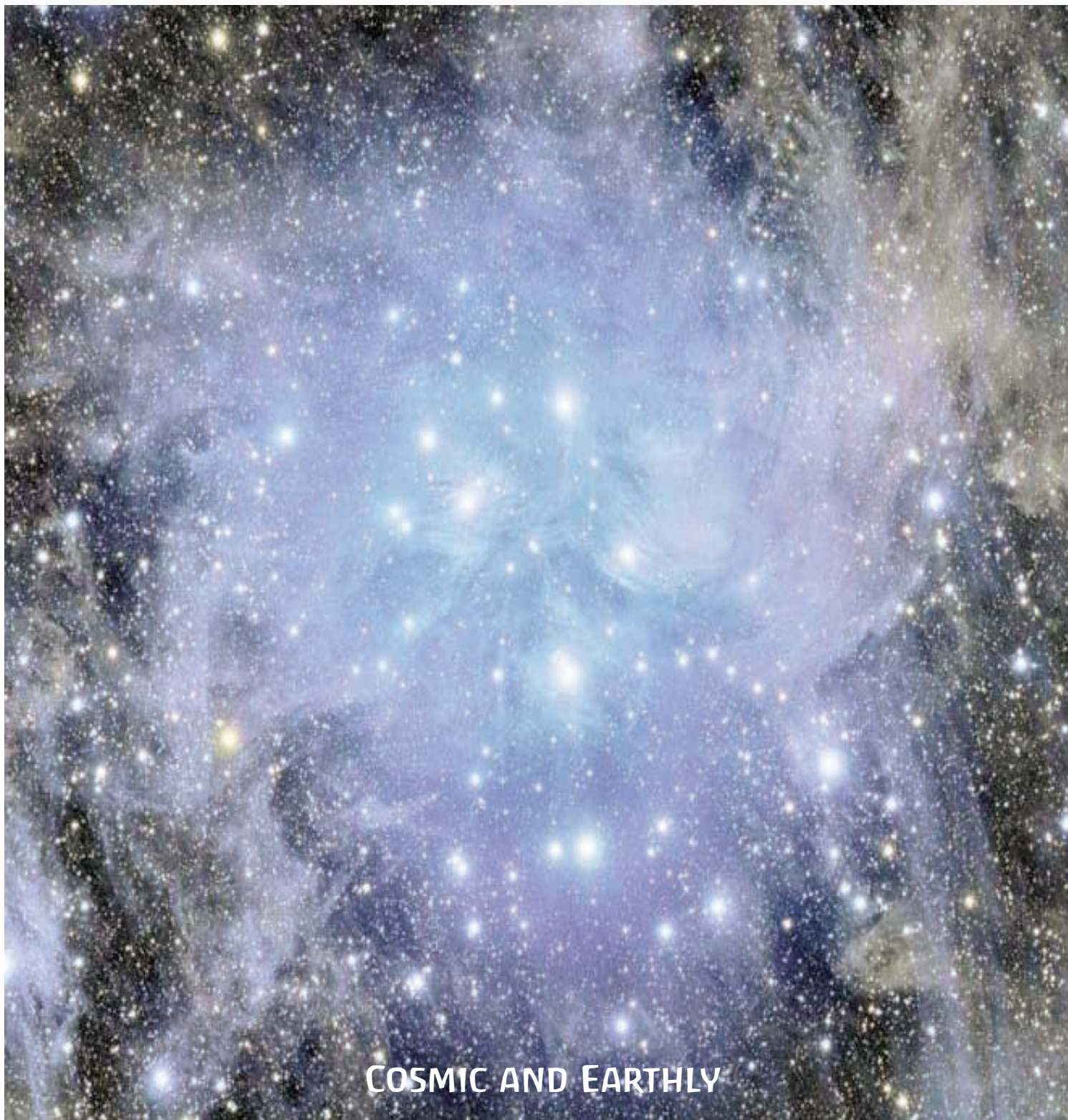




ATHENA

Association for Therapeutic Eurythmy in North America

AUTUMN 2011



COSMIC AND EARTHLY

DENTAL THERAPEUTIC EURYTHMY TRAINING II

This coming summer the second half of the Therapeutic Eurythmy Training for Dental Anomalies will take place at Kimberton Hills, PA.

It is planned to begin on the evening of August 6 and go through August 12, ending with a supper meal together. These dates and exact times will be confirmed in the spring issue of the ATHENA Newsletter.

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

If you were unable to attend the Training Part 1, but would be interested nonetheless in attending Part Two, please contact Maria Ebersole for details at [mwalkerebersole @hotmail.com](mailto:mwalkerebersole@hotmail.com) or by phone at 716-655-6625.

ATHENA

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2011-2012

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Visit the ATHENA website at
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Front Cover: Photo of "Pleiades Deep Field" taken on September 21, 2011, from the National Aeronautics and Space Administration, www.nasa.org

Back Cover: Photo of the globe from NASA

ATHENA NEWSLETTER

Please send contributions to:

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NEW Deadlines: February 20 and October 20

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

LETTER FROM THE PRESIDENT

Dear Members,

The November Soul Calendar verses remind us to awaken inner life as the outer sun fades. The glowing color of autumn becomes inner soul warmth. We steel our will for work, in the peace of autumn and in the hope of inner revelations in the depth of winter.

This issue of our newsletter is a continuation of our series on the constitutional types. We hope this has been a helpful series for eurythmy therapists and will stay on shelves as reference material for many years. Please share our newsletter with your colleagues!

ATHENA continues to honor its senior members, this time with an inspiring biography of our colleague Veronica Rief. Her experiences parallel the history of our profession as it developed in our country. The many names and places in her life's journey remind us of all those, including Veronica herself, who have helped build who we, as therapeutic eurythmists, are today. Thank you, Veronica.

We have reports and photos to share the richness of our work with Marieke Kaiser in the first Therapeutic Eurythmy Dental Training here in North America. This will continue with part two next August 6-12, again in Kimberton, PA, with presentations by the dentist, Dr Haupt, as well as, more eurythmy exercises.

Our international organization, IKAM, sends us newsletters, announcements, and reports. Please look at emails you receive from athenacorrespondence@gmail.com to stay current with international news. Don't hesitate to check in regularly to these websites:

Medical Section: www.medsektion-goetheanum.org/en/,

AAMTA: <http://anthroposophicmedicine.wordpress.com/>,

and ATHENA's own website, www.therapeuticeurythmy.org/.

This is our newsletter. Questions, comments, case studies, and stories from your work are always welcome. We have tried several times to create online forums for questions and communication, but they were discontinued for lack of use. Yet we are always here to help one another. Email each other, or phone, write or contact each other through the newsletter. We are each other's resources.

Mary Ruud,
ATHENA President

FROM THE BOARD OF ATHENA

The Board of ATHENA is grateful to the Camphill Foundation for their generous support of the Therapeutic Eurythmy Dental Training. This grant allowed those therapeutic eurythmists who work in Camphill to attend the conference. We are also thankful to the Rudolf Steiner Charitable Trust that helped ATHENA offer many travel scholarships for members to attend this training. The Glenmede Foundation that offers support to therapeutic eurythmists in schools, also helped with expenses for the training.

LETTER FROM THE EDITOR

Greetings to Friends and Colleagues!

In this part of the world, we have experienced external challenges, due to Hurricane Irene followed by a snow storm two months later, both creating havoc and loss of electricity for long periods of time. Imagine three million people without electricity! Due to this and other technical difficulties, this fall issue of the ATHENA Newsletter comes to you rather late in the season.

The event of the sudden passing of Miriam Karnow touched so many people around the world. Those who saw her most recently were impressed by her calm, inner stillness, remembering how she had always been actively busy in past encounters. Her passing was sudden, creating quite a shock in the community. Just a few days before her death, Miriam had given her last Hallelujah in eurythmy at the All Soul's Day Celebration in the Goethe Room at the Rudolf Steiner Fellowship Community.

The memorial for Miriam Karnow on Sunday, November 6, was beautiful with eurythmy, music, singing, and many contributions about her life and work. The large dining room at the Fellowship Community was filled with over 200 people. Eurythmy Spring Valley beautifully presented the Hallelujah on the crown form. Miriam's daughter and step-son told stories from Miriam's life that had been shared by Miriam's mother and sister, interwoven with verses that Miriam lived with daily. Alexandria perceived her mother as light-filled, always presenting a positive outlook. Friends and co-workers shared impressions of Miriam's deeds in the social realm of community life, serving to give the best care to the elderly and to the dying. Dorothea Mier presented her most moving Bach solo and then ended with Hallelujah for her dear friend, Miriam.

Miriam had been at the Fellowship for 33 years; she was 63 years old. She died of pulmonary embolism. Gerald described that on realizing she was dying, she was able to relax. As she went in and out of consciousness with the pain, she told him that it was most beautiful on the other side. They had been married for 36 years.

Dr. Ross Rentea suggested that we ponder the meaning of a person's death date. Miriam passed in the morning on November 3, when the sun had just entered Libra twelve hours previously, while the moon was still in Capricorn, Mercury and Venus both in Libra, Mars in Leo, Jupiter in Aries, and Saturn in Virgo [Source: *Stella Natura 2011, Kimberton Hills Biodynamic Agricultural Planting Guide and Calendar*]. On awakening that morning of November 6, Dr. Andrea Rentea heard Miriam's voice clearly speaking the words, "Tread the earth." This was Miriam's signature, treading the earth as eurythmist.

Miriam was dedicated, but also, overwhelmed and somewhat burdened in her life. Yet, she was faithful to her ideals. She had the capacity to take up therapeutic eurythmy

knowingly, to practice and to live into each exercise until it became real. I experienced her wealth of understanding while she was my mentor just last year. With great excitement, she would pass on indications from elder eurythmists, such as how alliteration was given. I can picture her dark eyes shining as she shared how one would step into the earth, allowing the depths to resound with a rising gesture that could then be formed as a consonant in eurythmy. I remember how Miriam's tone eurythmy sparkled in her graduation performance in 1977 from the School of Eurythmy, Spring Valley, New York. Miriam was an artist, who chose to dedicate herself to the social art of building community. She will be greatly missed.

May this issue of ATHENA serve to inspire and ground us, though the cosmic and earthly influences (also reflected in the choice of poetry)! President Mary Ruud and I have made the decision to change the deadlines for contributions to earlier dates of October 20 and February 20. Please make a note of the new deadlines!

Maria Ver Eecke

ATHENA

MINUTES OF THE ANNUAL GENERAL MEETING

AUGUST 11, 2011

KIMBERTON, PA

Present: Mary Brian, Maria Walker Ebersole, Truus Geraets, Mareike Kaiser, Holly Kofsky, Linda Larson, Barbara Bresette-Mills, Grace Ann Peyson, Christine Pierce, Dale Robinson, Mary Ruud, Polly Saltet, Gillian Schoemaker, Jeanne Simon-MacDonald, Beth Usher, Susan Walsh, Brian Wolff, Liaat Zehavi, Susanne Zipperlen

WELCOME and VERSE

Mary Ruud welcomed everyone and introduced the board members.

Thanks were expressed toward the Glenmede Association, the Camphill Foundation, and the Rudolf Steiner Charitable Trust for their support in funding the conference and travel grants. Appreciation was also expressed to Linda Larson, for her work on the grant writing.

We also thanked our two out-going board members, Jeanne Simon-MacDonald and Gillian Schoemaker, for their devoted service over the last six/seven years.

REPORTS

AAMTA – A new music therapy group has formed as NAMTA and joined AAMTA, as a daughter organization. The next conference will be Forging a Part, August 2-5, 2012, at the Fellowship Community in Spring Valley, NY. The topic will focus on child development and the workings between teacher, physician, and therapists. Eurythmists are invited to submit proposals for collaborative work sessions during the weekend. Please contact Barbara Bresette-Mills, with ideas.

IKAM – The international delegates meeting will be held September 14. We hope to send a representative to speak for ATHENA. They have a wonderful online newsletter available to download.

AWSNA – Susann Herb-Eddy is our liaison. She has been letting schools know of our work and she is in contact with Patrice Maynard.

TETNA – ATHENA wants to be a strong supporter of this training in America. Angelika Jaschke described how we can help with practicum placement and exchange with the larger world. We will keep a clear stream of communication with the training leaders and help, as needed.

WEBSITE – Christi Pierce is the contact to our website designer. Articles and photographs are welcome to be included. There was discussion about the viability and protection of articles once they are posted online. The list of practitioners will be updated on a regular basis twice a year.

FINANCE REPORT

Jeanne gave the financial report. Our dues went toward the cost of the brochure and the website.

Fundraising – In an effort to help those children whose families cannot afford eurythmy, an appeal letter has been written and sent to a select group of possible donors. Members are welcome to submit additional names to receive this letter. We hope to set up a matching grant and also, to assist children not connected to the Waldorf schools. Help us be creative and reach beyond our immediate circle of friends.

ELECTIONS

New board nominees were named:

Mary Brian and Liaat Zehavi

Returning members:

Mary Ruud – President

Christi Pierce – Vice President

Maria Walker Ebersole – Corresponding Secretary

Susann Herb Eddy – AWSNA Representative

Barbara Bresette-Mills – Recording Secretary

A motion was made to approve the slate of officers and board members. The motion was seconded and passed by the ATHENA members present.

PROFESSIONAL STANDARDS Report and Discussion

Maria gave a wonderful picture of the threefold nature of the anthroposophical medical and therapeutic eurythmy work – the trainings, professional organizations, and the fields of practice. Professional development is taken up differently in each country.

Many in Europe are taking up the AnthroMed label. It would be an equivalent to the Demeter label for agriculture. Mareike gave a picture of how it was addressed in Austria.

Taking it on can be a support for our work, connecting us through our working out of anthroposophy; it is a step to deepening our commitment to the medical work.

Most organizations are asking for 21 continuing professional development hours each year. This is in line with many other professional organizations across the country.

Process includes:

* The professional organization (ATHENA) decides to pursue the adoption of the AnthroMed label.

* We send a plan of our proposed requirements, number of hours and types of courses that we choose, to be approved.

* A contract is made with the overseeing AnthroMed board (based in Berlin) and we pay a small fee to them.

* Each member of ATHENA decides if they want to take on the requirements. If yes, then an agreement is made between that person and ATHENA in order to use the servicemark of AnthroMed. The required hours will be recorded by the member and sent in at regular intervals to ATHENA.

After some discussion, each member present shared their feelings about taking on the standards. Everyone agreed on the importance of keeping quality in our work and supported the board in pursuing the process.

Each member will be free to take on the requirements or not, expanding the types of membership that will be available within the ATHENA membership. The board will be keeping everyone up to date on the process as it unfolds!

We closed together with the Halleluiah.

*Minutes respectfully submitted by
Barbara Bresette-Mills*

ATHENA FINANCES JULY 2010 THROUGH JUNE 2011

REGULAR ACCOUNT	INCOME	EXPENSES
Extra Day Denver	\$980.00	\$854.39
Festschrifte	\$240.00	
Travel to Denver		\$1,976.40
Income from Denver Conf.	\$2,740.00	
Dues	\$2,302.00	
Donations	\$377.75	
IKAM	\$470.00	\$500.00
AAMTA	\$470.00	\$470.00
Lilipoh		\$36.00
A.S. in A. Confer. Calls		\$320.00
Brochure Printing		\$115.81
Brochure Design		\$500.00
Brochure Printing		\$834.06
Brochure Mailings		\$232.73
Brochure Payments	\$982.00	
Mailings		\$250.00
Mailings and Database		\$329.70
Website Design		\$930.00
TETNA Grads, flowers		\$51.84
Ad in Lilipoh, June 2011		\$150.00
Newsletter/Printing		\$371.24

Editing Newsletter, M&G		\$369.14
MK Fees Dental Training	\$1,625.00	
TOTAL	\$10,186.75	\$8,291.31
Brochure Expenses Total		\$1,857.60
MK Dental Training Fees	\$2,035.00	
GRANT ACCOUNT		
July 2010 through June 2011		
EANA Grant F. Stone	\$605.00	
Expenses F. Stone		\$742.00
Travel Grants to Denver		\$4,000.00
Glenmede Grant	\$8,000.00	
AAMTA Fiscal A. Fee		\$200.00
Grants Glenmede		\$7,300.00
Grant Evaluation		\$500.00
R. St. Charitable Trust	\$5,000.00	
AAMTA Fiscal A. Fee		\$125.00
TOTAL	\$13,605.00	\$12,867.00
Glenmede/WEF	Returned	Granted
Category 1		
Green Meadow WS		\$350.00
Mary Ruud		\$150.00
Merriconeag WS		\$250.00
Anne Cook		\$350.00
Maria Walker Ebersole		\$350.00
Total Category 1		\$1,450.00
Category 2		
Carol Ann Williamson		\$1,000.00
Total Category 2		\$1,000.00
Category 3		
Maria Walker Ebersole	\$150.00	\$250.00
Barbara Richardson		\$750.00
Total Category 3	\$150.00	\$1,000.00
Category 4		
Washington WS		\$650.00
Halton WS		\$650.00
Merriconeag WS		\$650.00
Green Meadow WS		\$650.00
Pleasant Ridge WS		\$250.00
Total Category 4		\$2,850.00
Category 5		
Dental Training Travel		\$1,000.00
Total		\$1,000.00
Fiscal Agent Fee		\$200.00
Grant Evaluation		\$500.00
TOTAL	\$150.00	\$8,000.00

Jeanne Simon-MacDonald

VERONICA'S EURYTHMY PATH

I took my very "first steps" quite literally on Hungry Hollow Road. In 1941, my family left Holland to settle in New York City. The first few summers we rented a cottage at the Threefold Farm, where I was "imprinted" by the eurythmists, teachers, lecturers, and researchers, who received direct indications from Rudolf Steiner. Many had helped found and form the Rudolf Steiner School in N.Y. City.

My father was born in Vienna and both World Wars necessitated him to start all over in business. He worked in Amsterdam between the wars, where he met my mother. Her father was originally from Cologne and her mother, from Prague. My mother met anthroposophy in the small village of Bergen, where I was born. When they left for America to start again from scratch, they brought a nanny, Jannie Kuypers, to help care for us three girls. She was so impressed with Waldorf education, that, with six children of her own, she worked for a GED and then a college degree to become a kindergarten teacher at the Rudolf Steiner School in New York City. She later helped foster the Baltimore Waldorf School.

I attended three years of kindergarten at various sites, before the Rudolf Steiner School found its home on 79th Street. Eurythmy lessons were my favorite, where I felt safe, protected, and in the presence of something profoundly meaning-filled, wise, deep and wide. As a pupil, I received therapeutic eurythmy lessons from pioneer Miriam Wallace and then, Gladys Hahn. My pedagogical eurythmy lessons were with Genevieve DeVall, who suddenly died in an automobile crash in California. It was Henry Barnes in his firm, kind, serious, but warm tone, who informed us at the opening assembly. Vera Lerois and then Kari Lunde (later Kari von Oordt) carried on teaching eurythmy.

I have a vague memory of appearing on stage at the Society Headquarters on Madison Avenue, with other pupils in a scene from Faust directed by Lucy Neuscheller. She had been sent by Rudolf Steiner to start the work in America. I always wanted to train in eurythmy and become a therapeutic eurythmist, but early on, realized the depth of self-knowledge and movement mastery it would demand.

In my youth, I waited tables during the early days of Threefold Farm. As a young girl I went to "Dance Camp" in Dublin, NH, where the Isadora Duncan method was taught. While I attended George School, a Quaker co-ed boarding high school in Pennsylvania, they noticed that I had hardly any athletic skills for tough competitive sports, but I danced at some assemblies. They had me teach "modern dance" during the winter months to earn my physical education credits, learning by teaching skills that way! Next I attended Lasell College in Massachusetts. In New York City, I did a nursing training and worked first at Cornell Medical Center, then Massachusetts General Hospital in Boston and later, as an operating room scrub nurse at Kenmore Hospital in Buffalo, New York.

At the Ita Wegman Klinik in Arlesheim, as the first American nurse, I learned new ways of healing. I joined the staff at a critical time when many eurythmists, Executive Council (Vorstand) members, and Christian Community priests were seriously ill. Dr. Margarete Kirchner-Bockholt impressed me as a keenly perceptive practitioner and an expert on therapeutic eurythmy! Because of the arduous work, there was little time to enjoy the cultural riches "up the hill" at the Goetheanum. I was able to visit Dr. Hermann Poppelbaum, who had been trapped during the war in America where he enormously enriched the American anthroposophical work. He was a friend and frequent family guest, who encouraged me to attend his *Study of Man* course, and he sponsored me to become a member of the Society. Several months were spent in Bad Boll learning rhythmical massage in two beginner courses from Dr. Margarethe Hauschka and Irmgard Maabach. From her, one learned "therapeutic tact."

Returning to New York, patients came for massage, but eurythmy welled up in me again as a powerful force. Trudi Hartman in The Hague, Holland, made arrangements with the Goetheanum and agreed to give me private training to prepare me for the final course that Trude Thetter would give in Dornach. Only on one condition would she take me on, and that was to train with Marguerite Lundgren for the basics. Trudi had such a high regard for her! In 1967, when Marguerite and her husband, A. C. Harwood, were touring America, I found myself again on Hungry Hollow Road taking another step, this time vocationally toward Marguerite, telling her what Trudi Hartman had recommended. "Do come!" was the response. At the time, I was living in California while Francis Edmunds was lecturing in Berkeley, and in his persuasive way, he urged me to come to Emerson College. I agreed, if I could take all the eurythmy courses Elizabeth Edmunds offered, to see if I had the stamina for a eurythmy training commitment.

The London School of Eurythmy was an intense experience. In the final year, Marguerite would summon each one of us to the PRIVATE LESSONS, where one's solos were evaluated and corrected, a daunting experience of exposure! Often profound conversations took place, fine tuning one's eurythmy and inner development. The kind of questions I asked then led her to suggest I join the First Class of the School of Spiritual Science, which I did with Mr. Harwood as my first reader. I was finally ready for Trudi! She insisted that I take part in Werner Barford's "Open Wednesday Mornings" for all colleagues in the area and to attend Society lectures, which I gladly did! The intensity of London and then, too quickly engaging in the private training with Trudi, took a toll on my health, so I went to stay with a friend in Pacific Grove, California, to be refreshed by the ocean.

My therapeutic eurythmist godmother, Lili Herz in Germany, wrote telling me about a new training starting in 1974 in Stuttgart, with Nanna Wilkins, Ursula Ziegenbein, and Gerda Huek as instructors. I immediately warmed up, as

Nanna and I had developed a warm bond when we stayed under the same roof while attending the Eurythmy Conference on the Soul Calendar in Dornach. I was definitely ready to continue my training [in therapeutic eurythmy].

We were fortunate to have Dr. Hedwig Erasmý share her life's research on the "Twelve Moods" and its relation to cosmic physiological influences in healing. Dr. Renate Thomas, a radiologist at the Filder Klinik, gave anatomy and physiology lessons. Ilse Rolofs and Trude Thetter helped inaugurate the training by visiting and giving lessons. Ilse Klink or Magdalene Siegeloch gave artistic-work lessons at the start of each term. It was a total immersion training of eighteen full-time months, with a six-month practicum, which suited my temperament perfectly!

I did my practicum in Holland at a small in-patient clinic in Drebergen. Through a Christian Community priest, I was told that Erna van Deventer was living her final years in an elder home in Zeist, Holland. Spending hours listening to her speak about her experiences as Erna Wolfram, with Rudolf Steiner as a demonstrator in the Curative Eurythmy Course made a deep inspiration, a privilege enriching my life. In 1976, our diplomas were granted and I worked as the first American therapeutic eurythmist in the Herdecke Hospital in Germany's industrial center. Much experience was gained in that familiar-to-me hospital setting; it was their seventh year of operation (as it was for Emerson College) when organizational dynamics surfaced in a need for change. Dr. Karl Ernst Schaefer from America was visiting his friend and colleague, Dr. Gerhard Kienle. It was Dr. Schaefer who told me about the conferences and a training course for doctors and medical students that he was organizing with Dr. Otto Wolff at High Mowing School, Wilton, New Hampshire. [This conference and others later led to the forming of PAAM, Physicians Association of Anthroposophical Medicine.] This was my entry back in America and the start of my work in 1978. For several summer conferences, I was the workshop provider for the therapeutic eurythmy in Wilton. As the conferences started to move, I went with them to Spring Valley, Illinois, Fair Oaks, and spent a year in Harlemville, New York, but California pulled me back. I stayed with a friend in Auburn and would visit Fair Oaks where Rudolf Steiner College was beginning. Rene Querido, whom I had met in Arlesheim, included me often in his traveling Rudolf Steiner Seminars and when the theme dealt with therapeutic issues, I provided the therapeutic eurythmy introduction. Due to this, I was invited to give a ten-day course on therapeutic eurythmy with lecture/demonstration in Tempe, Arizona. By then I had made Berkeley my home. I was asked to give a lecture/demonstration to the Society in Vancouver and a three-week course of sessions at the Waldorf School of Vancouver. A member from Seattle was sitting in the audience at the Society presentation, who immediately expressed an interest in having me give workshops there, as Waldorf schools were not yet in existence in that city or in the now Waldorf-rich

Western Washington state. The first event was a conference she organized with Rene and Merlyn Querido around the theme of Wagner's "Ring Cycle", playing at the Seattle Opera, a great way to link up with the cultural life of Seattle by giving an anthroposophical insight into Wagner's world. This was followed by several summers in Seattle organized. It was such a surprise to see a familiar face when I knocked on the door of my guest, Susanne Szekeley, whose name had been Mrs. Grunbaum when she played the piano for our eurythmy lessons at the Rudolf Steiner School in New York! When she was on vacation one summer, I stayed in her home and used her living room for therapeutic eurythmy sessions. One of the most satisfying experiences in my workshop providing life in Seattle, was when the rhythmical massage therapists held their Association meeting and continuing education conference there. It was a treat to be asked to do eurythmy with experienced sensitive therapists who use movement differently; they were so receptive! As I had some knowledge in this work, a fruitful co-working took place.

During my summer drives to Seattle, I stopped once at Eugene, Oregon, where a small Waldorf community was developing. The school was in its infancy, then guided by Irene Ellis, who had helped the Summerfield Waldorf School get established. Irene had been one of the lead Waldorf teachers in England. So a lecture/demonstration was asked for there.

One summer, a small Waldorf initiative community asked me to come to Orcas Island to give them a few days of a working vacation with lecture/demonstration and workshops, which was a perfect setting for creative work after a refreshing ferry ride. It was their first exposure to eurythmy, as it was for those in Seattle and Tempe; such open friendly people and good food! Due to the demands of my work in Berkeley, these "Seattle summers" were discontinued.

Sometimes the LA Branch would ask me to give lecture/demonstrations, during the time that Virginia Sease was teaching at Highland Hall, along with another visit for seeing clients. On and off I performed with colleagues at Society events, regional conferences and festivals, although performing was never my focus. Those were the years when visits to the Waldorf schools in the Bay Area took place, giving lecture/demonstrations in Santa Cruz and sessions in the Peninsula, Marin, Summerfield, and East Bay. At that time, one became skilled at moving desks to the side to "make space" for therapeutic eurythmy, contending with a linoleum or concrete floor; several schools were then in split sites, but now all of them have their own campuses. A small private practice, I had. A group of colleagues from Fair Oaks and the Bay area wanted to meet regularly to share experiences and problems. This happened at the San Francisco Waldorf School in their beautiful eurythmy room. Occasionally doctors would join us. Nancy McMahan, Cynthia Hoven, and Roswitha Smith of Fair Oaks drove down to work with us. Anne Cook from Sebastopol Summerfield School (now at a campus in

Santa Rosa), Maria Helland-Hansen from the Waldorf School of San Francisco, and Bonnie Maffie from the Santa Cruz area formed what became the core group “birthing” ATHENA!

In 1987 after the Loma Prieta Earthquake, the Medical Section in North America was founded in the Goethe Room of the Rudolf Steiner Fellowship Community. After such a jolting, this was an inspiring stabilizing event to attend. Attending the far-flung meetings of the Medical Section in other places became part of my life. Many “layers of human encounters” and in various settings became “movement veils” making for a LIFE LAZURING WITH EURYTHMY!

So many people mentioned in this article, who have crossed over the Threshold, might be familiar to some of you; they formed and influenced me, a comfort and confirmation. The connections continue! In the summer of 1981 when my mother was an invalid in Connecticut, I attended a conference in Spring Valley. That was when Peter Menniker died suddenly of a heart attack. And days after, my mother died. At her funeral, I did eurythmy. Jannie Kuypers (our nanny) attended, of course. I had developed a kind of funeral-memorial eurythmy, which I wrote about in a previous issue of the newsletter describing what I have done for that transition with clients and members, as a response to Carol Ann Williamson’s article about her experiences with Threshold matters. While I was still east, Jannie invited me up to Prince Edward Island, where she summered (while residing in Baltimore). And as usual, as always, she was involved in Waldorf kindergarten development, even on Prince Edward Island; so once again a workshop and lecture/demonstration was arranged for me. It was the last time I saw her, as she died in 1984.

It is with warmth and high regard that I support the growth and development, even evolution of ATHENA, its potential and promising future! Prospects look good and positive for that, most certainly!

*Veronica Reif
Berkeley, California*

CLXXIII.

She walks in beauty, like the night
Of cloudless climes and starry skies,
And all that’s best of dark and bright
Meets in her aspect and her eyes;
Thus mellow’d to that tender light
Which Heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impair’d the nameless grace
Which waves in every raven tress
Or softly lightens o’er her face,
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek and o’er that brow
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,—
A mind at peace with all below,
A heart whose love is innocent.

Lord Byron

CONSTITUTIONAL TYPES DR. MIKAELA GLOECKLER

THE “EARTHLY” AND THE “COSMIC” CHILD

In the language of current conventional medical diagnosis we regularly find descriptions of final states. Several of these we mentioned in the preceding chapter [on the Large- and Small-Headed Child]: minimal brain dysfunction, problems of aggressive behavior, various problems brought on by the child’s environment, hyperactivity. If we look up the causes of these illnesses in the appropriate books, we find “brain hemorrhage”, “neonatal sepsis”, “multi-factorial causes”, “cause unknown”, and so on. With this type of diagnosis and of research into causes, attention is not focused on the preparation by the organism to receive an illness. A triggering factor in connection with the final state is described, but why this particular organism was predisposed to an infection, for example, is not taken into account. This type of diagnosis does not get to the heart of the matter: rather, it looks at something external which appears in the end state – and often not even at that, focusing instead on a mental picture, a model, that someone has made of the situation. Because of this, we often have a lot to get past in order to gain a clear perspective on what diagnosis means in the true sense of the word. “Dia” means “through”, and “gnosis” is “knowledge” thus, to know through and through the being which is manifesting itself in the symptom. What is the nature of the human being? When someone has died or has not yet been born, we imagine him as pure spirit, cosmic, somewhere far away. But when he has arrived and has started crying, eating and soiling his diapers, we experience him as very much of the earth, physical – often as a burden as well. Not all children are born into situations where they fit smoothly into the daily routine; families often have to make very earthly adjustments. What then is the nature of the child? The human being is connected both to the earth and to the cosmos as a whole. This is why his being can manifest its relationship to the heavens, to the spiritual world, as a characteristic. This same human being, however, also reveals his connectedness with the earthly through what he has received from the earth – his metabolism, his limbs, his ability to be active. On the basis of previous lives, each person brings with him the very individual relationships of his own being with the heavens and the earth, and these live in the varied forms and configurations of his etheric body.

Rudolf Steiner points out to teachers and school physicians that the head, with its spherical curvatures, is an image of the vault of the heavens. It is here that thinking can raise itself to the spirit. You may have been struck by children whose head had a particularly well-formed, sculpted appearance, which contrasted to some extent with the formation of their limbs. In his lectures “Menschenerkenntnis und Unterrichtsgestaltung”, Steiner speaks of the well-formed plasticity of the head that predominates in these children. Something from the past has been given to them in their etheric body which was able to work particularly on the development of the head system. By contrast, the rest of the body’s forms have been developed to varying degrees. We seldom find a person, in whom as a child, the head and the rest of the body are equally well formed such that we have the impression of already encountering the individuality of the child as a unity. Some children have faces which we could call “typical” children’s faces, where it is difficult to experience in the facial expression or in the formation of the head a finished form penetrated by the personality of the child. Conversely, there are children who have hands with soft, rounded fingers and a weak handshake. Here we ask ourselves whether the individual is already fully present or whether that is yet to come. Then suddenly, in the fifth grade, we get a real handshake from such a child and realize, now you’ve arrived!

But we can also get a handshake from a three-year-old which gives us a very different impression. During the examinations to determine school readiness, we sometimes come across children with dirt on their hands and under their nails. Their parents did wash their hands at home, but on the way to school all kinds of things happened... Here we see the connection to the earth, the relationship to it – I’d like to say the gift of interest at first sight in everything earthly. An airplane, a car, the earth in all its detail, and especially the colorful, noisy television set, so enormously stimulating to the senses – all this is fascinating. These children love the earth, love all its details; they are totally caught up in the world, and are endowed with a gift for facing earthly existence. I have one particular child in mind who was introduced to me as being hyperactive. It was immediately clear that this was an “earthly” child – a sweet little up-turned nose, cute round eyes, small pouting lips, tousled hair – a lovely child’s face. However, it wasn’t until I saw the hands that I knew who I had before me. He couldn’t be recognized by his face or his head because he wasn’t really “there” yet as a person. His actions were often correspondingly impetuous, “headless”. He was not a heavenly gifted child, one who simply brings with him a rich thought-life, and qualities of inwardness and calmness. Conversely, there are children one can hardly get an alert, sensible answer out of in response to a question, but where one has the feeling that this is an enchanted prince or princess with inner treasures, but with clumsy limbs not yet endowed for earthly life – a cosmic child.

Rudolf Steiner’s description of a child’s nature is not

an analysis of defects indicating what the child lacks or what is not in order. It is a description of the gifts, characteristics, and relationships of the child’s own being. We have children who are gifted in dealing with the earth and their surroundings, who have a very practical orientation, but who are not quiet and thoughtful enough, and so are not really able to put their gift to good use. This is why they need our help. We also have heavenly gifted children who bear inner riches somewhere within themselves, riches which they cannot yet really express, really make fruitful for the earth because they are not yet sufficiently gifted in dealing with the earthly. Since these aspects primarily involve the functioning of the etheric body and of the way in which relationships of the child’s being are brought from the past and expressed in the plasticity of his form, Steiner gives no specific medical indications here. Of course, in treating these children, the physician may still use an appropriate constitutional remedy depending on the needs of the child.

What treatment did Steiner recommend for the earthly children? Independent of their temperament – they can be sanguine, choleric, melancholic or phlegmatic – these children have a slight, melancholy overtone in their nature, a certain predisposition to be out of sorts. This can, of course, be the source of a host of so-called behavioral problems. If someone is already out of sorts and then something unpleasant happens to him, it’s obviously easier to upset him than someone who has a cheerful disposition and can take more as a result. The melancholy overtone is the result of the fact that this gift for dealing with the earthly also means being burdened by the earth. The hereditary factors – what grows toward the child from the earth – predominate in these children when they incarnate. The heavenly is not strong enough to balance out the earthly, and so they tend to be overwhelmed and defined by what comes from the stream of heredity. The recommendation here in terms of therapy is that the children’s needs be met at the point at which they are. This is a kind of axiom which teachers and physicians should continually bear in mind, especially in child psychiatry, in psychology and in teaching children with special needs – to meet the child’s needs with the appropriate measures at the point at which he is. If a melancholy overtone is present, meet the child with a melody in a minor key and then guide him into a major key; the mood should only be changed after you have struck the child’s own tone. As a rule, earthly children have a real gift for movement, so it is easy to meet them there. Inner movement is music, singing; outer movement is of course bodily movement. Thus music and eurythmy are the key elements in therapy for earthly children. This can present a real challenge to the teachers, since these are precisely the children who throw themselves on the floor during eurythmy and don’t want to participate. And yet it is eurythmy which has the greatest therapeutic value for them. To be able to help here requires the strongest identification on the part of the teacher, of course, for what is the crucial factor? These children have a gift for

movement; they also tend to be musical, and often enjoy listening to music. (Rudolf Steiner has indicated, however, that this musical ability may be a latent one which first needs to be awakened.) What is it that these children have to learn through movement and music? They have to learn to be involved with their feelings in what they are doing, and they can only do this if the teacher himself feels a strong sense of identification with the task at hand. Let's look at an example of this in eurythmy.

If you have a class of these little rascals, you could begin with something which allows the children to move quite freely. Their needs are being met at the point at which they are and some of them will be really happy to be able to "let off steam", especially if the previous lesson was one where they had to sit still. From such free movement you can then turn to practicing a movement whereby, for example, you have the earthly children watch the rest of the class, with the task of observing where a movement or form is being done well. Then these children should be allowed to do the same thing in front of the rest of the class. The children's attention is called to the beauty of a movement. What happens through this? A feeling is aroused for their own gift. The children learn to develop a feeling for the particular gift that they have been given in their own nature – namely, the ability to move and to relate to all that is earthly. Through the frequent repetition of such experiences, the individuality of the child learns to recognize his gift more and more and thus to deal with it.

Thus, feelings should be awakened for music and movement, and for the elements of the beautiful, of light and dark, of tense and relaxed. Through this the child becomes aware of what his abilities and interests are. And these feelings, once awakened, in turn help to wake up the still sleeping head, for if we feel like learning something, thoughts come to us far more easily than if the feeling life is a grey area. It is the feelings which can awaken the sleeping thoughts, so that the heavens can also begin to speak to this child. Thus it is crucial that the feeling life be awakened first, and that the child learn to have a sense of the gift of his own nature.

In the case of the "cosmic" child, who brings with him a certain mobility in his thinking, Steiner calls our attention to all the subjects which require observation and reflection: history, geography, natural history, literature, poetry. Here, too, the teacher is challenged to meet the child's needs at the point at which he is. But now it is a question of presenting everything to be observed in such a way that strong feelings are aroused in the child. After a parents' evening once, I was told how one mother reported that her son, who was in the fifth grade, would come home every afternoon during the history block and tell her the latest news from Rome. But one day he came home silent from school, walked past the open kitchen door, threw his back pack in the corner and only called out into the kitchen as he passed, "Mom, Caesar's dead!" With that he ran to his room and didn't reappear for quite a while. The teacher had aroused feelings which were still

reverberating at home. This is ideal for cosmic children. In this process it is not so important to know precisely when Caesar lived, and whether all the details were exactly as the teacher described them in the feeling of the moment: what kind of clothing Caesar wore, how he smiled, how he walked. These things are certainly depicted somewhat differently in different schools – this is not the crucial part. What is crucial, however, are the elements of Caesar's being that live in the teacher and speak through him to the child, so that the child, in taking this into his feelings, develops a personal relationship to Caesar. The most important thing is first to create the basis in feeling and the motivation for the later acquisition of knowledge, which will come much more easily if it is founded on such a basis.

Both the earthly and the cosmic child are in special need of artistic treatment of the content of their lessons, for art is always concerned with feelings and experience. To characterize a true artist, we could take the example of an opera singer who – after singing a magnificent aria that was so enthusiastically received that bouquets of roses covered the stage at her feet – now sits dejected in a corner because she didn't sing one particular passage quite cleanly. Now she knows exactly how she will sing the role of Santa in "The Flying Dutchman" for the hundred and seventy-third time, and the next time she will again see how to improve still more. And we might think that when we've practiced a poem for four weeks, we can give a good recitation... This indicates that we are not yet on the path of true art, where perfection is never reached, but where one learns to set to work and to arrive at the experience of beauty that can only be achieved through artistic practice. The teacher needs to be an artist who can present the stories he tells the class in dramatic fashion. For example, in stirring words and with personal sympathy and interest he can describe granite – what it experiences in the evolution of the world, in the northern mountains, along the fjords, what weighs it down, why it exists. He needs to do this in such a way that sympathy, a connection to the feelings and to reality, and an interest in the world are engendered. Such teaching brings the cosmic child down to earth because he also senses and feels through the teacher's portrayal what he experiences in thought. In the process, interest in the world, in his surroundings, is awakened, and his own being is able to find a connection with the metabolic/limb system – his tool on earth – via the feelings thus awakened. Conversely, the "headless" child with the gift for movement, the gift for dealing with the earth, comes into his own through experiencing the power and beauty of a form and the ability to master a movement, slowly finding the connection to the capacity for thought, the spiritual capacity, that he has brought with him from pre-earthly existence. The sum and substance of Steiner's indications for the treatment of earthly and cosmic children is the development of "feeling for the world". The world is not made up solely of light, color and stories; it also consists of musical movement – of sounding earthliness. To

strive to experience all this in the depth of one's feelings – that is the task. Some teachers may think to themselves “I can't do something special for each child during the lesson – that's impossible.” But if the teacher takes this key thought as his guideline – to develop a feeling for the world – and works on his gestures, his expression, and his intonation because he knows that for the earthly children each timbre, each modulation of the voice signifies a feeling, then he is educating them in the middle sphere which mediates between heaven and earth, between thought and action – the sphere of the feelings. When, on the other hand, he makes manifest and embodies the feelings within what is being observed, he then pulls the cosmic children into the realm of feeling within what is being observed, he then pulls the cosmic children into the realm of feeling for the world. In both cases it is the strengthening of the middle system that is essential; thus, the former type of child can participate with no problem in exercises intended for the latter and vice versa.

In closing, a final word on eurythmy. For this artistic form of teaching eurythmy is the most important means of self-education – the most important training ground – for the teacher himself. Today it is more and more difficult for children to really hold themselves erect, to be present in their gestures and in their movements. The attractions of the outer world make many children more earthly than they otherwise would be. When the teacher works especially hard on his posture, on his gestures, on the way his ego manifests itself through his body, this has a great effect on the children. It is important, however, that eurythmy be studied and practiced with the three aspects of each sound as they are represented on the eurythmy figures. We shouldn't learn only the form of the movement – how to form a “B”, for example – but also the quality which is hinted at in the color of the veil, and which Rudolf Steiner terms feeling. So we should feel the quality of “B” – as in the blue cloak of Mary, for example. Even more importantly, we should become acquainted with the character of the sounds, which is indicated by brush-strokes in a third color on specific areas of the human figure or of the garment. That is where the will impulse for the form of the movement imbued with feeling manifests itself. If we enter into the three aspects – firstly, on the level of thought as to the meaning of the form and how it is made, secondly, on the level of feeling as to what it expresses and whether I truly live in it with my feelings, and thirdly, in terms of its character – then through this threefold effort we are schooling our own threefold human nature such that our ego is then truly present within it.

People often ask whether the earthly aspect isn't always associated with the small-headed child and the cosmic with the large-headed child. Observation has confirmed that this is not the case. There are both large-headed and small-headed children with the earthly or the cosmic aspect. Having a large or a small head is the expression of the physical condition and of the interaction of the nerve/sense and the metabolic systems. Accordingly, treatment aims at supporting

the physical functions such as nutrition and sense perception. In the case of the earthly and the cosmic child, things are different, for here the child's being is addressed on the etheric level. Here everything depends on whether the child's *I* can individualize the head or the limbs in a suitable way. Only an etheric body which has been penetrated by *the I* is capable of completely adapting to what comes from heredity and of transforming it adequately. Where this does not take place to a sufficient extent, one of the two opposing spheres will predominate. In this case, therapy focuses primarily on the feeling life, because feelings can mediate between the etheric and astral bodies. The activity of the etheric body is stimulated by feelings. “To experience” means, in fact, to be able to immerse oneself – one's attention, i.e., activity of *the I* – in the etheric body through the medium of the feelings. The basic concepts on the nature of the human being which Steiner introduces into pedagogy are like letters that, read in connected form, for the first time make the nature of the child so clear that we also know how we can help through a particular treatment. However, we must first approach the individual child with each of these basic concepts and see for ourselves what they aid us in recognizing in our observations. A consideration of the temperaments, for example, helps us to recognize different qualities in the child than a consideration of whether the child is large-headed or small-headed, earthly or cosmic.

Reference: Rudolf Steiner, *Knowledge of Man and the Form of the Lesson*, Bibliography Number 302, 1978, Lecture on June 13, 1921

Solitude Late at Night in the Woods, by Robert Bly

The body is like a November birch facing the full moon
And reaching into the cold heavens.
In these trees there is no ambition, no sodden body, no leaves,
Nothing but bare trunks climbing like cold fire!

My last walk in the trees has come. At dawn
I must return to the trapped fields,
To the obedient earth.
The trees shall be reaching all the winter.

It is a joy to walk in the bare woods.
The moonlight is not broken by the heavy leaves.
The leaves are down, and touching the soaked earth,
Giving off the odors that partridges love.

November, Remembering Voltaire, by Jan Hirshfield

In the evenings
I scrape my fingernails clean,
hunt through old catalogues for new seed,
oil work boots and shears.
This garden is no metaphor –
more a task that swallows you into itself,
earth using, as always, everything it can.

**COSMIC CHILD AND EARTHLY CHILD IN RELATION TO THE FORMATIVE FORCES
DEVELOPED BY MARIA HELLAND-HANSEN
PRESENTED AT THE THERAPEUTIC EURYTHMY TRAINING OF NORTH AMERICA**

Reference: *Waldorf Education for Adolescence*, Lecture II, by Rudolf Steiner given on June 13, 1921

Maria Helland-Hansen states that these exercises are suggestions that may be modified for each individual child or patient. She intends that these exercises serve as example, to give an impulse for finding a way with each child based on an understanding and imagination of the constitutional types. Recorded by Maria Ver Eecke and approved by Maria Helland-Hansen.

What shaped us, but the forces before birth that gave us form. Thinking relates to Concept;
Feeling relates to Judgment (likes or dislikes); Doing relates to Conclusion (finding ones feet).
Cosmic Child: The head reflects the cosmos, which is a manifestation of pre-earthly life.
Earthly Child: The body belongs to the earth; Scale-body is like a mechanical contrivance of a scale.

Characteristics

Cosmic Child

Head more sculpted
More “character” (individual)
Upper head is wider
Old Soul, personality in head
Not so capable with earth
Removed from earth
Wisdom, insightful
Walks carrying head royally
Takes time to tie shoelaces
Not easy to relate socially
Loners who suffer
Puppet-like

Earthly Child

Limbs sculpted
Born with muscles
Round face, childlike features
Mechanical knowledge, likes to dig
Interest in the earth
Melancholic (heap on floor in eurythmy class)
Inherited stream to individual difficult transition
Steps with the whole foot on the ground
Held by hereditary forces

Pedagogical Indications

Cosmic Child

Awaken interest in the world
Enliven lessons of History, Geography
Feel sympathy/antipathy (to move rhy. sys.)

Earthly Child

Music, eurythmy, rhythm, beauty appreciation
Musical experience (minor to major)*
Courage: needs to come in first

*Close to body in minor; find individual in major

Eurythmy Therapy

Cosmic Child

AeA IIA (“Ich bin da.”)

Geometric forms, such as, Star with circle and reverse, add vowels and L

Go for the goal (diagonal line) Repeat

Work with partner: rhythmical passing copper balls

Rocking M with partner (may need to feel resistance, push against palms to begin)

Aurum: Focus on a partner, one moves back in Ah while the other moves forward in U, then alternate, AU sounds

Harmonious eight together or O on floor

Yes/no exercise

Humor

Dexterity E (Large E is too strong for young child, perhaps third grade and older)

Earthly Child

Descending minor/ascending major scales

An example of an inward mood as moved in eurythmy with a fairy tale by Maria Helland-Hansen, for example: “Once upon a time there was a king, whose kingdom was in danger, as the land was so dry.” The princess sings, “Carry water in a bucket, carry water in a bucket. Carry water all day long.” This is a falling trochee rhythm. The prince gallops in an iambic rhythm and sings: “Get up, get up, by dawn of day and find your horse and ride away. I ride away!”

Large E exercise for child of an older age (7th grade) then Large I exercise

Contraction in blue/ expansion in red

B on in-winding spiral; E/I on out-winding spiral

THERAPEUTIC EURYTHMY DEVELOPED FOR THE CONSTITUTIONAL TYPES

The following excerpt is taken from the thesis by Maria Ver Eecke for TETNA, 2010

The Cosmic Child

As Related to the Formative Forces

The rounded form of the head, a spherical shape, reflects the dome of the heavens. The cosmic child has a heavenly character, reflecting the cosmos, a manifestation of pre-earthly life. The head of this child is more sculpted, beautifully formed; often the upper head is wider. This child has personality, expressing individuality, and sometimes is described as an 'Old Soul'. *"The functions of the head tear me away from the world. What I call seeing and hearing, what ultimately leads to the forming of ideas and mental images, cannot in this objective way impart itself to the world outside. My head is not part of that world; it is a foreign body on earth, a copy of what I was before I descended to earth."*¹ The head is formed out of formative forces of the past, and the etheric body of the cosmic child has worked particularly on the development of the head system.² When the child walks, the head is carried royally. Heavenly-gifted with a rich thought-life and qualities of inwardness and calmness, the child appears wise and insightful. Yet, lacking any practicality, the child is not sure how to bring its own talents into the world. A cosmic child has difficulties forming a relationship with earthly life or with others socially, and may be one who suffers as a loner. An unrealistic self-esteem may be displayed. There may be mobility to the thinking, but without discernment or an ability to form judgments. As these children are somewhat removed from the earth, they feel clumsy and do not like to move. Their movement may appear puppet-like. The cosmic forces are too strong for the child. *"The head develops first in the embryo. It is utter nonsense to regard it as being merely inherited. Its spherical shape tells you that it is truly a copy of the cosmos, whose forces are active in it. What we inherit enters the organism of our arms and legs. There we are our parents' children. They relate us to the terrestrial forces. But our heads have no access to the earth's forces, not even to fertilization. The head is organized by the cosmos. Any hereditary likeness is caused by the fact that it develops with the help of the other organism, is nourished by the blood that is affected by the other organism. But it is the cosmos that gives the head its shape, that makes it autonomous and individual. Above all, the work of the cosmos—inasmuch as it is connected to the head—can be seen in those things that are part of the nerve-sense organism. We bring our nerve-sense organism with us from the cosmos, allowing it to impart itself into the other organism."*³

The activity of the head has to do with forming mental images. Rudolf Steiner explained that the development of logic in the human being has *"three stages: mental images, judgments, conclusions — only in the first is the head involved. We ought to be conscious of this: The head is*

*concerned only with the forming of mental images, of ideas, and not with judgments or conclusions. The forming of mental images and ideas is indeed connected to the head. But not our judgments. These are actually connected to arms and hands."*⁴ The arms are in harmony with the rhythmic organism, according to Dr. Steiner, where our feelings originate and this is where true judgment is formed. *"What this means is that we form ideas and mental images with the etheric body, supported by the head organism; we make our judgments—in an elementary, original way—with our astral body, supported by our arms and hands; and we draw conclusions in our legs and feet—because we do this with our ego, and the ego, the I, is supported by legs and feet."*⁵ The cosmic child needs to be guided from imaginations through strong feelings to a sense of purpose for deeds.

The pedagogical indications for the cosmic child are to awaken an interest in the world and to enliven lessons of history, geography, and the history of literature, all of the subjects which require observation and reflection. It is vital for this child to experience sympathy and antipathy in the lessons, to move the feelings which affect the rhythmical system. *"Believe me, everything we mediate to the children via feelings allows their inner life to grow, while an education that consists of mere thoughts and ideas is devoid of life, remains dead...When we give the children images and ideas that are made living through our strong feelings, we make a connection to what is significant for the earth, to the elements contained in the blood."*⁶ Teaching living imaginations will help evoke strong feelings in the students. It is especially important for the child of this constitution to strengthen enthusiasm for living on the earth. First the teacher needs to create an experience in feeling, and the motivation for the acquisition of knowledge will come later .

Therapeutic Eurythmy for the Cosmic Child

The cosmic child will benefit greatly from therapeutic eurythmy exercises that nourish the rhythmical system. Working together as partners creates soul warmth and a heart connection. It is always good to begin with rhythmical activity, but it is essential for this child. A felted ball may be rolled back and forth, and then add a second ball with an iambic or anapest rhythm. Passing copper balls brings warmth to the hands, while rolling a copper ball under the foot will awaken the sense of touch in the soles of the feet. Such rhythmical activity allows the child to relax into the actions, the breath deepens and consciousness descends into the limbs.

The rocking *M*, done with a partner to begin, helps the child feel the resistance of palm against palm. Warmth is quickly generated between the palms and the child easily falls into the rhythm of *M* so that it may be done alone. I can imagine that rhythmic *R* would be another good exercise for the cosmic child.

Humor works wonders with the cosmic child. The young child may begin with a vowel sequence known as *"Hampelman, Ich bin da,"* which means *"I am here"* in

English. And “*Hampelman*” must be the wooden doll that moves his arms and legs when the string is pulled. The sequence is *Ah, E, Ah; I, I, Ah*. Notice that *Ah* appears three times. Arms stretch up in *Ah*, then cross in the center in *E* (*ay*), and then *Ah* down to the earth. We begin where the child is, with arms raised to the heavens — the vowel-gestures breathe open, close, open — leading down to the earth. The next part jumps from right to left with *I*, ending in *Ah* to the heavens. Once the child knows this and learns the corresponding gestures in the legs, it is fun to do with arms and legs together. By age ten, the child can face another and do it as a round or cannon, which is quite enlivening!

Dexterity *E* is a good exercise for the cosmic child, who can be quite clumsy. To foster awareness of one’s surroundings, “Go for the Goal”, is game-like and fun for all children. Ask the child to point to a color or object in the room and then go straight there. It can be done with a copper rod to help direct one’s attention outwardly. The child never seems to tire of finding a different color each time. When there is more than one child, many diagonal lines appear when all the children move at the same time.

Another helpful exercise for the cosmic child is to create *O* together with a partner, especially if both people need this therapy. As each person takes a turn, sensing the other’s movement creates an inner listening and awareness of the other. It is important that the tempo change from slow to fast and then slow down again. “*That is a movement which serves significantly to strengthen the diaphragm, and thereby the whole breathing system.*”⁷ Part of the therapy is to focus on a partner. Another exercise that needs a partner, or may be done with the therapist, is *Ah* and *U*. As I move back in *Ah*, my arms move upward slowly, while you move forward in *U* bringing your arms slowly down as you move, and then, we switch directions; I move forward in *U* bringing my arms slowly down as I move, while you move back as your arms move slowly upward in *Ah*. This exercise creates a breathing connection with the other person, by watching, listening, and anticipating. One is moving with the other, although with different gestures, so that *Ah* and *U* sound together as *AU*. As the inner and outer meld together, this is the gold for the heart forces, as Ms. Helland-Hansen described the exercise of *A-U* as Aurum or gold for the heart.

Affirmation and negation was given as an exercise to counter shortness of breath, as it “*works very strongly on the respiratory system by way of a detour through the etheric body,*” as confirmation and negation given in movement “*has to do with the nature of judgment in its essence.*”⁸ And it is moved by the feet, in the will. The left foot swings in a curve forward for yes; the right foot swings back in a curve for no. If the patient’s foot crosses over to the other side, a copper rod may be placed between the feet to separate the right and left sides initially. This may be practiced ten times consecutively or ten times alternating between yes and no. After practicing this exercise daily for some weeks, one feels centered and able to maintain one’s composure during a typical busy day. This

experience is needed for the cosmic child to allow “*the thought to ride on the movement*”, as Dr. Steiner described it, so that the child may practice discernment and a new ability to make judgments.

According to Dr. Peter Hinderberger, “*Therapeutically, the Cosmic Child needs to feel the geometry of a eurythmic form rather than the beauty. The eurythmist must ask the child to concentrate on walking a form exactly along imaginary lines. Helpful also is walking on the balancing beam. In main lesson, the teacher must evoke the child’s feelings for a hero or compassion for an historic event.*”⁹ The cosmic child needs strong feelings to help make the world real. Through strong feelings one creates an interest in the world, so that one may enter the world and thus enter one’s own body. Geometric forms are cosmic in origin, and by learning to draw such a form accurately, one develops a feeling of discernment or judgment. These cosmic imaginations, such as sphere become circle, cube become square, and the pyramid become triangle, present a lawfulness that may appeal to the cosmic child who are good at perception, but are poor in executing and concluding a thought process. Thus it would be helpful to bring gesture into the moving of geometric forms. As the vowels express the feeling nature, moving the vowel sequence on a five-pointed star would enliven the rhythmic system. Moving geometric forms, such as the star within a circle, is a will activity and the vowels lift it into feeling. The star is the archetypal form of the etheric form of the human being. The vowel sequence of *Ah, E, I, O* and *U* express soul development, beginning in wonder (*Ah*) and leading through the awareness of self (*E*) and self-assertion (*I*) to the ability to embrace the world in *O* and streaming in two directions with *U*. After the five vowels on the star-ways, move a circle surrounding the pentagram with the gesture *L*. This sequence allows the soul to breathe, as open gestures alternate with more contained gestures, then concluding with a consonant.

As a class, we have also experienced moving the pentagram in the order given for the Large Vowel exercises in Lecture Two of the Eurythmy Therapy Course: *I, U, O, E, Ah*, when Rudolf Steiner brought the vowels into the realm of therapy. This progression begins with *I* which helps one to walk properly, followed by *U* to strengthen the ability to stand, then embracing the soul with *O*, strengthening the sense of self with *E*, and ending in *Ah* with a sense of wonder for the highest. The gestures change from stretching diagonally to a parallel movement, to a bent and rounded one, to crossed arms, to open arms. Rudolf Steiner expressed the quality of the vowels in this way: “*The ‘I’ reveals man as a person; the ‘U’ reveals man as man, the ‘O’ reveals man as soul; the ‘E’ fixes the ego in the etheric body, it strongly penetrates the etheric body with the ego. And the ‘A’ counteracts the animal-nature in man.*”¹⁰ This sequence may be practiced by the therapist, but it remains a question as when one might use this as a sequence in therapeutic eurythmy.

The cosmic child may be challenged spatially and need extra guidance with orientation. Mirror image forms develop such spatial orientation. I worked with a boy in fourth grade who was new to Waldorf schooling. He could do a curve and an angle as mirror image, but when he tried to mirror the form of a loop, he would stop at the crossing point and go back. He thought the form was a spiral and he could not follow his partner in movement. By sitting and watching, he began to get a feeling for the form, as I moved my arm to mirror his classmate who was moving the form. It took him quite some time to be able to see the form. When he drew the form, he drew a spiral. I noticed that he was using a vertical axis, and showed him that the dividing line between the two forms was parallel to the chalkboard. That helped him begin to orientate. Finally he saw the form that I drew in the air with my arm and then it was simple for him to move the loop as mirror image to his classmate. For older children, mirror image forms may become more complex, such as moving the harmonious eight opposite the child. This form, done together in mirror image, has a wonderful breathing quality.

According to Dr. Glöckler, both the cosmic and the earthly children have specific characteristics that are innate gifts. These children need help to learn how to put their gifts to good use. *“Since these aspects primarily involve the functioning of the etheric body and the way in which qualities of the child’s being are brought from the past and expressed in the plasticity of his form, Steiner gives no specific medical indications here.”*¹¹ However constitutional remedies may be prescribed by anthroposophical physicians.

The Earthly Child

As Related to the Formative Forces

As the spherical head reflects the dome of the heavens, the body belongs to the earth. The child who has plastically structured trunk and limbs, who was born with muscles, and who often has dirty fingernails, is an earthly child. A round face with childlike features is another characteristic. Walking with the whole foot gives the impression that this person is well grounded. This child shows great interest in the earth and likes to dig and to work with earth-moving equipment. Mechanical things, especially those that move, fascinate the earthly child. Such a child is self-directed with a practical knowledge of how to do. The earthly child has a strong sense of movement, loving to move and to be active. Behavior may be impulsive, as the earthly child does not need a plan before jumping into activity. There may be a tendency toward moodiness, stubbornness, or even outbreaks of bad tempers if something does not come easily for the child. The hands and feet have a natural sense of knowing what to do, although the ability to tie shoelaces and other fine motor skills are late to develop.

The earthly child may be any temperament; however there is a strong overtone of melancholy, as having such an earthly nature also may mean being burdened by the earth.

*“The hereditary factors— what grows toward the child from the earth—predominate in these children when they incarnate. The heavenly is not strong enough to balance out the earthly, and so they tend to be overwhelmed and defined by what comes from the stream of heredity.”*¹² The forces of heredity work strongly, particularly in the metabolic/limb system. The earthly child is held by hereditary forces, so that the transition from the inherited stream to the individual may be difficult. Although this child may be in constant movement at home, it is self-directed, and participation at school is not a given. This is the child who drops in a heap on the floor during eurythmy class! It is the earthly child whose gestures and movement may be too gravity-bound.

Therapeutic Eurythmy for the Earthly Child

“The recommendation here in terms of therapy is that the children’s needs be met at the point where they are. This is a kind of axiom which teachers and physicians should continually bear in mind, especially in child psychiatry, in psychology and in teaching children with special needs — *to meet the child’s needs with the appropriate measures at the point where he is.*”¹³ [Italics, Dr. M. Glöckler’s]

Rudolf Steiner indicated music, eurythmy, or painting for the earthly child. *“When we notice this trait in a child, we shall do well to try to interest him or her in music that passes from the minor to the major. The earthly child especially can be spiritualized by the movements demanded by music and eurythmy. A child with a distinct sanguine temperament and delicate melancholic features can easily be helped by painting. And even if such a child appears to have but little talent for music or eurythmy, we should still try our best to develop the disposition for it that is certainly there.”*¹⁴ Also singing and music would strengthen inner movement. It is important for the earthly child to develop a sense for beauty, to develop feelings for the beautiful through contrasts such as light and dark, for example. A most important element is artistic breathing between polarities, no matter what medium.

As this earthly child has a natural sense for and love of movement and music, tone eurythmy would enhance these inherent gifts. In therapeutic eurythmy, begin with a descending arpeggio in a minor mode to express inwardness of soul. Through practicing eurythmy in a minor key or as a minor third, the gesture flows inward and one is filled with a renewed sense of life. Once this has been experienced several times, one may lead over to an ascending arpeggio in a major key, with an out-flowing gesture, which may be alternated with the descending minor arpeggio. As a class, we practiced this with vowels of *Ah* and *E* for minor, *I* in the gestalt as a transition, and *O*, *U* for the major mode, creating an exercise that breath in and out musically.

Contraction and expansion as soul breathing may be practiced as the color blue while contracting and the color red with expanding. The cool quality of blue creates an inward mood, while the warmth of red suggests strong will forces. For

a young child, create an in-winding spiral while forming the *B* gesture, and the vowels *E*, *I* on out-winding spiral. These exercises strengthen soul breathing, which will support the breathing process.

The teacher may also work from a mood of “minor” to “major” when telling a story, which will be experienced as soul moods. Maria Helland-Hansen developed a fairy tale for earthly children to do in eurythmy with specific rhythms and the archetypes of king, princess, and prince. The princess speaks and moves in a falling trochee rhythm, while the prince moves in an iambic rhythm with active gestures of *E* and *I*. The story relates that the princess is sad and ill, representing inwardness of soul (minor mood), which is countered by the prince and the people who find the courage to help the princess. The major mood is strengthened by the qualities of courage (*E*-Mars) and that of healing (*I*-Mercury). The soul experience of sadness and inwardness will be transformed by energetic courage with these Dionysian vowels of *E* and *I*. One can image how the young child would feel met most deeply on a soul level when immersed in these archetypes of the fairy tale, especially when expressed in eurythmy.

Dr. Peter Hinderberger made suggestions for the earthly child. “*In eurythmy, the beauty of a form needs to be stressed. An exercise should first be walked without the earthly child, then the child who can do it most beautifully is asked to do it alone, and then earthly child is encouraged to do it him/herself. Drawing of beautiful geometric forms and rhythmic play with bells seem to be helpful, too. These children often need special individual attention.*”¹⁵ In this way the child is allowed to observe, and by watching, to participate inwardly before attempting to become involved. These are the children who long to become the directors, and with a certain maturity, may be successful in directing others. It is important not to label a child according to deficits, but to identify natural talents which may be developed.

Footnotes

- 1 Rudolf Steiner, *Waldorf Education for Adolescence*, Lecture II, June 13, 1921, CW 302, p. 35
- 2 Michaela Glöckler, M.D., *Constitutional Types in School-Age Children, Developmental Insights, Discussions Between Doctors and Teachers*, AWSNA Publications, Editor David Mitchell, p. 36
- 3 Rudolf Steiner, *Waldorf Education for Adolescence*, Lecture II, June 13, 1921, CW 302, p. 36
- 4 *Ibid.*, pp. 31-32
- 5 *Ibid.*, p. 34
- 6 *Ibid.*, p. 40
- 7 Rudolf Steiner, *Eurythmy Therapy*, Dornach, Switzerland, April 16, 1921, Rudolf Steiner Press, CW 315, p. 64
- 8 *Ibid.*, p. 58
- 9 Peter Hinderberger, M.D., Ph.D. Baltimore, MD, “Six Different Constitutional Types of Children”, notes from the Kolisko Conference held in Stuttgart, Germany, 1990

10 Rudolf Steiner, *Eurythmy Therapy*, Dornach, Switzerland, April 16, 1921, Rudolf Steiner Press, CW 315, pp. 21-22

11 Michaela Glöckler, M.D., *Constitutional Types in School-Age Children, Developmental Insights, Discussions Between Doctors and Teachers*, AWSNA Publications, Editor David Mitchell, p. 38

12 *Ibid.*, p. 38

13 *Ibid.*, p. 38

14 Rudolf Steiner, *Waldorf Education for Adolescence*, Lecture II, June 13, 1921, CW 302, p. 40

15 Peter Hinderberger, M.D., Ph.D. Baltimore, MD, “Six Different Constitutional Types of Children”, notes from the Kolisko Conference held in Stuttgart, Germany, 1990

REPORT TO THE CAMPHILL FOUNDATION, “THERAPEUTIC EURYTHMY TRAINING FOR DENTAL ANOMALIES” HELD AT CAMPHILL VILLAGE KIMBERTON HILLS, PA, AUGUST 2011

Five therapeutic eurythmists were recipients of Camphill Foundation Grant funding making possible their participation in this training. Following are excerpts from comments on their experience of the training. All expressed their deep gratitude for this generous support from the Camphill Foundation toward their attendance at this training.

Linda Larson, Kimberton, PA

“The entire conference – the teaching, the content, the working together with other therapeutic eurythmists – was extraordinary. Mareike Kaiser has worked extensively with the dentist Claus Haupt, an anthroposophist from Munich, Germany, who has researched Rudolf Steiner’s indications in regard to teeth and metamorphosis, and whose findings give a ‘lawfulness’ that lies behind Mareike’s development of the exercises. I am very inspired to take these dental eurythmy exercises into my practice here in Barrie, Ontario, Canada, where I work with Dr. Fabian at Natura Medical Arts Centre and do group eurythmy with the companions of Camphill Sophia Creek.”

Mary Brian, Barrie, Ontario, Canada

“This new and deepened understanding of how to work with people who have anomalies of the teeth is invaluable for my work with those with special needs, particularly at Camphill Soltane.”

Holly Kofsky, Glenmoore, PA

“What was the most inspiring and surprising work of the course with Mareike Kaiser was the way our very first sessions opened up the deep spiritual foundations of the physical manifestation in the developing child’s change of teeth.”

Grace Ann Peysson, Camphill Village Kimberton Hills, PA

“For each situation of teeth anomalies – Overbite, Underbite, Crossbite, Deep bite, Open bite and Crowding – we were given guidelines to understand what lives in the soul of a child or an adult with specific teeth deformation. The wisdom underlying the origin and existence of this hardest substance in the human organism reaches as far as the forces working from the Zodiac. The main motivation to work on teeth for many adults and children often comes from aesthetic reasons. Mareike shared with us how amazed and grateful the parents become as they perceive the effects of this work also having effects on harmonizing the soul and overall well-being of their child. I am deeply grateful to Ms. Kaiser, to our professional association, ATHENA, and to Camphill Foundation for recognizing the importance of this training. Thank you wholeheartedly!”

- *Enita Nurkic, Camphill Soltane,
Camphill Special Schools Beaver Run, Glenmoore, PA*

“It was a most inspiring experience, in which I learned that the teeth accurately manifest the soul/spiritual being of every individuality. The threefold and fourfold aspects of the human being are to be discerned in the placement of the teeth in the mouth, and in the manner of the bite. Mareike Kaiser is a gifted and delightful teacher; her thoroughness, creativity and years of experience are inspiring and encouraging. I am convinced that this training will greatly enhance my therapeutic eurythmy practice with children with developmental disabilities, and other patients.”

*Gillian Schoemaker,
Camphill Special Schools, Beaver Run, Glenmoore, PA*



*Gillian Schoemaker, Mareike Kaiser, and Susan Walsh
Photographer: Mary Brian*

THERAPEUTIC EURYTHMY PROFESSIONAL TRAINING FOR DENTAL ANOMALIES

Basic Exercises helpful for all problems with the teeth:

Ee Ah Oh

Contraction and Expansion

Exercises with legs and feet

LLL Ah for the upper jaw, LLL Oh for the lower jaw

General: The rhythm for the therapeutic eurythmy sessions would be seven times over seven weeks, with homework to be done at least five times a week. Duration of each session about 20 minutes with five minutes of rest afterwards, to let internalize what has been practiced. Then a break of seven weeks, and dictated by the situation, repeat the seven weeks pattern until the problem has been addressed satisfactorily.

For smaller children, it is good to ask the mother to be present, so she can first learn the exercises herself and thus be able to supervise the practice times at home. That way we may know that the exercises are executed in the correct way. In the first seven years one should work more with the mother (or father) than directly with the child.

The therapist may always ask or suggest, “Do you feel the effect in your jaw, wherever the emphasis for our exercise (the therapy) has been?”

Distal Bite: Children with overbite have a tendency of being too awake around the head. Therefore, a strengthening of the will in the four lower senses (the senses of balance, of life, of touch and of movement) is advisable.

LLL Oh from below upward with walking forward. Vowels with the legs. Galloping sideways. Dexterity A. The L with an emphasis on the digestive part. Tapping on the lower jaw. For consonants: B, S downward, K, L with the knees, M as walking through water.

Progeny: Give structure to the upper part of body and soul. The children with progeny need to be challenged. Let arms of the child hang loose by its sides. Turn the arms in such a way that the thumbs point to the outside, then turn them even further to point backwards, while the lower arms are pushed close to the body.

Taking hold of the space behind one, exert the will as if going backward up a mountain. M backward as if filling a backpack. Memory exercises in backward fashion. For the LLLAH exercise, instead of three L’s, only one L, and a much stronger emphasis on the Ah. Also the other vowels.

Clear geometrical forms like triangle, square, pentagram. B gesture backward, while walking backward. The Oh behind the back, taking it upward as high as possible, in case the upper jaw is shorter. Or Oh up front, starting in the middle, taking it downward, then jump into an Ee. Wing exercise.

Deep Bite: One needs to bathe these children in rhythm. Children with deep bite have a tendency towards perfectionism. Have they lost the free space for inner creativity? Are they very tense in the shoulder and neck areas? Do they also gnash the teeth at night? Bring them in touch again with their divine creative power. Help them to learn to trust again. Another phenomenon: they don't like to use their hands as a means of expression.

Use a special way to walk rhythms by putting one foot forward softly, toe first, then rolling down the foot to the heel. Also using counter rhythms which first may confuse, then however, strengthen the child.

Wing exercise with loose shoulders. H with the hands, throwing them backward, as if one disperses a soap bubble. Pretend to feel fine dew drops, slowly percolating down the back. Totally relaxing the arms, listening, before doing the next H as just described or as a preparation for doing the Ah-Devotion gesture.

Jumping the vowels in a very light and joyful manner. M with shoulder blades only, bringing them first backward, then down. This can be accompanied by walking backward with the M, possibly being held from behind at the shoulder blades by the therapist. Big M between high and low as a precursor for the big Ee-exercise.

Sideways gallop. Everything light. Waterfall rod exercise. R with legs, feet only. Sch with jumps.

Open Bite: This anomaly takes the longest to change, maybe up to three years. One should try to feel what it is like to always have an open door, which you can not close.

The KAS exercise: with this exercise the arms are being angled off and up from shoulder height in 90 degrees. The elbows need to come a little close together in the middle to start feeling strong. With an intensive movement of the K, as if the hands are picked cherries, then put them in a very relaxed manner into a big open bowl down on the ground. Then S, always in a downward movement, possibly with an O-jump (legs form an O).

Sequence A, A, Ah, A, Ee starts above the head, then A in front of the larynx. The Ah movement is taken from high to low ending behind the back while the child bends its knees, thereby giving the movement energy to the earth. Then one listens if there is a response. The response is that the A comes up from below as a seed. With that the child goes back to the upright position and into an EE movement.

Take care that the movement is being done with enough strength of form. At a later date the K can also be done with a jump into an Ah. Watch out that the back is straight, not hollow.

Cross Bite: Love-A exercise. Give and take with a ball. M. Yes-No exercise.

Crowding in the middle realm above and below of teeth # 3, 4 and 5: Watch that the upper arms are relaxed. These children often hold their upper arms close to themselves. With crowding in the middle realm it is necessary to bring the whole rhythmical system into flow. All eurythmy is especially beneficial for this condition. Contraction only very little, mostly expansion movements. Pretend sailing with arms as sails. Fly like the birds.

The L's with a rocking movement of the legs. Watch out that the arms in L really go out into the far periphery. Start with a small L, then get ever wider and wider. Stand behind the child, while both therapist and child are using their angel wings.

M together with the therapist. M with the upper arms as if one moves through water. Peripheral M. Also sideways walking with M with the legs, as if moving through water.

Spiral movement, ingoing and winding out, possibly with music or with the movement for B going in and the G for going out. The emphasis should still be on the outgoing part of the spiral.

Many rhythms, also with counter rhythms with the feet. Throwing of the copper rod vertically between child and therapist while a rhythmic verse is spoken. The rhythmical R up and down.

Hexameter. Vowels, especially the U with hands in a round about way from behind the back over the head forward. Also, the gesture for Jupiter with a big Oh forward.

LAhOhUM on the figure of the harmonious eight (this especially when there is a tendency towards asthma).

Special exercise, the Kettledrum exercise. The child stand with legs in O-form, a bit on his toes and must feel tension in his/her thighs. Then lift the arms, with hands hanging loosely. Lift them even higher up, suddenly come down to give a clap on the thighs. Then slowly come down on the whole foot. After the clap the arms immediately relax totally. If the crowding is a little further back in the mouth, then the clap can be done a little further back on the thighs.

For somewhat older children, we used a German poem alternating in the sounds between U and Ah, as an expression of gloominess and soul release, moving from a nature imagination to a soul experience.

Crowding in the lower jaw in the area of the four front teeth: When these teeth are pressed together too closely, there is no night experience, only day consciousness. They often have a difficulty falling asleep. Children with this kind of crowding often display a certain restlessness. They want to do too much, are somewhat driven. More than anything else they must learn to take hold again of the space behind their backs.

The H Ah exercise as well as the Ah-Devotion help to lighten tension in the life of soul. With angel wing movements going backwards. The therapeutic eurythmist intonates the sound Ah. Depending on the fact if the sound is softer or louder, the wings get smaller or grow bigger and the speed is

toned down or getting faster. The backward steps should be firm on the earth, so that the pelvic bones can be experienced.

General crowding in lower jaw: One may see an outward stumbling in the will sphere, the danger of cramping.

Crowding in the upper jaw: The mental constructs are narrow and tight. It depends if the crowding is in the thinking realm (front teeth), the feeling realm (# 3, 4 and 5) or in the area of will (back teeth). Make sure the arms are away from direct contact with the body, in other words freeing the upper arm movements.

Crowding in both the upper and the lower jaw with the four center teeth: With small children the therapist starts out standing behind the child, then walks backwards in crisscross patterns while singing. The child must try to follow the therapist while walking backward herself only by listening to the song. This can then also be done with the child's eyes closed. The therapist can also sound out the AH, sometimes louder, sometimes softer, in walking faster or slower.

Narrow palate: The child needs a loosening up with expansion and contraction. Also effective H.

Teeth # 3, 4 and 5 on both sides are skew: Children with this anomaly easily feel unfairly treated. Coming from doing a W, hands end in U near the body. Feet with toes outward. Bring the toes in slowly until the feet make a U just as the hands.

Upper jaw crowding with front teeth overlapping: The front teeth are Aries teeth. Working them from the other side means working with the hips. Also for problems with the temporomandibular joint, look at the shoulders and hips.

For shoulders: Feel the freedom in movement of Nike sculpture. Also, H Ah and Ah Devotion as well as the Waterfall exercise. To loosen something at the top one has to be well-grounded below.

Doing a W from the front backward over the head, then continue that movement in a figure 8 form behind the back. The child or adult has to stand very straight in upright position. Also C and CH. Get hips movable with whipping movement in the legs.

Stiff hips are often a sign of narrow mindedness. Move a wooden or copper ball around the middle. Next, the same without a ball. One can achieve more motion in the hips in an exercise with arms spread wide and walk as if in rope-dancing.

Upper jaw front teeth are standing at an angle to each other: U with the feet but also the big U-exercise. W around the head as described above.

In upper jaw, the # 2 teeth are growing behind the row of teeth: Wide AH from top down to the middle, then make a strong kicking movement, with the right foot if the problem is on the left, with the left foot if the problem is on the right. Use both feet if both teeth are growing behind the row of teeth.

When the same thing occurs on the lower jaw, Oh from below to the middle, then throw the stretched leg strongly backward, left or right leg, depending where the anomaly occurs (as above).

The # 2 teeth are standing in front of the row of teeth: Bring the Oh gesture up from below, then throw the leg (on the opposite side of the problem area) forward with a gesture for the H.

Gap between the two front teeth: The following exercise has shown its value with this anomaly. Stand strong with hands ready to cut sideways left and right through air. While doing this, jump with feet into an Ah movement. One has to relax immediately and fully after this intensive active gesture. That way the etheric counter movement can happen. Very clear pauses before repeating this exercise. No more than five to seven times.

Also, with the feet Ee's along the numbers of the clock, but so slowly that each movement is brought back in a very slow pace. One ends with bringing in the one foot behind the other one in a kind of A gesture. One may start and end the session with the therapeutic B.

Observation about the younger children: There seldom is crowding in the teeth at the back of the youngest generation, as they are bringing with them the gift of cosmic dimensions of width and openness.

*Truus Geraets,
Costa Mesa, CA*

*Gillian Schoemaker and Mareike Kaiser
Photographer: Mary Brian*





Eurythmists create positions of the teeth
Photographer: Mary Brian

AN UNUSUAL POINT OF VIEW

Imagine entering a temple: a high vaulted dome above you, majestic columns of shining white marble all around. Imagine moving along the columns, taking in the unique shaping of each one, sensing the rhythm of the space between them.

This was the inspiring experience offered to the participants of the Therapeutic Eurythmy Dental Training last August. After several days of intense study and practice of different exercises, Mareike Kaiser led us in actually choreographing or building the temple of the human mouth!

To attain this viewpoint one has to envision oneself in miniature standing at the back of the throat, about where the uvula is located, looking forward toward the inside front of the mouth.

Another similar viewpoint would be given, if you imagine yourself standing at the speaker's podium in the first Goetheanum, gazing into the column-encircled audience area of the large dome, the stage with the smaller dome behind you. In a cross section of the human head the spinal column appears in this latter position.

To achieve this experience we placed ourselves, facing outward, shoulder to shoulder, in a semicircle form. The front teeth, or columns looking straight forward. These are the teeth which can be associated more with the nerve-sense activity. The back teeth, or molars are looking out to either side, dedicated to will activity. The teeth in the middle region, between front and back, reveal the feeling activity. (In observing the shapes of these different teeth you see the more linear and flat quality of the nerve-sense teeth, the bulky rounding of the molars and the combination of linear – flat inner side and rounded outer side of the middle teeth. Mareike brought our attention to the fact that when we look at the

eurythmic forms for expressing thinking, feeling and willing we find: straight line, combination of straight and curve, and curve!

After establishing the positions of the teeth, several of us were able to move freely within the half circle, moving along the back of the “teeth”, as does the tongue, the “heart” of the mouth, constantly sensing every surface.

It was awe inspiring to actually move through the “mouth” in this way and to realize that this temple is within each one of us, totally unique in form, permeated by shaping powers of our activities in past lives, by our unique individuality.

*Maria Ebersole,
 Buffalo, New York*

Looking up at the Starry Sky Above Hargai, by Xi Chuan

There is a mystery you cannot control
 You can only play the role of a bystander
 And allow the power of the mystery
 To transmit its signals from some faraway place
 Emitting beams of light, piercing your heart
 Like tonight, at Hargai
 This desolate place far from any city
 In the high tablelands of Qinghai and Tibet
 By a railway station the size of a broad bean
 I lift my head up and gaze at the starry sky
 At this moment the Milky Way is silent; tenuous wings
 Sink down, startling some wretched horses
 Into fleeing towards me, I stand motionless
 And let the splendour of the stars like millions of feet
 Trample my shoulders into an altar
 Like a child receiving the Eucharist
 I pluck up my courage, but hold my breath

HALLELUJAH

Mareike Kaiser introduced us to a way of doing “Halleluja” while being conscious of the planetary spheres and archangels. The seven growing “L”s all started low, at the base of the trunk (1st chakra) and increasingly included the larger expansion upwards. For each “L” we lived into the imagination of the planet involved with that bodily area, the planetary vowel sound, the colour, and the Archangel. For example, the first small “L” is done in the area of the 1st chakra, in the moon sphere, in an “ei-like” manner and in a mood of *violette* (from the German), being conscious of the Archangel Gabriel. This is very awakening!

Start with arms crossed over chest in “Reverence”

HA: H into upwards A, and bring A gently downwards.

1st L: start at base of trunk, low and small, Moon sphere (“Ei-like”), *violette*, Gabriel;

2nd L: start low and now include the navel, Mercury sphere (“I-like”), yellow, Raphael;

3rd L: start low and now include the solar plexus, Venus sphere (“A-like”), green, Anael;

4th L: start low and now include the heart area, Sun (“AU-like”), white/gold, Michael;

5th L: start low and now include the larynx, Mars (“E-like”), red, Samael;

6th L: start low and now include the “third eye”, Jupiter (“O-like”), orange, Zachariel;

7th L: start low and now include the crown of the head, a large “L”, Saturn (“U-like”), blue, Oriphael/Uriel.

(Vowel sounds are the German pronunciation!)

These movements are a challenge! How can one form an “L” in red in an “e-like” manner? Even if just for a moment, this can be accomplished by letting the hands cross a little at the top of the “L” with the fingers strongly “red”. Or, the 7th “L” could be formed feeling the narrowness of “U” and inwardness of blue as one goes upwards. It is up to each of us to find our way!

“Large E”: Coming from the high point of the last “L” just down to the horizontal, find the middle point between Ahriman (on right) and Lucifer (on left) bring arms outstretched in front and cross in “E” at middle part of lower arms.

Three large “L”s:

1. *Ex Deo Nascimur*, Father, Will sphere; Low to mid level (Pisces, feet to Virgo, abdomen)

2. *In Christo Morimur*, Son, Feeling sphere; Start behind and under in Sagittarius realm and bring forward into horizontal, spreading out in front. (Sagittarius, thighs to Gemini, shoulders)

3. *Per Spiritum Sanctum Revivicimus*, Holy Spirit, Thinking sphere; Beginning in Libra sphere, then opening big and high over head (Libra, hips to Aries, head).

U: Stand alone, feeling feet rooted to the center of the earth (Weltengrunde) and feel the stream coming upward so hands reach for star and end with fingertips touching lightly above the head (above crown chakra).

I: Left arm up, right arm down in blessing.

AH: Receive light in A gesture; H over back.

End in “Reverence”.

Mary Brian,
Barrie, Ontario

TALISMAN

What is a ‘Talisman’?

Somebody or something that helps you when in need.

I think he helped me indeed when I set out to meet three anthroposophists from Canada and Alaska in Irkutsk, Siberia. We delivered a two-day workshop and had the dearest women in the audience. Some days later we visited them at their work place.

1. A home for handicapped children “Otradny Sad” in Talovka (a station on the Trans-Siberian railway).

2. The Waldorf Kindergarten in Irkutsk.

3. “Talisman” the school for handicapped children in Irkutsk.

4. The initiative “Istok” was not available for our visit.

The activities for “Talisman” started 22 years ago, when four mothers heard two different statements about their children: the doctor said that each child was uneducable, but curative educators from Finland said that learning was possible indeed. After a trip to schools for curative education in Finland and Sweden, these parents started to help each other. They worked in each other’s home teaching their children. The initiative grew. For some time, they worked with 40 families in a building from a public school and they were offered governmental support, if they would change their teaching method which had been the Waldorf method. Their decision was the way of freedom, which would allow the further application of Waldorf education.

Thereupon the parent body dwindled down to six families and grew slowly up to 22 families. The school owns an old wooden house with a vegetable garden and rents an apartment in a stone building next door. Presently the initiative is in a gridlock: more families are applying, the rooms are very small, and there is no hope to rent other rooms in the apartment building. The salaries of the teachers are considerably lower than those of the other Waldorf teachers and there is no support from the city or any public institution.

Whenever the school brings a request to the authorities, it is met with a hostile attitude. However four paintings done by the children are exhibited in the local bank on the most exclusive shopping street of Irkutsk, which draws the attention of the passers-by. As a visitor, I sensed foremost the loving care for the children. Every corner and every wall is clean, although the nearby construction site and the wood burning stoves create much dust. I hope that the “Talisman” will help this initiative that grew out of loving concern and devotion.

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For more information, please see:

<http://www.cip.nsk.su/oldsite/old/fund/Irkutsk/Talisman/index.html> and

<http://www.freunde-waldorf.de/en/projekte/russland/irkutsk-talismanistok/r/russia-2/p/russia-irkutsk-talisman-istok-curative-education-in-sibirien.html>.

ATHENA



Group photo of participants at the Therapeutic Eurythmy Training for Dental Anomalies held at Camphill Village Kimberton Hills, PA, August 2011



*Polly Saltet, Christine Pierce, Mary Ruud, and Holly Kofsky at the cafe, Kimberton Hills
Photographer: Mary Brian*

