen through the “constellation” of their teeth, and actively working to mitigate imbalances through therapeutic eurythmy, has been a professional enrichment on a very deep level. I cannot recommend this course highly enough!

*Maria Ebersole, Therapeutic Eurythmist,
Aurora Waldorf School, Buffalo, NY.*

THERAPEUTIC EURYTHMY AND ITS TREATMENT OF SCOLIOSIS

RAVEN GARLAND

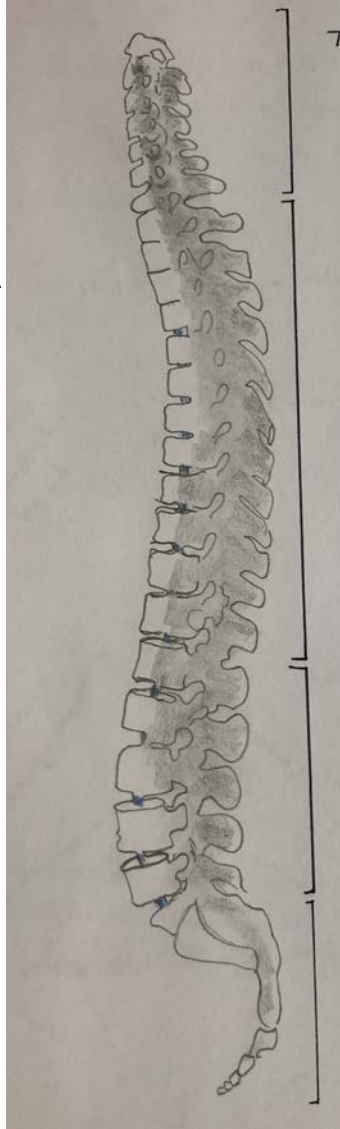
Introduction

Be still a minute and feel the bony and muscular organization that gives you your ability to stand erect. In other words, tune into your spine for a moment. Most of the time, especially when all is well, we don't really feel our spine. But even in the midst of such health, if you become quiet, you just might feel the subtle flow of life, of water, the up-spring of your spine from your pelvis or the downward flow of fluid through the channel of your spinal column. This paper will delve into the structures and functions of the human spine, the development and effects of the disorder of the spine, focusing mainly on Scoliosis, and finally the treatments of these diseases through therapeutic eurythmy.

The Human Spine

Two pictures come to mind when trying to characterize the human spine. The first is an imagination of Saint Francis, in his purity, digging in the earth with a garden spade. The second is that of the 'juggler for God' deftly balancing a plate that spins above him on a long stick.

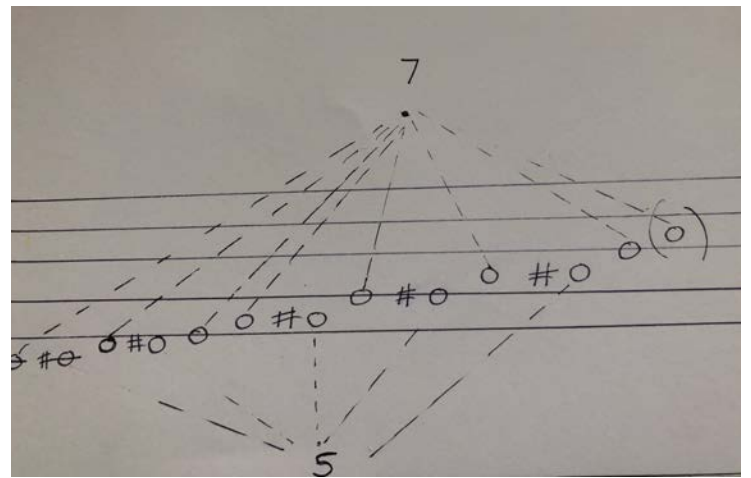
Imagined in these two ways the spine is a connector of heaven and earth, the spade rooting to earth and the long flexible stick holding our world of swirling thoughts aloft.



The spine is the most physical manifestation of uprightness in the human being. It is our backbone, our strength with which we can stand our ground and metaphorically not back down. It can stiffen with pride or go slack with depression. It is essential in the expression of who we are. Significantly it has 33 vertebrae – seven cervical, 12 thoracic, five lumbar, five fused sacral, and the coccyx (four frequently fused coccygeal vertebrae).

It can be thought of as an essential reflection of a person's individuality, his 'I Am', the most 'I-like structure in our body. It is unique in the sense that it has no parallel; it is a one-ness without a mirror. It is the line between the two halves of our relatively symmetrical body.

Musically imagined, the spine is a magnificent instrument that contains a lawfulness similar to the structures of both the diatonic and the pentatonic scale. In *The Harmony of the Human Body*, Armin Husemann describes how the formative forces work in the spine in a way that is similar to the formation of these scales. The upper seven vertebrae close off toward the top. The lower five vertebrae open out. The upper seven are self-contained and, like a diatonic scale, have a tendency to come to an ending, to conclude, so to speak. The lowest five vertebrae have cushioned spaces in between with a softness that is like the floating, flowing quality of a pentatonic scale. With no leading tones, the pentatonic scale



leaves us with a feeling of openness.

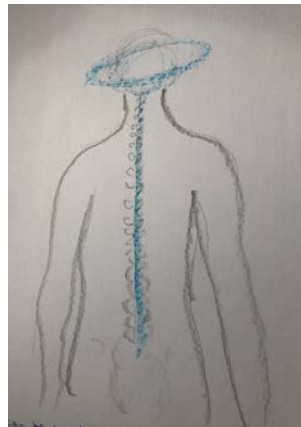
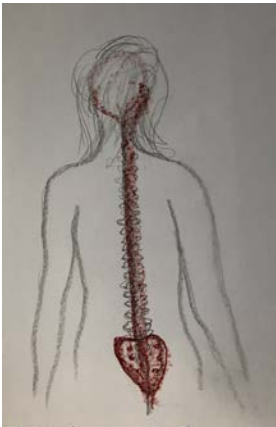
The Diatonic Scale of seven notes relates to
seven cervical vertebrae.

The Pentatonic Scale of five notes
to the five lumbar vertebrae.

Extending from the brain stem to the lumbar region of the spine runs the spinal cord. The spinal cord is a tubular structure through which the cerebrospinal fluid (CSF) runs. The fluid runs from the ventricles of the brain down to the lower region of the spine. The function of this, according to medical science is four-fold:

1. Protection: the CSF protects the brain from damage by "buffering" the brain. In other words, the CSF acts to cushion a blow to the head and lessen the impact.

2. Buoyancy: because the brain is immersed in fluid,



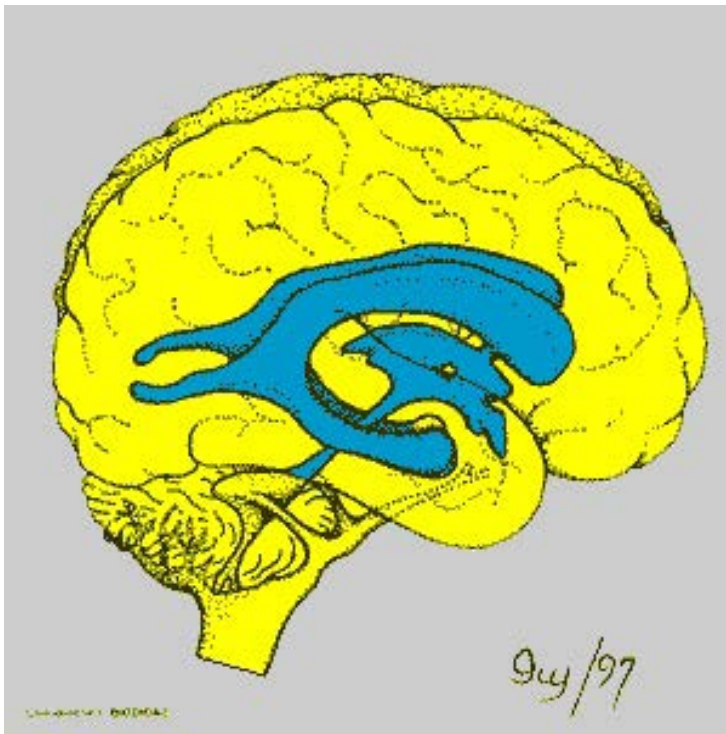
the net weight of the brain is reduced from about 1,400 gm to about 50 gm. Therefore, pressure at the base of the brain is reduced.

3. Excretion of waste products: the one-way flow from the CSF to the blood takes potentially harmful metabolites, drugs and other substances away from the brain.

4. Endocrine medium for the brain: the CSF serves to transport hormones to other areas of the brain. Hormones released into the CSF can be carried to remote sites of the brain where they may act. (faculty.washington.edu)

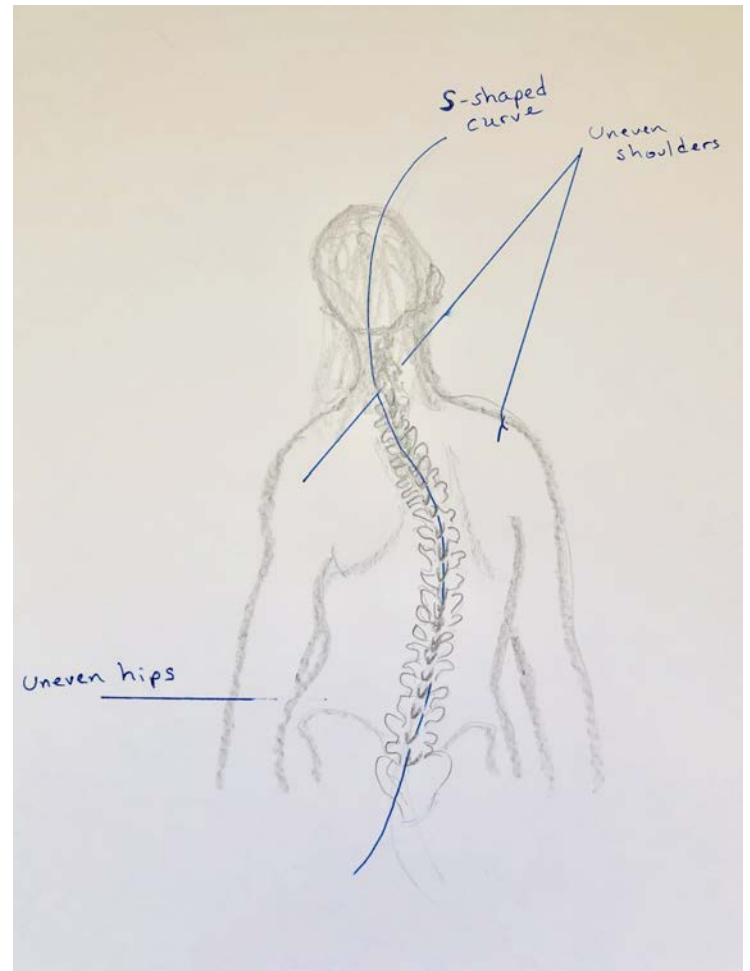
According to Rudolf Steiner, however, there is another very crucial function of the cerebrospinal fluid. He says that respiration transmits the breathing rhythm to the brain via the cerebrospinal fluid. In *Riddles of the Soul* and *Anthroposophy and the Inner Life*, Rudolf Steiner:

“...identifies the respiratory movement of cerebrospinal fluid as the integration process that underlies the experience of music and in fact all comprehension of integrative perceptions in art and thinking... [and that] our experience of music is based on the fact that respiratory movements extend into the inner ear and brain via the cerebrospinal fluid. Steiner says that respiratory movements of cerebrospinal fluid are the physiological prerequisites to all emotional activity, whereas neurosensory processes as such, communicate only the conceptual portion of the content of feeling.” (Armin Husemann, *Human Hearing and the Reality of Music*, p. 58)



The illustration of the brain [above] helps one to imagine how the movement of the CSF into the ventricles of the brain [form in center] is truly a grasping. The shape of the ventricles and the movement of the fluid are like one would make with a

hand. Grasping a perception is similar to grasping an object. It will become more evident why therapeutic eurythmy can be of benefit for all manner of diseases or deformities of the spine and why it is important not only for structural reasons, but for learning and emotional or artistic experience as well, that the proper therapies be brought to people with spinal disorders.



Scoliosis

What is Scoliosis? Scoliosis is generally defined as sideways curvature and axial twisting of the spine. The curve can be ‘C’-shaped or ‘S’-shaped. Scoliosis affects not only the spine but also the pelvis and ribcage. It disturbs the functioning of the brain and nervous system and has an impact on the heart, the lungs, and the digestive system. The disease can be debilitating when severe.

Scoliosis is diagnosed most frequently in children age ten to fifteen. According to the International Scoliosis Society, one in nine females and a smaller percentage of males have some sign of scoliosis. It can progress rapidly during the growth spurt just before puberty. Scoliosis also occurs in adults though not as commonly. It can be painfully debilitating when severe. Shortness of breath, rib deformity, chronic fatigue, digestive difficulties, mood swings, headache and menstrual disturbances are complaints that often accompany scoliosis. Pain can be acute at times and affect the back, hips, knees, neck, or ankles.

Signs and Symptoms of Scoliosis

There are many different types of curvatures so the appearance of scoliosis can vary in children. The most common signs and symptoms include:

- > uneven shoulder heights
- > head tilted to one side and off center
- > uneven hip heights
- > uneven shoulder blade heights
- > protruding shoulder blade
- > uneven arm lengths when standing
- > prominent ribcage on one side
- > when bending forward, the left and right sides of the back are uneven

In adults:

- > pain can be present
- > numbness, tingling in limbs
- > muscle weakness
- > loss of flexibility

What causes Scoliosis?

In most cases medical doctors do not know what causes scoliosis to appear or progress. It is seen as a neuromuscular condition, meaning that it involves the nerves and the muscles. Though it appears to be a bone (spine) condition, it can be seen as a symptom of a neuromuscular disorder. In anthroposophical terms, the neuromuscular difficulty can be understood, in the case of scoliosis, to involve a disharmony in the ego and astral body in relation to the etheric and physical bodies. There is not the easy physical ground for the ego and astral to be fully expressed or to fully radiate warmth and light all the way through the physical and ether bodies.

Something is pulling and something is lax, resulting in the curve. The pulling is like a cramp. The astral body may be coming in too strongly while the ego is too relaxed or not coming in strongly enough. Scoliosis begins or arrives around age nine or ten and then progresses. At this age, the developing child leaves the world of early childhood and needs to stand on her own. The individuality comes to the fore with a new awareness of itself. Rudolf Steiner speaks of the nine-year change as a time of crisis. It may be, in the case of scoliosis, that there is a difficulty or reluctance in letting go of early childhood and standing in the new phase, the middle childhood years that lead to puberty and wider social relationships.

Therapeutic Treatment Therapeutic Eurythmy as Treatment and Support for Children and Adults Living with Scoliosis

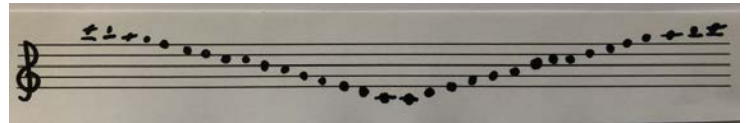
The very first patient that was brought to me for therapeutic eurythmy sessions was an eleven-year-old girl who had been diagnosed with Scoliosis. The curve of her spine was 'S' shaped and described as moderately progressed at 28 degrees of curve. The recommendation from her doctor was to fit her

for a brace. The mother asked if it would do any harm to wait a couple of months so that therapeutic eurythmy could be tried.

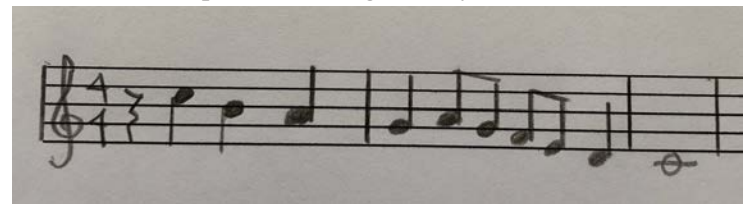
The patient began eurythmy therapy and was rechecked by the doctor six weeks later. In this visit to the doctor, the curve had lessened to eight degrees and described as normal. As this was my first patient, I was quite surprised and even questioned whether the eurythmy had anything to do with it. I called my mentor/ teacher to ask if it could have been the eurythmy and received the answer, "Of course it was the eurythmy!"

What Eurythmy Exercises Affected This Outcome?

Every session began with three-fold walking in a straight line forward and back, slowly and at a moderate pace. To this we added walking to a C Major scale first descending, and then ascending. We built up the scale while standing and doing pitch and tones and finally moving it all together with steps and arms (first pitch then tones). In this exercise, the arms began high above the head but by the tonic of the first octave, the arms were just above heart then continued down with the scale ending about pelvis level.



This exercise was helpful with orienting the patient in herself, brought calmness to her feeling, and deepened and quietened her breathing. Following this we changed from the scale to this simple descending melody:



This was done with pitch three or four times. I tried to discern just where the abnormality in her spine was and guided her to let the turn around in the melody to be at the top of the curve, with a slight hover before the eighth notes. It was like a musical reminder of how things should be formed in the column. The hands would start just about her head level, descend to about the top of the thoracic spine, lift slightly for the 'a' and then descend evenly to the 'c'. We kept the same music and playing very slowly we added the seven-fold rod exercise.

Having thus warmed up well, we moved on to the exercise that Rudolf Steiner suggests for scoliosis: To begin, you make a special 'L' 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 to return once again to the breastbone. It is a forward 'L' with the hands together. The 'L' will help to loosen anything that has become too fixed. The

exercise goes on from here to an 'I' gesture that is formed 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.



As with all 'I' exercises this must be done with joy. What is joy? In these sessions with this patient, I aimed for something like peace and happiness. It was achieved through talking about her pet, her little sister, something fun or funny that happened that day. Besides doing the exercises in standing, it was done with a little jump into the 'I'. To recap: Forward 'L', jump into side arm 'I'. To this, for uplifting, we added a run before jumping into the 'I' with both arms. A further variation was to do a single arm 'L' (not forward, but as usual, with one arm only) letting it end gently into the side-arm 'I', twice to the side where the spine needed to reform towards and once to the other side.

In the middle of the session the patient did the Large 'I' exercise. Again, we took care to do the exercise with joy or happiness or pleasure. We had fun! It was my hope that the 'I' would help to reform the spinal column as well as bring a happier will to incarnate the hovering ego to this young person (age eleven).

To round off the session, the patient walked again, forward and back with varying tempos, sometimes balancing a copper rod on her head, sometimes simply holding it horizontally to improvised music in both major and minor key, to help the comfort of breathing in and breathing out.

There were also other little exercises such as to simply crawl the hands up and down a vertical rod or to drop the rod from the bottom (held vertically) straight down and grasping it again towards the top. This is a type of 'I' exercise. It is fun, and provides a picture of the ego joyfully dropping in along with the tempered astral body.

The sessions always ended with a rest, wrapped in a blue velvet cloth, air lightly misted with lavender.

Other Indications for Working with Scoliosis

When working with a patient with scoliosis the Large-I exercise is indicated because it can improve the 'ability to walk properly'. Any distortion of the spine can be seen as a

hindrance to full incarnation. Next to the 'I' exercise, once there has been improvement in the severity of the spinal curve, I would suggest the Large 'U' because of the benefit of being 'able to stand' properly between heaven and earth.

Once there is enough stabilization in the condition, introducing rhythms would further effect a healing of the abilities both to move forward and to stand still. Slow three-fold walking, skipping, jumping, and copper rod exercises are other modes that could be used as well when there is the opportunity to continue beyond the initial stabilization.

Musical pitch, rhythm, beat, and changing tempos would help to maintain, as well as increase, the flow of movement to form the spine and its related structures in a more harmonious way.

Conclusion

Through my research on the spine and my work with scoliosis, I have come to a multifaceted understanding of the spine itself, the disorder of scoliosis and of its treatment. It is a condition that can be looked at from physical, emotional, spiritual and etheric standpoints. It is much deeper than a simple postural difficulty and can have far-reaching ramifications. Therapeutic eurythmy is an effective treatment that addresses the condition in all of its aspects.

Though my experience thus far has been with children and only with scoliosis, I feel that therapeutic eurythmy will also bear fruit when working with adults and with other conditions of the spine such as kyphosis and lordosis.

A very interesting question for the future is how therapeutic eurythmy will help in cases of genetic diseases affecting the spine and other bony structures, such as Marfan syndrome.



Raven Garland earned her Eurythmy Diploma from Eurythmy Spring Valley. She also holds a Masters Degree in Music. Most recently she has trained in Therapeutic Eurythmy in Copake, NY at the Therapeutic Eurythmy Training of North America (TETNA). She lives and teaches in Salt Lake City, Utah.

Pandora's Song

William Vaughn Moody

Of wounds and sore defeat
I made my battle stay;
Winged sandals for my feet
I wove of my delay;
Of weariness and fear
I made my shouting spear;
Of loss, and doubt, and dread,
And swift oncoming doom
I made a helmet for my head
And a floating plume.

THE SOUND ‘R’ AND ITS THERAPEUTIC EFFECTS AND USAGES

JONG WON CHOI

Research Paper for the Therapeutic Eurythmy Training in
North America, January 1, 2014

1. Introduction

This research paper is about the sound ‘R’ and its therapeutic effects and usages. I chose this research topic for a couple of reasons. First of all, I love doing the ‘R’ exercise. Not only do I love doing it, but I also feel good after I do the ‘R’ exercise. With the ‘R’ exercise, I mean, of course, the eurythmy movement of ‘R’, not speaking ‘R’ with the mouth. Instead of using my mouth, tongue, and other related organs for speech, I use my whole body. I discovered that I always have a better day when I do the eurythmy ‘R’ exercise; I feel more enlivened, awakened, positive, and energetic, but still grounded and balanced. Everything goes well with that energy. I often felt, “Well, it is better than good coffee! Definitely, ‘R’ is the sound for me.” But, why? I wanted to know why it works for me and what works for me. Also, I wanted to do my research on something I really like, something so interesting that I would be excited to focus on.

Another reason for choosing ‘R’ is that I discovered ‘R’ has been a very useful sound for my patients in many cases. It is more exciting and fascinating because the sound ‘R’ has been helpful for totally different, even opposite, cases in my practicum. I realized that eurythmy exercises for the sound ‘R’ can be done in some different ways depending on what I want to achieve, and that this is possible because of the unique characteristics of the sound ‘R’.

So, finding and clarifying the unique characteristics of the sound ‘R’ became an interesting topic to me. Furthermore I was motivated to explore the practical usages of the sound ‘R’ in therapeutic eurythmy. So, the major questions for this research are:

- (1) What are the qualities of the sound ‘R’?
- (2) What are the therapeutic effects of the eurythmy exercises for the sound ‘R’ and how can those effects be achieved?

The methods of research will include:

- (1) Reviewing the existing research on the sound ‘R’ and on the therapeutic eurythmy movement for the sound ‘R’
- (2) Exploring the usages of the therapeutic eurythmy ‘R’ in my practicum

2. Sounds, Eurythmy, and Healing

In this chapter, I would like to write briefly about “therapeutic eurythmy,” because a basic understanding of therapeutic eurythmy is the starting point of this research. Eurythmy, as an art of movement, is visible speech and music. It began with the question, “Could one affect the physical body in a healing, strengthening and regulating way through certain rhythmical movements of the etheric body, which after

all was the center of all that was rhythmical, as well as of health and illness?” (Steiner, *Birth and Development*, 15) Although it was developed as an art, from the very beginning of its development, it was clear that this art could be transformed into therapy. Already in 1913, in the introduction to the first eurythmy performance in Munich, Rudolf Steiner talked about the threefold intention that lies behind eurythmy, which means the aesthetic element, the pedagogical element, and the hygienic element.

To be able to understand this healing art, we need to look at the formative forces in human beings and in the world. In the prologue of *The Gospel of John* is written, “In the very beginning was the Word, and the Word was with God, and the Word was a divine Being. He was in the very beginning with God. All things came into being through him, and nothing of all that has come into being was made except through him. In him was life, and the life was the light of human beings.” (*The New Testament*, 212) Nowadays, we tend to understand language intellectually and language has merely become an abstract tool for communication. But, sounds came into being from the Word and we human beings were formed and maintained by the same formative forces. As Margarete Kirchner-Bockholt points out, “language could only sound forth out of the human being because the creative Word was active within him” (11), and “in man are to be found revealed the same forces and forms of movement which are also found everywhere in the universe and in nature, but which are hidden from our physical senses because they belong to the etheric worlds in which the only creative activity of the Word is revealed.” (5) [Margarete Kirchner-Bockholt, *Foundations of Curative Eurythmy*] In eurythmy, this creative activity of the Word is revealed; we make the etheric man visible through movement.

As Steiner says in *Eurythmy as Visible Speech*, “Movement does not proceed from rest; on the contrary, what is in a state of rest originated in movement. In eurythmy we are really going back to primordial movement. ...One would see the repetition of those divine creative movements in the eurythmy gestures.” He continues that in education of the child we should bring eurythmy because “it is a continuation of divine movement.” Then he speaks about therapeutic eurythmy in the same context:

“And when illness of some kind or another overtakes the human being, then the creative forms corresponding to his divine archetype sustain injury; here, in the physical world, they become different. What shall we do then? We go back to those divine forms of movement; we help the sick human being to make those movements for himself. This will work upon him in such a way that the harm his bodily form may have received will be remedied.” (Rudolf Steiner, *Eurythmy as Visible Speech*, 37)

In his sixth lecture on eurythmy therapy, Steiner speaks about the infinite amount one can draw connections between health, therapy, and eurythmy. By doing eurythmy,

“You are calling upon the forces of growth in the human being. ...If the person is still a child,...you can stimulate his growth in this way. If the person is no longer a child,...you call upon the youthful forces, the rejuvenating forces in him.” (*Foundations of Curative Eurythmy*, 74) Kirchner-Bockholt supports this idea and clarifies the difference between the artistic eurythmy and therapeutic eurythmy:

“In the healthy organism the cosmic movements are reflected in a harmonious way, as happens in the artistic forms of eurythmy, which *then* works as a healing influence on the spectator.

In the patient, disturbances arise in the sick organism which can make the movements distorted, twisted, cramped, frozen, jerky and uncontrolled

The task of the therapeutic eurythmist is to be a mediator between the irregular movements of a sick organism and the ideally healthy and healing movements of universal nature; and also to cultivate the sound-gestures as perfectly as possible in one’s ether body, so that they work upon the maladjusted movements of the patient. ... The basic principles of both are the same, but the aims are different.” (9)

To be a therapeutic eurythmist, to be a mediator between a sick organism and the Word, some knowledge of the sounds, of each vowel and consonant, is required. And this research is one little attempt that is made especially for the sound ‘R’.

3. The Sound ‘R’

In this chapter, I will look into the characteristics of the sound ‘R’.

3.1 ‘R’ as a Consonant

‘R’ is one of the consonants. When we want to describe our soul life and inner experiences, it is more likely that we will use vowels, just like one can say, “Ah, poor bird!” when he sees a little wounded bird. However, if one wants to describe what he sees in the world, it is more likely that he will use more consonants. Imagine what one can speak to describe the running river, scudding clouds, roaring wind, or dashing waves. “Every sound...that is consonantal in character expresses an effort on the part of the soul to imitate, in the forming of the sound, some external object or process.” Although we are not aware of it while we speak each sound in everyday life, and “this original endeavor of the soul has today gone far down into the unconscious, has gone down...into the stomach that digests food, but not sounds,” the consonants imitate; “they shape themselves in imitation of forms or processes, of things or events in the world outside.” (Rudolf Steiner, *Speech and Drama*, 135)

Then the question arises: What does ‘R’ imitate? What forms or processes? What things or events? Here is a collection from reviewing previous research from others on this matter:

(1) ‘R’ denotes that I am endeavoring to form a sound-picture in imitation of a process of commotion and

excitement, or trembling. (Steiner, *Speech and Drama*, 135)

(2) If one experiences the sound ‘R’ in the right way, one feels it as a turning wheel: r-r-r. The “‘R’ expresses a rolling, a revolving; it is the imitation of anything which gives the impression that it “r r r’s”, turns, rolls, revolves.” (Steiner, *Eurythmy as Visible Speech*, 40)

(3) There is a particularly remarkable sound that reveals a turning, or revolving: the ‘R’. This is a sound in which the stream of the breath vibrates in itself; ‘R’ is the vibrating sound. ...We need them (‘R’ and ‘L’) when we wish to express neither merely the merging with the outer world, nor the mere strengthening of the self, but something which has movement actually inherent within it. Movement and form, of course, are expressed both in the breath sounds and the plosive, but self-contained movement is actually not present.” (Steiner, *Eurythmy as Visible Speech*, 86)

(4) When we understand the whole nature of the ‘R’, we find in the ‘R’ something which lies midway between the yielding-up of oneself and self-assertion. The ‘R’ expresses a certain reserve; it calls up a feeling of reserve in the human spirit-and-soul nature. For this reason we express with the ‘R’ everything which we take hold of and grasp as we take hold of ourselves when forming a resolution, when making a resolve (*raten*). Resolve (*Rat*) is a word that illustrates particularly well the special characteristic of the ‘R’. *Raten*—we turn something over in coming to a judgement. This feeling of turning something over in order to make a resolution is always to be found when we enter into the nature of ‘R’. With words containing the sound ‘R’ we express those things in the outer world which somewhat resemble this mood of turning something over and thereby coming to a judgement. The ‘R’, then, is egoistic. It does not yield up what it has created to the outer world, but retains it for itself and in itself. (Steiner, *Visible Speech*, 86)

(5) The vibrating sound ‘R’ is *felt*; and a keenly sensitive person will feel the ‘R’ in his arms and hands. If, while someone is pronouncing ‘R’ and giving it its full value, you are obliged to hold our hands and arms quite still, it will be enough to make them itch. An itching of this kind is nothing else than the normal reaction of a sensitive person to the utterance—and especially to the frequently repeated utterance—of the sound ‘R’.’ ‘R’, then, is felt, in arms and hands. (Steiner, *Speech and Drama*, 62)

Blown Sounds: H, Ch, J, S, F, W: We *hear* the intoning of the sound.

Impact Sounds: D, T, B, P, G, K, M, N: We *see* the sound.

Vibrating Sound: R: We *feel* the sound in arms and hand.

Wave Sound: L: We *feel* the sound in legs and feet.

(Steiner, *Speech and Drama*, 62)

(6) The human being becomes quite wild in ‘R’, he goes out of himself. ‘R’ can roll everywhere. Man is always beyond himself in the ‘R’. (Steiner, *Creative Speech*, 80) ‘R’

is aggressive. (Steiner, *Creative Speech*, 119)

(7) In ‘R’ we have a sound which unfolds its activity in the rhythmic man. ...By creating an inside and an outside a rhythmical correlation springs up between the two. This rhythmical activity comes most fully into its own in the air-organism which is the bearer of the astral body. (Kirchner-Bockholt 93-94)

(8) There also are sounds that carefully connect the inward with the outward; sounds that are actually physiologically so constituted that with them one states that one is bringing to a standstill, arresting, that in which one would like to be active in such a manner that the inward would immediately become outward, where one would enter into the movement immediately with the whole human being. This is decidedly evident in only one sound in our language, the ‘R’. It is, however, for this reason the most inclusive sound. When you say ‘R’ you would like to run after the speech organism with every limb, as I would like to express it. Actually, with ‘R’ one strives to bring this pursuit to rest. (Steiner, *Eurythmy Therapy*, 33)

From this collection, we can make a list of words and expressions about what forms or processes ‘R’ imitates:

commotion, excitement, or trembling;
 turning, rolling, revolving;
 vibrating, self-contained movement (neither merely the merging with the outer world, nor the mere strengthening of the self);
 something which lies midway between the yielding-up of oneself and self-assertion;
 feeling of reserve in the human spirit-and-soul
 nature, taking hold and grasping;
 feeling of turning something over in order to make a resolution, not yielding up what it has created to the outer world, but retaining it for itself and in itself, egoistic.
 ‘R’ should be felt in arms and hands
 wild, out of oneself, aggressive;
 unfolding its activity in the rhythmic man, astral body, creating and relating an inside and an outside;
 connecting the inward with the outward;
 bringing to a standstill, arresting;
 the inward would immediately become outward;
 the most inclusive sound;
 would like to run after, but strives to bring this pursuit to rest.

These words and expressions about ‘R’ can be grouped into three groups:

Direction to the World
 Direction to the Self
 Vibrating in between
 commotion, excitement, trembling wild out of oneself
 aggressivewould like to run after
 feeling of reserve in the human spirit-and-soul

nature, taking hold and grasping not yielding up what it has created to the outer world, but retaining it for itself and in itself, egoistic bringing to a standstill, arrestingstrives to bring the running after to restbringing to a standstill, arresting

turning, rolling, revolvingvibrating, self-contained movement (neither merely the merging with the outer world, nor the mere strengthening of the self)something which lies midway between the yielding-up of oneself and self-assertionunfolding its activity in the rhythmic man, astral body, creating and relating an inside and an outsideconnecting the inward with the outward,the inward would immediately become outwardthe most inclusive soundwould like to run after, but strives to bring this pursuit to rest

This can be understood better if we notice where ‘R’ belongs when we divide the consonants in groups. The grouping of consonants in the eurythmy therapy course shows this:

Labial/Dental/Palatal

Labial sounds: V, B, P, F, M, R

Dental sounds: D, T, S, Sh, L, (Th), N, R

Palatal sounds: G, K, Ch, Ng, R

Breath/Plosive/Vibratory/Undulating

Breath sounds: V, F, S, Sh, Ch

Plosive sounds: B, P, M, D, T, N, G, K

Vibratory sound: R

Undulating sound: L

It is essential to understand the opposite qualities of the breath sounds and plosive sounds if we want to understand ‘R’, because ‘R’ is in the middle of those two. We can find an excellent description on this in *Eurythmy as Visible Speech* by Steiner:

“The nature of these two types (blowing sounds and plosive sounds) are completely different. The breath sounds yield up, as it were, man’s inner being more or less passively to the outer world. ...The stream of the breath always takes to itself the form. ...However it does not assert itself in the outer world, but scatters itself abroad. ...giving themselves away, yielding up to the outer world.

In the plosives we master the form given to the breath. We permeate this breath-form to the end with our ‘I’, giving the sound the command that it does not scatter itself immediately upon entering the outer world, but compelling it to retain the form we have given it for a time in the outer world. So, in the plosives the human being becomes the master of the outer world.

The breath sounds express sympathy with the outer world and the plosives sympathy with oneself. The breath sounds are non-egoistic; the plosives are egoistic.” (85-86)

As Kirchner-Bockholt confirms, with “the explosive sounds we ‘assert the inner world’, while with the breath sounds we are ‘carried into the outer world’. Between

explosive and breath sounds, we have the liquid sound ‘L’ and the vibrant sound ‘R’.” (13)

3.2 In Relation to the Four Elements

The characteristics of the plosive sounds, breath sounds, liquid sound, and vibrant sound can be understood better when we relate them to the four elements. In the plosive sounds, we have the element of earth. As Marjorie Spock says, each plosive sound “is a hard, compressed sound, formed by a contracting process, sharply defined and finished, like rocks or any other solid objects.” The breath sounds are related to the fire element. Each breath sound “is like a flame, a form first perceived but then quickly vanishing. This group clearly belongs to warmth, the expansive element.” (Spock, *Eurythmy*, 37)

In between these polarities, we have the vibratory sound ‘R’ and the undulating sound ‘L’. Steiner talks about these two middle sounds in relation to the water element and the air element:

“Taking our start in this way from impact sounds and going on to ‘L’, we find that we have passed from earth to water. For in the impact sounds we have the element of earth and in ‘L’ that which essentially signifies the fluid element, water. You can even hear in the sound an imitation of water. But now let us suppose that water becomes so tenuous that it begins to vibrate and quiver inwardly; in effect, we begin to find ourselves in the element of *air*. The water is evaporating, is turning gaseous, is wanting all the time to pass into the inwardly aeriform condition. This means, we are no longer satisfied to remain in the perpetual inner flow of the watery element; the inner vibration of air must now begin for us. We have this in the sound ‘R’. The air that we use for speaking vibrates inwardly in ‘R’. ‘R’ belongs to the element of air.” (Steiner, *Speech and Drama*, 371)

“The air, and with it the light ether, are expressed in the rolling ‘R’.” (Kirchner-Bockholt, 13) As Spock says, ‘R’, along with ‘L,’ is the sound that represents the rhythmic elements, “‘L’ that of liquids, ‘R’ of air.” (43) Here is what she says about the airy quality of ‘R’:

‘R’ shares air’s weightlessness and freedom, its swift, mercurial impetuosity. It cannot but appear in rush, run, roar, rustle, rasp, rumble, rage, rampage, rear, rise roll, rotate, revolve, turn, whirr, whirl, stir, circle, curl; it must absolutely be present in storm, tornado, hurricane. An on-rushing, wind-driven, curling breaker, a whirling cloud of dust or snow or leaves perfectly reveals air’s activity. (44)

3.3 In Relation to the Zodiac

Just like the human being is born out of the cosmic world, so is each sound; consonants are from the zodiacal world and vowels from the planetary world. The sound ‘R’ has its cosmic origin in Taurus. In our bodily formation, the larynx, and, among our twelve senses, the ‘sense of thought’ are also related to Taurus. What can we learn from this? What

light can it shed on our concern?

In the eurythmy gesture for Taurus, the head is enfolded by the right arm, while the left hand covers the larynx. As Steiner says, “here is everything that expresses the will in the human being—the word is silenced—when the human being places himself and represents the will; we have in all that expresses the will, that become deeds. So, we can say: *limbs, will, deed.*” (*Visible Speech*, 113) This will force is well expressed in the ‘eurythmy figure’; the *movement* is in red.

It would be interesting to research more about the sound ‘R’ in relation to the larynx and to the sense of thought. The sense of thought is very closely related to the larynx. I found that it was very interesting that when the sense of thought is not well developed, it can result in pathologies such as being hyperactive or withdrawn. As we will see later both can be approached by ‘R’! There is much more to research, but I will leave this fascinating realm of research for future study.

3.4 “Eurythmy Figure” for the Sound ‘R’

The “eurythmy figures”, made by Steiner in collaboration with Edith Maryon, are extremely helpful to understand the essence of eurythmy, and as Steiner says, “the eurythmists may learn infinitely much from looking at these figures because they present those elements of eurythmy which are absolutely essential.” (*Visible Speech*, 171) The eurythmy figures express how the elements of eurythmy work in each sound. These elements are the means of expression for eurythmy as an art, and they are called the *movement*, the *feeling*, and the *character*. The *movement* is expressed in the dress, *feeling* is made visible by the veil, and the *character* is expressed in the muscle tension. These are the means by which we can express our thinking, feeling, and will in our eurythmic movement, just like we do in our speech.

The shape of the eurythmy figure for the sound ‘R’ captures the rhythmic bending and stretching quality in the *movement* and the light, airy quality in the *feeling*. Red is the color of the dress (*movement*); this *movement* is filled with will. This can be well understood when we remember that the ‘R’ is created out of the constellation of Taurus, which represents the will. Yellow is the color of the veil. The *feeling* that is expressed with the veil is filled with the light element of air. This is expressed so well in the veil that anyone would be motivated to create a similar veil through movement. The yellow of the veil brings a feeling of expanding joy, while the veil flies lightly in the air. The color of the *character* is green. Steiner says that with ‘R’ we should move the body “gently... with a certain swinging grace.” (*Visible Speech* 87), and this relates to the green muscle tension in the limbs. As Kirchner-Bockholt says, “In the spectacle of the rainbow, green lies in the middle, between red on the one hand and blue on the other, at the turning-point, as it were, where what went in is beginning to come out again.” (97) For ‘R’ the muscle tension

is green because it is neither holding the gesture firmly nor letting it go completely; it can go gently back to the rhythmic movement of 'R', which is self-contained.

4. Therapeutic Effects of Eurythmy 'R' Exercises

In this chapter, I will see how 'R' can be expressed in therapeutic eurythmy movement and what therapeutic effects can be achieved through this movement. Indications given by Rudolf Steiner for the therapeutic usage of 'R' will be reviewed. I will also include what I have explored and discovered about the eurythmy 'R' in my practicum.

4.1 How Can 'R' be Expressed in Eurythmy Therapy Movement?

The very first description on how to move 'R' was in 1912: "One has to catch the movement when the step passes over into running. ...Go outside and let yourself be carried away by the wind into the 'R'. ...Or go down a steep slope and feel how you go over into running. This too is 'R'." (Steiner, *Birth and Development*, 28) Later in *Eurythmy as Visible Speech*, Steiner says that "'R' can only be expressed fully when you try to move the body gently, but with a certain swinging grace, in an upward and downward direction, going somewhat into the knees and moving with the head up and down." (87) In the same course, he adds, "a cartwheel would be the most natural gesture for 'R'...There are various ways of doing it beautifully; it is a turning, revolving movement." (*Visible Speech*, 58) I think that the essential quality of 'R' movement are expressed in these indications.

In the eurythmy therapy course, he presents the 'R' movement in detail with a demonstration:

"If we do an 'R', I must ask you please to do it in such a way that in stepping forward you always stretch distinctly, then with the left foot thus (here the lecturer demonstrated the bending and stretching movement himself), put the weight on the foot, stretch and as you step forward, continuing in this manner to step on the foot with the legs bent, try to do the 'R'. That would have to be developed in this manner." (*Eurythmy Therapy*, 49)

In addition to this, in the same course, he adds how to move different 'R's; one "can express the labial 'R' by carrying the movement further downward, the lingual 'R' can be made more in the horizontal, and the palatal 'R' rather more upward." (*Eurythmy Therapy* 33-34) He also points out that "the form is determined by leaving the vibration of the 'R' in the background and expressing the 'running-after'." (*Eurythmy Therapy* 34)

Kirchner-Bockholt's description on moving 'R' emphasizes the vibrating quality and rhythmic quality of 'R':

"R is the vibratory sound—the movement has to resemble an inner agitation, a trembling. From the shoulders into the hands, right into the fingertips, the vibrations of the sensitive air-man have to be rendered in movement. In the fingertips, where the movement meets the external element of

air, it does not break off but vibrates back into itself. What is characteristic of all rhythmical processes is that they do not go on forever, but turn rhythmically inward upon themselves. ... It is difficult for the patient to learn, and one has to discern whether the inner activity and sensibility are being sufficiently stimulated, whether the air-man is being made to vibrate. The hands often remain like wilting leaves, just lying on the air, instead of becoming one with it. Then ways have to be found to make a proper 'R', so that the balance is held between going out with the air and turning back into oneself, between surrender and self-assertion." (94)

The eurythmy figure of 'R' is a very good source from which we can learn how to move 'R'. It is not a written description; it captures the essence of the 'R' movement in an artistic way. I can't fully express in words how much I have learned by looking at the eurythmy figure of 'R', and how much this wonderful figure helped my patients to learn how to move 'R'. Truly, the being of 'R' is made perceptible through this artistic rendering. One can start with the strong will element (impulse) from within with red, which then turns into an airy movement, creating lightly flying yellow veils behind. However, one does not lose oneself to the periphery that it moves toward, but gently comes back with green muscle tension to the rhythmic movement and finds another impulse from within as the movement restarts in red.

Also, the eurythmy figure of 'R' provides us with a wonderful picture of 'R', which is very useful when we try to inwardly picture or imagine our own movement while we move the 'R'.

4.2 The Therapeutic Effects of Eurythmy 'R' Exercises

Steiner gave some indications on the therapeutic effects of eurythmy 'R' exercises. He gave the first indication on September 17th, 1912, while he talked about the calming and enlivening sequences. He said that "'R' works neither in a calming nor in a stimulating way, but is neutral and strengthening...It brings everything which has been into a right relationship to that which is already there." (*Birth and Development*, 28)

The second one has to do with the metabolic system, which was brought in the eurythmy therapy course. After demonstrating how to move 'R', Steiner said that "If this 'R' is practiced with a person for a few minutes, one would have to practice it frequently during the day, however— then it is something which regulates the rhythm of evacuation if that is not in order. That is something which works directly over onto the rhythm of evacuation and regulates it." (*Eurythmy Therapy*, 50) Related to this effect of the 'R' exercise, Steiner also said that "some who can hardly pronounce an 'R'...are the candidates for becoming hardened physically. One does them a service...by doing the 'R'-movement, which affects the rhythm of evacuation positively." (*Eurythmy Therapy*, 56)

The third indication has to do with the rhythmic

system. It is called the “Rhythmic R”, which is one of the soul exercises given by Steiner in the eurythmy therapy course. He said, “Bend and stretch the torso forward and backward, accompanying this movement simultaneously with the movement for ‘R.’ (FrI. Wolfram) Bend forwards, bend backward with the ‘R’; that consecutively and often. This positively affects the whole rhythmic system, the rhythm of breathing and of circulation.” (*Eurythmy Therapy*, 61) Related to this, his comment on bending and stretching is worth looking at. He said that “with each stretching something of the will goes forth from us. ... Stretching carries the will out, releases life-forces. ... Each bending gathers in the strength of the aura from the periphery, letting it flow inward.” (*Birth and Development*, 78-79)

Of course, there are many other useful indications for ‘R’, and ‘R’ has been used by many therapeutic eurythmists in many different cases for many different reasons. I will not review every case here, not only because I think that the three indications I mentioned above are the main ones, but also because one can be inspired and practically creative in real cases with patients about how to use ‘R’ when he or she understands these fundamental indications thoroughly.

From these indications on the effects of eurythmy ‘R’ exercises, we can recognize the hygienic qualities of eurythmy ‘R’: it is neutral and strengthening, it regulates the rhythm, and it positively affects the rhythm of breathing and of circulation. The balance between the centripetal processes in the nerve-sense system and the centrifugal processes in the metabolic-limb system is essential for the health, and the rhythmic activity of ‘R’ can bring much hygienic effect to anyone.

In addition to that, while reviewing the therapeutic effects of ‘R’, I was impressed by the diverse usage of ‘R’. For example, I found that ‘R’ was used to stimulate the astral into active movement for the feeble minded, and yet ‘R’ was also used for writer’s cramp when the astral body had been overstrained. As Kirchner-Bockholt says, “‘R’ can help in both directions to compensate and regulate rhythm.” (Kirchner-Bockholt, 97)

4.3 Exploring and Discovering the Usage of Eurythmy ‘R’ Exercises in My Practicum

The idea that “‘R’ can help in both directions to compensate and regulate rhythm” inspired me to explore further the different usages of ‘R’. This was my train of thoughts and questions: “Probably, for a healthy person, the regular ‘R’ movement will be very good and hygienic”; “But what about for a sick person? Moving ‘R’ will be still good. But can I emphasize one aspect of the ‘R’ movement or modify it specifically so that it can serve the person better?”; “If ‘R’ can work in both directions, can it help both hyperactive children and withdrawn children?”...and “If so, what will be the best way of moving ‘R’ in each case?”

As we have already seen, as a vibrating sound, ‘R’ lies

in between the plosive and breath sounds. Its gentle and airy movement swings back and forth rhythmically in between those two polarities. The two polarities can be expressed in many different ways: contraction/expansion, breathing in/breathing out, self/world, holding in/reaching out, earth/fire, center/periphery, tight/loose, hardening and mineralizing/softening and deforming, stiff/formless, calming/enlivening, breaking down/building up, bending/stretching, crying/laughing, and so forth. ‘R’ vibrates in between the two poles. This understanding has been crucial for my exploration.

Although the eurythmy movement of ‘R’ is continuous, I could differentiate some stages in the process of the eurythmy ‘R’. After the initial beginning of the movement is created by putting the arms out, the movement follows the stages described below:

“Taking arms in toward the body in downward direction.”

“Holding arms close to the body and letting them move upward through (alongside) the body.”

“Turning point”

“Letting the arms go outward lightly with the air creating yellow veils flying behind.”

“Turning point”

“Bringing the arms back and taking hold.”

Dividing the movement into different phases became a helpful tool when I wanted to modify the eurythmy ‘R’ for different cases. I will write about two different cases when I used ‘R’.

I did the eurythmy ‘R’ with a nine-year-old child who was quite withdrawn. Her movement was stiff and closed. It was hard for her to move lightly and to include the space behind her or the space above her. It was as if her movement was limited to the narrow space in front of her. Even though it was ‘R’, her movement was earthy rather than airy. Our focus was on “letting the arms go outward lightly with the air, creating yellow veils flying behind”. Looking at the “eurythmy figure” carefully was very helpful. After seeing the figure, she was motivated and tried to create an imaginary veil with her movement of ‘R’, and that effort was immensely helpful for her ‘R’. I also let her take continuous imaginary pictures while I demonstrated the movement and let her picture herself doing it while she moved. We also tried to make the ‘R’ more dramatic. The image of a roaring lion worked for her. We created strong tension while she brought her arms close in to her body, and while she moved the arms upward alongside the body. And then, just like the unnoticeable pause in breathing where the change of direction happens, there came a turning point when the strong tension was transformed into wild roaring. Our focus was on that process. We finished with a calmed-down gesture in green muscle tension and let the roaring end; we didn’t create tension again for the next roar. I used many other images to help her to create more light, supple, airy, joyful, and freeing movements. ‘R’ was definitely a joy-bringing sound to her.

The result was quite successful with her and I was grateful to ‘R’.

Another case was with a seven-year-old child, who was hyperactive. I also did ‘R’ with her. Interestingly enough, I found a huge contrast from the previous case. In this case, the movement was almost formless. It was quite chaotic and didn’t know when to stop—just like her speech. Her arms were out in the air for almost the whole time. So I decided to focus on “coming back and holding it tight”. If we were using the image of a lion again, it would have needed to come back to the state of tension after one wild roar. However, with this child we became horses, horses that love to run. So, we started with holding the horse, and then we let the horse run happily. Then, we reigned in the horse, and that part was important. And, instead of repeating many ‘R’s without pause, we always took a pause after each ‘R’ so that the movement could have more form and also that the “holding in” could be felt more strongly. This worked well, too. I think that the child could enjoy the movement more because this ‘R’ movement addressed both where she was and where she needed to go.

Holding back can only be felt strongly after going out, and going out can only be a strong experience after holding back. The rhythmic movement in between these two has a health-bringing effect. When a person is healthy, the regular ‘R’ movement will be balancing and strengthening; when a person needs to find harmony and balance, ‘R’ can be modified. For example, if we want the patient to find him or herself more, we better end the movement with a holding in gesture after going out wildly. If the patient is withdrawn and needs to reach out to the world, we can encourage the person to end the ‘R’ movement with an airy, out-reaching, almost flying gesture that can be developed out of tension from within. Eurythmy ‘R’ is a balancing and harmonizing movement. It can also be both a joyful, releasing movement and a grounding, centering movement. Although the essence of ‘R’ is on the rhythmic movement in between the two poles, we can emphasize one aspect a bit more depending on the needs. The fact is that even when we focus on one side, the other side is still included in the movement. Contraction is brought out of an experience of expansion, and vice versa. Therefore, the rhythmic and balancing quality of ‘R’ is still effective, even with an emphasis on the aspect that the patient needs. The therapeutic eurythmist will have to find the best way to serve each patient out of deep understanding of the sound and of the person to maximize the effect.

5. Conclusion

Vowels and consonants are cosmic forces. The human being is formed by and has grown out of these forces. Therapeutic eurythmists are privileged to be the mediators of these forces so that the sick person can be supported by the healing source of vowels and consonants.

Being a middle sound, ‘R’ lies in between the breath sounds and the plosive sounds. The plosive sounds are earth

sounds and the breath sounds are related to fire. ‘R’ is in between the two as an airy sound. It moves in between the two, and it has the potential to go in each direction, although it always comes back. This rhythmic activity of reaching out and coming back, of stretching and bending, of being one with the world and finding oneself, of letting go in opening and holding tight in closeness is such a health-bringing movement. It can create a balance and harmony between the centripetal and the centrifugal process in the human being, which is essential to health. If we remember the fact that healing has to do with bringing harmony when there is disharmony, we can see the great value of ‘R’. Another wonderful thing I have discovered about ‘R’ is that the movement of ‘R’ can be modified depending on what a person needs. For example, amazingly enough, ‘R’ can be well used not only for withdrawn children, but also for hyperactive children.

Each sound is a ‘being’. It was a wonderful process to learn more about the being of the sound ‘R’ and to explore its usage in therapeutic eurythmy. I understand that there is much more to learn, explore, and discover, and am excited to continue this journey.

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Jong-Won Choi currently is studying at The Seminary of The Christian Community in North America. Prior to this, she taught eurythmy at Hawthorne Valley Waldorf School for seven years. She has offered workshops at Mettabee Farms, Hillsdale, NY. Originally from Korea, Jong-Won studied eurythmy at the Rudolf Steiner College in Fair Oaks, CA, where she completed the eurythmy training in 2010. Jong-Won is a graduate of TETNA, Class of 2014.

The Rude Wind
 Rumbling in the chimneys
 Rattling at the doors
 Round the roofs and round the roads
 The rude wind roars!
 Raging through the darkness,
 Raving through the trees,
 Then racing off again across
 The great, gray seas!

REVIEW OF WORKSHOP

Pre-IPMT Workshop on the Theme of Women's Issues

The School of Eurythmy, Spring Valley, NY

This yearly workshop is intended as a collaborative research between medical professionals and eurythmy therapists. AAMTA members and other health care professionals were welcomed to attend. Working with the perspective of Anthroposophic Medicine regarding various conditions affecting women, we explored the cosmic and soul dimensions that therapeutic eurythmy offers.

We were honored to have Dr. Anna Lups speak on the Theme of Women's Issues. She brought her creativity and years of insights to share with us. Physicians and therapeutic eurythmists shared eurythmy exercises and experiences of working with patients on Saturday, April 27, 2019.

Response from a Participant:

The Pre-IPMT workshop was a great experience! It helped deepen my understanding of eurythmy and shed light on how incredibly much the therapeutic eurythmist can contribute to the treatment of the patient. It is also a great way to start IPMT: it helped my body adjust better so that I could absorb more the rest of the week. It made morning eurythmy at IPMT even more enjoyable.

Daciana Iancu, M.D.

Are we not all woven like bright blossoms
 With strands of light into one flowering wreath —
 Those of us who breathe the breath of heaven
 And those who breathe the naked air beneath.

So like one unfading cosmic garland,
 So firmly, ever newly intertwined,
 We weave the life-web of the seamless garment
 Of the spirit being of humankind.

Arvia MacKaye Ege

“Man, become essential
 For when the world dissolves
 Chance will fall away
 While essence alone remains.”

NOTES FROM CONVERSATION OF TETNA STUDENTS AND FACULTY WITH DR. GERALD KARNOW ON FEBRUARY 21, 2019, AT CAMPHILL VILLAGE COPAKE

**Regarding the journey that the doctor takes
 toward diagnosis of a patient**

What are the FACTS, the physical appearances, what presents itself?

What are the SIGNS, having more to do with the etheric level, what do you see?

What SYMPTOMS are expressed? Pain, redness, swelling, behaviors, etc. This has to do with the astral level.

In what way does CREATIVITY live in this person? This is an expression of the individuality, the ego of the person.

**Regarding a way of approaching the treatment
 by creating a story for the patient**

What story can help lead to engaging the creativity, the I forces of the person? Different kinds of stories can address different levels of illness.

The MYTH relates to images of creation of the physical body.

The FAIRYTALE deals with pictures of transformation in the etheric realm.

FABLE, almost always including animal characters and including a moral, reflects the astral element.

The LEGEND speaks to the individuality, to the I. Often the lives of the saints, their deeds and sufferings in their biography are portrayed as legends.

Notes from *Maria Ebersole*

RESPONSE FROM A READER

Grace Ann Peysson, of Camphill Kimberton Hills, writes that she is grateful to be able to do therapeutic work, to teach and mentor when the occasion presents itself. In reference to the spring 2018 issue of the newsletter, she writes: Beautiful pictures of Truus! Such an inspiration and the Heart sculpture!

Surrender

See not what we ought to be, but who we are,
 which is to see beyond false self-identifications,
 and to reach beyond limitations, which only exist
 until we let go of all we presume not to know
 of the realm of the boundless heart: there rises
 the selfless morning star on a kingdom of wisdom
 and glory; an Eden thought a mere story
 for the child-like, innocent soul, and so it is,
 and it is also true: all things will be made new.

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RESPONSE FROM EURYTHMY STUDENT ON EURYTHMY THERAPY EXERCISES

November 2018

With my most recent set of exercises, I have clearly been feeling a sense of entering into my body. I am more able to do the 'I Think Speech' exercise with the jumps.

The affirmation/negation exercise makes me feel grounded as I picture my feet leaving imprints. I have tried to feel my weight between my feet/legs by varying how far apart I take them with each 'Yes' or 'No' [step].

The house-building pentagon with the pentagram inside and the E's is the most satisfying exercise for me.

I really feel I am doing very tangible work with the first part of my construction and then the streaming in and streaming out with A and U fills light and gives life to my structure.

Speaking E fills my house with something, more air and sounds of life. The second E, fingertips to elbows, is like breaking the ice from my arms. It's the fascia-breaking/melting. With the third E, I feel warmth entering my body and feel myself entering my body.

I do the Hope-U exercise right here in the center where I have ended my E's and feel completely warm at the end of it.

Still working on letting the rest take me rather than forcing myself into it.

REQUEST

An ATHENA member is asking if any members have worked with a patient for Tinnitus and what they have found to be effective with Therapeutic Eurythmy exercises, and any accompanying treatments. Please reply to Linda Larson at LL8gomezart@yahoo.com at your earliest convenience.

Unstooping

Low on his fours the Lion
Treads with the surly Bear;
But Men straight upward from the dust
Walk with their heads in the air;
The free sweet winds of heaven,
The sunlight from on high
Beat on their clear bright cheeks and browns
As they go striding by;
The doors of all their houses
They arch so they may go,
Uplifted o'er the four-foot beasts,
Unstooping, to and fro.

Walter de la Mare

LILI KOLISKO INSTITUTE ANNOUNCES OUR ANNUAL FALL WORKSHOP: "THE FOUNDATION STONE MEDITATIONS AND THE NEW MYSTERIES"

October 17- 20, 2019

Pewaukee, WI (near Milwaukee)

The Foundation Stone Conference is the pinnacle of Rudolf Steiner's esoteric work.

Connecting ourselves with its impulses is essential if we want to realize anthroposophy in our daily practical activities.

Rudolf Steiner attaches such importance to the meditations of the Foundation Stone Conference that he asks us that these meditations "may never leave us again." (He doesn't say that often or anywhere else for that matter.)

We started this work several years ago and will continue again this year. We will review some of the aspects covered before; discuss new research that has come to light since last year; understand important medical aspects and therapies connected to the topic; practice eurythmy; and much more.

For the team,
Ross Rentea, MD

CALENDAR

Lili Kolisko Institute Annual Fall Workshop

"The Foundation Stone Meditations and
the New Mysteries"

October 17- 20, 2019

Pewaukee, WI (near Milwaukee)

<http://www.koliskoinstitute.org/upcoming-events/>
262-912-0970, ext. 6

Therapeutic Eurythmy Dental Conference

With Mareike Kaiser, Austria

Sunday, July 21 to Saturday, July 27

Portland, Oregon

Please join us for the ATHENA conference Part 1
with Mareike Kaiser this summer!

Please register online.

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

Our Annual General Meeting of ATHENA
will follow this conference in Portland, Oregon.

You are warmly invited to attend the AGM!



*Tone Eurythmy Therapy Course at Peredur, East Grinstead, England, with Jan Ranck, the founding director of the Jerusalem Eurythmy Ensemble and the Jerusalem Academy of Eurythmy, and a faculty member of the Jerusalem Waldorf Seminar in the David Yellin Academic College of Education. She is pictured here holding a crystal sphere.
Jan gives eurythmy workshop worldwide. Contact Information <http://eurythmyjerusalem.org>*



*The faculty and the fifth course of graduates of the Therapeutic Eurythmy Training in North America
Back row from left to right: Seth Morrison, Mark Ebersole, Glenda Monasch, Anna Rée, Sudip Peterson, Raven Garland
From row from left to right: Dr. Maria van den Berg, Skeydrit Bähr, and Julia Karnow Alamo
Photo by Maria Helland-Hansen*

