



**Festschrift/Documentation
of the
2nd World Eurythmy Therapy Conference**

The Art of Healing
Based on the Science of Life
Diversity - Connection - Deepening

May 16-21, 2016
Dornach, Switzerland



International Eurythmy Therapy Forum
International Young Medics Forum
of the Medical Section

Goetheanum

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Eurythmy Therapy Department
Medical Section at the Goetheanum
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Email:
info@medsektion-goetheanum.ch
sekretariat@heileurythmie-medsektion.net

Websites
www.medsektion-goetheanum.ch
www.heileurythmie-medsektion.net

Editor:
Angelika Jaschke

Translators:
Tasha Babitch
Matthew Barton
Regina Delattre
Rebecca Paten

Book design and layout:
Regina Delattre
Angelika Jaschke

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Contact address for purchases:
Maya Kuesgen
Zum Mergelbruch 20
DE-32602 Vlotho

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Foreword

Eurythmy Therapy is central to Anthroposophic Medicine. In its almost 100 years of development it has found broad application in nearly every area, from paediatrics to numerous indications for adults and geriatric patients, as well as special applications such as eye Eurythmy Therapy. Diverse experiences, practical approaches and perspectives on content were discussed in this 2nd World Eurythmy Therapy Conference at the Goetheanum: How can we achieve a deeper understanding of the principles of Eurythmy Therapy? What has developed thus far? What areas are as yet unexplored? What does interdisciplinary collaboration with other therapists look like? How can we continue to solidify the incredibly necessary collaboration with physicians? What is the position of Eurythmy Therapy in the context of Anthroposophic Medicine? What is its relationship with the seven life processes? And especially: How can it more clearly and helpfully become the instrument of recognizing and working with the etheric forces? And what role does determining the various principles of vowel and consonant activity play?

Collaboration between Eurythmy Therapists and physicians has been significantly strengthened, most especially through the presence of the younger generation of physicians. We need 'Eurythmy-therapeutic' diagnosis that leads from the understanding of illness and movement diagnosis to treatment via Eurythmy Therapy exercises. Then, physicians' and Eurythmy Therapists' treatment can work together and become a whole. Then, treatment with medications has a relationship with Eurythmy Therapy treatment. Rudolf Steiner characterized this content-related and conceptual connection between the different therapies as the 'system' of Anthroposophic Medicine. The effectiveness of Anthroposophic Medicine can increase through a deeper culture of collaboration between therapists and physicians in the service of patients.

And so we send out our wishes for the 100th birthday of Eurythmy Therapy in 2021, thus: Deepening of their understanding of the principles of their therapy and its indications, development of increased collaboration between the therapeutic professions so that the system of Anthroposophic Medicine can better serve patients, and further research into the

clinical effectiveness of Eurythmy Therapy. Substantial steps in this direction have already been made during this second World Eurythmy Therapy conference. They are illustrated in this publication and can become the foundation of further development. We would like to extend our most heartfelt thanks to all who were instrumental in bringing this conference into being and to all who contributed to its success, whether through content or organization. Most especially, we would like to thank the Coordinator of the Professional Field of Eurythmy Therapy, Angelika Jaschke. She not only dedicated her blood, sweat and tears to the preparation and implementation of this conference, but also ended by introducing her team of successors to the professional community. It is a lasting joy to have met the lively, initiative-rich and international Eurythmy Therapy movement at this conference—a community that would not exist in this form without the tireless communication work of Angelika Jaschke. May the initiatives made possible through the conference continue to develop in the next five years for the good of our patients, and lead to an inspiring 100th birthday!!

*Michaela Glöckler, MD
Matthias Girke MD
Medical Section of the School of Spiritual Science
Goetheanum
Dornach, Switzerland*



*There first
 Where sense can know no more,
 Stands the portal, which discloses
 Life-reality
 To Soul-being;
 This portal's key the Soul may fashion
 If she herself grow strong within the strife
 By World-Powers waged on their own ground
 With human forces;
 If of her own accord she puts to flight
 The sleep, which at the frontier of her senses
 Cloaks the forces of knowledge
 In spirit-night.*

*Rudolf Steiner, 6 May, 1915
 Translation by O.B.*

*Wo Sinneswissen endet,
 Da stehet erst die Pforte,
 Die Lebenswirklichkeiten
 Dem Seelensein eröffnet;
 Den Schlüssel schafft die Seele,
 Wenn sie in sich erstarket
 Im Kampf, den Weltenmächte
 Auf ihrem eigenen Grunde
 Mit Menschenkräften führen;
 Wenn sie durch sich vertreibet
 Den Schlaf, der Wissenskräfte
 An Ihren Sinnesgrenzen
 Mit Geistes-Nacht umhüllet.*

Rudolf Steiner, 6. Mai 1915

Editorial

At the Eurythmy Therapy delegate conference in September 2013, we were reminded by the national representatives that we had decided at the 2008 world conference to organize a second world Eurythmy Therapy conference in seven years. Together, we sought out currently relevant questions: What impulse are we serving through our work? What effects are we looking to achieve? Eurythmy Therapy affords us perceptive and cognitive access to the etheric world. How can we communicate the experiences connected with it and make them productive, in order to learn to more deeply grasp and work with this valuable therapeutic instrument? How can we form a reliable basis of judgment regarding what is therapeutically necessary and healing?

A 5-person team of Eurythmy Therapists and physicians was formed, and compiled basic themes from the many suggestions:

- Collaboration between physicians and Eurythmy Therapists should be of central importance. Our cooperation with the Young Medics Forum arose out of this recognition, as did the tandem workshop format, with leader pairs of either an experienced Eurythmy Therapist with a young physician or an experienced physician with a young Eurythmy Therapist.

- In terms of content, knowledge of the etheric realm based on the research and experience of each individual was central. This led to the development of the conference theme: 'The Art of Healing Based on the Science of Life. Diversity – Connection – Deepening'.
- The most diverse individual approaches and methods for etheric research and understanding Eurythmy Therapy should be introduced to a large circle of people and given space in professional discussion.
- Individual and very personal reflection on our own relationship with Eurythmy Therapy was a concern: Do I know what I'm doing? Learning from others' questions and expanding our own questions through mutual exchange. Do I even know my questions? How do I find my questions? What do I do with them?

In the 9th lecture of the 2nd Course for Physicians (CW 313), held on April 18, 1921, Rudolf Steiner describes the path of knowledge leading from sensory perception to the supersensible levels of knowledge—Imagination, Inspiration and Intuition—in relation to human development and Eurythmy Therapy. Both the morning kick-off lectures and the fol-

lowing interdisciplinary workshops were dedicated to this fourfold approach.

The twelve-person organization team of energetic young Eurythmy Therapists and physicians capably took on responsibility for all of the various details in the two-year process of organizing and realizing the conference.

Each many-faceted conference day was framed by the cosmic forms and rhythms that were realized in the first Goetheanum building. Looking into the past and the future, beyond nations and boundaries, as well as remembrances for those who have died, contributed to allowing our worldwide therapeutic community to develop further through what connects us: our love and responsibility to Eurythmy Therapy, and to the Goetheanum, the place given to us by Rudolf Steiner for spiritual encounter.

The Festschrift of the 2nd World Eurythmy Therapy Conference is intended not only as documentation of what took place for the 700 participants from 39 countries, but also as an aid in further independent work with our own questions and ideas.

We look forward to the next international exchange in five years, on the occasion of the 100th anniversary of the Eurythmy Therapy Course (2021).

For the conference organizing team:

*Angelika Jaschke
International Coordinator
of the Eurythmy Therapy Department
Medical Section*



Our thanks

During our planning process it became increasingly clear that we couldn't hold a 'normal' meeting. The impulse was a collation of various skills, approaches and questions. So it became a conference (lat. conferre – to bring together).

Special thanks go to the four presenters of our morning kick-off lectures: Philipp Busche, Wilburg Keller Roth, Armin Husemann and Mathias Sauer. They came together as early as the spring of 2015 to brainstorm for the internal arc of our four-part conference theme, and again later to work through the details. In choosing presenters, it was important to us that we choose people who have made those particular topics their life's work. We were not looking for the best lecturers; we were looking for people who, by virtue of their authentic questions and research, could help us to develop our own questions. We were quite open to people from any country, speaking any language, of any profession. We were therefore astonished that we ended up with four German physicians – but it was also quite clear to us all that each was the right person for each respective theme. We also thank Michaela Glöckler for her closing observations and vision of the future with its pending tasks. And we were able to take this opportunity to warmly greet her successor, Matthias Girke, Director of the Medical Section beginning in October 2016.

Through her decades-long research into the geometry of the first Goetheanum's two domed spaces, Sabine Sebastian introduced us in a very real way to the intentions and content of the conference. We had the opportunity to carry out a complete thought journey from sensory perception to Imagination, Inspiration and Intuition based on the geometry of the first Goetheanum. The fact that we were able to perform, move and experience this every morning in Eurythmy with the conference participants formed a quiet but very effective spiritual foundation for the conference. We warmly thank Jan Vagedes and Eduard Helmert from the ARCIM Research Institute at the Filderklinik as well as Arndt Büssing from the Herdecke Research Institute for their years of help and continued encouragement to also find viable paths to Eurythmy Therapy in academic research. With never-ending patience, Jan Vagedes brought our

international, retrospective, web-based patient survey with over 1,000 respondents from all over the world to its positive conclusion. He was able to show us initial evaluations, as well as identifying further projects. The interactive specialized course and the exhibition of various research and masters projects also served to stimulate our research mindset, both in the area of foundational research and in research on evidence of Eurythmy Therapy's effectiveness.

In addition, we are grateful to the many people who stood by to help us when needed:

- Mathias Hofmann and Stefan Langhammer and the Medical Section office staff,
- Edda Riedel, who helped us create a project description and wrote to 25 potential sponsors in her capacity as fundraiser,
- the team at the Goetheanum for their helpful collaboration and tolerance in the face of our ultimately complex and many-faceted conference,
- the 80 presenters who volunteered a great deal of their time and effort in preparation and contributed to the success of the whole; the Eurythmy Therapy colleagues and physicians who prepared far in advance in their own countries to perform the planetary seals and those from six different countries who recited the Whitsun verse in six languages, receiving the 'final polish' for the Great Hall on the proscenium and gallery of the Goetheanum from speech formation professional Franziska von Nell,
- the young, international organization team, coordinated by Heiða Olafsdóttir, which met for monthly Skype meetings over the course of a year in order to coordinate all of the details and their implementation on-site: arrangements for the performers backstage, for the interpreters for the exhibitions, for affordable accommodations, for the cultural contributions from the various countries, for the presenters, for contact with the Goetheanum team, for the Speisehaus (restaurant), and for the young volunteers on-

site (mostly Eurythmy Therapy students) who cheerfully helped anywhere there was need for another pair of hands,

- Tascha Babitch (USA) and Matthew Barton (England), who translated all of the conference documents, flyers, and programmes in advance,
- the tried and true simultaneous interpreters Margot Saar, Rozanne Hartmann, Egor Banze-lyuk, Marina Rykina, Ariane Walter, Gundula Gombert and Yolande Marx, as well as the 'whisper' interpreters for English, Russian, Spanish, Italian, and French. There was also much help given by co-participants in the courses, for which we are very grateful,
- Elke Elisabeth von Laue, who was responsible for the completed renovation of the Wooden Eurythmy House in time for the conference. She collected over €45,000 from the patients in her vicinity and from several colleagues in order to make this possible,
- Rolando Gonzales, who had already filmed for us at the interdisciplinary Young Medics Conference (Whitsun, 2013), as well as Irmgard Sodenkamp and Heike Sommer, who shot and compiled the photographs for documentation and for remembrances.

This conference would not have been possible without the financial support of numerous individuals and friends from many countries. Brazil, Russia, Argentina, Georgia, Colombia and England, in particular, were supported as a result of this private, personal engagement. A large, earmarked private donation allowed us to print conference bags with our logo as souvenirs for participants, and also covered the colourful silk shawls that the entire preparation and volunteer team wore to make them more visible. Our crowd-funding initiative through betterplace.org also helped us with many small individual donations.

Financial resources came together for colleagues from colleagues through our large professional associations: ATHENA/USA, the German professional association (BVHE), and the Swiss professional association (HEBV). We give them our heartfelt thanks!

The manufacturing firms WALA Heilmittel GmbH, Weleda AG and Helixor Heilmittel GmbH & Co. KG supported us by helping to print current new publi-

cations for the conference. Alnatura gave generous help in the form of food supplies that we were able to pass on to colleagues who were not able to afford meal tickets.

We also thank the Conference for Curative Education and Social Therapy, which covered the full attendance costs for two colleagues who work as Eurythmy Therapists in Curative Education.

Special thanks to the foundations that made this international conference financially possible:

Asta Blumfeld-Stiftung
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Stichting Triodos Foundation
Stiftung Kulturimpuls Schweiz
Stiftung zur Förderung der Heileurythmie, Stuttgart

*For the preparation team
Angelika Jaschke*





Impressions

If we look at the title of the 2nd World Eurythmy Therapy Conference, we might notice that the words “Art”, “Healing”, “Science” and “Life” are connected in one sentence. Of course, we know that healing is an artistic process and that medical science researches life. Nevertheless, when we visit the doctor it is often difficult to avoid the feeling that neither is true and that, for lack of knowledge of living connections in research, what is really happening is a testing of medications on a patient rather than actual healing.

Anthroposophic Medicine bridges this gap, by deepening and broadening the space ‘where sense[s] can know no more’ and enters the ‘portal which discloses life-reality to soul-being’. Based on this foundation, the ‘inner connection between a medication or healing process and the essence of an illness process’ (CW 215; 15.9.1922) can be regarded together in an artistic fashion.

Eurythmy Therapy comes from the other side—the artistic side—as another kind of healing tool. It requires the science of life as a foundation for recognizing the life realities beyond the threshold. The spiritual framework within which Eurythmy Therapy moves was consciously created every morning and evening during the conference – in the morning through the Eurythmy work on the zodiac in

connection with the first Goetheanum building, and in the evening through experiencing all seven planetary seals, performed by the national groups.

The geometry of the Goetheanum building was illustrated in depth on the first evening by Sabine Sebastian, based on the Eurythmy in the three stages: beholding karma, knowing karma, and healing karma. This was a wonderful introduction to the morning activities and the evening experiences.

In between, the conference participants—unlike at the preceding conference, eight years earlier—were sent on individual research journeys in which they could come to their own, inner foundation work through workshops, specialist courses and methodology presentations that were closely connected to the kick-off lectures.

It quickly became clear that the preparation team had invested a great deal of time and thought in the content structure of the conference. The four very diverse kick-off presentations allowed the audience to immerse themselves in the conference theme through four steps that built upon each other—as if from outside in—and very diverse perspectives. After the last kick-off lecture, given by Mathias Sauer, Armin Husemann said, ‘In this fourth part, the conference had to be turned inside out into this spiritu-

al image. The image of Eurythmy Therapy cannot be further enhanced. Every word, every thought is an appeal for understanding. This testifies to conscious conference preparation!

The workshops which followed the kick-off lectures and were meant to tie in with them may not have lived up to this expectation completely, judging by some of the feedback....

One highlight of the conference was the presentation of thirteen different methodological approaches. When one lives, as this author does, in a country in which there is no research at all on Eurythmy Therapy or Anthroposophic Medicine, one learns to appreciate any work in this direction. The development of individual methods creates movement in the surroundings. It encourages spiritual work and exchange, whether supportive or confrontational. It has a motivating and substance-building effect – inwardly and outwardly. In the physicians' podium discussion, Broder von Laue spoke about a definition of the concept of methodology on a basic level: 'Method means: I have a compass with which I find a path through my thoughts. I must have a clear beginning and a goal. In the basic forces of formation, separation and attachment, I need to know the level at which I am thinking.' Following such a clear path leads to development.

And of course, looking back at the last World Eurythmy Therapy conference in 2008, the questions asked then regarding development and substance-building come back to us. What has happened in the last eight years? What has developed or changed? How have the impulses that we took with us from that last conference grown?

The personal perspective of this author changed significantly after her emigration to New Zealand six years ago. 'Far from everything', busy with training, founding the professional association and holding the few colleagues there together, her view of Europe has sharpened. From the outside, one sees a great deal of movement and change: the possibilities and challenges connected with a large group of colleagues who live in the same country and work together. Therefore, this author's gaze was turned expectantly toward the 2016 World Eurythmy Therapy Conference.

The questions and suggestions expressed in the closing plenum give us revealing insights in this regard. How will research continue? How can we create more internships? How can we create more

efficient training courses? A question [was also expressed] regarding the development of an international research network, as well as the important question of conversation and exchange of ideas: 'How do we bring people together who are working imaginatively or with inspiration, so that intuition arises?' From a distance, all of these questions are experienced as being in motion, in any case. It is reassuring that there is so much motivation here, but the extent of the problems is also visible.

One significant fundamental mood permeated the conference events: the palpable generational change. The group of young people who will now carry Angelika Jaschke's work forward is a good example. This author still belongs to a generation that learned from people who, in turn, learned from people who learned from Rudolf Steiner.... Certainly, we had to define ourselves, but could not invoke the succession of generations. This generation now belongs to the past. The young people must invent themselves from scratch, invent their own methodologies, and establish their identity and integrity in Eurythmy Therapy themselves. This allows for an astonishing amount of liveliness and freedom. Our young colleagues were instrumental in creating an atmosphere of questions and exchange. And there is enthusiasm in the air, as it spread so delightfully through the hall during Philipp Busche's kick-off lecture. It was clear – it is no longer the wise ones who come and tell us how it works, it is the young people, and it doesn't need to be perfect, it needs research, and development and interest. We could feel the interest!

Socially, the participants again created exactly what we hoped and wished for on a professional level: intense, continuing conversation and exchange on all levels and between all of the professional fields. This is perhaps the most important in the continuation of our work: networks, including worldwide ones, and communication. There are so many people who are achieving significant work in the development of Eurythmy Therapy. Strength lies in connection. And that was something we were able to take home with us – as a challenge and as a goal to work toward until the next time.

*Heike Houben,
June 2016,
New Zealand*

2nd World Eurythmy Therapy Conference 16 - 21 May 2016, Dornach
„The Art of Healing Based on A Science of Life“

	Monday, 16.5.16	Tuesday, 17.5.16	Wednesday, 18.5.16	Thursday, 19.5.16	Friday, 20.5.16	Saturday, 21.5.16
		<i>perceiving</i>	<i>the spiritual</i>	<i>through cognition</i>		
8:00 - 8:40		The Archetypal Cosmic Form of the First Goetheanum (<i>group work in eurythmy</i>) <i>parallel: singing, contemplation of nature or construction</i>				
9:00 - 10:30	Keynote Address The Human Being and Space Philipp Busche	Keynote Address The Forces of the Sounds in the Formation of the Human Being Wilburg Keller Roth	Keynote Address The Physiology of Inspiration Armin Husemann	Keynote Address The Therapeutic Word Mathias Sauer	Plenum Conversation: „Where Do We Will To Go?“ Impulses For The Future Concluding Address Michaela Gloeckler The Venus Seal	
Pause						
11:15 - 12:30		Working Groups on the Themes of the Keynote Addresses <i>The themes be worked on in teams of therapists and physicians</i> Working basis is the 9th lecture from the 2nd Course for Doctors (GA 313), 18.04.1921				
Pause						The Foundation Stone and its rhythms
		<i>diversity</i>	<i>connecting</i>	<i>deepening</i>		<i>Conference Conclusion</i>
15:00 - 16:00	<i>Arrival, Registration</i>	Meetings of Groups of Participants from the same Country	Initiatives & Methods open space	Initiatives & Methods open space	Initiatives & Methods reflection talks (4 groups)	
Pause		<i>shaping</i>	<i>life</i>	<i>itself</i>		
17:00 - 18:30	17th Class Lesson (various languages); <i>parallel: the School of Spiritual Science</i>	Specialist Courses from the fields of practice – the patient in the centre				
Pause						
Ab 20:00 - 21:30	Welcome Musical Beginning Sabine Sebastian Beholding of Karma Healing of Karma Musical Conclusion	Introduction of speakers Presentation of ARCIM Plenum- Conversation „What brings us here?“ The Saturn Seal	Remembering the Dead Eurythmy Performance on the Conference Theme (Goetheanum Eurythmy Group) The Sun and Moon Seals	Festival of Cultures Baton Change Whitsun Verses from different countries in their languages The Mars and Mercury Seals	Fun and Laughter in Eurythmy (A. Storch, A. Bäschlin) Plenum : Reviews from the Working Groups The Jupiter Seal	Subject to modifications

Introduction to School of Spiritual Science study for eurythmy therapists

Hans Broder von Laue MD

1. The esoteric tasks in lecture seven of the eurythmy therapy course

Lecture one of the eurythmy therapy course starts with the image of the speech-producing larynx as the physical condition for forming sounds and words. In the following lectures the movement for a sound in eurythmy is then derived solely from the physiological process of speaking. This is a leitmotif in all the lectures: exact observation of an habitual everyday process. The seventh lecture in the eurythmy therapy course starts with the polar gesture: a thought Imagination is constructed. We become acquainted with the active **formative forces** which from birth build up and consolidate the body out of the spiritual world (lower Devachan or spiritual soul world). These three forces are called 'formative forces, separation processes and consolidation'. '**Formative forces**' refers to the process of pure **forming or shaping**; '**separation**' to a simultaneously occurring substance specialisation; and '**consolidation**' to the jointly maturing solidification of these forces until they become functioning organs. These three spiritual-etheric forces consolidate in the process of development of all the organs in the human body; the eyes are used as an example. Only an organ 'consolidated' within itself can provide a healthy basis for the soul and spirit during life. These formative forces originate in the cosmos and, on the one hand, lead to the creation of the body and, on the other, of the whole earth. In order to become familiar with their nature and the way they work, we have to familiarise ourselves with the ideas of anthroposophy and attempt to extend and perfect our soul capacities through practice.

In the seventh lecture, the esoteric task is stated after this Imagination of organ development. The eurythmy therapist should manage to construct the individual sounds in an orderly and clear way from these three formative forces: forming, separating and consolidating describe both organ development and the development of the sounds in eurythmy. Because such a connection exists, our own sound movement can become a source

of supersensory experience: a **consonant can** be consolidated into an **Imagination**, a **vowel** into an **Inspiration**. The risk – which is set out at the end of the lecture – consists of spontaneous, magnificent imaginative (and partly inspirational) impressions and artistic creations that appear to originate in the real etheric world but in truth come from our own inner organs. Saint Theresa is cited as an example of such an aberration: she is simultaneously a clairvoyant and a physically ill person.

Because the three formative forces set out above are the prerequisite for every sound formation in eurythmy, they are given new names a year later which more strongly point to the sensory observation of sound formation: '**movement, feeling and character**'. Here the movement part, as lightness/heaviness in **forming** the whole movement, points to inwardly experienced perception through the sense of own movement. Body-bound feeling also physiologically requires an **excretion** of the glands. The feeling element in speech-sound formation should be perceived from without as pressure/suction in the same way that we can be connected and resonate with other people in empathy. Character during speech-sound formation describes the moments through which inner muscle tension should be elevated into sensory perception and intention. This **consolidates** the sound.

2. Stages of practice: spirit recollection, spirit mindfulness, spirit beholding

In order to raise our own experience within speech-sound formation in eurythmy to the level of an experience of Imagination or Inspiration, it is essential for us to concern ourselves with the esoteric path of schooling as it is proposed in anthroposophy. Here Rudolf Steiner makes a distinction in his late work between three different intentions: In the Foundation Stone Meditation we find: **practise spirit recollection – practise spirit mindfulness – practise spirit beholding**. The middle exercise of spirit mindfulness is most strongly reminiscent of the meditative practice common today: out of inner calm we concentrate in our consciousness on a single content, all questions and thought associations are excluded. Spirit beholding aims for a supersensory experience through direct, sensory observation (e.g. of a plant or a speech-sound movement). A presentiment of what may happen in the future – in dangerous form a hidden hope – appears in the soul. The imaginative impressions which are beheld possess strong

expressive and persuasive power but they must not be confused with a real supersensory experience. Here the rule applies: the intensity of the inner experience is no measure of the reality of what has been experienced. Practise spirit recollection calls on us to melt down and reform the certainties which have arisen in the past and which have been formed out of our own experience of sound or our understanding of what spiritual science tells us. Through increasingly differentiated observation in our normal activities and through an ever wider searching intent in our thinking we overcome the habits in us within our inner spirit.

Through the conscious practice of the three tasks, spiritual knowledge we have obtained for ourselves can turn into the basis for practice. Rudolf Steiner says in this respect:

Today spiritual knowledge must be consciously acquired. Please note: spiritual knowledge, not clairvoyance! I have always emphasised that clairvoyance can also be acquired, but that is not what is important; what is important is to understand the results of clairvoyant research with ordinary healthy human reason, because it can well be understood.

In the seventh eurythmy therapy lecture the task is given to practise the consonant movement so well that a concordant Imagination arises for the movement image. Actively handling our experiences in the trinitarian development of the speech sound within the meaning of spirit recollection can lead us to this threshold experience. The same applies to the transformation of the vowel movements into inspirations.

3. Membership of the School of Spiritual Science

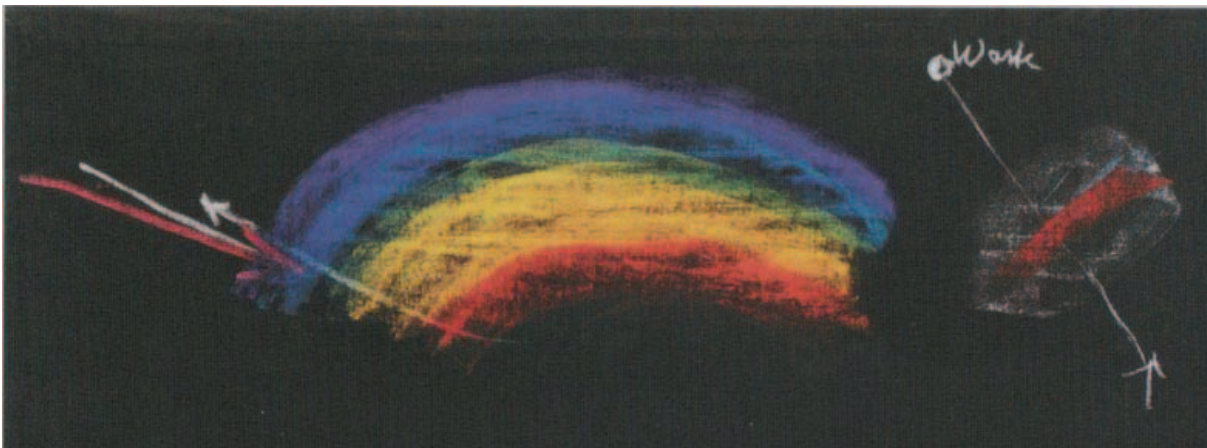
The most important prerequisite for membership of the School of Spiritual Science is the decision we take for ourselves to be responsible for the further development of eurythmy/eurythmy therapy and of anthroposophy as a spiritual science: 'I know it is my responsibility that through my work in the world and my inner exercise the spiritual is realised a little more. Eurythmy comes to expression through me; through me it wishes to reveal the trinitarian laws of creation in each sound that I form. In the conscious transformation of my soul through practice I want to realise this task to the best of my ability.' The common expression for this resolution is that we want to become a 'representative of the cause of anthroposophy'. This is accompanied by the

following process: an application for membership with a hand-written curriculum vitae is sent through the local 'reader' to the leadership of the School of Spiritual Science.¹

The 19 lectures of the 'Esoteric Lessons' (known as the class lessons) give a comprehensive overview of the research results of the spiritual researcher. They are structured in a wonderfully clear and systematic way and can help us to understand many of Rudolf Steiner's lectures. The special content and symphonic construction of the eurythmy therapy course also become more colourful and productive when taken together with the class texts.

The structure of the 19 class lessons² can be set out here only in outline:

- 1 - 7: Our own earth-bound and body-dependent soul life is experienced critically – we become acquainted with the 'animals within us' and the Guardian. In addition we experience the help and danger arising from the unnoticed influence of the etheric world on our soul activity (thinking, feeling and volition).
- 7 - 11: On the other side of the threshold we enter the etheric world. Our soul is stretched between the new experience of the body and the acquisition of a peripheral consciousness of the I. With permission to climb the steps and enter the temple we progress to the next stage of existence.
- 11 - 16: The spiritual soul world (lower Devachan) opens up for us, we encounter the hierarchies and have to recognise the latter by means of their creative activity. Their work is directed, on the one hand, to the human being's developing corporeality as part of the world and, on the other hand, supporting the development of our I.
- 16 - 19: We enter the purely spiritual world (upper Devachan). It is the midnight hour of our existence, the turning point between the backward looking processing of a previous incarnation and the hope-filled preview of a new incarnation in a new body.



4. The 17th lesson – the St John's Tide Uriel Imagination and human thinking

Instead of the content of the 17th class lesson, let us refer to the St John's-tide Imagination.³ The common content is that the thinking, feeling and volitional behaviour of the human being exercises a direct influence on the beings of the spiritual world. The activity of the thinking is highlighted in the 17th lesson. It says there:

Everything that for any given region is thought in such thoughts coming from human beings is repeatedly collected from time to time through the rainbow bridge and guided into the spiritual realm where it enters the breathing of the beings of the third hierarchy.⁴

The self-activated thinking becomes *breathing* – and subsequently the basis for the creation of a new earth condition. In the St John's-tide Imagination the spirits of nature belonging to the earth mother Demeter, seek to send the '*spirit shot through with matter*' to the archangel Uriel – who belongs to the third hierarchy. There this 'material' is used to weave Michael's golden garment. 'Human proficiency' also rises up and supports transformation of the living earth forces into new spirituality. Such '*human proficiency*' builds on the acquired will to think and light-filled volition. In contrast, the human errors of natural thinking, feeling and action confuse the spiritualisation which seeks to occur in untouched nature. The thinking, feeling and volition of human beings based solely on sensory experience and spontaneous abilities create '*agglomerated forms*'.

These '*errors*' prevent forces of renewal ascending from human beings to the third hierarchy so that they can receive them in their breathing.

5. Responsibility for the therapeutic action of speech sounds

For the eurythmist, the '*human proficiency*' which helps the hierarchies is realised in the creative shaping of the trinitarian reality of the speech sounds. Just as the hierarchies keep revealing their creative power anew through the trinitarian formative forces (**formative forces, separation processes, consolidation**) in physical embryonic development, eurythmists can, in continual practice, learn to realise the trinitarian order of each sound anew. The ever purer formation of speech sounds in our own eurythmy activity and the esoteric practice of the mantras are two sides of the same coin. To this extent each eurythmist, through their activity as a practising person who keeps re-forging their skills, is co-responsible for the proper 'nourishment' of the hierarchies. Only if eurythmic sound formation acquires such quality that it corresponds to the threefold laws of development acting from the spiritual soul world into the etheric world can it turn into help for the spiritual world. The inner power of renewal of the eurythmist is revealed through the way they practise, integrating their own activity into the creative order of the spiritual world.

In contrast, when the movement for the sound is carried out primarily by force of habit and through imitation, an '*agglomerated shape*' comes from human beings and disrupts the creative process. This problem is referred to in the middle part of the seventh lecture:

In future [...] people in general will tend towards a great variety of deformities because they will no longer be able to create the normalising form with the involuntarily active forces [of the hierarchies during the embryonic period].

If eurythmy is reduced to external gestures or remains only in the realm of soul-filled gesture, confusion arises in the third hierarchy. Every deviation created by human beings from the living nature of a sound is one of the 'human errors' which creates confusion in the spiritual world and influences the creative powers.

In this connection it is important to stress that what Rudolf Steiner emphasises in the 18th lesson also applies to the practice of eurythmy: many different 'esoteric schools' should arise,⁵ i.e. there are many different ways of practising to transform the creative power of a consonant into an Imagination and of the vowels into an Inspiration as a creative force. Just as there must not be an institution which may lay down for the person engaged in esoteric practice what is right or wrong, the same thing also applies to the esoteric deepening of eurythmy: we must learn to mirror each other selflessly and allow our own skill always to be called into question by others. We must educate ourselves to place our own individual effort next to the unique character of our 'brother' and 'sister' without moral judgement and together to grow through scrutiny. Then the School of Spiritual Science can be realised in individual practice and joint endeavour. Each individual person will recognise: 'I alone am responsible for the etheric quality of each eurythmy movement. This

quality can help the hierarchies to fulfil their tasks. I am co-responsible for the further development of eurythmy and eurythmy therapy as part of the School.'

Notes:

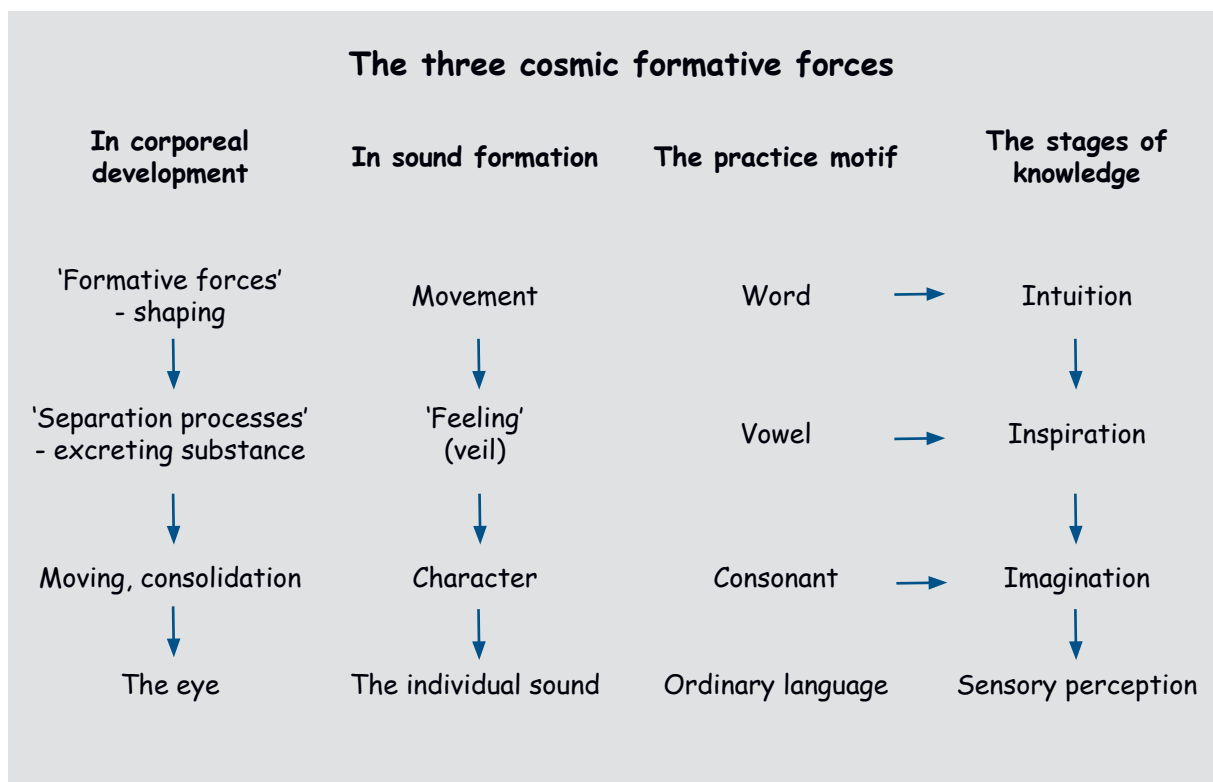
1 Goetheanum, School of Spiritual Science, General Section. *Eine Orientierung zur 1. Klasse* (A Guide to the First Class), Dornach 2002.

2 Steiner, Rudolf: *Esoterische Unterweisungen für die erste Klasse der Freien Hochschule für Geisteswissenschaft am Goetheanum 1924* (Esoteric Instruction for the First Class of the School of Spiritual Science at the Goetheanum 1924), CW 270, 1 - 3. The numbers refer to the lectures.

3 Steiner, Rudolf: *Das Miterleben des Jahreslaufes in vier kosmischen Imaginationen* (Experiencing the Cycle of the Year in Four Cosmic Imaginations), CW 229. 12 October 1923.

4 Steiner, Rudolf: *Esoterische Unterweisungen für die erste Klasse der Freien Hochschule für Geisteswissenschaft am Goetheanum 1924* (Esoteric Instruction for the First Class of the School of Spiritual Science at the Goetheanum 1924), CW 270, 2. 5 July 1924.

5 Steiner, Rudolf: *Esoterische Unterweisungen für die erste Klasse der Freien Hochschule für Geisteswissenschaft am Goetheanum 1924* (Esoteric Instruction for the First Class of the School of Spiritual Science at the Goetheanum 1924), CW 270, 2. 12 July 1924.



Working in eurythmy on the Foundation Stone rhythms

Ursula Zimmermann

At the Christmas Conference in 1923/24, Rudolf Steiner spoke the Foundation Stone words for the first time on Christmas Day, Tuesday 25 December 1923. On the following days – Wednesday, Thursday, Friday, Saturday, Sunday, Monday and Tuesday – he took one motif in the verse each day and drew attention to the specific character of that part, calling each a 'rhythm'.

You will find, my dear friends, that if you observe the internal rhythms which lie in these verses, if you then place these internal rhythms before your soul and undertake the corresponding meditation – that is, mentally rest within yourself – these verses can then be experienced like an expression of cosmic secrets to the extent that these cosmic secrets are resurrected in the human soul as human self-knowledge. (Rudolf Steiner, *Die Grundsteinlegung der AAG [Laying the Foundation Stone of the GAS]*, CW 260). He considered this structure to be very important.

We find the right approach to these verses, as we have heard them resounding from the cosmic word, if we structure them in our own soul in such a way that they cannot leave us. (R. Steiner).

We can start with the work in eurythmy through mindfulness of what Heinz Zimmermann has set out (see Appendix). A start may be made with the interplay of the two central planetary moods. The content can be 'born' in eurythmy out of them. In the first four rhythms, the expression of the threefold human being must always be sought: the will zone, shaped in humility; the middle zone out of the breathing relationship with our surroundings in soul devotion; the zone of thinking ascending in the Pentecostal character of light and fire.

The first rhythm is simple, archetypal in nature, with the character of a prime. The Thursday rhythm becomes extensive, generous under the influence of Sun and Jupiter; it should become clear that a new element, i.e. that of soul, appears in thinking, feeling and volition, and that the I acts through this.

Fundamentally a simple composition is best in speech eurythmy, in which one sound represents a whole statement; e.g. resting in the divine through an encompassing O, the encounter with the cosmic

ego in E (eh), spirit beholding in I (ee) or S.

Our 'practice' achieves a new dimension in the Friday and Saturday rhythm because the cosmic periphery appear in the forms and gestures: the Father, the Son and the Spirit. This can come to expression in the movement of the Group. Now Rudolf Steiner of course refers to constellations which are manifest in the rhythms. Thus it is proper also to include the zodiac: Aquila as representative of thinking, Leo as representative of feeling, Taurus as representative of volition and Aquarius as archetypal image of the etheric human being can appear in the composition.

Formal elements from the TIAOAIT, from the cosmic prelude, from the Crown and much else can support the composition.

The IAO of the laying of the foundation stone can also come to vigorous expression.

A special mood issues from the Sunday rhythm. In the sphere of the Sun, Mercury arrives in the realm of free humanity as the expression of 'From the I'. This is the sphere of the Christ being himself.

Practice is accomplishment, not struggling for something that still lies as a skill in the future. The human being has reached the stage of the WE.

A satisfying composition can arise when 'Practise...' appears in a form in which Leo, Taurus and Aquila willingly give to the I what it needs in spirit recollection, spirit mindfulness and spirit beholding because the sacrificial power of Aquarius is at work (Let what is confined sacrifice itself to what is unconfined).

The Monday rhythm has a completely new shape because the threefold structure has been removed and has been replaced by the elemental beings of the periphery.

The Tuesday rhythm can find its composition out of the form of Solomon's Seal with the double triangle because the latter is an expression of the temple of the body in which the I resides. The TAO can appear in the shaping of the speech sounds.

In the Kairos Ensemble seven people are involved in the composition. Six bring the activity of the higher self to expression, the seventh more the continuing sense of the I at the centre.

We can rightly feel that the I on its way through the rhythms passes through the planetary stages in the same way as is the case after death: from the Moon via Mercury, Venus, Sun, Mars, Jupiter to Saturn. This opens up a further compositional possibility.

A fine prelude to this can be the assembling of coloured sheets of paper for ourselves with the three planets belonging to each rhythm. This can also help us to gain an experiential sense of how the three act together. The sustaining, inspiring element throughout are the planets; and from the zodiac, the tetramorph. Archetypal forms and the archetypal nature of the sounds give expression to the outcome of our meditative work.

I hope that these remarks support the desire to work with the rhythms in eurhythmy and am happy

to respond to questions. (zimmermann@kairoszentrum.org)

See the piece by Heinz Zimmermann in the Appendix: 'The Seven Rhythms of the Foundation Stone Verse' taken from his publication Die Lebensbedingungen der Anthroposophie heute (with kind permission of the Verlag am Goetheanum)

The planetary seals

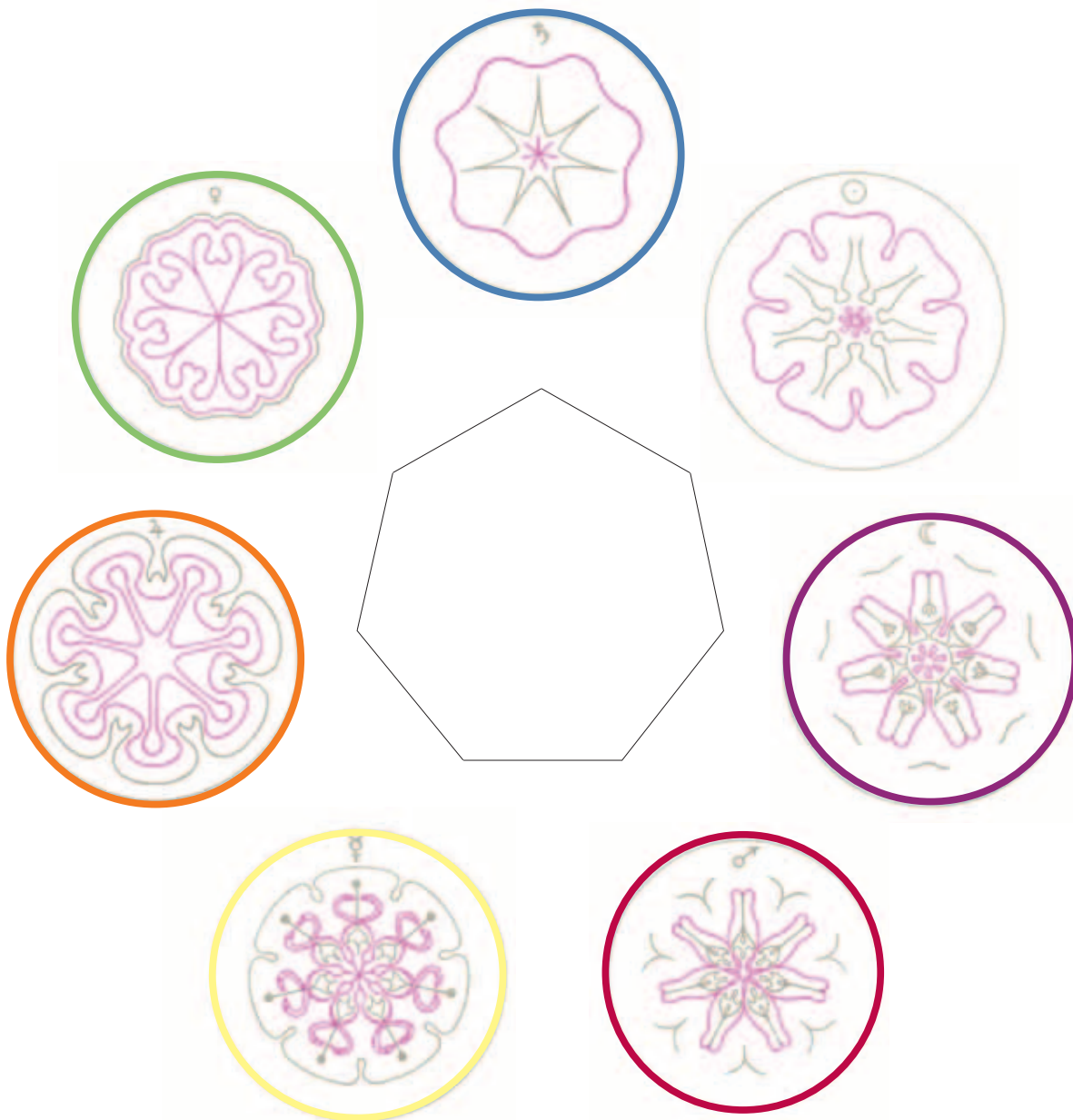
The seven seals which Rudolf Steiner gave as prelude to a new mystery art seem like gems. Completely pure forms stand before us in great clarity – never before in existence and yet their forces ceaselessly influencing world events!

If we want to learn to understand the seals then the following remarks by Rudolf Steiner from 15 October 1911 can be helpful:

Let us assume that we direct our physical eye at any one of these shapes. It is not just our physical eye but it is our whole organisation, it is above all the currents of the etheric body which are set in motion in a very specific way, stimulated by the course of the lines and through the forms of these shapes, so that the etheric body has different movements within itself depending on whether we look at one or another of these shapes. This means that within the world of etheric substance which surrounds us, with all the beings who are to begin with embodied in it, the forms which we trace here really exist. There are beings who really possess these forms in the etheric world; and in looking at these shapes our etheric body organises itself in such a way that it forms these shapes itself in its own movements according to the lines; that is, it creates a thought

form which now originates from it. And depending on the thought form, our etheric body will be able to establish a direct connection with the one or other type of being. These shapes are the mediators in that we are prompted to form the thought forms, that is, the movement forms in our etheric body, within ourselves. Now these forms have been chosen such that in their rhythmical progression they form a whole, namely something that corresponds to a certain developmental stream in the external etheric world, one which benefits our etheric body through a very specific fact; our etheric body has the tendency within itself to change, it becomes different in a certain way as it becomes more perfect. The sequence of forms which correspond to the growing perfection of our etheric body will be accomplished in the sequence of these shapes..“

(From: Rudolf Steiner: Bilder okkultur Siegel und Säulen [Pictures of Occult Seals and Columns], CW 284/285)



First performance of all seals in Stuttgart, Landhausstrasse 70, Germany, in 1911 (CW 284/285)

Eurythmy for the archetypal cosmic form of the First Goetheanum

Suggestions for practice

Sabine Sebastian MD

A preparatory word: when we are doing Goetheanum eurythmy we can deepen our experience of it most strongly if, before we begin, we bring to mind the geometrical relationships in the First Goetheanum, and 'polish up' the zodiac and planetary gestures. That is, how did Rudolf Steiner describe doing the gestures in the lectures 'Eurythmy as Visible Speech'? What are the colour relationships? How does he characterise the intrinsic nature of these gestures?

Below I will offer suggestions for such practice with 33 participants, as well as in possible smaller groups or even as exercises for one person.

In both the pillar circle in the auditorium and on the stage, all the pillars are oriented to the centre of their respective circles. In addition to these 26 positions, one participant stands where the lectern was, three at the Group location (exactly on the East-West axis) and three participants on a circle segment outside the auditorium, where the red window is. To start, we have the words of the red window: at the South position 'It reveals'; at the central position 'I behold';

and at the North position 'It has revealed'. These words belonging to the South and centre can be done in eurythmy or spoken before we begin. The words of the North position are performed in eurythmy or spoken at the very end of the whole exercise. Then we continue as follows: The zodiac and planetary gestures are moved while, at the lectern position, the exercise 'I think speech' is done. In the Group location a lemniscate is moved, accompanied by the eurythmy gestures MSMHM. This can be frequently repeated and re-experienced. Once the geometrical relationships have become clear to the participants, all those standing on the pillar circles, at the location of the Group, and the lectern, as well as the red window, can move one position further on (without gesture). This can be done in various ways:

One possibility is for one participant from the Group location to move to the Capricorn position, with Sagittarius moving up in turn, and all zodiac positions shifting further correspondingly so that Gemini passes in front of the lectern to arrive at the Cancer position. Similarly, the positions at the red window can be connected with the onward motion in the planetary circle, which continues behind the lectern.

Another possibility is to make a lemniscate connection in the through-movement between the two pillar circles. In this case Gemini moves to Venus in the South, Venus from the North to the lectern, the participant first standing at the lectern to the

Explanatory note:

The lecture „Beholding Karma - Healing Karma“ as well as the accompanying groundplan of the first Goetheanum will not be made available online.

The lecture can be requested by e-mail, together with the accompanying study book

**„Geometry of the groundfloor of the first Goetheanum.
Studies on the location of the throne bases.
Studies on the location of the eurythmy figures“**

Contact:
Matthias Zimmer, architect. E-mail: m.zimmer@zusammenbau.de

The protective charge is EUR 35.00 shipping charge included, worldwide.

With the amount you support future work on anthroposophic medicine. Thank you.

Sabine Sebastian, MD / Matthias Zimmer

Cancer position. This can be continued until every participant has been once at each position. The lemniscate can also rotate in the opposite direction.

Further intensification can occur if we add the throne plinth positions, in which case we must again observe the geometry involved: the throne plinths are not oriented to the centre of the stage, unlike the pillars they belong to. Each pair has a different angle as we can see from the ground plan drawing. For example, this could be done in eurythmy as follows: all zodiac and planetary gestures, as well as 'I think speech' and MSMHM are done while moving onward, then all release their gestures, the participants standing at the zodiac pillar positions take one step forward, each at a slight angle (corresponding to that of their throne plinth) and there speak (not gesture) a line from the 'Twelve Moods' by Rudolf Steiner. Which lines should be chosen? Again there are various very different ways of doing it. For instance, one can choose a line from the relevant day of the week for every position, i.e. all speak the Mars line or the Sun line. Or, irrespective of the day of the week, the following allocation corresponds to the building: Capricorn and Sagittarius the sun line, Aquarius and Scorpio the moon line, Pisces and Libra the Mercury line, Taurus and Leo the Jupiter line, and Gemini and Cancer the Venus line. This is derived from the types of wood of which the throne plinths are made. Then the participants take one step back from their throne plinth positions to the pillar positions, and all again perform the zodiac and planetary gestures in eurythmy, as well as MS-MHM and 'I think speech'. At the very end, the phrase from the red window resounds, 'It has revealed.'

Those who would like to extend these forms and movements can add the pillar words in eurythmy (not spoken): Saturn – the It, Sun – to It, Moon – in It, Mars – I, Mercury – from the I, Jupiter – out of me, Venus – I into It.

It rarely happens that 33 people gather at once to configure and perform this as described here. Below I offer examples for smaller groups which can be varied as seems appropriate, and as the nature of things dictates.

For one person alone: Start at the southern part of the red window, then move to the centre, continue with the southern Saturn pillar. For the zodiac positions on the stage: Form the zodiac gesture, release it, take one step forward, speak the chosen line from the 'Twelve Moods', move back to the pillar position, move one position further etc. At the end, move to the northern window position for 'It has revealed.'

For two people: one moves through the positions as described, while the second stands as 'timekeeper' at the lectern position with the exercise 'I think speech'. Or: Both follow each other through each position in succession. Or: One starts at Capricorn and one at Saturn in the South. Or: ... Other variations are possible!

For three people (you can feel free to decide whether to include the red window or not): One starts at Capricorn, two at Saturn and Sun in the South, and after releasing each respective gesture and speaking the line from 'Twelve Moods', they keep moving one place further.

For more participants: They can be distributed to different positions corresponding to our inner knowledge of the connections in, and context of, the ground plan.

If, after long practice, you seek further deepening of this, those standing at the planetary pillar positions can picture the coloured light from the windows streaming in between them; or those at the zodiac pillars and throne plinths can imagine the images of the cupola above them; and also, in relation to the angles of the throne plinths, ask the question: In which direction am I looking?

Woods of the pillars in the First Goetheanum

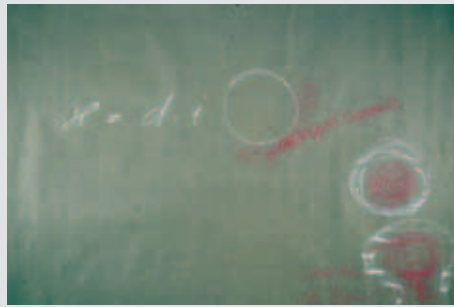
Inner wood		Outer wood	Pillar	12 moods
Hornbeam	-	Ash	Capricorn	Sun line
Ash	-	Cherry	Aquarius	Moon line
Cherry	-	Oak	Pisces	Mars line
Oak	-	Elm	Aries	Mercury line
Elm	-	Maple	Taurus	Jupiter line
Maple	-	Birch	Gemini	Venus line
Maple	-	Birch	Cancer	Venus line
Elm	-	Ahorn	Leo	Jupiter line
Oak	-	Elm	Virgo	Mercury line
Cherry	-	Oak	Libra	Mars line
Ash	-	Cherry	Scorpio	Moon line
Hainbuche	-	Ash	Sagittarius	Sun line



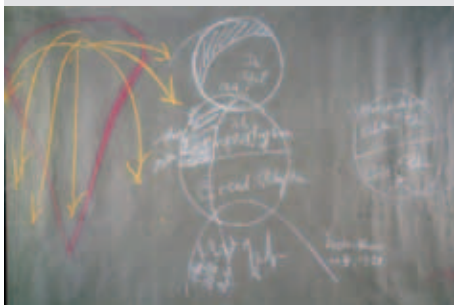
Exhibition of blackboard drawings

CW 313 "Illness and Therapy"
CW 315 "Eurythmy Therapy"

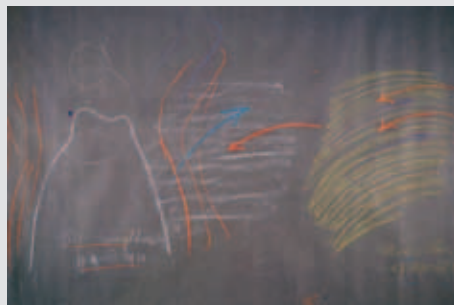
Rudolf Steiner Archiv: Stephan Widmer



CW 313/5
16. 04.1921



CW 313/1
11. 04.1921



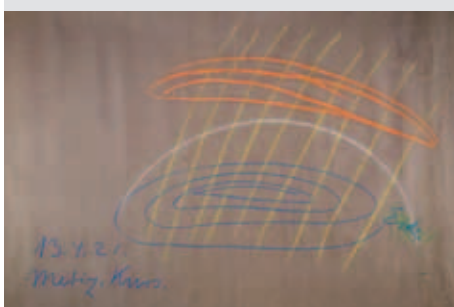
CW 313/6
17. 04.1921



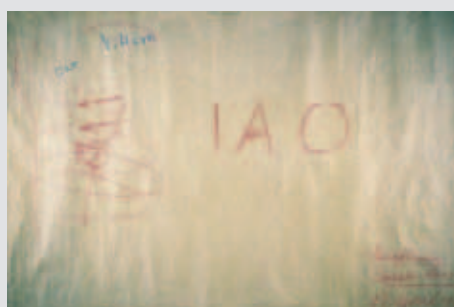
CW 313/2
12. 04.1921



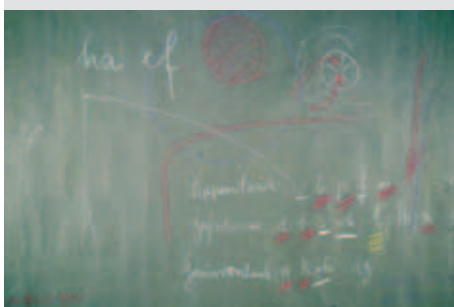
CW 313/7
18. 04.1921



CW 313/3
13. 04.1921



CW 315/1
12. 04.1921



CW 313/4
14. 04.1921



CW 315/2
13. 04.1921

The Human Being and Space

Philipp Busche MD

Introduction to eurythmy therapy and its relationship to the human being's higher powers of knowledge

Human development¹

In observing the external human form we can discover a preponderance of convex forms in childhood, connected with the expression of great vitality. As concave forms increasingly develop this testifies to a person gradually becoming older. Our spiritual-scientific insights tell us that it is our etheric body that has the vigour to model the physical body. During the course of life, the astral body with its depleting activity increasingly penetrates us: the soul inscribes itself into the concave forms, into the sculpting of our countenance.

On the other hand, within the body's structure the astral body and I organisation offer models for life and organ processes. The astral body and I immerse themselves in the body's development. The inner laws underlying the configurations of the astral body are musical. If we observe the physical body with the eyes of a musician, we can discover musical shaping principles at work behind its sculptural forms.

Our I organisation organises the physical body according to the laws of speech in such a way that, for example, the form language of O, A (ah), I (ee) and U (oo) can be found as configuring principles in the forms of the skeleton.

The shaping powers become free

In the period from birth to the beginning of second dentition, the child's life processes mature. The child's etheric body gradually frees itself from these processes of growth and development so that the life forces increasingly become available to developing soul life.

The soul-astral element is also gradually released from the work of forming the body.

The soul lives in the polarity between sympathy and antipathy. It divides where consciousness is to arise. The purpose of puberty is the division of

the sexes, so that in the 'interval' between man and woman – an archetypal musical principle – higher experience can arise. Only once the astral body has transformed the body into male and female can it to some degree conclude its body-shaping activity, so that its forces too increasingly become available to the free life of soul.

Inwardly our I metamorphoses the body's life forces into powers of thought. The outward manifestation of thought is the word. The word can only appear outwardly in speech through its activity being freed from the body; and it can only be freed from the body because it was first implanted into it. Up to the age of 21, a young person learns to do what he wills. It is possible for the moment to come when the I is born. Someone who can think freely and act individually is responsible for his own actions. He is grown-up. In place of education, self-education, self-development now comes to the fore.

With the conclusion of corporeal development, some of these forces of growth are available to the adult for other activities. We can use them in two ways. In an outward direction the limbs are organs for expelling excess forces, which we can use to act in the world. In an inward direction they become available to our life of soul.

Our soul life and perception of the world²

Our senses convey to the soul our experience of the external world. From within, from our thinking, the soul receives thoughts whose content can be informed by the laws of the sense world. When I'm looking at an object, my senses convey the impression of its outer appearance. Through thinking I receive its spiritual principle. By connecting the perceived phenomenon with the concept belonging to it, I discern the nature of the external object.

In this process, thinking is able to find in the world of concepts the one that belongs to, or accords with, this object. To this extent we can see thinking as a sense organ which conveys to the soul concepts from the world of spirit. The corresponding concept is however not determined here by my thinking process but by the observed object, and to this degree belongs to it.

The separation of phenomenon and concept is determined by our mode of cognition and is not essentially implicit. In our experience, the two aspects of reality appear divided into percept and concept. In the act of cognition I reunite them.



Herein lies the universal mission of thinking: that the world can only come to full manifestation through human cognition. The conceptual unity which the spirit creates is drawn forth from the inner nature of the object.

Goethe's concept of space (CW 1)³

Whoever asks what transition can be found from one thing to another if the thing itself remains indifferent to this, will inevitably have to answer, 'space'.

Only space takes account of nothing other than the fact that things are in fact separated.

What our mind desires when it approaches experience is: to overcome separateness; it seeks to show that the power of the whole is to be found in the particular. In spatial perception it wishes to overcome nothing other than particularity as such. It seeks to create the most generalised of relationships.

Space is therefore the view of things, the way in which our mind connects them in a unity; nothing other than a necessity lying in things themselves to [...] overcome their separate distinctiveness in a most outward way and to join them in what is

already as such an external unity. Thus space is a way of comprehending the world as unity.

It is a peculiarity of the physical, mineral realm that it manifests spatially in such a way that a juxtaposition of things always arises. It is this juxtaposition that determines the need for an actively created relationship. This connection and relationship is already implicit inwardly. The concept of space is a 'necessity lying in things themselves'.

In *Occult Science – an Outline*, Steiner describes the connection between space, physical substance and sensory processes through the history of their origins. Becoming physical goes hand-in-hand with the development of space and of the sense organs, when the Spirits of Form bring forth the first warmth body (as physical substance in spatial juxtaposition) and the Fire Spirits incorporate into these warmth bodies the germs of the sense organs so as to have their I experience by virtue of this. Thus arises the inner connection between the senses and the physicality of the world. The senses can perceive the physical because they arose together with it.⁴ They are the intrinsic being of the physical.

Inorganic nature⁵

The spirit acts in the context of facts we observe in inorganic nature. It brings necessity into randomness. The archetypal phenomena that arise in consequence are called 'natural laws' in inorganic nature.

Organic nature⁶

In considering living things we need, apart from facts and realities, an additional factor. We must see the influences of outward conditions to be underpinned here by something that cannot be passively determined by them; which is, instead, actively self-determining under the influence of those conditions. The type is a general picture of the organism that contains within it all its distinct forms. Natural law governs phenomena as superordinate principle, while the type flows into each distinct living entity and identifies with it. From this arises the development of one form from another. When considering living things we must first allow the type to arise in our thinking and beholding as an active, ordering principle. We must behold and draw our judgement from this beholding itself. Such reflection, the grasping of the type, also requires a more intense activity of our spirit or mind. It finds itself required to participate in the engendering of inner content at the same time as in outer form. Only by this means do we become able to think life in a living way. Our thinking has to change depending on what we are trying to perceive and comprehend.

Empowering the soul⁷

In the power of beholding judgement, thinking becomes creative. It opens up a connection that goes beyond material knowledge. In material knowledge, the senses give an inner picture of outward objects. The I connects this picture with a concept. Material knowledge is the mode of knowing the physical world, accessible through the senses, as science investigates it. The type is already a lawfulness that realises itself in time, and thus cannot be grasped in sensory perception as such.

The stages of higher knowledge (CW 12)⁸

In ordinary life, in the waking state, the soul is preoccupied with material knowledge. Meditation, concentration and other exercises enable the soul to withdraw for a while from its connection with the sense organs. Thereby organs can form within it by

means of which it makes connection with higher surroundings, in the same way that the external sense organs were connected before with the physical world. Under such influences, the sense organs of higher knowledge develop.

Imagination enables us to discern living things. The etheric comes towards our inner perception in pictures. **Inspiration** enables us to discern the astral. Here we can experience what acts between the images: this gives it a musical character, and higher knowledge here arises in a kind of interval experience. **Intuition** makes it possible to have a conscious life amongst spirit beings.

From this you will see that in the human organism what we enter into as we raise our powers of perception is active in the reverse direction in creation, emergence. You will see that it really is true to say that what we attain in Imagination are the same powers which appear without our awareness in phenomena of growth, and are active in their three-dimensional forms.⁹

From speech to eurythmy therapy

During the day we use some of our powers for activity in the world. As a sculptor we shape our work according to the laws of the etheric. In singing the soul-astral element emancipates itself from the body. In speech something I-like appears. The distinctive character of human speech is that meaning is underpinned by plastic and musical elements.

In vowels the human being's inner condition and his soul come to expression, and resound from him. A (ah), E (eh), I (ee), O and U (oo) sound forth body-free as a metamorphosis of the body's soul-spiritual configuring principles.

Above the larynx the mouth forms the vowels and consonants. These arise as metamorphosis of the formative forces. In the arrangement of consonants and vowels to form words and sentences, spirit and meaning can shine out.

In speech all the body's formative tendencies are localised and specialised, freed from corporeality and uttered in words. These formative tendencies previously had to be implanted in the developing body. They work in a body-shaping way as objective Intuitions, objective Inspirations and objective Imaginations. In speech these powers are individualised and employed by the I.

Perceiving and moving

In the process of cognition, the supersensible bodies release themselves from bodily development, thus making consciousness possible. In movement, a process occurs that is polar opposite to this. The upper aspects submerge themselves in the physical body in movement.

Eurythmy

In eurythmy, the motions underlying the forming of speech sounds are carried out with the limbs. The laws at work in the speech sounds are spiritual principles. In eurythmy these spiritual principles are brought to expression using arms and legs, and thereby we let a spiritual element come to expression in movement. In tone eurythmy musical laws become visible; in speech eurythmy the laws of the consonants, vowels and of meaning.

Eurythmy therapy⁹

In eurythmy therapy, various shaping principles can be made active in the body through movement in order to balance one-sided or pathological tendencies. To achieve this, eurythmy exercises are intensified.

Consonantal movements are indicated where formative forces are deficient: 'For they invoke active, objectively active Imaginations, which balance malformations.'

Vowel eurythmy is indicated where objective Inspirations are lacking: 'This acts also on inner irregularities specifically where not accompanied by morphological changes [...] – primarily also for functional disorders.'

Objective intuiting powers act on inherited genetic defects. Three elements come together to invoke

1. the action of these powers:Speech
2. Eurythmy gestures of what has been spoken
3. Inner attending to/hearing of what has been spoken and performed in eurythmy.

In eurythmy therapy we reconnect the physical body with the powers that originally formed it. Every eurythmy therapy exercise has four levels: It usually has a name-giving principle ('I' level). In performing each exercise, inner experiencing is required, an inner attunement. This can be as inner hearing, inner photographing, or sensing (astral-soul level).

Eurythmy therapy exercises have a 'time form' with indications of speed, regularity or sequence (etheric level). And finally every exercise consists of movement in space. The other three levels should be subsumed within this spatial form and become sense experience in spatial manifestation.

As outcome of our sensory-physical perception, therefore, spatial experiencing seems to be essential to the efficacy of eurythmy therapy.

In summary

In human development, etheric body, astral body and I organisation participate in configuring and shaping the physical body. As we mature, the higher, supersensible aspects of our being become free and form the basis for thinking, feeling and will. Through inner schooling and strengthening of thinking, work on these higher bodies can facilitate development of higher modes of cognition, Imagination, Inspiration and Intuition. The creative power of thinking can become tangible in spatial experience.

The configuring powers of the higher aspects can be embodied and represented in the way eurythmy metamorphoses the speech organs to form consonants (etheric formative forces), vowels (astral shaping forces) and word (spirit and meaning). In eurythmy therapy, these shaping forces are returned to their bodily action and efficacy, similar to how they were in childhood development.

Notes

- 1 See also: Husemann, Armin, *Der musikalische Bau des Menschen*.
- 2 Rudolf Steiner, *Goethean Science*, CW 1, Mercury Press 1988; *Goethe's Theory of Knowledge*, CW 2, SteinerBooks 2008
- 3 Rudolf Steiner, *Goethean Science*, CW 1, Mercury Press 1988.
- 4 Steiner, Rudolf: *Die Geheimwissenschaft im Umriss* (Occult Science), CW 13, p. 137ff.
- 5 Rudolf Steiner, *Goethe's Theory of Knowledge*, CW 2, SteinerBooks 2008
- 6 Ibid.
- 7 Rudolf Steiner, *The Stages of Higher Knowledge*, CW 12, Steiner Press 2009
- 8 Rudolf Steiner, *Heileurythmiekurs* ('Eurythmy Therapy Course'), CW 315, p. 89.
- 9 Ibid., p. 88ff.

*Där sinnenas kunskap slutar
står porten först som öppnar
livets verkligheter
för själens vara.
Själen skapar nyckeln
när den i sig blir stark
i kampen som världsmakterna för
med hjälp av mänskorkrafter
på själens egen grund;
när den i sig fördriver
den sömn, vid sinnenas gränser,
som höljer själens kunskapskrafter
i andlig natt.*

(Translation into Swedish)

聖霊降臨祭

感覚の知が終わるところに、
その扉ははじめて存在する
扉は生の現実を魂の存在に開示する

扉を開く鍵は魂によって造られる：
宇宙の諸力がその根底において、
人間の力と行う闘いを通して、
魂が自らの内で強まる時、

感覚の境界において、
知の諸力を霊の夜で包み込む眠りを、
魂が自らを通して追いやるとき。

(ルドルフ・シュタイナー)

(Translation into Japanese)

*Kde smyslové poznání končí,
tam teprve stojí brána,
která otevře životní skutečnosti
duševnímu bytí.
Klíč stvoří duše,
pokud v sobě zesílí
v boji, který vedou světové mocnosti
na jejím vlastním poli
s lidskými silami.
Pokud skrze sebe sama zažene
spánek, jenž síly poznání
na jejích smyslových hranicích
zahaluje do duchovní noci.*

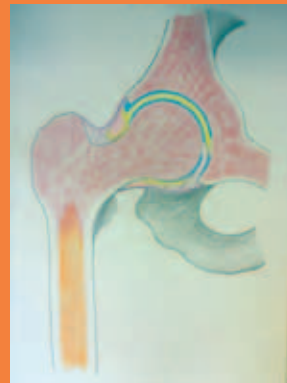
(Translation into Czech)

Exhibition of anatomy drawings

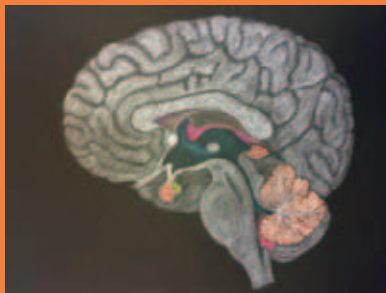
originals by Renate Thomas MD



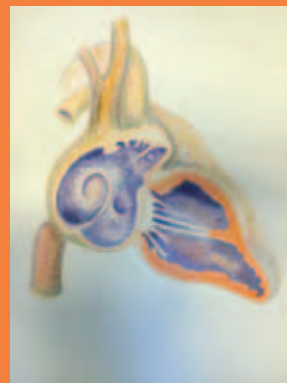
ribcage
from above



hip joint



brain
longitudinal
cut



heart,
atrium and
ventricle



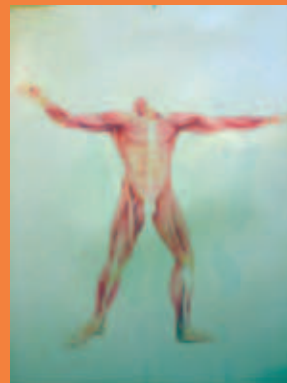
cervical
and occipital
bone



larynx



inner ear



skeletal
muscles

Speech-sound forces in human organ development

Wilburg Keller Roth MD



The most important question with regard to therapeutic activity is: how do I develop my thinking and action so that it grasps the reality of the living, ensouled and spirit-permeated human being? In order fully to understand the human being in his natural condition on earth our powers of knowing have to develop to the stages of Imagination, Intuition and Inspiration - that is the central task which Rudolf Steiner sets out in his last lecture in the second medical course.¹

The sense of reality demands of us unflagging interest and incessant attention so that we perceive and experience what is really happening in illness and health, undeterred by fears and hopes, expectations and wishes. Illusions and fanaticism are dangerous companions in any healing process. But that does not mean that we should remain passive observers: events in real life demand our active, perceiving involvement.

We learn anatomy from illustrated textbooks with two-dimensional pictures, but the human organism is in reality three-dimensional: the human being on earth exists in space. For external research the three-dimensional organs and bodies are fixed, sliced into layers and thus pictured. The first thing we have to learn for a real understanding of the organism is how to obtain an exact understanding of a complex three-dimensional structure from two-dimensional sectional images and illustrations. As physicians we learn this through the physical examination of the patient, experience gained at

the dissecting and operating table and through looking at series of cross sections as they can be made of the living organism today by means of CT and MRI technology.

If we study embryology, that is human organ development, there is an additional task: we must be able to picture for ourselves the development and changes in a three-dimensional structure over time from a series of sectional images. Unlike reading a comic, where we jump from one situation to the next without concretely picturing for ourselves what the path from one picture to the next entails, the most important thing in the study of embryological development, the reality of developmental occurrences, is the path from one image to the next. Such thinking in changing, living pictures – read from concrete life processes – corresponds qualitatively to a form of imaginative thinking, even if we are not aware of it.

Thus medical students, if they study anatomy and embryology properly (and do not just learn to tick off multiple-choice questions correctly), develop abilities which can also directly give them access to an understanding of eurythmy movements. And if an artistic sense combines with an emotional empathy with the way the human form and organs develop, as is essential for the medical profession, then in the life of the physician the task is quite naturally fulfilled that is set out for the aspiring eurythmy therapist in the first lecture of the eurythmy therapy course: *'[...] to obtain a knowledge of anatomy and physiology which is transformed into a feeling for the development of the human organism'* (CW 315, first lecture). Here knowledge of the movements in eurythmy is a great help for developing a concrete awareness of this *'feeling for the development of the human organism'*.

In an early stage of embryonic development, the embryo is still flat, a so-called 'embryonic disk' between two spherical spaces, the amniotic sac and the yolk sac. As one of the first organs to form, the primordium of the nervous system folds inwards on the dorsal side of the developing organism from the amniotic sac in the middle axis to form the neural groove which soon closes, starting with the middle section, into the neural tube and thus differentiates itself from the external skin. Initially amniotic fluid still flows through the neural tube from its ends but later these openings to the amniotic sac also close. Before that the neural tube already widens at the head pole into the series of so-called brain vesicles, the brain primordium.

From the furthest of these vesicles to the front, the forebrain, two additional small vesicles develop symmetrically to both sides on day 25 of development, the eye primordia. As the eye primordia grow, they move from inside towards the outer skin. About three days later the optic vesicle touches the ectoderm from inside and causes that tissue to change as it comes into contact: the cells in the ectoderm start to lengthen here to develop into the transparent fibres of the lens in the human eye, also through the so-called lens crystallins, protein found in the lens which subsequently determines the refractive characteristics of the lens. The effect of this tissue change in the ectoderm, brought about by the optic vesicle coming into contact with it from the inside, is called 'lens induction' in science. It has been scientifically shown that when the growth of the optic vesicle is prevented experimentally from touching the ectoderm from the inside, the lens primordium does not develop.

In the next developmental step the optic vesicle is invaginated to become the optic cup; the lens primordium in the ectoderm is included in this invagination movement, rounded, and the ectoderm closes over it again. Now the space behind the lens fills with substance – the future vitreous humour – and the tissue membrane surrounding the eye gradually tightens under the internal pressure.²

Then we still have to 'macroscopically' all these things, as Rudolf Steiner recommended to the young physicians – thinking the image obtained with the microscope as small as it is in reality: when the eye starts to develop, the embryo is just four millimetres in size, grows to twice that size in about 10 days and, as a whole, is still quite transparent and fluid and also warm throughout.

One morning, as I had prepared to teach the development of the eye in the eurythmy therapy training in Dornach, it occurred to me in the bath (which can be helpful in calling forth imaginative ideas!) that the development of the eye reveals a sequence of consonantal formative movements with which we are familiar from eurythmy. Now we can read the series of cross sections in a new way:

- the optic vesicle forms: *b*
- it approaches the ectoderm: *m*
- it touches the ectoderm and the latter changes as a result: *d*
- the newly formed lens primordium is drawn inwards: *n*

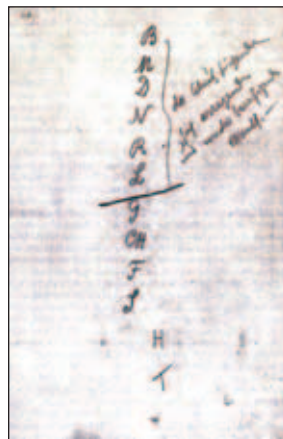
- it is rounded off: *r*
- the space behind the lens fills: *l*
- the tissue membrane of the eye stretches from the inside: *g*

What does this tell us? The sequence of sounds from the start of the evolutionary series!³ That is to say, the plastic formative movements leading to the development of the eye can be precisely described with consonantal gestures: the sound gestures in eurythmy are at the same time precise scientific concepts(!) which science today does not, however, yet possess but which can distinctively name and describe the individual characteristic stages in the development of form in an embryological developmental process! Knowing the consonantal gestures is a help in being able to think organ development in concrete and precise terms.

[...] when you start to look at the eye: it is formed from outside in, embryology already shows that, but it is consolidated from the inside. The development is internalised. That is what the creation of the eye is based on. It is internalised...⁴ says Rudolf Steiner in the lecture quoted at the beginning. That can be shown embryologically: the lens primordium starts from the outside but is then drawn inwards.

We can now also look at the evolutionary series in terms of the physiology of speech from the perspective set out by Rudolf Steiner in the third lecture of the eurythmy therapy course.⁵ If we clearly speak:

B, M, D, N, R, L, G, Ch, F, S, H, T - what do we notice? Can we recognise a movement from outside in? Indeed, we start with articulation on the outside with the lips and move inwards to the teeth and the



From: CW 277a

palatal sounds. It is an uninterrupted movement from outside in to the *Ch* - then there is a jump to the front again to the labial *F*.

And if we consciously also include the vowel colour as we speak, what do we recognise then?

Be/eM, De/EN, he/eL, Ge/Ch... – the consonant vowel-tinged from without is always followed by the consonant, vowel-tinged from within, that is related to the same organ. In these individual small steps the following are thus also ‘formed from outside in, ... consolidated from inside’: Labial *Be/labial eM*, dental *De/dental EN*, palatal *Ge* and *Ch*, and in between *eR* and *eL* which can then also be thought in a sequence from outside in. Now it becomes even clearer how the embryonic development of the eye is based on a process sequence in which growth formed from outside/consolidated from inside is repeated several times, moving inwards from the lips externally via the teeth and tongue to the palatals.

All these things are made visible in eurythmy by the consonantal gestures in their form, movement and position, as Rudolf Steiner explained and demonstrated in the third eurythmy therapy lecture.

If the first seven sounds of the evolutionary sequence can be recognised so precisely in the development of the eye, then it will also be possible to find the other five! If the eye is formed from the outside in and consolidated from the inside, then an organ is formed which is transparent for what is external – the light – (fricative *Ch*), an ‘inlet of the outside world’ in which the soul can freely flow towards the light (fricative *eF*); and it is not just a specific organ shape which is formed but at the same time a specific substance – this is shown by lens induction – which is permeable for the imponderables flowing in from the outside, for light and warmth. The ancient alchemists called such substance formation a SAL.⁶

The evolutionary series represents not just a specific type of organ development, namely the human sensory organs, but also a specific type of saline substance formation. We can always use this series therapeutically in a targeted way when we have to strengthen the SAL principle (thus the first three sounds⁷ have proved their value in inflammatory skin diseases such as neurodermatitis). We will find this type of organ development wherever an external qualitative element originating in the past impresses itself organically on the living,

developing organism; and thus also find it in the general embryonic developmental gestures in the early embryonic period.

At my brief suggestion at a conference that the first steps of ocular development can be identified with the start of the evolutionary series, Margret Thiersch started to examine this claim in a working group and found and developed the correspondence between the developmental stages and the consonantal gestures in a similar way.⁸ Some years ago she started in the ophthalmic eurythmy therapy courses to rehearse this developmental event as eurythmic spatial forms in the group in order to give the participants ‘a feeling for the development’ of the eye.

It is a special experience to see this sequence of formative gestures, obtained by scientific means, which initially only existed as ideas, realised spatially in eurythmy: scientifically precise embryological ideas turn into a work of eurythmy art! And what initially is pictorial imagination gains plasticity and really occurs in time and space. The imaginative idea, if carried out with the will in eurythmy, becomes a real creative act.

Goethe speaks of such a connection between living science and art when he refers to art as ‘science become deed’;⁹ and similarly Rudolf Steiner when he says about eurythmy therapy in the Stuttgart eurythmy therapy lecture: ‘For we are actually dealing with the application of an incredibly subtle knowledge of the human organism.’¹⁰ For us that means: we have to learn to think about the human being in the right way in living forms of thought which correspond to what is really happening in the organ (i.e. develop thoughts in Imagination for processes of plastic organ development over time, and in Inspiration for specific rhythmical organisational processes). Then we will also be able to apply these thoughts in practice so that, realised in eurythmy, they can become active in shaping organs.

The physician or therapist can obtain a view of the efficacy and appropriateness of their own thoughts if they formulate an idea for treatment, prescribe a medicine or eurythmy therapy exercise and can then see the change which they bring about in the patient.¹¹

Margret Thiersch, with ten course participants, will now give a eurythmy demonstration of the embryonic development of the eye as we

have researched this in recent years within the ophthalmic eurythmy therapy course. We here see something of beauty which has the kind of validity Goethe was referring to when he said: *'Nothing in art is beautiful which is not impelled by a truth that accords with the laws of nature.'*¹²

(Demonstration with commentaries by Margret Thiersch)

If we carry on thinking along these lines, we must tell ourselves: this sequence of formative gestures leads not just to the development of the eyeball but must be thought of as etherically 'washing' around the finished organ throughout life in order that the organ always retains its form – while metabolism replaces substances. When the organ falls ill and its processes are deformed, then this cannot happen in any other way than that disorder also occurs in this sequence of consonantal gestures, an imbalance in the sequences of formative steps, causing a plastic deformation of the eyeball that can in turn be treated with consonantal gestures. Tracing the formative process in thinking in a living way already contains an understanding of possible pathological deformations and at the same time their treatment.

But the following is also true: [...] *so that we have this consolidation spiritualising itself, truly ensouling and spiritualising itself in our perception as we advance to the soul and spiritual nature of the human being, i.e. to the organs of the being of soul and spirit, to the sensory organs. That is what we might call the descending process leading to organ development. Then we find sense perception, object perception, at the lowest end of the process.*¹⁵

Thus the process of formation from outside and consolidation from inside also lives in the soul and spiritual process of perception. That contains a great tragedy: what is in constant living spiritual movement in the cosmos and in living beings on earth is experienced by us in a static, *concrete* way. That we experience the world in concrete ways is brought about by ourselves through the element of consolidation in our process of perception! Such consolidation is the condition for our process of perception and, to begin with, excludes us from being involved in the movement of cosmic spiritual life – but that precisely is the physiological requirement for our spiritual and moral freedom!

It can be a great sadness if we have an inkling of, or recognise, how we human beings turn ourselves into cosmic hermits through the requirements

of our sensory perception with regard to cosmic movement; but we can also seek a way to rediscover the connection with the living world of the cosmos which surrounds us – through training living thinking in flexible images, through following formative processes and the metamorphosis of forms in nature, through studying and meditating on the cosmic celestial movements, through eurythmy! And precisely by connecting with scientific facts obtained by means of concrete perception which can be tested by normal everyday consciousness and observed in living organisms, we can obtain reliable and powerful imaginative ideas as a first step towards supersensory perception and renewed, fully conscious, but at the same time independent involvement in what is happening in the spiritual world process.¹⁴

It is a particular privilege to be allowed to witness as a physician, therapist or teacher over and again the transformation of organs and of form from health to illness and back from illness to health – *'for nothing calls forth imaginations as easily as considering the pathological states of the human being.'*¹⁵ The developing human being, including the human being who falls ill and returns to health, demonstrates to us that he is not an *object* but engaged in living development, organic transformation; and that therefore his potential cannot be fully understood with purely *concrete* thinking. That we can think of a living organism with the metamorphosing capacity to transform is the prerequisite for our justified expectation that we can stimulate a development towards health, a true healing process through our therapeutic endeavours.

Now we have seen, using the example of the embryonic development of the eye - the individual stages of which can be investigated scientifically - how formative eurythmy gestures in a specific sequence underlie the development of an organ. In the fourth lecture of the eurythmy therapy course¹⁶ we find another sequence of consonants which we can consider to be organ-forming in the same way as the evolutionary sequence:

Be - De - Ge - eS - eF - eR - eL - Ha - eM - eN - Sh

But now this series is not related to the stages in the process for the development of a human sensory organ but it is about the predisposition and functional sequence of the human digestive activity as the basis of our will activity. This sequence is structured with the same internal consistency as the evolutionary sequence. The difference is that this

sequence of consonantal gestures is not focused on the plastic development of an organ, it does not form an individual definable organ in space. After all, the effect and function of the consonants in the metabolism are related to diverse anatomical organs, the intestine, kidneys, bladder, stomach ... For our human organisation is 'synthetically' organised in its neurosensory pole 'so that the head is the great collator of everything that happens in the organism',¹⁸ as Rudolf Steiner explains in the curative education course, and 'analytically' in its metabolic and limb pole: 'Everything is kept apart there, everything is kept apart there in contrast to the head.'¹⁹

The sequence of consonantal gestures does not act in the metabolism in a primarily plastic and spatial way but with processes in time, as a sequence of processes, which Rudolf Steiner characterises as follows in the sixth lecture of the eurythmy therapy course:

*What, actually, is digestive activity, when we look at it in the living human being? It is metabolic activity which thrusts towards the rhythmical, unfolds towards the rhythmical. Digestive activity is metabolism which might be described as being captured by the rhythm of the organs of the circulation [...] and the more chaotic activity, the chaos which occurs in the motion of the tissue fluid, passes over into the rhythms of the circulatory system. And in such processes, where the chaos of the tissue fluid passes over into the regular rhythmical activity of the circulatory system, human will activity comes to physical expression. Will activity [...] – this consists of a constant transition between chaotic activity in the tissue fluid and rhythmically regular and also harmonising activity in the circulation.'*²⁰

Rudolf Steiner characterised this process sequence even more clearly the previous day, in the fourth lecture of the second medical course:

Everything that is contained in the metabolism itself, or in what is closely connected with the metabolism, in the motility of human beings, which is of great importance particularly in the first or ascending half of life, all these things impinge as metabolic forces on the circulatory forces. And this upward thrust must in turn shift or advance forwards. So that actually, in the process I have described, we are concerned with the forward advance of everything that the I, in the metabolism and already in the intake of substances, brings about in its grasp of these substances' inner forces. We are concerned with an upward migration through the circulation and breathing as far as the cephalic system, and this has to be properly organised

*in the time I have been speaking of between second dentition and sexual maturity. The I's grasp of the forces of outer substances must travel upwards through circulation and breathing until it properly intervenes in the cephalic system.'*²¹

Here something is not 'formed from without' and directly 'consolidated from within' as in the development of sensory organs, but rather external substance is gradually overcome in the healthy digestive activity of human beings, made rhythmic, and incorporated in stages into human beings as they shape themselves. The speech-sound sequence of the fourth lecture²² starts with all the glottal-stop consonants *Be - De - Ge*, vowel-tinged from without; here outer substance is taken hold of. They are followed by the fricatives *eS - eF*, vowel-tinged from within; here outer substance is penetrated and made our own. Then come *eR* and *eL*, the most explicitly rhythmical sounds among the consonants; here the transformed substance with its forces is coming close to circulation and breathing. In *Ha* the process opens outwards again as in a sensory organ; for an animal the digestive process would be concluded here and the octave reached with the eighth step.

For the human being the process continues in the glottal-stop consonants, preceded by a vowel tinge, *eM* and *eN* – here human beings form themselves out of the already inwardly grasped substance, give themselves their outward form and at the same time develop the specific human abilities of morality (*eM*) and intellectuality (*eN*), in order finally to overcome substance completely in the *Sh* – to waft away as Rudolf Steiner characterises it so nicely in the fourth lecture of the speech eurythmy course:

*Let us take the German word 'Mensch' (human being). Now we perform it in eurythmy and shorten the 'sch' a little so that it appears abbreviated: Mensch. Now, we clearly have the blowing away at the end. How does this representation of the human being touch or move us? The passing, ephemeral nature of human life touches us here: the human being a transient being.'*²³

Here all substance has to have been overcome by the end of the healthy human digestive process and have passed over into warmth in which the I can live and realise itself through the will. Spirit immerses itself in substance, substance is filled with spirit – the ancient alchemists called that SULFUR, a substance which has wholly taken the imponderables light and warmth into itself,²⁴ but can also release them again in the combustion process.

The way in which outer substance can be grasped and internalised through the consonantal movements is revealed in speech physiology as it is examined and characterised in the third lecture of the eurhythm therapy course.²⁵ This reading of the function of the consonants from the speech process is a principle of Inspiration. Likewise in the rhythms of the leg movements in the eurhythm therapy metamorphosis of the consonantal gestures, we no longer find a purely image-forming imaginative principle imitating the external world of forms,²⁶ but a musical principle, one belonging to Inspiration. And if the image formed by the arm movements is performed simultaneously with the rhythmical shaping of the leg movement in a way that goes so far as to include full spiritual presence in the leap, then this requires an intuitive quality such as unconsciously underlies all our will activity. If we manage to do this in full consciousness, as Rudolf Steiner urged for therapeutic efficacy of the consonantal movements, by *'inwardly taking a thought photograph of ourselves, as it were,'*²⁷ and by *'really inwardly seeing ourselves in the position we are just performing,'*²⁸ then we find our way into an Imagination with intuitive power, an Imagination which seeks to come to creative realisation, an *'objectively effective imagination,'*²⁹ this corresponds to the same forces *'which come to expression without our awareness in growth phenomena, express themselves in plastic configurations of growth.'*³⁰

This offers human beings a wholly new possibility of shaping and forming themselves for a future of which Rudolf Steiner says:

[...] in the future people will in general tend towards the greatest variety of deformities because they will no longer be able to create their normal shape within forces that work involuntarily. Human beings will become free; they will even gradually become free in relation to the creation and configuring of their own shape but will have to be able to handle their freedom to some degree. They will therefore have to come to be able to engender imaginations, my dear friends, which always counteract deformation.'

Notes:

1 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Ninth lecture of 18 April 1921.

2 Today's scientific research makes it possible to see a shape develop over time in so-called 4D videos in that individual cells or cell nuclei are marked and photographed through the microscope every ten minutes; the images obtained in this way are then played as a speeded-up video so that both the reproduction and the movement of the cells can be made visible. This also shows very nicely how the organ forms arise from flowing movement. The link to a 4D video, showing the development of the optic cup can be found at <http://elifesciences.org/content/4/e05216>. There can be no doubt, however, that there is a difference between watching such a formative motion on film and ourselves making the effort to imagine precisely and completely a sequence of changing images in inner activity.

3 As told by Kisseleff, Tatiana, reproduced in: *Die Entstehung und Entwicklung der Eurythmie* (The Origins and Development of Eurythmy). CW 277a, p. 59.

4 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Ninth lecture of 18 April 1921.

5 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Third lecture of 14 April 1921, p. 41ff.

6 Steiner, Rudolf: *Geisteswissenschaft und Medizin* (Spiritual Science and Medicine). CW 312. Fifth lecture of 25 March 1920, p. 105f.

7 'The human being seeking protection, becoming anxious and calming down again' it says on a piece of paper in Steiner's handwriting next to the first six sounds of the evolutionary sequence.

8 After my presentation a participant came forward from a working group in Brazil which, completely independently of myself, had found the connection between the evolutionary sequence and the embryonic development of the eye.

9 Goethe, Johann Wolfgang; quoted from Steiner, Rudolf: *Grundlinien einer Erkenntnistheorie der Goethe'schen Weltanschauung* (The Theory of Knowledge Implicit in Goethe's World Conception). CW 2, Chapt. G.

10 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Lecture of 28 October 1922, p. 114: 'It is indeed the case that eurhythm therapy should not be used without a proper diagnosis, that it is indeed the case that it should only be practised in accord with specialist medical science. Because we are actually dealing with the application of an incredibly subtle knowledge of the human organism.'

11 Thus I was always able to see whether a patient with chronic glomerulonephritis was intensively practising the big A [ah] exercise (or not, then the next episode was usually imminent). For the big A exercise see Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Second lecture of 13 April 1921, p. 33.

12 Goethe, Johann Wolfgang; quoted from Steiner, Rudolf: *Kunst und Kunsterkenntnis* (Art and the Knowledge of Art). CW 271. Self-summary of 9 November 1888, p. 31.

13 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Ninth lecture of 18 April 1921, p. 99.

14 Steiner, Rudolf: *Wie kann die Menschheit den Christus wiederfinden? Das dreifache Schattendasein unserer Zeit und das neue Christus-Licht* (The Threefold Shadow Existence of our Time and the New Light of Christ). CW 187. Lecture of 28 December 1918, p. 103ff.

15 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Second lecture of 12 April 1921, p. 34.

16 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Fourth lecture of 14 April 1921, p. 56ff.

17 Steiner, Rudolf: *Heilpädagogischer Kurs* (Curative Education Course). CW 317. First lecture of 25 June 1924, p. 14.

18 Ibid.

19 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Sixth lecture of 17 April 1921, p. 87.

20 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Fourth lecture of 14 April 1921, p. 74f.

21 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Fourth lecture of 15 April 1921.

22 Steiner, Rudolf: *Eurythmie als sichtbare Sprache* (Eurythmy as Visible Speech). CW 279. Fourth lecture of 27 June 1924, p. 97.

23 Steiner, Rudolf: *Geisteswissenschaft und Medizin* (Spiritual Science and Medicine). Fifth lecture of 25 March 1920, p. 106.

24 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Third lecture of 14 April 1921.

25 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Fourth lecture of 15 April 1921, p. 56ff.

26 Steiner, Rudolf: *Heileurythmie* (Eurythmy Therapy). CW 315. Second lecture of 13 April 1921, p. 38.

27 Ibid.

28 Steiner, Rudolf: *Geisteswissenschaftliche Gesichtspunkte zur Therapie* (Spiritual Scientific Aspects of Therapy). CW 313. Ninth lecture of 18 April 1921, p. 102.

29 Ibid., p. 99.

30 Ibid., p. 102.

*Onde finda o saber sensorial
encontra-se o portal
que abre realidades vitais
para o ser da alma;
a chave quem cria é a alma
se ela se fortalece
na luta que seres universais
travam no seu próprio interior
com as forças humanas,
se ela é capaz de expelir
o sono que encobre o saber
no limite sensorial
com noite espiritual.*

(Translation into Portuguese)

The embryonic development of the eye in connection with the evolutionary sequence

Underlying all development are processes which Rudolf Steiner characterised through the 12 consonants of the 'evolutionary sequence':

BMDN - RL - G - CHFSH - T

The eurythmy movements for these consonants make formative processes visible. The attempt is made here to set out how these 12 developmental steps are revealed in the embryonic development of the eye.

The first image (day 9) of the developing embryo with its sheaths appears like an eye oriented towards the cosmos, whose formative forces are streaming into it. In precisely the same way the eye is oriented towards the light and the cosmos throughout life also after completion of its subtly differentiated embryonic development. Like the embryo as a whole, it is supported and nourished in levity by its warmth envelope. Internally life has largely withdrawn for the sake of transparency. As a result the human I can encounter its surroundings through sight. The formative forces of the cosmos stream in – as for all the senses – through the eye and enliven the organism. The W works mysteriously, as it does behind all development, setting evagination and invagination in 'motion'.

'The Word surges through the world, and cosmic development holds the Word fast.'¹



	Earth sound B	Earth sound M	Earth sound D	Earth sound N	Air sound R	Water sound L	Earth sound G
Day 9 of the embryonic development of the human being.	Day 25 Evagination of the two optic vesicles on the side of the forebrain.	Day 26 Growth of the optic vesicle towards the ectoderm.	Day 28 The approach of the optic vesicle to the epidermis triggers strong cell proliferation in the latter which creates the lens primordium.	Day 32 The lens primordium is taken into the invaginating optic cup out of the embryonic ectoderm. As a foreign body in the inside of the eye it causes inflammation which persists for the whole of life and is revealed in the particular high temperature of the eye.	Day 33 The lens is rounded off in the eye as it closes up. Throughout life it moves between roundness and flatness and thus enables the visual breathing between near and far. The breathing expansion and contraction also works in iris and pupil and thus reveals the action of the air sound R.	Day 49/week 7 The eye fills with fluid. The hyaloid artery grows from the optical nerve through the centre of the eye to the lens, branches around it and supplies it for its development. Retinal vessels grow as does other differentiation. This action of the L is concluded in the middle of the evolutionary sequence.	From month 4 to 7 Regression of the hyaloid artery and other living tissue so that the transparency of the eye can come about. The G starts the second half of the evolutionary sequence like a new resolution. The G also leads to birth. From now on weight acts on the child and light on the eye.

¹ Rudolf Steiner, Dornach, 29 August 1915, CW 40.

Now the fricatives come into play:

- CH** Light streams into the eye.
 - F** I activity takes hold of both eyes. The eyes start to learn to see with both eyes working together.
 - S** Looking into the distance (if too pronounced: long-sightedness)
 - H** Looking close up (if too pronounced: short-sightedness)
Normal vision breathes between near and far.
 - T** A glottal-stop consonant completes the developmental process and leads it to a new stage. Streaming in from heaven to earth, from the head to the feet, T creates the connection between the eye and the whole human being at the centre, the heart.
- In summary:
- The developing forms arise through glottal-stop consonants through to invagination by the **N**. The **R** creates roundness and brings breathing movement, **L** growth and form configuration. **G** leads to form regression and transparency, ultimately to birth. The fricatives work in the activity of seeing.

The eye following completion of its development in connection with the whole human being and the activity of the I in sight

T sounds in the cosmos - **TAO** - . In the human heart there sounds - **IAO** - . The T streaming in from on high is answered from below by the I in the power of upright posture. Carried by the latter in lightness/levity, I activity radiates through the eyes. In the binocular vision of both eyes the I lovingly takes hold of surrounding things through sight as if grasping them with the hands and perceives them in the feelings with heart forces.

Dr Knauer: 'if the eyes do not look with love they become ill!'

The T streaming in from on high and the I leading to upright posture from below cross one another in the horizontal gaze: threefold I activity from on high, out of the depths and from the periphery penetrate one another. Through the feet, which are immersed in heaviness with each step but free themselves from it, the I perceives heaviness just as it senses surrounding colours and forms through the eyes. The feet point forwards like the eyes. With the soles of the feet they 'look' into darkness like the eyes into light. Precisely as the result of these opposites the activity of the I is closely connected in eyes and feet. In upright posture (I [ee]) the eyes look horizontally forwards. The will of the I in sight streams in a horizontal direction. If we look into the distance, the upright posture bends slightly backwards as in A [ah]. If we look at something nearby, it bends slightly forwards, as in O. This can remind us of the IAO as column.

From the darkness behind us, where we do not see anything, the ego 'steps' to the front through the tiny macula in the centre of the retina at the back of the eye; and through the small pupil, shiny black from the outside, into the expanse of the light.
Encountering the surrounding world through sight, and assimilating images and formative forces, the ego experiences in the heart: Everything that I encounter in my surroundings is what I am.

'I recognises itself' (Rudolf Steiner, Seal Words of the Fourth Mystery Drama)

As a supplement to the vowels **IAO** let us still add **E** [eh] and **U** [oo] because they play a major role in eurythmy therapy:
E works in binocular vision through which I become aware of seeing. The U works in the stream of the will which supports the pair of eyes like feet standing together. In the way that the foot connects with heaviness, the nature of each illness becomes visible - thus also of the eyes.

In the action of the sounds of the evolutionary sequence something special is revealed: the sound forces through which the eye was formed are the same as we practise for the sick organ in eurythmy therapy.

Margret Thiersch, Michaelmas 2015
To accompany Wilburg Keller Roth's keynote presentation at the World Eurythmy Therapy Conference, 18 May 2016

On the inspired physiology of eurhythmy therapy

Armin Husemann MD



Today research is being done on sensory function in the inner membrane of blood vessels, the 'endothelium'. The sheer force of the flowing blood is perceived in a way similar to how the sensory cells in the inner ear perceive the surging of the endolymph and perilymph. In the heart this 'hearing in the blood' is increased in the spiralling diastolic inflow and systolic outflow of the blood. In the inner ear this dynamic lives as pressure wave that enters spirally with every sound and, after the muscle response of the outer hair cells, departs again.¹ The heart and its vessels can be seen as organs of a hearing in the stream of internal life. Here it is especially interesting to listen in to the return flow of venous blood to the heart as this is modulated by breathing. In the actual lecture this was demonstrated on a participant using Doppler sonography equipment. Whereas the artery (*Arteria femoralis*) gave us the sound of heart pulsation, we could hear from the *Vena femoralis* in the groin how the speed of the blood flow in the veins is modulated by breathing alone, and how holding your breath stops this flow. This happens for instance when we are shocked or scared. The astral body governs blood *movement* through breathing. (In the arterial system it engages in resistance via the vessel nerves and modulates blood *pressure*.)

From the astral body we passed on to the I. We first heard, and then made more tangible in pictures, how every speech sound differently modulates the venous flow.²

The speech we absorb as our mother tongue roots itself deeply in our respiratory system, in the circulation system, so that a person's [...] spirit, soul

and body are deeply affected by the way in which this mother tongue comes to expression in him.³

Speech as I activity shapes and configures itself into the blood flow. Within the I organisation, the I counters what streams toward it as drives and impulses of will with its response and responsibility. 'The responsibility of the blood' is perhaps as close as we can get to describing what occurs here. Speaking to teachers, Rudolf Steiner pointed incisively to the importance of speech and language teaching for moral development at the time of puberty. He connected obscurities that had emerged in Class 9 with a lack of 'vigour and momentum' in German (mother tongue) lessons in Classes 8 and 9.⁴ In lecture 4 of the Eurhythmy Therapy Course, after describing the principles active in the speech sounds B and P, he referred to something similar when he said:

This context is certainly of very great interest for someone who remembers how the human being's whole circulation is connected with speech, and how therefore a connection is also established between metabolic influences on, and influxes into, the circulation system, and this particular form of consonantal utterance.⁵

With the Doppler sonograph, indeed, we can see and hear that vowels only pause the blood stream while consonants, most strongly of course the plosives, reverse the direction of flow, bringing the venous blood into turbulence.

After these studies of the internal membrane of the blood vessels, we turned our attention to the body's outward form by asking about the life of the skin there. Here it lives as boundary in resting form, in the light. The eye, as a metamorphosis of the outer skin, invaginates from the ectoderm. The day before, as an imaginative level in the conference events, Wilburg Keller Roth had staged the eye's embryonic development as a group form in eurhythmy. Thus the eye process in the light of space contrasts with the inner process of hearing in 'life's stream of development'.

Rudolf Steiner tells physicians and teachers that we can comprehend the human being's etheric body through his **seeing**, but the astral body, by contrast, through the incorporation of the hearing process into the life of metabolism and blood.^{6,7,8} He speaks to teachers about the 'plastic' and 'musical' stream in the human being. To doctors he elaborates how the body dies away outwards in the skin and inwards in the skeleton. The 'eye matrix' has fallen

prey to Lucifer – ‘their eyes were opened’. The ‘ear matrix’ is delivered up to Ahriman. Through these death processes physical, foreign-body-type substances arise which, on the ‘eye side’ of life represent the predisposition to all *inflammation processes*. Inner sclerosis processes, by contrast, which cannot be dissolved in the blood realm, give rise to proliferative activity in life’s hearing process (‘cancer as misplaced ear’). We are healthy when our I organisation governs and masters both of these ever-lurking tendencies to illness, or in other words holds them in balance. These ‘I matrices’ develop on the one hand where the I reaches upward into the light and masters inflammation, and on the other where it reaches inward and down into the skeleton, there keeping hardening processes in check.

This dual gesture of the I organisation is artistically realised in the ‘Group’ sculpture of the Representative of Humanity.

What occurs, then, when a cancer patient practises tone eurythmy? While giving his soul up to the inner nature of the music, he concentrates on the skeleton, with which the intervals are brought to visibility in the eye process. ‘Visible music’ – this is the art of the I: of incarnating Lucifer’s space-dissolving power on the one hand, and on the other of transposing Ahriman’s skeleton-hardening action into the motion of the soul. If we also then practise from the seventh downwards, the patient grasps hold of his life ether forces and sends them into the mineralising processes of his physical body. In Rudolf Steiner’s language this is ‘casting life into the lifeless.’⁹

On the soul’s path into the death processes of the physical body, language has shifted the vowels entirely into a subjective element. The consonants that arose from living affinity with the outer world of the senses have become noises. Speech formation and eurythmy re-objectify the vowels, bringing them back outward into the light; and they ensoul the consonants, bringing them inward again. It is precisely this double gesture with which, in the process described above, the I organisation leads the eye matrix inward and the inner ear matrix outward.⁵ To do consonants in eurythmy means, therefore, to learn to master the inflammation nature of the eye matrix. This is supported by the patient inwardly ‘photographing’ himself, or in other words picturing how he appears from without.

Thus practising tone eurythmy means activating the I organisation in the hearing matrix, and combating sclerosis and tumour processes. The great vowel

exercises all end with inner listening to their echo or after-effect.

The originally cosmic twelve sense processes of the physical body, which the adversary led into death, are subdivided into seven outer, eye-type senses, and five inner, ear-type ones. In the death process of the material, physical body they were given back to their cosmic origin through the deed of the Resurrected Christ, whose renewed phantom multiplied itself after the Mystery of Golgotha for the whole of humanity.¹⁰ Since then his powers have been available to human beings as the healing spirit within the I organisation. In eurythmy therapy, we take hold of the Logos powers of the resurrected Christ and thus the powers of humanity’s future. With this insight, we can gain a sense of responsibility, humility and the will to develop further what is as yet imperfect.

Notes:

1 Husemann, Armin, *Der hörende Mensch und die Wirklichkeit der Musik*, Stuttgart 2010, Verlag Freies Geistesleben.

2 Husemann, Armin, ‘Der Leib der Sprache. Die Luftlautformen als Urphänomene der Sprache und der Eurythmie.’ In, Zinke, Johanna, *Luftlautformen sichtbar gemacht. Sprache als plastische Gestaltung der Luft*. Ed. by Patzlaff, Rainer, 2nd edition. Stuttgart 2003, Verlag Freies Geistesleben.

3 Steiner, Rudolf, *Gegenwärtiges Geistesleben und Erziehung* (Modern Spiritual Life and Education), 5th edition 1986, Dornach, Rudolf Steiner Verlag. CW 307, lecture of 15 August 1923. We are grateful to Frau Catrine Ronner, at Umlandshöhe Waldorf School, Stuttgart, for pointing us to this passage.

4 Steiner, Rudolf, *Konferenzen mit den Lehrern der Waldorfschule* (Faculty Meetings at the Waldorf School), Dornach 1975, vol. 3, meeting of 21 June 1923, p. 62 and 63.

5 Steiner, Rudolf, *Heileurythmiekurs* (Eurythmy Therapy Course), 4th edition 1981, Dornach, Rudolf Steiner Verlag, CW 315, lecture 4, 15 April 1921.

6 Steiner, Rudolf, *Geisteswissenschaft und Medizin* (Spiritual Science and Medicine), 5th edition, Dornach 1976, lecture 14, 3 April 1920.

7 Steiner, Rudolf; Wegman, Ita: *Grundlegendes zur Erweiterung der Heilkunst nach geisteswissenschaftlichen Erkenntnissen* (Fundamentals of Therapy), Dornach 1925, chapter 14

8 Steiner, Rudolf, *Meditativ erarbeitete Menschenkunde* (Balance in Teaching), Dornach 1977, CW 302a, lectures of 16, 21 and 22 September 1920.

9 Husemann, Armin, *Der musikalische Bau des Menschen*, 4th edition, Stuttgart 2003, p. 140ff.

10 Linde, Frank, *Auferstehung*. Three vols., Salzburg 2015. Vol. 1 and 2: *Die Auferstehung im Werk Rudolf Steiners*.



The Therapeutic Word

Mathias Sauer MD

Dear friends

In our morning sessions, as preparation and impulse for each day's work and study, we have pursued a path that is in a sense to be rounded off now, first looking back briefly to recall the various steps we have taken.

To begin with, we developed a picture of the human being: how, at birth, he is interwoven with the directions of space, fashioned into them, developing his form between front and back, right and left, above and below, convex and concave. Within and through this form he tries increasingly to realise his perceiving, freedom-aspiring life, seeking also to become ever more loving.

The next day we attended to the powers of speech, their body-forming and transforming action; and within us we enlivened and deepened a sense of how close we are to our body when we do the consonants and vowels in eurythmy. Yes, through eurythmy and eurythmy therapy, as we become practitioners of it, we are able to recreate, bring forth anew, the body and the life we lead within it. The phrase *I feel reborn* can in this sense gain a truer, deeper resonance for us. Through eurythmy

and eurythmy therapy we can work upon the body transformatively and creatively.

And then we engaged with the efficacy of objective Inspiration, as Rudolf Steiner calls it in our lecture,¹ through a vivid description of the vascular world and the endothelial layer mantling it. This layer within us extends to the unimaginable surface area of around 7000 square metres; and some scientists rightly regard it as a functional organ in its own right, referred to as the *endothelial organ system*. This organ has the special property and capacity of perceiving the least stirring of consciousness and soul life, and of translating it into an *elimination process*, or an altering of permeability. Depending on how we live, or our mood, the blood's coagulative capacity increases or decreases, along with a readiness to inflame or harden, right into the environs of the blood vessels etc. The response of physical substance to our life of consciousness – and, we may add, as far down as the depths of the subconscious – often occurs within moments, and literally takes effect right into our bones.

These steps, through which we tried to follow the great outline of Rudolf Steiner's study of the human

being and his path of knowledge, as developed in the lecture underpinning our conference, are ones we will try to pursue further this morning.

We began with insight into human development within space, from there ascending in thought to the spheres of *Imagination* and *Inspiration*. Today therefore let us try to reach the level of *Intuition*, which for the purpose of today's reflections we have called the *therapeutic word*.

Before approaching the essential being and secret of the therapeutic word, however, let us first return again to the Whitsun verse, recited so movingly to us by the speech choruses:

Where sense knowledge ends
 There first is found the door
 Which opens for the soul
 True life realities.
 The soul creates the key
 When she grows strong within herself
 In the battle against human forces
 World powers wage
 Upon her own soul ground;
 When through her own strength she dispels
 The sleep that at the boundaries of her senses
 Shrouds powers of knowing
 In spiritual night.

Modern knowledge of the human body has become vast in scope. The potential information we can gain in this field appears unbounded. And yet, quite rightly, we inherently sense that everything we can procure in this way offers us nothing that stills our inner hunger for 'true life realities'. It does not nourish us or strengthen us so that we become able to solve the daily problems of life, above all the ones that interfere in human relationships and daily weigh upon us. As therapists and physicians, in particular, we feel constrained and limited by this unless we make efforts to take the key in our hand to increasingly open the locked door of which the verse speaks. And we feel and know that this key can only be gained upon the ground of our soul.

If we wish to achieve what may rightly be called 'security in life', which we recognise by the way it grants us strength and illumines for us the riddles of life and destiny, enabling us to respond to life's challenges, we have to embark on this journey: have to awaken at the boundaries of our existence, so as to cross over what initially sunders us, like an abyss, from all reality.

Let us take up something else too into our thoughts and feelings. Let us recall the first pillar of our Foundation Stone verse:

O human soul!
 You live in the limbs
 That bear you through the world of space
 Into the ocean of spirit being [...]

The third and fourth line seem enigmatic: our limbs carry us through the *world of space*. Through the spatial world they lead us into the realm of the *ocean of spirit being*. As we bestir our limbs, and above all do eurythmy, we continually move beyond the realm of space, whether we are aware of this or not, into the breadths and depths of the *ocean of spirit being*. And as we increasingly internalise our knowledge of the human being, as individuals and in community, and try to make it into a sense organ for human nature, we start to awaken, initially in feeling and then also eventually in vision and experience, to the origin of the formative forces that create our body and its organisation.

The verse continues:

Practise spirit recollection
 In depths of soul [...]

The sphere touched on in these words is attained when we intensify our power of memory into *spirit recollection*, by awakening and beginning to leave spiritual night behind us.

In this context, in relation to what we will be considering today, let us remind ourselves too that this first pillar of the Foundation Stone verse also invokes the beings of the first hierarchy, Thrones, Cherubim and Seraphim.

If we are talking of *therapy*, and are serious about the meaning of this term, we are also required to make a *diagnosis*. Diagnosis and therapy in medicine belong inalienably to each other. Today the term therapy has acquired inflationary properties – it is used to cover a multitude of things!

Let us for a moment review how, in our daily life in medicine, we arrive at what we call *transparency* – what we think of as a real diagnosis, something Paracelsus sets very high standards for: 'The patient should be for the physician like a drop of distilled dew in which no spark is concealed.' And later he adds: 'The power of reason as the skull encloses it, is too weak to produce a physician.' (Opus Paramirum)

How do we proceed – as long as daily demands allow it – so as to produce something that our skull-bound reason is too weak for?

Let us try to gain a picture of how the patient, and the therapist or physician, confront each other.

On the left side here we're looking at the soul faculties of the therapist or physician, on the right side those of the patient

Let us imagine a patient who is gravely ill, perhaps has a life-threatening condition. The patient *suffers*. He may be in pain and be very frightened of facing death because of his illness.

The realm of the patient's soul and spirit will therefore largely be dictated by *feeling*. And as he turns to the person from whom he expects help, he hopes to find understanding for his suffering. He does not rationally formulate whether he thinks the other understands him or not, but experiences it at the level of *feeling*. The patient is hoping to have a real response from the other, an echo! If this echo resonates in the therapist's or physician's soul, what we call *compassion* starts to live there – though not in any sentimental sense – and without it no real help can be given. In a first step we gain *knowledge* of the person who has turned to us with his suffering to seek help.

To the degree that this first, essential encounter between the being of the patient and the therapist succeeds, the conditions are established for the patient to open up. He starts to speak. The physician/therapist asks, and the patient paints a picture of his life and the circumstances in which his illness developed.

We know it is difficult to make a diagnosis that accords with reality if we do not understand what forces have worked both from *within* and from *without* upon the patient – what depths of life and biography have allowed the disorder to emerge.



In the physician's awareness and in that of the patient too, a picture is created of the latter's suffering, outward strokes of fate, efforts at healing etc. This is a picture in which the patient can sometimes start to discern himself in a particular way. The physician has examined the patient physically, has gained an impression of his muscle tone, skin, joint mobility; a sense too of the forces of gravity and levity active within him, and whether these are in mutual balance. And the physician and therapist have also seen how the patient moves, whether he succumbs to weight or scarcely touches the ground as he walks. Then it may perhaps also be necessary to undertake lab tests and other technical enquiries.

Everything we have discerned about the patient has made an *impression* which goes on working *within us*. A *picture* starts to emerge. We know how important it is to gain a picture of every important occurrence in our life. When we face a complex situation that we do not immediately comprehend, the genius of language enables us to say, rightly, that we will first have to 'put ourselves in the picture'. What an odd expression. How is it possible for us to gain a stronger grasp of reality by putting ourselves in a picture?

We have all had this experience: forming a picture of a complex event or situation so that we can then see things we were previously too close to in relationship to each other, in 'context'. First and foremost this law, of connecting things so that we see their interconnection, applies to the human being. It is impossible to say anything essential about someone we wish to help before we can start to form a picture of what he shows us, his sufferings – sometimes with the aid of a whole host of test results. A picture is always a picture of *something* – is transparent to and for the reality it 'relates'. In the case of a person, once this picture has been acquired in the way described here, it becomes a first non-sensory discernment, a picture of the forces invisibly at work in the sick person.

And this picture, which we carry with us and reflect upon, whose initial transparency we can describe, begins to draw towards it the first flow of therapeutic ideas and thoughts. With this there awakens in us increasingly the impulse we experience as the 'will to heal'. In the will sphere of the patient this elicits something like an echo – the will to become healthy. Without this distinctive will – which we are familiar with as therapists and physicians – we will not be able to help.

We now try to deepen the diagnostic and therapeutic picture we have gained. In everyday life this usually happens as Rudolf Steiner describes it at the beginning of the lecture, whose culmination was brought home to us yesterday by Armin Husemann. In the preceding lectures of the first medical course, Rudolf Steiner had clearly remarked that his audience was unable to follow the path he was trying to outline. In the introduction we find the following words:

But this does not mean it will be impossible for someone, with good will, to school himself to acquire what we might call a clairvoyance incorporated into reason, into the faculty of judgement. As yet such a person will not achieve the kind of clairvoyance that involves actually perceiving pictures, but will develop, rather, a form of judgement that can at least form a strong, valid relationship with clairvoyant perceptions.²

Isn't this actually how we proceed in daily practice? We have studied anthroposophy, anthroposophic insights into the human being, above all medical insights, and have given much thought to medicines, developing a strong connection with much that we have learned, and carrying it within us. First and foremost we are familiar with human relationships and connections. But we can also form what Steiner calls *valid* relationships with such thoughts about the human being, with ideals and ideas about medicinal plants and remedies. Relationships are valid when we begin to change ourselves within them. Strong, valid relationships, as Steiner means them, always have a transformative effect.

What we bear within our soul in this way we carry to meet the picture we have gained of the patient, and imbue it with this.

And we start to judge differently what we had hitherto acquired as a picture of the patient. These new judgements make it possible to enlarge on, or modify, the diagnosis so far established, and lead to new therapeutic considerations, perhaps jointly with the therapist.

But perhaps the therapist and physician take a further step, pursuing a path that can open further than just a picture alone, the door that stands where sense knowledge ends. Perhaps they have begun also to *read* the book of symptoms that the patient offers them, something Paracelsus describes as an essential capacity for a physician, since the deep secrets of the human being, of the cosmos and nature, cannot be found in printed books:

A tree that stands there, it offers the name tree without any alphabet, and needs no alphabet for its natural functions. And it does itself reveal, through its gestures, what it is, what it gives, what is within it, wherefore it exists. And this it does without paper, ink and quill. And in the same way that the tree describes itself and teaches us its nature, what is there, so also is the book of the firmament [...] For the physician is compelled, in the same way a person reads a printed book, to draw from the stars of the firmament letters and then whole sentences [...] Like a letter sent us from a hundred miles away can be comprehended by us, so also can the correspondence be understood that we receive from the firmament.³

To perceive the true nature of the tree we need neither ink, paper nor quill; and certainly not for knowledge of the heavens, which withdraws entirely from true perception if we do not comprehend what we receive through our senses as *letters* so as to read the universal word. Rudolf Steiner describes this *ability to read* as one through which we approach Inspiration if, previously, phenomena have become a living picture, an Imagination for us.

But despite all our efforts up to this point, despite all exertions, we have not yet found the *therapeutic word*.

Anthroposophic medicine is sustained by the willingness to acquire capacities of Imagination, Inspiration and Intuition so that eventually we may go beyond the sphere of clairvoyance incorporated into reasoned judgement. If we seek help with acquiring imaginative and inspired faculties, Rudolf Steiner offers us a great many practical suggestions. In relation to development of capacities of Intuition, he has less to say, no longer describing the necessary steps in such practical detail. Instead he advises reconfiguring, reworking, the awareness we have carried in us up to now of our life and destiny.

Let us return once again to our lecture from the Eurythmy Therapy Course, and recall how, in connection with the account of human development, *stages of consciousness* of an expanded human perception are elaborated and described: consciousness is broadened to encompass the *formative forces* that lie *outside* the planetary sphere, and are only modified by the planets. Working into the earthly sphere they must be taken up, consolidated in earth existence. These consolidating and anchoring forces are related to the nature of magnesium and fluorine: from these substances issues *plastic forces*, also described as *propulsive or pushing forces*, that realise in plastic form the formative forces absorbed from the

periphery of the cosmos.

And so we find a connection with Philipp Busche's reflections in our first morning session, insofar as these pushing forces work *from below upwards* in the teeth, rounding off above. But they also act from front to back, and from back to front etc, - a process that *expresses itself everywhere*. And between these formative and consolidating forces lie the mediating expelling or eliminating forces; and thus we have: *formative forces, expelling forces and consolidating forces*.

With a distinctive spiritual logic and didactic, and through a sequence of metamorphoses hard to comprehend, the steps below are elaborated in connection with Imagination, Inspiration and Intuition.

How does this occur?

To prepare the perceiving quality of Imagination, reflections on the organ of the eye allow the described process to become *immediate and tangible*. How? By uniting our thinking and feeling fully with the formation of the eye, as Wilburg Keller Roth has impressed it on us. By inwardly collaborating in the development of the eye, we begin to move towards body-free perception in Imaginations.

The context described vividly illustrates the anthroposophic-anthropological method which Rudolf Steiner employs to waken us from the spiritual night of a solely body-bound medicine.

We are led to the consolidation process involving what the human being receives from the cosmos to enable him to form and develop, and this can be *spiritualised* into *perception*, into the perception process that leads to *object perception*.

Sense perception can now in turn become conscious toward the *consolidating* impulse, and from this *Imagination* develops. Imagination can develop further, and become conscious toward the *expelling* process, thereby becoming *Inspiration*.

When *Inspiration* develops further toward the *formative process*, and *comes up against it*, thus *comprehending formative development*, it becomes *Intuiting*. What a path! We have thus penetrated in ideas and thoughts to the **origin of the forces that form the human being**; or in other words, to the ground of being from which human development emerges and is accomplished. In this sphere we have an inkling of what *word is, creative word*.

If we wish to touch on the sphere of the therapeutic word, we must embark on a path towards the creative forces, must move towards them.

For the path we wish to pursue here, we can get help from deeply moving lectures that Rudolf Steiner gave in Vienna in 1914. Actually there isn't really any lecture by Steiner that isn't deeply moving. But these lectures have a gravity, an insistence and form that makes them distinctive. Their title is 'The Inner Nature of the Human Being and the Life Between Death and Rebirth'.

They are introduced by two great, very long public lectures: astonishing to see what Rudolf Steiner stated in public about the life of the human being after death. The six lectures for members that follow are distinctive in that, in a pattern of three times two, they end with the same Rosicrucian formula *Ex deo nascimur, In Christo morimur* and *Per spiritum sanctum reviviscimus*, or rather essentially culminate with these words.

We will look now at the accounts found at the end of the fourth lecture, that is, the second that ends with *In Christo morimur*. Rudolf Steiner ascertains the following: '*You see, everything that occurs in the world of spirit between death and a new birth is the consequence of what occurs in the physical world between birth and death.*'⁴ What occurs here on earth determines the life we pass through without a physical and etheric body.

The difference between this and the other world is invoked during these lectures in a very vivid way. We are offered the picture of the blue dome of the heavens, arching over us day after day; and we are reminded how deeply accustomed we are to this experience: of living at the centre of this dome. Then at the moment of death we are shown how we depart entirely from this dome of earth existence so that the earth then appears to us only in the distance, as a glimmering, shimmering point, a background against which the panorama of our life unfolds.

There is perhaps no better image for impressing on us the difference between our consciousness here on earth and in the world of spirit after the physical body and etheric body have been laid aside: our whole existence, the beauty of nature, the breadth of the blue sky, condense to become a far-away, shining and wisdom-glittering point of light. If we begin to immerse ourselves in this picture, we can have an intimation of how different is the existence into which we enter when our spirit-soul departs from the body.

And now a question is voiced that we might never have thought of before as a question:

*In the current cycle of time, how do we rightly prepare ourselves on the physical plane so that we have sufficient inner impulses in the world of spirit, whether arriving there through initiation or by crossing the threshold of death, so as to have the real spiritual vigour to draw from the available wisdom what we need, to select and draw forth realities from the streaming, surging wisdom? Where do we find the strength to do this? Everything depends on us answering such questions for our cycle of time.*⁵ (author's emphases)

We must prepare ourselves so as to develop the vigour to select and draw forth realities from the world of spirit, from the wisdom of the world of spirit. What kind of preparation is this? It lies in finding the strength in our own soul that freely acknowledges the Christ.

Materialistic existence is connected with our illogicality as human beings. We can find our way to God the father by merely thinking logically about existence, studying it and experiencing it. We are thus led to God the father.

But there is nothing of this kind that leads us to Christ.

*Free creation out of wisdom, spiritual activity as deed, that is what must live in us as impulse. We can only have this when we find the right relationship to Christ [...] To understand Christ aright, without religious tradition, purely out of insight itself, is only possible through spiritual science. This leads us into realms which we enter by **dying, whether as symbolic dying, an emergence from the physical body so as to know oneself outside it within the soul, or as the other dying that takes us over the threshold of death.***⁶ (Author's emphasis)

Rudolf Steiner's accounts of the life after death and development or expansion of consciousness relate to the same sphere. Leaving the body – whether at death or by strengthening the spirit-soul core of our being – is intrinsically *the same* process in both cases.

By taking this dying upon ourselves we start to approach the sphere from which the cosmic word resounds toward us, in which, indeed, we ourselves are word, and where we find the real origin and source of what we can truly call the therapeutic word.

Given that accounts of the life after death and of paths of self-development are one and the same, we will now turn to lectures from November 1923, which Rudolf Steiner gave in The Hague on the occasion of the founding of the Dutch Anthroposophical Society, and which perhaps encompass the greatest and most seismic descriptions of the life after death.

If we engage with the composition of the first lecture, we seek to expand our consciousness out into the sphere of Saturn, perceiving how, out of Saturn forces, our skin and the sense organs embedded in it developed.

Then we enter the sphere of Jupiter. Here we become aware of the beings of the second hierarchy whose gaze is as it were raised to the heavenly spheres during development of the matrix of our nervous system, and who then direct their gaze downwards towards the earthly realm when the matrix of our glands is elaborated in spirit man.

All this is perceived through Imagination, initially as it were in separate motions. And when these separate motions begin to resound together, and are experienced as tones, the matrix and essential nature of our blood vessels and the organ worlds of heart and lungs are revealed out of this resounding.

At the moment this resounding starts to be endowed with *meaning*, and from this meaning sounds forth what is called *universal speech*, body-free consciousness begins to perceive the matrix and essential nature of the muscles and the bones that support them.

Through the creation of the limbs, the beings of the first hierarchy start to become perceptible. At this moment we recall the *spirit reflection* in the Foundation Stone meditation, and the limbs that carry us through the *world of space* into the *spirit ocean's being*, here thinking of the beings of the first hierarchy.

This account prepares the next, incisive description of life after death. It shows how, in a way hitherto unknown and undreamed of, we wake up through one another in the life after death, working upon each other. And so I would like to warmly invite you to see this account also in terms of *ourselves* as therapists, physicians and patients.

Consciousness is expanded into the sphere where, after becoming free of the body, we are then only what can be called *physiognomy* – only expression. The face is not the only physiognomy, but our whole form participates in this.

What is expressed in our form? Moral and spiritual inwardness becomes perceptible – whether we were frivolous or serious, a good or a bad person. And especially the realm of the respiratory organs acquires a strong expressive power, showing the degree that we were able to develop courage or not. The hands acquire a special power of expression, for so much occurred through them that formed our destiny.

This mode of life in which the human individuality finds itself is described as an initial mutual recognition, nakedly showing us each other as we lived together here on earth. *We live together in this passing by each other and mutual perception.*

And between the spirit forms we perceive of our fellow human beings in this sphere, wander the *shining forms*, the *sun figures* of the beings of the third hierarchy, who are described as entirely 'physiognomic'. We can tell from the being, the physiognomy, of the third hierarchy, whether what human beings bring toward them gives them pleasure, or whether they have less pleasure in the moral qualities they inevitably perceive in them. It must be a most moving sight to observe how the angelic world receives human beings.

A new quality is now added, called *spirit comprehension*. Spirit comprehension begins to illumine what we formerly experienced with each other as human beings on earth. Specific spiritual-physiognomic constellations can be traced back to various earthly events and events of destiny. For the first time we begin to develop *understanding* of our continuing destiny. We gain a view of the future. From this moment on, the most expressive part of us, our countenance, the head, will increasingly disappear.

Then comes a description of how the human soul is borne through the planetary spheres, and the people who belong together now approach *spiritual sun existence*. Everything we have experienced with one another, all experiences, become *seeds* within this spiritual sun existence. Into it work the judgements of the beings of the third and also the second hierarchy which they must form of the value of the human soul. All this together shines out from spiritual sun existence into the cosmos. It is not only a luminosity that radiates but the contents of spiritual sun existence also *resound*, sound forth as cosmic music. Spiritual sun existence is, ultimately, described as a shining sphere of spirit in which the universe can be reflected, and the human beings within it begin to develop

spiritual eyes. With these spiritual eyes they see the whole cosmos. As the spiritual cosmos comes to be reflected in their spiritual eye, the spirit-souls start to feel completely one with the destinies that they experienced individually and through others. Having experienced this for a while we begin to perceive the activity of the beings of the first hierarchy, the Seraphim, Cherubim and Thrones. Now the moment has come when we not only gain interest in those people with whom previously we had a karmic connection, but also with those who we will live and collaborate with in future.

In trying to follow these descriptions with an awareness that has developed through many years' engagement with eurythmy and eurythmy therapy, we are especially and deeply touched by what now follows: the spiritual consciousness that has sufficiently died away from the body perceives that the forming of our legs - the way in which spiritual steps are taken with these legs - that these legs reveal to us how they bear our whole destiny. This phenomenon is apparent not only in our legs but also the arms. Everything we have done with our hands, and the steps we have taken in life in the very broadest sense, here becomes *visible*: its moral quality and moral consequences become visible. At this point we may add that everything such a spirit-soul has done in its life in the way of eurythmy and eurythmy therapy shines from the hands, from the feet.

By now the human head is no longer discernible.

Steiner's account now approaches the moment, artistically conveyed in the Mystery plays as the midnight hour of existence, in which those who belong together karmically work together in the most intense imaginable way upon and with each other.

That is the distinctive thing about these descriptions: rather than the individual human being working with the hierarchies and perfecting himself alone, one individual is seen to work upon another. The forming and configuring of the new spirit form of the head occurs in interplay with other people. This common work upon each other radiates out into the cosmos, resounding as cosmic music. And Steiner says: *'This form of the human being, modelled from the sun and reflecting the universe, reveals in universal tone the nature of his outward form.'*¹⁷

Thus we learn that in this work upon one another we ultimately become a part of the cosmic Word ourselves. 'We become such that we speak our own being, as it were, out of the cosmos.'¹⁸ The

human being becomes spiritual word – not, we learn, a simple, brief word, but one that is ‘hugely significant’.

The understanding previously created in the human being through spirit comprehension is intensified: **‘One person brings to another his warm creative word.’**⁹ (Author’s emphasis)

What a person here speaks and expresses, what passes into the fleeting word, would at the same time be like human self-utterance...

...a revelation of his being in other words....

*Word meets word, articulated word meets articulated word, inwardly enlivened word meets inwardly enlivened word – but here human beings are words, their harmony is that of articulated word-being. Human beings here live without any impermeability or opacity.*¹⁰

Let us pause here and let this picture work upon us: all of us, who live together and work with one another, have previously stood before one another, have perceived each other spiritually and worked spirit-creatively upon each other. And let us add that we have also once stood in this way before all the patients we ever meet during our therapeutic practice.

Why do we not understand each other, why is our power of memory so weak for this speech we once uttered to each other?

Dear friends, we have been making efforts to work our way through the stream of forces that form the human being, arriving at the moment when we begin to grasp the origin, the creative seed of our being. This germ has word character, and can be taken up and realised by eurythmy therapy.

Let us return from the heights of cosmic midnight and picture to ourselves a patient, surrounded by people who wish to help him: a nurse, a physiotherapist, a eurythmy therapist, a painting therapist, a music therapist, physicians and perhaps one or another student. The patient has been telling something about himself – perhaps for ten minutes, after which he leaves the room.

Those remaining there try to become aware of the impression which the patient has left. This recollecting process is important. We start to move towards the world of Imagination. A first picture emerges, and is incorporated into the case history, which is related and recorded in brief notes on the board, along with everything which the participants previously recalled, their perceptions

and observations - if possible in colours on the board, and as artistically as possible. This includes whatever experiences nurses or therapists have had of the patient. Perhaps the painting therapist could also bring paintings the patient has done, or the eurythmy therapist say something about their therapy sessions. A conversation begins, during which something like *spirit recollection* can arise through the picture that has so far emerged of the patient.

Then sometimes something very remarkable can occur. Someone who is ‘just’ a student can make a remark based on an experience with this patient, and all those present suddenly sense that he has expressed something of the patient’s core being. Or we might also say with Novalis: ‘A single secret word is uttered and then the whole misshapen business takes flight.’

What is the ‘misshapen business’? The thoughts we have so far formed based on clinical evidence and test results without also considering the person’s essential being . And sometimes it feels as if something of the word once spoken at the cosmic midnight moment shimmers in to this group of people who are trying to hear, to attend to, what this sick person needs in order to be healed. The patient’s being start to shine through. The diagnosis, the ‘through-shining’ begins to happen. The community has found a connection to what might be called the living therapeutic word. As the patient’s sickness and situation is illumined, the basis is created for developing real, effective therapy. Perhaps at such moments the community’s healing spirits were merciful and an incipient spirit recollection became possible?

Dear friends, therapeutic communities quite specifically have the capacity to open the door where sense knowledge ends. For this to be possible, conditions must be met which Paracelsus knew of, and described:

*Love is the highest ground of medicine [...] Thus know that day and night a sick person should be in the mind of the physician, and he should daily have him before his eyes, and place all his intent and thought at the service of the patient’s health, acting accordingly with care and deliberation.*¹¹

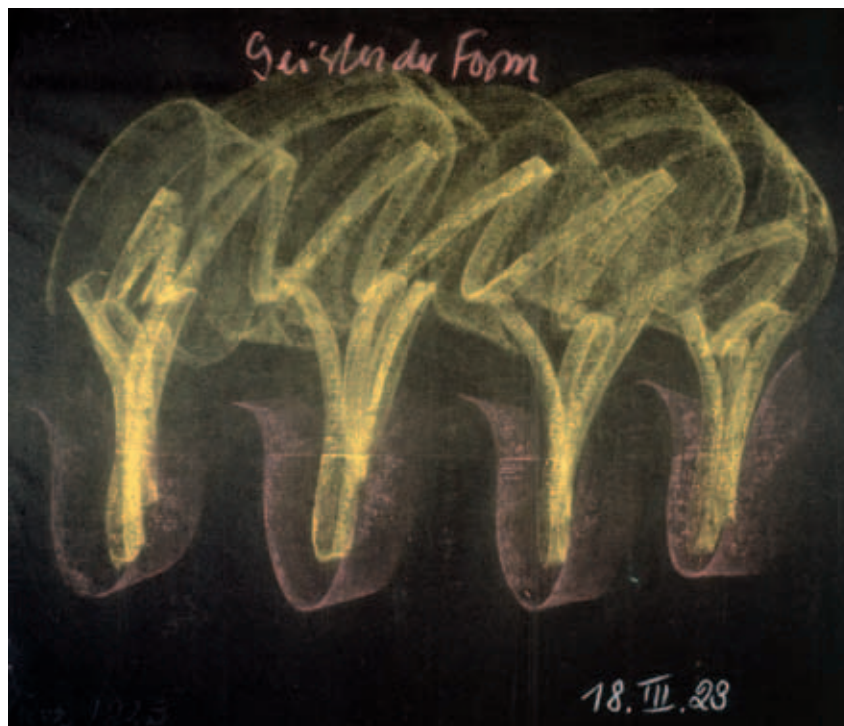
It is the power of love which gives us the courage to cross over the boundary of sense knowledge, which we experience as an abyss within us. The Whitsun verse which has accompanied us through this conference describes the path upon which we can find our way to a real therapy that accords

with the essential nature and dignity of the human being, and thus to what we may rightly call the therapeutic word.

Where sense knowledge ends
There first is found the door
Which opens for the soul
True life realities.
The soul creates the key
When she grows strong within herself
In the battle against human forces
World powers wage
Upon her own soul ground;
When through her own strength she dispels
The sleep that at the boundaries of her senses
Shrouds powers of knowing
In spiritual night.

Notes:

- 1 Lecture 7 of the Eurythmy Therapy Course, CW 315.
- 2 Rudolf Steiner, *Geisteswissenschaft und Medizin* (Spiritual Science and Medicine), lecture 14, 3 April, 1920, p. 264
- 3 Paracelsus, 'Labyrinthus Medicorum errantium'. In: *Vom Licht der Natur und des Geistes*. Reclam. Ed. By Kurt Goldammer, p. 44f.
- 4 Rudolf Steiner, *Inneres Wesen des Menschen und Leben zwischen Geburt und Tod* (Inner Nature of Man and the Life between Death and a New Birth), CW 153, p. 137.
- 5 Ibid, p. 137ff.
- 6 Ibid, p. 142
- 7 Rudolf Steiner, *Der übersinnliche Mensch, anthroposophisch erfasst*, (The Supersensible Nature of the Human Being in the Light of Anthroposophy), CW 231, p. 88.
- 8 Ibid, p. 89.
- 9 Ibid, p. 90.
- 10 Ibid.
- 11 See note 3, p. [119]



Academic research on Eurythmy Therapy

Jan Vagedes MD (ARCIM Institute)

One of the focal points of the international conference at the Goetheanum in 2016 was academic research. In addition to many other approaches, one emphasis was empirical, hypothesis-based research. The following contribution is a summary of the most important points presented in a kick-off lecture on this subject during the conference. It is divided into a short scientific theory discussion of 'pyramidal evidence' and 'circular evidence', an overview of the current state of academic research on Eurythmy Therapy, and a short description of three studies that were carried out at the ARCIM Institute (Academic Research in Complementary and Integrative Medicine – research institute at the Filderklinik) in cooperation with the Medical Section in Dornach (Department of Eurythmy Therapy), the University of Witten-Herdecke, and Alanus University.

'Circular evidence' vs. 'pyramidal evidence'

Knowledge that is gained through one or more good case studies often leads to questions of generalization and reproducibility. How does the treatment play out in one specific group, and how does it play out in comparison to another treatment or a control group? In order to research and potentially answer these questions, well-planned studies with the least possible influence from outside factors are necessary. In order to reduce or avoid the influence or systematic distortion of results by a non-homogenous group distribution, we strive to randomly allocate participants to different groups (randomized controlled trial). If we can summarize multiple such randomized, controlled studies in a meta-analysis, we can achieve, from the perspective of a specific scientific theory, the highest level of evidence. These meta-analyses of randomized controlled trials (Level 1A) are then the tip of what is called an evidence pyramid.

While this theoretical perspective has high validity, it is also possible to allow space for so-called 'circular evidence', in which various perspectives are given equal weight as if arranged in a circle. In this model, we look at the same object or fact from various perspectives and in different ways, similar to how

we might observe a building from various angles around it. Naturally, the building looks different depending on perspective, but we cannot claim that one perspective is 'more correct' than another. The more angles we allow, the more complete a picture we gain.

For the future of research on Eurythmy Therapy, it will be important to recognize and appreciate the validity of pyramidal evidence for certain areas of life, while also continuing to implement, enliven and realize what we've called 'circular evidence' both in scientific theory and in our social interactions. This is also a good way to look at this conference, in which various research approaches with correspondingly varying perspectives have been introduced.

Brief overview of the current state of academic research on Eurythmy Therapy

Many clinical studies and meta-analyses suggest that so-called mind-body therapies can represent valid and effective treatments or interventions¹⁻⁵. Two of the most commonly practiced interventions are yoga⁶⁻⁹ and mindfulness meditation¹⁰⁻¹⁴. Foundational research on these interventions is geared toward psychological and/or clinical effects, and includes randomized, controlled studies, among other types. In addition to yoga and mindfulness meditation, there are studies on other mind-body therapies, such as Eurythmy Therapy. Eurythmy Therapy (EYT), an integral component of Anthroposophic Medicine, is applied in the treatment of various illnesses, including illnesses of the inner organs as well as psychiatric and psychosomatic illnesses¹⁵⁻¹⁹. In most of the EYT studies to date, results have shown positive effects both in cases of various illnesses^{20, 21} and also in regard to stress levels and quality of life²². A review published in 2015 included eleven studies²³. These included two single-arm, non-controlled pilot studies, two controlled but non-randomized studies, one case study, and six studies from the AMOS Study (Anthroposophic Medicine Outcome Study)²⁴. The majority of the eleven included studies report positive treatment effects with varying effect size.

The studies were to some extent heterogeneous in terms of age group, study design and outcome parameters. In addition, there are several studies concentrating on the immediate effects of EYT on physiological parameters, with an emphasis on heart rate variability^{18, 25-27}.

One clinical study analyzed the effects of six weeks of EYT treatment on the heart rate variability of healthy women. Results showed significant changes in heart rate variability, particularly at night²⁶.

In a further study, the influence of the 'L' and 'B' sounds was assessed in comparison to an intervention on the ergometer. Results showed that the two EYT sounds caused vagal activity increase in the sympathetic-vagal balance as compared to the ergometer intervention²⁸.

To date, there has only been one study focusing on blood pressure¹⁵. While the results point to a potential blood pressure-lowering effect associated with EYT, the reduction in systolic blood pressure measured was not statistically significant.

In summary, there are already (initial) good studies on EYT in various areas, based on various parameters, but many different questions remain and there is a great need for further research in this field.

'Work in progress – part 1':

Patient survey on personal experiences with Eurythmy Therapy: an international cross-sectional study

In an international, web-based cross-sectional survey study, which was translated into nine languages, patients from 29 countries (five continents) were surveyed regarding their experiences with Eurythmy Therapy. The study was carried out by the Medical Section in Dornach (Angelika Jaschke, Eurythmy Therapy Department), the University of Witten-Herdecke (Prof. Arndt Büssing), and the ARCIM Institute (Dr. Jan Vagedes, Eduard Helmert). These three institutions collaborated to develop a survey which was translated into multiple languages, went through preliminary testing and adjustment, and was then distributed by the Medical Section (Eurythmy Therapy Department) to various therapists via professional associations and national representatives, with the request that they pass on the survey links to their patients. The study was approved by the Ethics Commission at the University of Tübingen.

Data collection took place between May 2014 and May 2015. A total of 1166 patients participated, 73% of them female. The 50-59 age group was most heavily represented. Most patients indicated that they had had their first treatment two years earlier (median) and had been treated by one single the-

rapist (median = 1). 50% had had prior experience with EYT, 22% of those in connection with Waldorf education. The most commonly named illnesses were musculoskeletal, followed by urogenital illnesses, digestive disorders, mental illnesses, circulatory and respiratory illnesses (see Figure 4). Altogether, 30% were psychological illnesses, 37% were somatic, and the rest were combinations. Of the purely somatic illnesses, 7% were related to the nerve-sense system, 13% to the rhythmic system (respiratory and circulatory systems), and 17% to the metabolic-limb system. In 55% of cases, respondents indicated that medication was also prescribed. In 60% of cases, further therapies were also reported as being used to treat the primary illness, such as physiotherapy, external applications, Rhythmical Massage Therapy, art therapies, psychotherapy, or yoga.

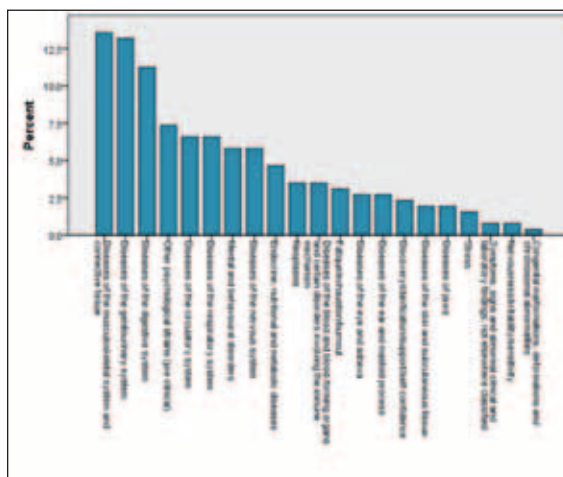


Figure 4: Frequency distribution of the various illnesses treated with Eurythmy Therapy in this study.

A sub-project was designed in order to group the diverse and variously described Eurythmy Therapy exercises into categories. Angelika Jaschke (Director of the Department of Eurythmy Therapy in the Medical Section) and Ellen Schneider were able to establish nine different categories (and a tenth category for 'other'). Based on the Delphi Process approach, Angelika Jaschke, Ellen Schneider and a group of three experienced Eurythmy Therapists sorted the almost 4,000 Eurythmy Therapy exercises into the group categories independently of one another. The first round of sorting yielded 83% agreement. In a subsequent discussion, consensus was reached regarding assignment of the remaining exercises.

The categorization of the Eurythmy Therapy exercises was as follows (with corresponding examples):

- 1) Consonants: B, P, D, T, S, G, K...
 - 2) Vowels: I, U, O, A, E, AU, EI...
 - 3) Consonant sequences: LMSR, DTS
 - 4) Vowel sequences: IAO, AEIOU
 - 5) Mixed sequences: LAOUM
 - 6) Primary and ordering movements: 5-star, contraction-expansion, I think the speech
 - 7) Exercises from the Group of 12: love E, hope U
- Exercises from the soul (5th lecture of the Eurythmy Therapy Course)
- 8) Musical and rhythmical exercises: major-minor, intervals, hexameter
 - 9) Exercises with apparatus: ball, roll, rod, etc....
 - 10) Other

The most frequently listed exercises were pure consonants and vowels, followed by ordering movements. The distribution of the various Eurythmy Therapy exercises can be seen in the two following figures:

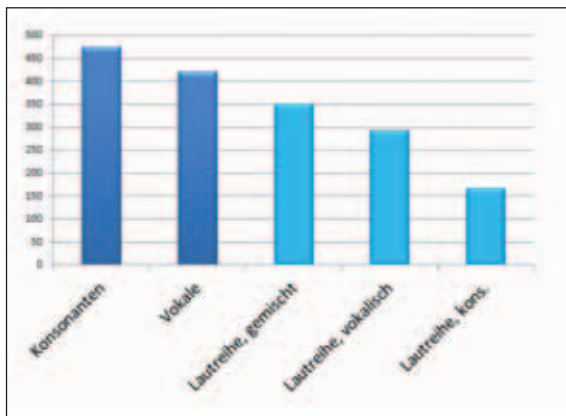


Figure 5: Frequency distribution of speech sound exercises with consonants, vowels and mixes of consonants and vowels.

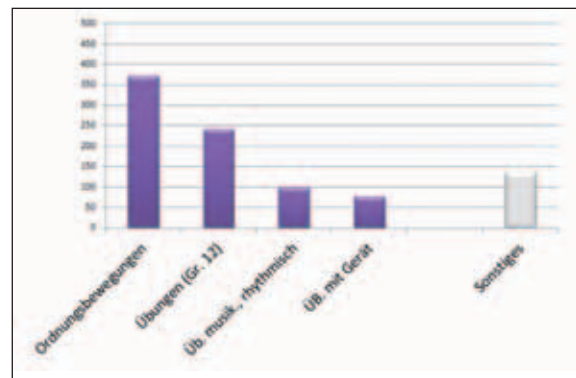


Figure 6: Frequency distribution of other EYT exercises.

An initial analysis showed different distribution patterns of Eurythmy Therapy exercises for different illnesses, i.e. for the nerve-sense system, the respiratory system or the cardiovascular system (see Figures 7 and 8). A further, more concrete differentiation via deeper analysis is planned, and will be carried out.

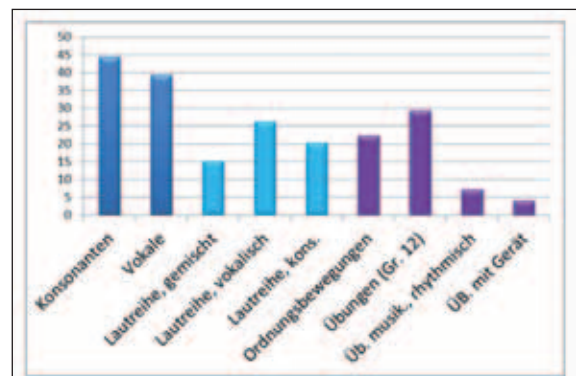


Figure 7: Frequency distribution of EYT exercises for nerve-sense system illnesses

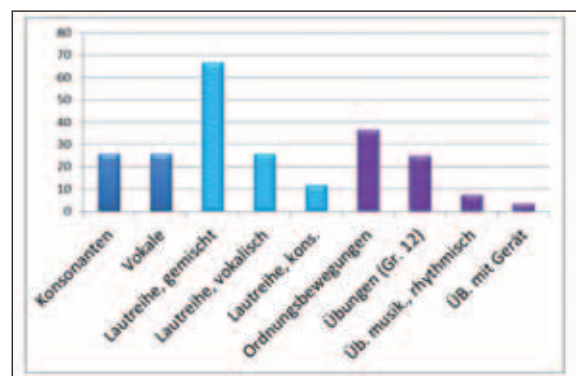


Figure 8: Frequency distribution of EYT exercises for respiratory system illnesses

In response to a group of questions regarding the form and extent of continued EYT practice, 75% reported having continued practicing independently at the rate of four sessions per week and 15 minutes per session for 1 year (median). 75% also reported still regularly practicing EYT, again with a median of four sessions per week, now 12 minutes per session. In response to the question: 'To what extent do you see Eurythmy Therapy as the cause of improvement in the symptoms of your primary illness?' on a scale of 0% (not at all) to 100% (completely), the median was 75% (interquartile range: 50-90).

In terms of change in quality of life (100 = extremely bad quality of life, 0 = outstanding quality of life), the self-reported life quality in hindsight from before the start of Eurythmy Therapy improved from over 60 to 30 (after the therapy), and improved further by the time the survey was filled in (see Figure 9).

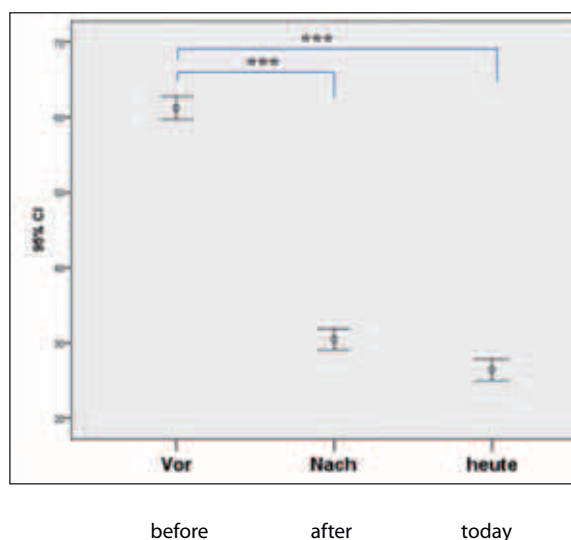


Figure 9: Retrospective self-assessment of quality of life (100 = extremely bad quality of life, 0 = outstanding quality of life) at three different times: before EYT, after EYT, today.

Just over 50% of patients reported that Eurythmy Therapy helped them more than the medications they had taken prior to it, or than other prior therapies; approximately 95% would recommend Eurythmy Therapy to others.

Evaluation of the study is ongoing, so the above results should be seen as preliminary. Based on scientific theory, limitations of the study include the fact that it is retrospective (recall bias), that its anonymous nature means that the accuracy of the reported data cannot be 100% guaranteed, and

that patient selection is to be expected (selection bias). Despite these limitations, the study can give us initial indications regarding the illnesses (or complaints) for which Eurythmy Therapy has been prescribed, which Eurythmy Therapy exercises have been recommended and implemented, and what experiences patients report. In this sense, the study builds a foundation for more differentiated questions, which may be answered in the future using prospective, controlled and possibly even randomized studies. It is also important to mention here that for future studies from a Eurythmy Therapy perspective the diagnosis or treatment indication should not be purely based on a medical description of the illness or a purely medical diagnosis, but should be additionally based on an anthroposophic and Eurythmy Therapy description of states of illness and disease tendencies. In order to find common terms and an interdisciplinary vocabulary for this purpose, further studies are needed.

This international, multi-lingual study would not have been possible without the incredible commitment of the leaders in the field of Eurythmy Therapy, especially (including national representatives and directors of professional associations), as well as ARCIM employee Eduard Helmert. They all deserve hearty recognition and a huge thank-you.

'Work in progress – part 2':

Evidence of effectiveness of single Eurythmy Therapy sounds on psychophysiological parameters (including body heat regulation) – a pilot study

Ten Alanus University students (Masters in EYT) participated in a pilot study carried out by the ARCIM Institute in cooperation with Alanus University. In this study, the effects of three different speech sound exercises (L, R, B) on psychophysiological parameters were studied under standardized conditions. The main emphasis was body heat regulation parameters (measurement of emitted body heat using a high-resolution infrared camera, assessment of experienced body heat distribution using the Herdecke Body Heat Assessment Survey [Herdecker Wärmefragebogen]), recording cardiovascular parameters (blood pressure, pulse wave velocity, pulse wave morphology), and parameters regarding self-assessment of state affect (Basel Survey of Condition [Basler Befindlichkeit-Fragebogen]). After a 10-minute resting period (pre-intervention rest), a 6-minute intervention period (carrying out the respective Eurythmy Therapy exercise) and another

10-minute resting period (post-intervention rest), the relevant parameters were measured. The present findings represent the changes in self-reported body heat distribution after the intervention phase as compared to after the pre-intervention rest. While there appeared to be no objective, measurable, speech-sound-specific changes in body heat emission (thermographic measurements using the infrared camera), the self-reported body heat distribution indicated specific changes which were associated with the exercise conducted. The test subjects experienced a cooling in the upper body after the L, as well as a general increase in warmth after the B, which primarily began in the feet and spread upwards as far as the head area. After the R, an increase in warmth, primarily in the lower back area, was reported. The results of this pilot study pave the way for planning a further, confirmatory study, which should be carried out in randomized, controlled conditions.

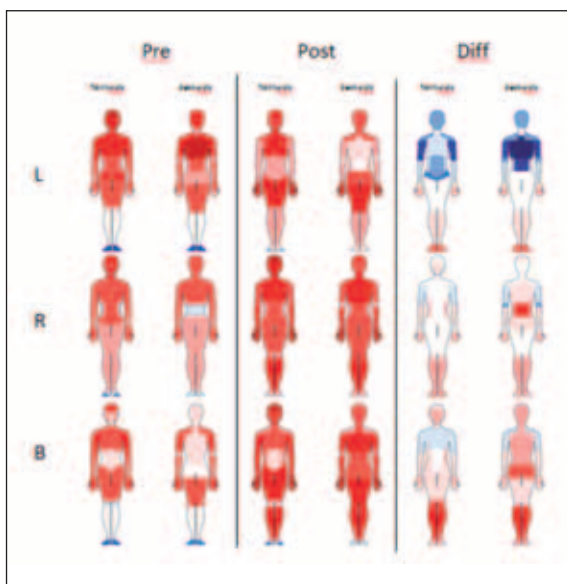


Figure 3: Comparison of self-reported body heat distribution (anterior and posterior, respectively) 'pre' and 'post' the three Eurythmy Therapy speech sound exercises 'L', 'R' and 'B'; 'Diff' = difference of 'post' minus 'pre'. Survey used: Herdecke Body Heat Assessment Survey [Herdecker WEF].

This study would not have been possible without the excellent input of the responsible parties at Alanus University (Prof. Annette Weiskircher, Kristian Schneider, Katharina Schäfer), and the student participants. We warmly thank all who took part.

'Work in progress – part 3':

Study of the effectiveness of Eurythmy Therapy on nurses with regard to various stress parameters and sleep quality – a randomized, controlled study

In a randomized, controlled study carried out by the ARCIM Institute in cooperation with the University of Tübingen and the University of Würzburg within the framework of a Master's thesis (Alice Ranger), 24 nurses from the Filderklinik were studied. The nurses were randomly assigned to one of two groups. One group carried out Eurythmy Therapy exercises for 15 minutes per day for 6 weeks; the other group carried out a biofeedback exercise during which heart rate variability was measured (heart rate variability biofeedback) for 15 minutes daily for the same 6 weeks. The nurses filled in various standardized, validated surveys both at the beginning and the end of the study, including surveys on chronic stress (TICS: Trier Inventory for Chronic Stress [Trier Inventar zum chronischen Stress]) and on sleep (PSQI: Pittsburgh Sleep Quality Index). Both groups assessed their (subjective) sleep quality after the intervention period as better (moderate effect size; see Figure 1). On one hand, the group that had engaged in heart rate variability biofeedback reported a mild improvement in chronic stress (low to moderate effect size). The group that engaged in Eurythmy Therapy exercises, on the other hand, showed significant improvement in chronic stress, with moderate to high effect size (see Figure 2). The study is currently being prepared for an English-language peer-reviewed publication.



Figure 1: Comparison of effect size (pre-post-analysis) of Eurythmy Therapy (EYT) and heart rate variability biofeedback (BF) as regards various parameters for sleep quality. Survey used: PSQI (Pittsburgh Sleep Quality Index).

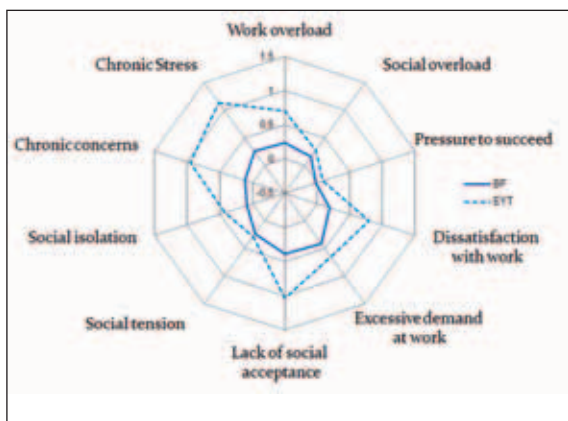


Figure 2: Comparison of effect size (pre-post-analysis) of Eurythmy Therapy (EYT) and heart rate variability biofeedback (BF) as regards various parameters for stress level. Survey used: TICS (Trier Inventory for Chronic Stress [Trier Inventar zum chronischen Stress]).

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שבועות / ר.שטיינר

במקום בו מסתיימת ידיעת החושים,

שם לראשונה ניצב השער,

אשר את ממשויות החיים

פותח בפני הווית הנפש;

את המפתח יוצרת הנפש,

בהתחזקה בתוך עצמה

במאבק, אשר כוחות העולם

מתוך יסוד עצמיותם

מובילים עם כוחותיו של האדם;

כאשר היא עצמה מסירה

את השינה, אשר את כוחות הידע

בגבולות חושיה

בליל רוח עוטפת.

(Translation into Hebrew)



Classification of Eurythmy Therapy Movements – A Pilot Study

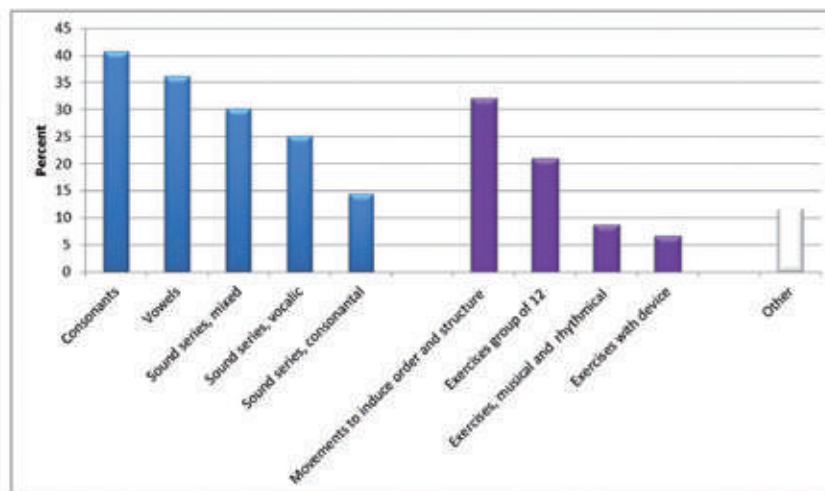
Vagedes J.^{1,2}, Helmert E.¹, Vöge P.¹, Müller V.¹, Schneider K.³, Jaschke A.⁴, Büssing A.⁵

(1) ARCIM-Institute, Research Department, Filderklinik, Filderstadt, Germany; (2) Children's Hospital, Department of Neonatology, University of Tuebingen, Germany; (3) Alless University of Arts and Social Sciences, Allher, Germany; (4) Medical Section, Department for Eurythmy Therapy, Goetheanum, Switzerland; (5) Institute of Medical Theory, Integrative and Anthroposophic Medicine, University of Witten/Herdecke, Germany

Background: There has been an increasing demand for complementary body-mind therapies in recent years, making it a relevant research topic. Eurythmy Therapy (EYT) is one body-mind therapy that has been applied in clinical settings for many years. However, comprehensive research about its efficacy is still incomplete. One reason for this lack of scientific evidence could be that there is no general classification system which would help to shed light on the specific "active ingredients" of the various EYT movement exercises. The lack of such a system complicates the interpretation of comparative studies and hinders communication among therapists and clinicians.

Methods: We conducted an international web-based retrospective survey among patients receiving EYT to analyze the EYT aspects in use. The final sample consisted of 1,166 patients from 29 countries. Participants indicated which three exercises they had practiced as part of their EYT treatment. The participants gave open-ended responses. The final response pool consisted of 3,157 exercises. The classification process consisted of several steps: (1) two experts proposed a general classification system, (2) three groups of EYT experts categorized the available data into the proposed categories, (3) raters' concordance was analyzed, (4) in case of disagreement conference calls were organized to reach a higher degree of concordance, (5) lastly, final concordance was analyzed.

Results: We ended up with nine specific categories and one category for remaining exercises: (1) *consonants*, (2) *vowels*, (3) *sound series, consonantal*, (4) *sound series, vocalic*, (5) *sound series, mixed*, (6) *movements to induce order and structure in the organism*, (7) *exercises from the group of 12*, (8) *exercises with a musical and/or rhythmical foundation*, (9) *exercises with a additional physical device* and (10) *other*. The interrater agreement between the three rater groups was 83%. The variation between rating group 1 and 2 was 4%, between rating group 2 and 3 it was 7%, and between rating group 1 and 3 it was 6%. It was possible to reach a 100 % agreement rate during the conference calls. A visual presentation of the proposed nine categories and their distribution is shown below:



41% of the patients reported to be practicing a *consonants* exercise, whereas 7% reported to perform an *exercise with a device* as part of their EYT. Given that participants were able to report up to three exercises, the data presented includes all responses reported by the participants.

Conclusion: This study was a first attempt to categorized the plethora of EYT exercises that are used as part of EYT therapy into a general classification system. We deem this as an important undertaking in order to optimize communication among clinicians and therapists and to conduct well-designed studies aimed at examining EYT's efficacy, thereby contributing to its clinical and academic recognition.

Feedback from the workshops

(on the conference topics, led by pairs of one Eurythmy Therapist and one physician, respectively)

Eurythmy Therapy as an inner path to perceptive capacity

How do our perceptions change due to specific Eurythmy exercises? How can Eurythmy/Eurythmy Therapy become a path to the four levels of perceptive capacity? Concrete exercises are intended to deepen and enliven the morning lecture topics.

Jan Mergelsberg, Gudrun Merker

We chose this statement by Rudolf Steiner for the theme of our workshop: *'The spiritual cannot be perceived. We must experience it by actively working with the spiritual and soul worlds.'*¹ In our experimentation-oriented workshop, we wanted to examine the extent to which we could be animated through Eurythmy Therapy to immerse ourselves in this 'co-production' and to come to a deeper perceptive capacity as regards the four levels – *objective perception, Imagination, Inspiration, and Intuition.*

We proceeded as follows: Before and after each exercise unit, we did a perception exercise. We then asked how the exercise had changed our capacity for perception. The spiritual scientific background of this method is that with each process of seeing, the etheric body connected with the I is carried outward, while with each process of hearing, the astral body connected with the I is drawn inward.² When we set these constitutional elements in motion through Eurythmy Therapy, this should also become apparent in the respective act of perception.

Day 1

Key question: *What do we experience as the significance of sensory perception and the conscious embrace of external space for Eurythmy movement?*

Perception exercise: A table with various objects, such as a stone, a cloth, a plant

Exercise: Our bodily organism places human beings in external space. Agrippa von Nettesheim illustrated its laws in 6 paintings, which Rudolf

Steiner transformed into the exercise, 'I think the speech'. We practiced the first two positions for 5 minutes each, in order to immerse ourselves in their quality.

Result: After the first position, many participants reported that significantly more differentiated and also more objective observation was possible. After the second position, in which we place ourselves in the 'cosmic primal circle' (Nettesheim), some participants experienced a greater distance to the objects, as if they had shrunk, while others experienced them as closer and were better able to immerse themselves in the dynamics of their form – as in the spiral, upward-striving form of the plant.

Day 2

Key question: *How can Eurythmy movement lead us to an imaginative experience of what is living within time?*

Perception exercise: 'The Strider' – the relief of a striding female figure

Exercise: First the twelve-part rod exercise with the task of finding the right rhythm in the group; then the 5-minute-B with internal snapshot. The Imagination of the speech sound remains in our consciousness; the movement is continually re-inserted.

Result: After the exercise, the visual impression of the relief became more mobile. The impression that here was a human being who was moving forward became stronger. The contours were more distinctly perceived.

Day 3

Key question: *How does Eurythmy lead us to an inspired grasp of soul activity?*

Perception exercise: Since Inspiration is connected to inner hearing, we chose exercises related to the sense of hearing on this day. At the beginning and end of the hour we sang together – V. Werbeck-Svärdstrom's vocal 'concordance series' and a canon. In addition, a gong was sounded in the spaces between the exercise units.

Exercise: The great U exercise, amplified by an internal consciousness of the muscles active in pronation and internal rotation during the exercise

Effect: It was not possible to perceive objective differences in our hearing of the gong, as it sounded different each time it was struck. However, a clear difference was perceptible in the singing: the notes of the concordance series became broader and

more colourful. While the canon was initially sung a bit too loud, forced and quickly, afterward, the sound was able to unfold further and we could hear each voice, clear and harmonious. The U exercise had clearly led us to sing less from our will and more from our hearing.

Day 4

Key question: *How can we find ourselves in the I-experience of the essence of the word through Eurythmy movement?*

Perception exercise: Experiencing a participant striding, and attempting to capture her physiognomy. In addition, we contemplated a self-portrait by Rembrandt.

Exercise: 7-step exercise; then speech Eurythmy to the first line of the mantra, 'See in your soul the strength of radiance', with which, according to Steiner, one 'will receive a glimpse of what is healing in Eurythmy Therapy'.³

Result: Expression, physiognomy and surroundings in the portrait changed depending on whether 'power of gravity' or 'strength of radiance' was moved in Eurythmy. It became especially clear how we can awaken the power of spiritual 'co-production' through Eurythmy, and can more deeply perceive a being's qualities.

At the end, we allowed ourselves a practical joke: We also repeated the experience of watching a participant stride. What no one knew: She had secretly changed places with her twin sister, who was also participating in the conference. Because the two women looked so similar, no one noticed the exchange. However, they could all clearly differentiate the differences in the physiognomy of movement. Everyone had to laugh as the trick was revealed – a humorous ending to our workshop and at the same time a true 'blind test', in which the participants had proved their alert capacity of perception.

Jan Mergelsberg und Dr. Gudrun Merker

Notes:

1 Steiner, Rudolf: Gesundheitsfragen im Lichte der Geisteswissenschaft. Lecture on 14 January, 1909. From the context, it seems clear that 'experience' ['Wahrnehmen'] specifically relates to supersensible experience.

2 Steiner, Rudolf: Geisteswissenschaft und Medizin. CW 312, p. 264ff.

3 Steiner, Rudolf: Das Zusammenwirken von Ärzten und Seelsorgern. CW 318, p. 133.

Formative forces in Eurythmy and in the organism

Together, we want to study the cosmic word as it is reflected in the etheric in Eurythmy and Eurythmy Therapy, as well as in the physical human organism. This should lead to a deeper understanding of Eurythmy Therapy as medication.

Angelika Stieber-Pelikan, Barbara Zaar

In the Eurythmy section—inspired by the respective kick-off lectures and progressing through the four days of the conference—we began by experiencing the formative forces of the consonants, using the examples of M, B, H, and R, in connection with the zodiac gestures. Practicing the planetary gestures and the vowels as far as the Great I Exercise, as well as sounding out 'Über allen Gipfeln ist Ruh...' as indicated in the 6th lecture of the Eurythmy Therapy Course, we were able to feel into the steps of formative forces, excretion forces, and attachment forces. Sounding and listening into the inspiring lecture by Dr. A. Husemann was an especially meaningful experience.

In the theoretical section, Dr. Zaar illustrated embryonic development with the help of sculptural/musical studies of the human being, and in connection with the development of Earth through its planetary states.

In the prime tone, as in the egg cell, internal and external forces are present in equal and balanced measure. With the second, differentiation begins, and the outward-turning forces predominate. On the first day, using the example of the development of the eye, we followed the further developmental process up to the fifth. However, we can also regard the entire embryonic state as a primal unit: The being in the process of being born first experiences the duality of world – self in the boundary experience of birth, and with the first breath, the outward-turning forces that also appear in the third, creating internal space. With the fourth, the attachment forces of our earthly condition are achieved; however, we have the fifth to thank for our human form as a whole.

On the second day, we looked at the development of the liver and lungs—both glandular organs—and saw the very different prioritization of outward-turning and inward-turning forces, of excreting and attachment forces which give each organ the capacity to fulfil its specific task.

On the third day, Dr. Zaar used the example of lung development and its future function to show how the forces of the sixth, seventh and octave become active here, forming the foundation for reversion to the spiritual – into Imagination, Inspiration and Intuition.

On the fourth day, we looked once again at the whole development of the Earth, from Old Saturn to Vulcan, in connection with the intervals and with the spiritual development of the human being.

It was a special experience, after the intensive work of the Eurythmy section and the following immersion in the spiritually instructive section, to hear the words of the mantric verses for the days of the week (CW 245).

Angelika Schütze MD

Work with tone Eurythmy Therapy (intervals) in connection with the kick-off lectures

Physiological and spiritual development processes in their relationship to the intervals.

How do internalization, perception and development of consciousness reveal themselves as aspects of therapy in human beings and in music?

Based on: 9th lecture from ‘Spiritual Science and Therapy’ and the lectures, ‘The human experience of tone’, (CW 283)

Wolfgang Reißmann, Ursula Bindler-Järvi

The topic of this workshop originated with Christiane Rust, Eurythmy Therapist at the Arlesheim Clinic. She was prevented from attending due to illness. Ursula Bindler-Järvi led the practical exercises in her place.

The seven developmental stages of the human being, as described by Rudolf Steiner in the 9th lecture of the second Course for Physicians, were the basis for the conference and for this workshop. It seems an obvious step to connect the seven developmental stages of the human being with the seven steps of the scale and the seven intervals:

Formative forces	-	prime
Processes of excretion	-	second
Attachment	-	third
Perceptions	-	fourth
Imagination	-	fifth
Inspiration	-	sixth
Intuition	-	seventh

Notes on this allocation can be found in the lectures, ‘The human experience of tone’, and especially in the lecture from March 8th, 1923, which has been reprinted as ‘Eurythmy as visible singing’, (CW 278).

‘If we now return to the experience of the third, both the major and the minor third, we come to the inner experience of the human being. The I is more or less within the boundary of the human organism. We experience the third internally. In the transition from the third to the fifth, we actually experience the transition between internal experience and external experience. So that we can say: On the one hand, the mood of the third is internal attachment, our internal experience of becoming aware of ourselves. The experience of the fifth, on the other hand, is the experience of becoming aware of ourselves within the divine world order. The fifth is an experience of stepping forth into the wide universe, the third of stepping back into our own organism. The experience of the fourth lies between the two.’

‘The fifth is the real experience of Imagination. If we experience the fifth in the right way, we know subjectively what Imagination is. If we experience the sixth, we know what Inspiration is. And if we experience the seventh—and survive it—we know what Intuition is. I believe that the soul state upon experiencing the seventh is like clairvoyance in Intuition. The experience of the fifth is a true Imaginative experience. It only needs to be filled out with seeing. The soul state is certainly there. That is also why you will hear everywhere that in the ancient mystery schools and the remaining traditions, clairvoyant knowledge is also called musical knowledge.’

In the workshop, we began with the immediate experience of the tones and intervals. We found it helpful to internalize the listening process in three steps: first, to create inner quiet, then to listen to the interval, and then, in echo, to experience the inner gesture and the essence of what was heard. Listening by itself does not release the inner experience. Inner quiet is the prerequisite for

internalized listening. The actual experience of tone first reveals itself in the inner echo.

We practiced these three steps repeatedly in a contemplative manner. After listening to a tone and an interval multiple times, we forewent the external tone and replaced it with the corresponding tone Eurythmy gesture and movement in space. The experience of the tone and interval became much stronger in the inner echo.

It was moving to hear how colourfully and sculpturally the participants were able to describe their experiences, and what clear images and gestures of the intervals arose.

In a further step, we brought together the experiences of the intervals with the anthroposophic descriptions in the 9th lecture and the presenters' morning kick-off lectures from the conference.

The inner experience of intervals, in combination with the seven developmental stages of the human being, led to indications for Eurythmy Therapy practice. Several participants reported on their experiences in applying tone Eurythmy Therapy. The three intervals of the prime, second and third have an attaching and incarnating effect on the body. The fourth regulates the transition from inside to outside and vice versa. The fifth, sixth and seventh strengthen day waking consciousness.

Wolfgang Reißmann MD, Ursula Bindler-Järvi

The speech sound lives in me as I live in it: Stages of awareness in the radiant and resounding healing power of the word

What forces become active through colour and form? What releases the true healing power of the speech sound, and what significance does consciousness have in the healing process, in contrast to mystical-visionary experience? We will pursue these questions through exercises and cognition.

Elke Neukirch, Tatiana Garcia-Cuerva

The task of the workshops was to deepen the ideas brought to us in the physicians' morning kick-off lectures. Each topic was meant to lead to

experience in movement and to be intensified in conversation. In this summary, one single exercise per day will be described, hopefully illustrating the four-part process.

On the first day, the morning topic was 'The human being in space – sensory perception and thinking'.

In Eurythmy, the human being, moving in space, becomes the expression of the soul-spiritual. We practiced step by step to see how movement in space can become an expression of this, what is experienced and becomes visible, and what significance the perception of this process has for diagnosis in Eurythmy Therapy.

First, we moved in the different directions in space, using the text by F. Schiller, '*Confucius says*': '*Threefold is the measure of space...*'

We then distilled how Schiller makes threefold space an expression of time and soul. He does so by tying it in to the threefoldness of our original experience of space.

Using the example of the '*energy dance*', we confirmed how a spatial form is born out of an absence of space. The geometric form of an equilateral triangle—as the prototype of pure thought—becomes visible when we walk it in space. Our intention was to experience where the first line comes from, to notice how the crossing movement in the second line is experienced, and to notice where the third line, in its backwards motion, leads.

In the second step, we made the now visible thought form in space rhythmic by making it anapaestic, thus permeating it with a formed time process. The stream of time was ensouled in the felt step—in the colour mood of I, E and U, respectively—and taking hold of the speech sounds I, E and U through arm movement lifted the whole process to the level of spiritual permeation and realization. The human being in space became the expression of a divine geometry. This process revealed the characteristics with which a thought can grow into a space as a visible shape – how it is enlivened, ensouled and spiritualized. We also carried out the steps in the opposite direction. Following this, we practiced feeling '*Selfhood in the sphere*' and '*I-ness in the circle*'.

The topic of the second day: Deepening objective Imagination, using the example of attachment forces

The Imaginative level of consciousness allows us to live in the world of colours, shapes, tones and currents of warmth as if in a continuous, metamorphically moving, wisdom-permeated picture. Behind these swelling, ensouled images, the thought-creating and continuously transforming formative forces that are used in Eurythmy Therapy consonant work as sculptural capacity and forces of attachment are active. Rudolf Steiner indicates that light, as the fourth dimension, has inwardness. Goethe saw in colours the 'deeds and suffering of light'. In Eurythmic colour experience, we overcome three-dimensional space and are taken hold of by a musical score of ensouled light, which can reveal itself in its inwardness as *'creating wisdom'*. Practicing, we tried to perceive the inwardness of single colours. The dynamic colour experience brought us into an interplay between inside and outside.

For example, we let ourselves be moved by blue, which led us to a breathing inner space continuously filled with a longing for spirit.

In yellow, we experienced a constant filling of external space – pure radiance, like the sun. The corresponding form principle is the lemniscate. We asked ourselves which developmental steps are necessary for the soul to experience itself within the spiritual attributions and activity of colours in such a way that, for example, with red the *'spirit of red'* is also perceived and felt. *'The soul lives continually in the spirit when it lives in colour'*, describes Rudolf Steiner on June 2nd, 1923, in his lectures on colour. What capacities must be developed in order to grasp the inflowing of the spirit in the colour triad of a speech sound? What spiritual content of the consonant solidifies into form? What force occurrence becomes an inwardly viewable thought? How can the colour triad of the speech sound, in which the soul-spiritual touches the creative force, become knowledge of a *'psychological physiology'* – an expression of knowledge of health and illness?

First using single colours, we practiced perceiving how the colour flows into us and we flow out into the colourful world with our being – a still non-pictorial but nevertheless creative activity. Using the speech sound B, we tried to become aware of how the colourfully dynamic triad, gravitating toward the speech sound, forms itself into an image form. Through immersion in the colourful,

creative event, the cosmic thought came alive as an 'Imaginative occurrence'. The imprinting of the colourfully dynamic image movement on the bodily organization through the process of Eurythmy Therapy concentration revealed the inner, therapeutically effective image of the speech sound's forces. The therapeutic process could be read directly from the speech sound. With eyes and soul, we practiced seeing the living, connecting thought forms.

The topic of the third day: Deepening objective Inspiration, using the example of the excretion process

The vowels reveal the lawfulness of pure soul. Through moving and feeling the vowels, a common space with the cosmic soul world can arise. This is why it is so crucial to the therapeutic effectiveness of vowels that we feelingly perceive the spiritual substance that streams into them, so that this fills our own soul space. The soul must hold back its own rising feelings in forming the vowel, so that the in-streaming spirit can be perceptively felt as purely as possible. The more the soul's own experience is calmed and separated out, the more selflessly our soul forces can give themselves over to the speech sound and take in its forces. As the living, formative, arising image of the vowel is completely permeated and intensified with our feeling forces, the spiritual activity of the speech sound can be awakened in the colour triad. This begins to speak its deeds into the quiet of the soul.

Using the colour white, the *'soul image of the spirit'*, we practiced entering the inner state out of which the colour triad of the A could be born. (White is a good exercise for releasing our feelings from our sensory sensations.) If the colours of the A are experienced in their full spirituality, the soul enters into a selflessness of feeling that has an awakening influence on it. In feeling the supersensible formative force of the vowel, which expresses itself in a colourful triad, the effective healing force of the speech sound could be experienced. The cosmic-formative forces that the astral body has to take in in order to reorganize itself, and what it has to eliminate and overcome in the process in order to heal the disharmony between the constitutional elements, could be directly perceived. The feeling of unity with the macrocosmos in the vowel was enlivened by the form element of the Cassini oval, which shows the ellipsis-like encasement of its two centre-points.

The topic of the fourth day: 'The therapeutic word'; objectively Intuiting forces

In Intuition, the essence of the word forms a unit with the I. The I grows up out of the inner word. This requires that not only our own ideas and feelings are sacrificed, but also that our will becomes completely one with the cosmic word substance. The word is felt and moved in the spirit of the divine. It is no longer experienced as an expression of something personal, but rather as an objective process that takes place together with the spiritual world.

On the fourth day, the circle formed the expression of the ER – the dimensionless point as its invisible centre of the I. Point and periphery become one, as the one contains the other. *'Contemplate how the point becomes the sphere and yet remains itself. When you have grasped how the infinite sphere is only a point after all, then come again, for then infinity will appear to you in the finite.'** We focused on the first speech sound exercise – the straightening up of the bodily form as bearer of the earthly I and a consciousness that is connected to the sensory world. The formation of a column that strives upward from the balls of the feet to the brow point and is experienced as I is like a symbol for the free, spiritual I-consciousness that is independent of the body. It is not supported by the body, and it forms a threshold to the spiritual spaces of Eurythmy. This I is situated within the laws of the universe in a non-egotistical manner. It lives within the wisdom-filled universal laws – within the word itself. It comes into being within me to the extent that I am able to live within it. When Eurythmy becomes the helper, aiding in training the SELF out of the spiritual world, everything that we are because of the body must first die off. In Eurythmy Therapy, this I strength becomes healing soul and bodily activity. Already in Imagination, the crutch of consciousness that is bound to the spine disappears. For this reason, the human being must mature into the selflessness that can become the bearer of I consciousness that is not supported by the body.

Through two poems, we experienced the ill soul life grown visionary on the one hand, and the healing process of Intuiting word-forces on the other hand:

God caresses the soul in six things

*You are my place of repose,
My bed of courtly love,
My most secret quiet,
My deepest yearning,
My highest delight.
You are a **desire** for my divinity,
A **comfort** to my humanity,
A **cooling stream** to my heat.*

(Mechtild von Magdeburg)

*Oh human being,
You are in balance
When Christ is in you
And the light of the Sun surrounds you.*

(Albert Steffen)

Using the poem by Albert Steffen, we worked on the therapeutic effectiveness of Intuiting word-force:

The word penetrates toward the listeners from the outside. When it is *good listening*, the etheric body begins to dance to the words and sentence contexts. This causes the aura of the listeners to change. The astral body, which *silently speaks* the thoughts and words along with the speaker, follows wholly what it hears. The listeners' own thoughts, wanting to be articulated in speech, no longer have any space to unfold in their souls or in the world. The objective word and sentence context takes its place in the centre of their souls.

In *alternating consonants and vowels*, the will becomes one with objective Imagination and Inspiration. While the listeners' silent speaking follows selflessly, the inner power of the word becomes the execution of Intuiting forces – all the way into the movements of the physical body. This process can have the effect of turning a soul life that has become 'too wilful' away from the I. The personal will of the soul finds and realizes its existence in the objective power of the word and sentence context. This process can reattach to the body, in a healthy way, those etheric forces that have become loose from the organism and entered into soul perception, because spirit, soul and body follow the word and strive to become one with it.

Elke Neukirch

* Steiner, Rudolf: Zur Geschichte und aus den Inhalten der ersten Abteilung der Esoterischen Schule 1904 bis 1914. CW 264, p. 47. Letter to Günther Wagner on 24 December, 1903.

Participant feedback from Andrea Marquardt-Preiss (USA):

This course truly opened up realms of perception beyond sensory knowledge for me. I would like to continue working on this.

Practicing consonants and Imagination; practicing vowels and Inspiration

How do I take hold of movement, feeling, character, in order to transform a consonant movement into an Imagination?

Elke Elisabeth von Laue, Sergio Quintana

We practiced the consonant and vowel exercises in such a way as to consciously work out and experience the three design elements – movement, feeling and character. This quality of Eurythmic work is a prerequisite to the development of the soul capacities for Imagination, Inspiration and Intuition.

We prepared our work with the exercise, 'I think the speech...!' The positions in the room were accompanied by the following image: A person is travelling through a dark ravine. Her body and limbs are suddenly warmed by rays of light, and her consciousness follows this stream of warmth. This corresponds to the soul quality of green. In nature, green indicates the earth's openness to the cosmos; in the soul, green indicates the soul's openness to the spirit. We infused ourselves with this quality of green from the area of the solar plexus in the form of a rhombus all the way to the fingertips and the soles of the feet, so that the positions flowed with soul.

We used the trochee and the iamb to move Eurythmically in space. In the trochee, we experienced the quality of consonants: In the long stroke we go forth into the world, we learn to observe; in the short stroke we internalize into ideas everything that was created in the world by the gods. The iamb showed us the quality of vowels: Everything that we worked for and internalized (short), we may now sacrifice to the gods (long).

With these qualities, we turned to the questions: How do we introduce the Eurythmy Therapy exercises to patients in such a way that the quality of Imagination or Inspiration is unconsciously awakened in them?

We can see the formative forces of the consonants in the living processes of nature. These processes can be awakened in patients in the form of images. When we internalize and work with these images in ourselves, a consonant becomes ensouled. It became clear to us that we must be conscious of the difference between speech movement and Eurythmy movement, for speech must always be at the opposite pole to Eurythmy. This law determines the sequence: While the Eurythmy Therapist compresses to begin a non-pulmonic consonant, the patient moves the speech sound; the spoken sound only sounds after the character of the movement ends. The pulmonic consonant movement is prepared as a character while it is being spoken, and is only moved after the Eurythmy Therapist's speech has ended.

Vowel exercises begin with the sound that we, ourselves, listen to. In so doing, we feel permeated by the home location of the vowel – by the planetary and colour quality. The arm and leg movements were carried out in such a way that they were accompanied by the echo of the sound. The Inspiration character of the E was given as an example: Saul came to Damascus and heard, 'Saul, Saul, why do you follow me?'. As an open-spirited and 'god-fearing' person, he experienced a green movement impulse – a yellow, lightning-like pressure from above (veil movement) and a red character-fulfilment as inner transformation. This changed him to Paul.

We only got a brief indication of Intuition: Understanding the cosmic word leads us to develop Intuition. We find this in the Eurythmy Therapy word used by the Eurythmy Therapist in the therapy session. After this preparatory work, we looked at the composition of the 'cancer sequence' word: O-E / M-L-Ei / B-D.

Sergio Quintana

The formative forces

The three cosmic formative forces—forming, excreting and attachment—allow the human organism to arise out of the spiritual world. They are hidden within the Eurythmy speech sound formation as movement, feeling and character. They become actively healing again in Eurythmy Therapy movement if these basic elements are consciously practiced.

Ellen Schneider, Hans Broder von Laue

The formative forces

Around thirty English, French, Dutch and German-speaking participants came together to work on the topic, “The three cosmic formative forces: ‘Forming,’ ‘excretion’ and ‘attachment’”.

Using pictures of a plant (walnut sprout), Hans Broder von Laue (physician) illustrated how the formative [gestaltende] forces (called the ‘Bildungskräfte’ in the 7th lecture) are active in the embryo and everywhere in nature. The relationship of this metamorphosis of form to the zodiac is described in CW 208 (October 28th, 1921). Physically, they dominate in the nervous system, and in the soul they appear in our thinking. The excretion processes describe the qualitative substance transformations that accompany formation in every development as a rhythm of building up and breaking down. They dominate in the physical processes of the lymphatic system and are the foundation of all feeling connected to the body. The attachment forces anchor the developing organs in the place they are meant to function, and are an expression of unconscious life movements (CW 137, June 11th, 1912) in which the will reveals itself in embryological becoming.

These three forces, which are the topic of the 7th Eurythmy Therapy lecture, were studied in detail in regard to embryological development, in order to learn to know them in the speech sound formation of Eurythmy.

Ellen Schneider (Eurythmy Therapist) described and moved the natural processes with the participants. She allowed the connection between the formative forces and movement, the excretion forces and the veil feeling, and the attachment forces and the character of each consonant to become clear. Following this, the resonance between internal soul feelings and the threefold speech sound structure of the vowels could also begin to be sensed.

The transformation of consonant formations into the capacity for Imagination, of vowel formations into Inspiration, and of the WORD-forces into Intuition was constantly in the background of our common practice: The three formative forces of bodily becoming transform themselves into the soul gifts of thinking, feeling and willing, and must be acquired through practice in Eurythmy speech sound formation and in the higher capacities for knowledge.

Ellen Schneider / H. Broder von Laue MD

Sense of movement and consciousness of movement

Uncovering the meaning of movement as a speech-related sensory process; developing the speech sounds of babbling (3-10 months); practicing to reshape the basic forms of foreign language speech sounds in Eurythmy.

Hans Jürgen Scheurle, Barbara Lampe

How do I form a foreign speech sound like the Indian word, ‘huiti’? Can I catch the movement in ‘status nascendi’ and then perhaps withdraw again and forgo the outer movement, so that it makes sense? As Eurythmists, we make some silent assumptions, but how is it to begin again at the very beginning? Where does movement go? Where does it come from? What speed truly fits with which movement? Very meaningful possibilities for expression also appeared in the sense of balance, in the polarity between uprightness and posture. In the sense of speech, in the polarity between voice and articulation, I still have many open questions regarding the bridge from language to movement. In speech, movement becomes internal in order to grasp the most multifaceted living processes ‘from the inside’ – this is why it is such a complex field. A valuable motivation to continue working on this with specific speech sounds. As we jumped into the positions for ‘I think the speech’ at the end, we could sense how the four steps of the conference theme developed progressively from wonder to reverence to dedication, and finally to devotion, so that something new can truly arise.

Katja Baumhauer

Amazing, how the 'Science of the living' can feel so alive! How even its principles and their application convey levity. Just like the basic Goethean principle of the eye's sense of sight: it plays between light and darkness, in the realm of colour that arises as a result.

In all areas of the senses, and especially in the sense of movement, the sense of balance and the sense of speech, Mr. Scheurle expanded on the polarity and the augmented third.

In the sense of movement, the polarity is form and speed and the child of their interplay is the form of motion, the gesture – a quality that plays out continuously in the moment. In this interplay we also meet what is truly living in the sense of balance: Orientation can be found between uprightness and tilt. And in the sense of speech, between articulation and voice, we find the form of language, the phoneme. What possibilities and impulses for becoming creative in forming this shape can be found, for example, in the various open or closed O qualities in Sun [Sonne] or Moon [Mond], or by framing a vowel with different consonants? Thanks to Eurythmy, there was no lack of rousing bumps against the limits of perception. Where does the simple inhalation and exhalation gesture of the eversion impulse come from? Which speech sounds are contained within the gesture of the bard as he forges his way through the storm, protecting his lyre?

Contemplating the fourfold human being led us to another level: The total sensory process is always accompanied by a certain pause – a withdrawing of our personal life in favour of the external stimulation of the sensory event. It is abstinence on the physical level, eschewal on the etheric level, sacrifice on the astral level, and renunciation on the I level. Simultaneously, the four inner attitudes of cognition—wonder, reverence, dedication and devotion—allow the sensory impressions to be led to the places where they are perceived, and taken in beneficially there.

The Eurythmy impulse was to awaken the soul attitudes of Au in wonder [Staunen], A in reverence [Andacht], I-A in dedication [Hingabe], and E in devotion [Ergebenheit].

These sessions were refreshing because we were able to be participants in open research, which always rekindles our own interest. For in everything that seems to be a certain way, there waits something unnoticed, giving us the possibility still to discover a creative way to relate to it.

Cornelie Mier

On the movement of colours and higher levels of cognition

We invite you to a collaborative workshop on cognition and movement, where we will try to think and move the colours in Eurythmy (Therapy) using phenomena in physics, medicine and psychology as well as the four levels of cognition (sensation, Imagination, Inspiration and Intuition).

Johannes Weinzirl, Hana Giteva

I would very much like to look back today on the inspiring gathering in Dornach, where our workshop group moved the colours in Eurythmy under the direction of Hana Giteva. Together with Dr. Johannes Weinzirl, we collected all of our experiences, which he then tied in with his rich experience of medicine, so that we were given the gift of lived insights.

Purple - we moved it, slowly awakening; then over to *blue* – how we would have loved to stay there; then lighter, carried away, lifted up, toward the opening into distance – to meeting in *green*.

These observations arose from our experience:

Purple heavy, calm, deep, slow
Blue lighter, carried away, lifted up
Green awake, wide, present, neutral

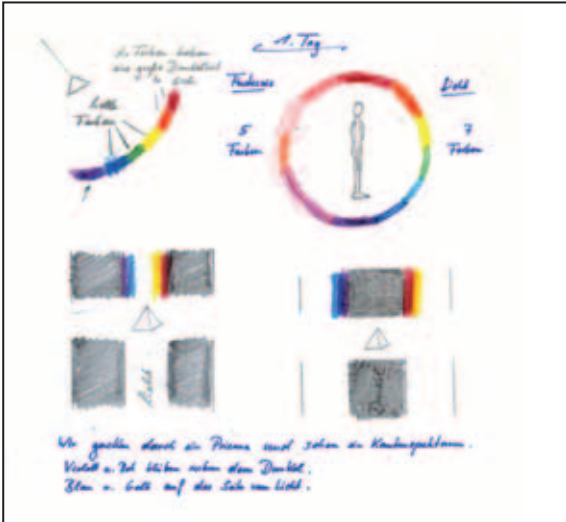
Yellow enquired about centring, a personal impulse, winning ourselves away from being carried away, then shining from there into the environment, quick, alert, connected.

Resistance comes into the movement, the air condenses, I remain awake, playing my part, going along, oriented outward; even when I retrace the movement I remain inwardly active, listening – *orange*. I put myself forth into the day, into *red*, with all of my strength – I can do no more.

Now it is necessary to let go.

- Listen while letting go.
- Listen into the space behind me until my arms sink down and backwards to the condensed darkness of *purple*.
- We moved this colour circle with only our hand.
- An interior—a hollow space—is created.

The blackboard drawing from Day 1: On sensory observation



Day 2: We study the movements, always in connection with the sensory observations.

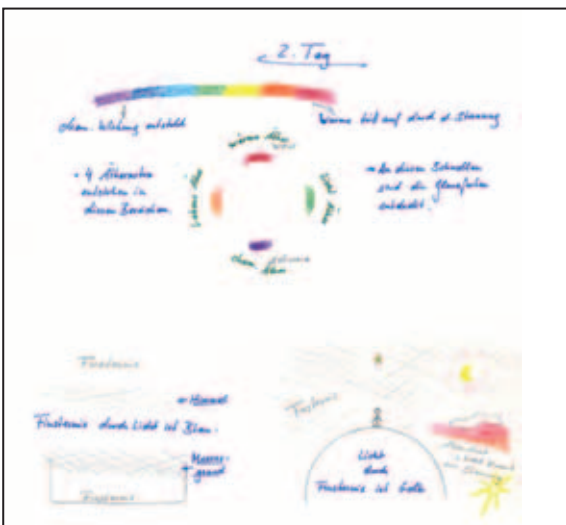
Through Eurythmy, we search for our experiences with the transitions.

Purple to blue: I want to stay, as if to remain in this mood;

a pull arises, taking me with it.

Green to yellow, red to magenta, peach-blossom – we moved into this.

Experiences rose to the surface, including questions; Johannes explained many things to us:



Day 3: What lives in a gesture? Every gesture carries a feeling/emotion within it.

We moved the colours together with energetic arms and legs.

Red

The room and we ourselves are completely charged with energy.

We expressed our experiences: active, strong, enraged, brave, clear of deed.

Blue

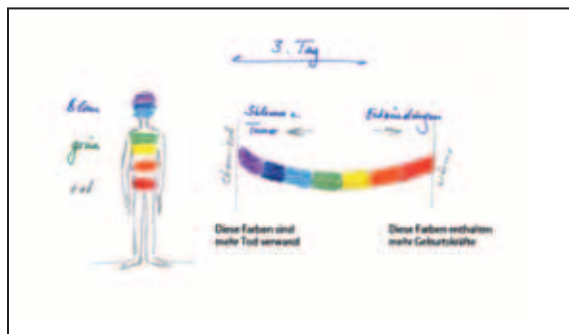
Changed the mood

Releasing, breathing out, comforting, calm

Green

We felt awake, becoming wide, open to our environment, sober/down-to-earth [nüchtern].

A glance at symptoms of illness:

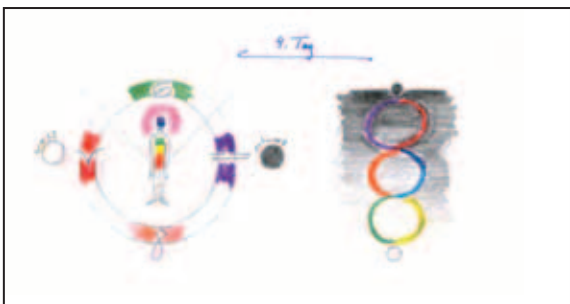


Day 4: Listening carefully with the inner ear: Which being is expressing itself in the soul moods?

We found:

In health:		If it becomes ill:
security	purple	pain
calm	indigo	grief
longing	blue	weakness
balance	green	indifference
joy	yellow	distraction
courage	orange	recklessness
deed	red	aggression

Each colour contains a balance:



In Eurythmy, we stretch our arms out wide, fingers spread, move around, back and forth, and experience ourselves as light, translucent – *white*.

We pull our hands back toward the centre of our body, substance condenses all the way to dissolution – *black*.

Our room gave us a fitting environment; we split into two groups within it: black in the shaded area, white by the wall of windows, and colours were moved in between. Building from the night area into dark purple. We did this for a long time; light and darkness became a real experience, causing this colour change in us.



We were given the gift of understanding and experiencing the path of human development.

This was given as a colour meditation by Rudolf Steiner.

We were able to experience various beings.

Ellen Bähr

Treatment of fibromyalgia and chronic fatigue syndrome (CFS)

Ingrid Hermansen, David McGavin

We began each day with a Eurythmy exercise that took up that day's topic. This was followed by a description of the illness, followed in turn by a look at key aspects of Eurythmy Therapy exercises in daily clinic work.

We experienced the human being in space with the help of the exercise, 'I think the speech' and described the typical presentation of the symptoms—stiffness and heaviness—from a therapeutic perspective.

Warmth was used to represent the degree of growth forces – Imagination. We studied the speech sound 'M' from the perspectives of creating images and of repeating the speech sound. We looked at the causes of the elements of the illness, and at the etheric forms of how things fall apart in the illness. We looked for ways for this to be taken up in treatment, including the key consonant aspects, when movement and stamina are limited.

We looked at sleep in relationship to the processes of excretion – Inspiration. It was exciting to experience the contrast of the Eurythmy vowel gestures with the demonstration of spoken vowels in venous blood in the morning lecture. Eurythmy is indeed the polar opposite of speech! We emphasized holding/feeling the positions, looked at rhythmical exercises and their role in treating the conditions that manifest on this level as 'functional deformations'.

The formative forces – Intuition. We worked on the theme of the power of resistance and used the verse, 'The wishes of the soul are sprouting...' to study the levels of consciousness as they are expressed in beautiful poetry.

David McGavin MD, Ingrid Hermansen

Imagination and embryonic organ development as the foundation of Eurythmy Therapy

We want to find our own path to the healing speech sounds out of the creative Imagination of embryonic organ development. Working together with patients, we seek them in the observation of individual dynamics in the nervous, rhythmic and metabolic systems, as well as in the four organ systems of heart, lungs, kidneys and liver.

Libertad Aguilar, Siegward-Markus Elsas

The focus of our workshop was on the Imaginative level. First, we attempted to put the formative movements of the whole embryo into an Eurythmy choreography with all of the participants, from South America, Israel and Europe, and to experience this together. From the formative movements, we tried to feel into the Eurythmy (Therapy) movements for the four main organs – heart (Love E), kidneys (B, F), liver (L, O) and lungs (L, M, I). Through the four elements, these organs also showed a relationship with formative processes, excretion, attachment, and perception processes, as well as to Imagination, Inspiration and Intuition.

Siegward Elsas MD, Libertad Aguilar

Participant Claudia Wasser, a Eurythmy Therapist from Cologne, reports:

‘This seminar completely fulfilled the promise of its title and was full to bursting with life and movement. The collaboration between the two workshop leaders was amazing, such that when we put the embryonic organ formations into movement in space after the physician’s descriptions, it was extremely exciting and, for me, a real experience of creative Imagination. The workshop required much eversion and active attention in our movements together, and we experienced over and over how nothing new arises without chaos. Libertad Aguilar conveyed in an unforgettable way, with Colombian temperament, the joy when the secrets of development become visible. This successfully achieved a direct connection with the morning lectures on Imagination, Inspiration and Intuition.’

The human being as a temple of speech

The 7th lecture of the Eurythmy Therapy Course as the basis of understanding illness and the therapeutic process

Sheila Grande, Renate Nisch

In this course, we developed a way of working using the example of cancer.

We covered the four things that lead to cancer, and put each stage of the illness within the context of the four levels of cognition:

1. ‘a revolution of certain physical forces against the forces of the etheric body’ – a disordered process of perception
2. pathological growth – disordered Imaginative process
3. ‘inhalation overpowering/stifling exhalation’ – disordered process of Inspiration
4. loss of mobile, substantial entity – disordered Intuitive process.

Through Eurythmy movement, we tried to approach an understanding and experience of the four levels of cognition. Moving the O E M L I / E i B D series (as an example for cases of specifically breast or ovarian cancer), questions were raised regarding the relationship of these levels of cognition with the therapeutic process.

We practiced and explored questions about the opposing qualities of vowels vs. consonants altogether.

What can we experience on a purely sensory level with OE-ML and I, Ei-BD, both when moving them ourselves and when watching someone else move them?

What happens rhythmically and dynamically in this series, and how does that relate to the physiopathology of breast cancer?

How can Imaginative, Inspired and Intuitive aspects of carrying out the speech sounds be sought and realized? How can the understanding of this differentiation become fruitful in therapeutic application?

The Eurythmy figure: Qualities of movement, feeling and character, and their possible relationship to processes of Imagination, Inspiration and Intuition.

Colour as 'moving surface,' as breathing and as 'direction of motivation'; first we moved these characteristics singly, then we experienced how it is only in their interplay that definition and identification can occur.

Experiencing the qualities of seeing, hearing and speaking, their manifestations in the course of oncological illness, and their possible therapeutic applications.

In summary, we looked at:

Following this path, we can seek a deepening of our understanding of pathology and can find the possibility of expanded diagnostics as well as of medical and therapeutic application.

Cancer as an illness of our time that attacks these four levels of cognition in differentiated fashion depending on the afflicted organ, but attacks them on a deep level

The collaboration between Raphael and Michael in the therapeutic process

The disease as an unconscious process of self-knowledge and the possibility of becoming conscious within it

Relationship between the metamorphosis of the larynx and the Intuitive process

Eurythmy as a possibility for inner transformation

*Revised by Sheila Grande MD and Renate Nisch,
based on the report
by Christiane Wigand, South Africa*

'Effectiveness through consciousness'... 'for within it is the effectiveness...'

Differential diagnosis, differential treatment, examples of treatment

Imagination: The effects of the etheric body on physical deformities through inner images

Inspiration: The effects of the soul on the etheric through soul-spiritual hearing

Intuition: The effects on genetic disorders through I activity in understanding what is heard in action

Julia Veil, Sabine Sebastian MD

1. The human being moves eurythmically in space. Which space?
2. The patient should form an inner snapshot of herself while she carries out the consonants in Eurythmy – and of course also in Eurythmy Therapy.
3. The patient sounds out the vowel for a long time; then he moves his arms; then he moves his legs; then his arms again, and finally he listens.

We practiced this on the first three consecutive days. Between the exercises, we rested our gaze on a large photograph of the Representative of the Human Being, always with the question, 'What has changed?' Eurythmy movement as etheric movement and the process of seeing as an indicator of the state of the etheric body – these were the reasons for choosing the activity of looking at the picture to measure changes.

Parallel to this, on the first day we carried out a qualitative observation of walking and focused on the way Dr. Rudolf Steiner uses this to increase the effectiveness of the exercises during the Eurythmy Therapy Course, and looked at where he applies forward walking to strengthen a process and backwards walking to restrain/reduce a process (i.e. M and L in the fourth lecture).

On the second day we contemplated the physiology of 'listening Eurythmy' in general and moving consonants in Eurythmy in particular: How the perception that becomes conscious in attachment transforms into Imagination; how the same forces live in Imagination that assert themselves, without our consciousness, in the formative growth phenomena; and how, in moving consonants in Eurythmy, we call forth the objectively active Imaginations that balance out deformations.

On the third day we studied the physiology of the Great I Exercise's healing affect on our circulation in relation to the primacy of streaming in the formation of the heart and circulatory system as mentioned by Dr. A Husemann in the morning presentation. We added Dr. Rudolf Steiner's indication that the human I could not live within us if its external organ, the circulating blood, did not permeate our physical body in a vertical direction (downwards from above).

On the fourth day we took Dr. Mathias Sauer's presentation as our reference point: Before birth, one human being speaks the word of creation to the other. In order to tie in with this learning and to call

forth the objectively intuiting forces, we worked on the therapeutic word with which the patient brings the meaning of what is heard to consciousness while carrying out Eurythmy: only feasible within a social process (it won't work without a speaker!). We chose TSRMA – the echo speech sounds of four-legged creatures, finishing with the human being in our highest attainment. This series helps to “digest life” (Dr. Mathias Sauer).

Additionally, we contemplated the significance of original sin for the composition of the human physical body in the sense that we human beings, because of the influences of Lucifer and Ahriman, can no longer build our physical body out of our own being, but must initially take on our bodies as models of our ancestry and then—depending on the strength of our individuality—adapt them to our pre-birth intentions.

Sabine Sebastian MD, Julia Veil

The formation of consonants in Eurythmy Therapy

Based on the representation in the 3rd and 4th lectures of the Eurythmy Therapy Course, we will investigate and practice to see how the four aspects of sensory perception, Imagination, Inspiration and Intuition can be found in the Eurythmy Therapy metamorphosis of consonant movements, and how they can be realized in Eurythmy.

Wilburg Keller Roth, Emanuel Karnieli

The therapeutic metamorphosis of consonant movement

This was the idea for Workshop 22 at the World Eurythmy Therapy Conference that Ursula Heusser and Wilburg Keller Roth developed together. Then, Ursula Heusser was forced to cancel her participation in the conference due to an accident, and Emanuel Karnieli bravely stepped in for her on short notice, two weeks before the conference. So we sought a new path through the four steps in an open-minded and investigative fashion, and it emerged that this clear, methodical practice

approach can quite simply make accessible key and also new experiences regarding Eurythmy Therapy consonants.

We began each session with the Goethe poem, ‘In breathing’, and also found within it four steps—physiological breathing, etheric-astral refreshment/constraint, and free, self-conscious recognition of our destiny—and formed them variously in Eurythmy; and we became conscious that all consonant movements in their differentiation—this ‘becoming one with the external world to various degrees—are imbedded in the great breath between inside and outside.

On the first day we tried to form the speech sound B based purely on spatial references: Astonishing, how much plasticity the speech sound gains, all the way into forming an image!

On the second day we learned the many image composition possibilities for forming speech sounds with the arms: Do I try to capture the movement forms in the image, or the colours of the Eurythmy figure, or the characteristic speech physiology, or a natural image? And how does this change the quality of my movement and of the image? Infinite possibilities for different speech sound forms!

On the third day we began by practicing imitating the arm movement with our legs, using the B: What fills the space when we form the speech sound with our legs instead of our arms? Something that has less the character of an image than of something strengthening, which merges very naturally into something rhythmical, musical. However, this becomes differentiated in multiple ways when we also form the characteristics of speech sound physiology—the vocal tones, the opposing movement to the speech process, the relationship to the organs—with our legs. In this way, we can also speak with our legs – can call out something to each other! This session became quite exuberant....

On the fourth day, we consciously—as the Eurythmy Therapy metamorphosis of the consonants requires—carried out the image formation with our arms simultaneously with the strengthening, rhythmizing element of our legs and experienced a new wholeness in image formation. It was also clear, when we watched each other, how the step of forming an image creates a new coherence, individualizes, and ‘releases [human beings] from being-less merging with the world’.

Wilburg Keller Roth MD

Tuesday, 17.5.16	Wednesday, 18.5.	Thursday, 19.5.	Friday, 20.5.
First day: PERCEPTION	Second day: IMAGINATION	Third day: INSPIRATION	Fourth day: INTUITION
Eurythmy as a spatial art	Eurythmy as living sculpture	Eurythmy as ensouled movement	Eurythmy as visible speech
Space/ idea/ WORK	Image/ sculpture/ EFFECT	Rhythm/ music/ REVELATION	Deed/ speech/ BEING
Sensory perception and its thoughtful processing is the recognition opportunity that is available to every human being with normal mental capacities; meeting patients where they are, putting criteria into their hands that allow them to make their own judgments when practicing.	The 'effectiveness' (R. St.) of consonant Eurythmy Therapy lies in the inner perspective that is achieved through our own movement. If the image is made dynamic, it polarizes itself until it breaks and becomes rhythm; we recognize the formative forces in internal polar dynamics.	In leg movements, the image-character of the speech sound is to a great extent eliminated and from 'b' (imitation of the arm movement) to 'sh' ['sch'] it becomes an increasingly complex rhythm that simultaneously slows. Movement from the lower to the upper human being.	The series 'bdgsfrlhmnsch' ['bdgsfrlhmnsch'] can be understood as the organ-building type of human digestive activity as the basis for free will – the highest attainment of the human being.
Directions for the speech sound 'L', oriented to the spatial directions ; further development toward the outside, using the image of nature achieved through sensory perception.	Eurythmic application of the arm movement for the 'L', striving to achieve an inner image of it.	Practicing the leg movements for the consonants in the series from the 4 th ET lecture, 'bdgsfrlhmnsch' ['bdgsfrlhmnsch'] (from tempo increase to rhythmizing, to pause and slowing)	Arms and legs jumping together – striving to realize inner image and rhythm at the same time. This leads to pure will activity = I activity .
Every Rosicrucian training exercise begins by tying in to something perceptible. Sensory perception and metamorphic thinking are the entry thresholds to a path of initiation for our time (GA 187, Dec. 1918).	The task of capturing a continually transforming movement in space in an inner image paves the way for Imaginative cognition. Consonant = objective Imagination	In leg movements, vocal tone (form from the outside or the inside?), emotional tone (will to move outward or stay inside the blow/ backlash/ push movement); soul experience of and making visible the organ position (eagle, lion, bull) in form, movement and position.	The soul configuration becomes the determiner of the indication of single consonants: learn to read other speech sound series in this typical series, for example as they lead up from below (TSRMA).
The form quality of nature and speech: 2 nd and 3 rd ET lectures (beginning of each)	Form an inner image: 2 nd ET lecture	Substance advances from metabolic system -> circulation -> breathing -> nerve-sense system (4 th lecture, GA 313)	Digestive activity is rhythmizing: 6 th ET lecture
Stone	Plant	Animal	Human being

(Participant report by Jeanne Simon-MacDonald (USA):

What exactly does Dr. Steiner say? For example, he says for the S: 'Hop while continually holding your legs in the shape of an O; hop forward and make the speech sound of the S.'

How do we do that? What do we experience? We also worked with various questions regarding the subject of forming an image of the speech sounds. Researching these questions with a group of colleagues was very helpful and inspiring. I learned a lot!

Participant report by Andrea Marquardt-Preiss (USA):

I would like to deepen my understanding of tone, motivated by Dr. Keller Roth. I would like to pay attention to the special speech sound, 'sh' ['sch'], which has no tone but is jumped in specific rhythms. Each chapter, each sentence of the Eurythmy Therapy Course points to a whole universe out of which these things have crystallized.

Altogether, the conference was very inspiring and motivates me to work again and again with Rudolf Steiner's indications, in depth and word for word. There is an infinite amount to discover.



OPEN SPACE

Conversations on methods

OPEN SPACE was a small risk and a new experience within the context of the conference. It was conceived by Eurythmy Therapists, Eurythmists, physicians and researchers whose fields are connected with the conference theme. It included prepared content on various methods in Eurythmy Therapy.

Conversations on methods

Thirteen introductions to methodology and seven initiatives on two consecutive afternoons offered multiple ways to learn about and deepen different approaches. The contributors were responsible for their own content and presentation style, allowing us to explore a 'market of possibilities' in the form of practical activities, demonstrations, lectures, discussion groups, videos and exhibits.

On the third day, with the practical experience gathered from the two previous days, we were able to attend three moderated podium discussions. As a foundation for these discussions and to introduce their approach, several presenters filled out questionnaires in advance (see Appendix of this Festschrift). They gave an impressive picture of the very different ways researchers came to their methodological approaches, as well as what they feel is especially important in the development of Eurythmy Therapy.

There were practical/intensive, constructive/active, socially inclusive, vitality supporting and internalized/quiet practice styles. The exchange between the contributors inspired positive, confirming, critical, and questioning feedback from the participants: a lively discourse arising from each respective group.

These contributors were also requested in advance for the podium discussions on the various approaches in Eurythmy Therapy: Sylvia Weyand, José Martinez, Gerhard Weber, Lasse Wennerschou, Björn Riggenschou, Dorian Schmidt.

Ellen Schneider

Podium:

Applied Eurythmy

Martina Dinkel / Gudrun Haller:

Social Eurythmy

Christiane Hagemann/Michael Werner:

Vital Eurythmy

Theodor Hundhammer:

The cultural task of Eurythmy Therapy

Vera Koppehel:

Sacred Eurythmy

Moderator: Ellen Schneider

Podium:

Etheric research

Hans-Jürgen Scheurle MD :

Phenomenological research into the teachings of the senses

Serge Maintier PhD:

Research on the aerodynamics of speech sounds

Manfred Schleyer MD :

Research from the Institute of Fluid Science in Herrischried

Tanja Baumgartner:

Etheric research on plants and water with Eurythmy

Moderator: Elisabeth Rieger

Podium:

Systemic approaches to Eurythmy Therapy

Wilburg Keller Roth MD

Gudrun Merker MD

Ricardo Torriani MD

Hans Broder von Laue MD

Moderator: Doris ten Brink

Feedback from the initiatives

Eurythmy for the Earth's etheric organism

How can we, as Eurythmists and Eurythmy Therapists, help the threatened etheric organism of the Earth? This was a spontaneous initiative that gathered over 90 interested people together on the executive floor of the Goetheanum on Thursday, May 19th.

'The word flows through the world, and the world formation holds the word fast.' (Rudolf Steiner) In Eurythmy, we live with surplus etheric forces. Our internet contacts create the antitype to this around the Earth. 'A magical system has arisen: What was once initiation is now communication via digital channels [...]'. (Frank Schirmacher) We can contribute something daily to the living Earth with one Eurythmy speech sound, one word.

We – that is, Carina Schmid, Werner Barfod and many others who are already doing this – introduced this initiative at the big Eurythmy Conference at Easter, 2015, and at the World Eurythmy Therapy Conference in May, 2016. Just as the biodynamic preparations are added to the earth as support, we, as Eurythmists and Eurythmy Therapists, can actively contribute something that will have an effect like birdsong with the path of the Sun around the Earth.

Make this your impulse, as well!

Carina Schmid and Werner Barfod

The planetary stages in the evolution series

Mittels des Okulars der drei Einteilungsprinzipien (Through the lens of the three classification principles (3rd lecture, Eurythmy Therapy Course), we analyzed the relationship of $4+3+2+1=10$ (10 categories of Aristotle) to the planetary developmental stages in the evolution series and looked for anthroposophic explanations for the phenomena.

Further work in this area holds great possibility for the future, in terms of attuning the indications to individual patients in a more differentiated manner.

Anyone interested in further collaboration on the subject, please contact:

Traudi Frischknecht

traudi.frischknecht@goetheanum.ch

A new path to the public

Andrea Möhle and Volker Rothfuß introduced their Dasiao Programme. Among other things, it is the support organization for people in need of help, including dementia, using IAO Eurythmy – specifically seated or lying down for those afflicted and standing up for their caregivers. The new art of IAO support arose from Martina Möhle's Eurythmy Therapy practice and Volker Rothfuß's volunteer support of people in need at the Öschelbronn Hospital, and the knowledge and experience gained there.

www.dasio.de

Rose and cross – on the healing power of the sacred in Eurythmy

(Vera Koppehel)

At the international Whitsun conference for Eurythmy Therapy in 2016, I took part in a sacred Eurythmy class as a part of the Open Space programme. My body, my movements, the space around me, my breath within me changed through this work. I experienced a direct I AM.

A kind of healing was given me that I would like to put into words, thus: a direct experience of connection to the starry heavens, feeling an etheric breath that allowed me to recognize the way home. The old was replaced with something new. Meditating on the open fire of my own shortcomings through the transformation of substance. This path points directly to the Michaelic present. The connection with the esoteric school became obvious. The exercise we used to practice this, with around 30 participants, was the rose cross meditation that Rudolf Steiner gave to Ita Wegman on her path to initiation. An intensive experience that filled thoughts, heart and will with enthusiasm..

Maarten Güppertz, actor



On the research colloquia

During the conference, Jan Vagedes and Eduard Helmert offered a platform for presenting masters theses in Eurythmy Therapy from recent years. Alongside these, they presented current research results and new research projects. While some of the topics were presented more in depth on the previous two days (Open Space), Friday offered an impressive comprehensive overview of research activity in brief, five-minute presentations.

The research was methodological (measurement methods, for example for heat imaging), didactic (basics of individual case reports; comparison of yoga, Eurythmy Therapy and physiotherapy), and of course especially content-related (addiction, chronic back pain, palliative care, hypertension, migraines, and much more), and/or employed the above methods or didactic instruments.

The participants followed the mutual demonstrations with interest, leading to a lively discussion. In addition, those with interest in similar topics or who wanted to submit their own experiences were able to network.

In this way, Jan Vagedes and Eduard Helmert were successful in laying the foundation for networked research in Eurythmy Therapy at the grassroots level – with individual therapists.

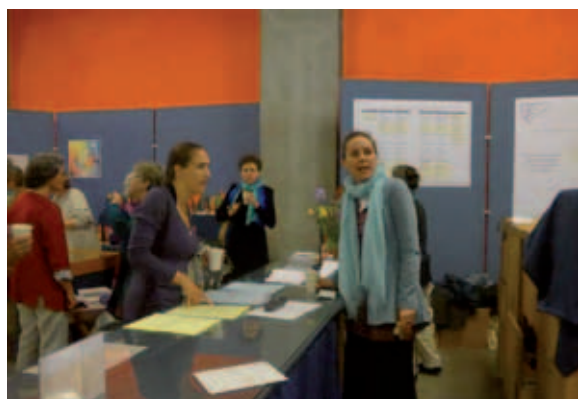
Those who attended parted reluctantly on Friday and promised to stay in close contact.

Katharina Gerlach

Spontaneous initiatives

In the long midday breaks planned for this purpose, there were the most diverse meetings. Some were documented photographically:

Young physicians





First meeting and network building of South American colleagues



Meeting of French colleagues



Meeting of Russian colleagues



Meeting of Korean colleagues



Meeting of the former students of the English Training

(There was just such a meeting and photo at the 1st World Eurythmy Therapy Conference, and the photo can be found in the first festschrift from 2008. Are the colleagues still recognizable, eight busy years later?)

Feedback on the specialised courses

Foundational elements of tone Eurythmy Therapy

Practical exercises with the basic elements of tone Eurythmy Therapy for internal illnesses (rheumatism, cardiovascular disease, lung disease, diabetes, etc.), as well as medical information on the disease patterns

Eva Streit, Annemarie Bäschlin

The basic elements of tone Eurythmy—major, minor, melody, rhythm, metre—were practiced together with piano accompaniment, and their connection with treatment for internal illnesses was presented and examined in depth. Based on the musical physiology of the circulatory system, experiences of major and minor in connection with the major (O, U) and minor (A, E) vowels and the reinterpreting/I experience in between led to applications in peripheral and central blockages in the cardiovascular system. A variation of these exercises led to an application in pulmonary circulatory disorders. Shared contemplation of the Eurythmy figures for major and minor and the indications for melody, rhythm, and metre (corresponding to movement, feeling and character in speech sound Eurythmy), with the corresponding colours and various forms of veils, very much inspired the experience of major and minor.

From major and minor, we moved on to work out dissonance and its therapeutic effects in cases of diabetes mellitus, autoimmune disorders, etc. Rhythm, melody and metre were practiced, along with the corresponding elements of pause, motif impetus and bar, and their application in cases of obesity and protein disorders (such as kidney disease and diabetes mellitus) were explained.

We experienced the tones (C major scale with sharp spatial formations) as structuring elements, enlivening the intervals. We also focused in detail on the seventh, based on the detailed description at the beginning of the 3rd lecture of the Tone Eurythmy Course (CW 278). The application of this exercise in cases of 'hardening, such as in the lungs' (CW 278, 3rd lecture) were discussed based on years of experience treating lung diseases (including asthma,

chronic obstructive pulmonary disease, pulmonary fibrosis, and psychological lung disorders like compulsive disorder) and cancer. The practical tone Eurythmy Therapy section of the workshop and the medical contributions were supplemented by two case histories, which gave insights into individual applications of tone Eurythmy Therapy.

Eva Streit MD

Becoming robust and stress-resistant

We will introduce vital Eurythmy as an anti-stress modality and demonstrate how the dynamic force fields of the speech sounds can be used for strengthening and regeneration. The concept of vital Eurythmy incorporates the results of stress research that we combine with concrete exercise approaches and practiced mindfulness.

Christiane Hagemann, Michael Werner

I experienced this course as a very effective path to self-knowledge and personal transformation in relation to curing stress. Confronting stress situations (for example, with rods in a group) triggers different reactions and feelings in each individual person. Especially when we are stressed, we are confronted with our own personality structure and behavioural patterns. When we engage in the exercises and then begin to reflect on the experiences, it can open up a whole new world. First, the exercises were explained, then carried out in practice, and finally our experiences were analyzed together in discussion. This four-day course was very intense and dense, both on the intellectual level and on the level of action. We focused on making stress transparent in a very subtle, objective and content-related differentiation, as well as in practice. Confrontation with stress situations (after first being filled in on them) was also a part of vital Eurythmy.

We began each session with 'mindful walking', which contributed greatly to grounding. Repetition also played an important role in the course (strengthening of the etheric). Vital Eurythmy addresses stress on four levels (physical, vital, emotional and mental), and combines this with 'dynamic force field' exercises (as the speech sounds are called in vital Eurythmy). First we carried out an 'opening exercise' with rods for the speech sounds L and then B, and

then we worked intensively on the B sound. Even the preliminary exercises with the rods had a freeing and calming effect. There is great potential in vital Eurythmy.

Annette Sandritter-Sachs

Vital Eurythmy transforms elements of Eurythmy in order to reach a specific clientele. I experienced the Eurythmy elements as very earthly/physical.

The workshop was structured systematically, with a lot of explanation and reflection. Is this the language of a new generation and/or of people in sedentary professions?

Is vital Eurythmy a form of 'business Eurythmy', or 'wellness'? I came out of this course with many questions and with resistance.

Is this still Eurythmy Therapy? Perhaps a special form of 'hygienic Eurythmy'? How far can Eurythmy Therapy stretch – from esoteric path of initiation to a kind of 'wellness gymnastics'?

I do not regret having taken this workshop. I learned a great deal and took ideas for high school students away with me, but I definitely feel that this branch of our profession is stretching in an unusual direction.

And maybe this is how some people will find their way to Eurythmy..

Andrea Marquardt-Preiss

The challenge of continuing to develop Eurythmy Therapy

Dale Robinson, USA

The participants were grateful to experience the four constitutional elements through the four lower senses, as well as how the four systems of the physical body that are expressed in these senses can be positively influenced when we practice Eurythmy Therapy exercises, and how these exercises support healthy integration and development.

I: Sense of balance – the vestibular in the inner ear

Astral: Sense of movement – the sensory movement system

Etheric: Sense of life – the autonomic nervous system

Physical: Sense of touch – tactile system

Various participants asked for details on my research, which I will gladly make available.

Feedback from one participant: 'Many thanks for your course, which expanded my view of how Eurythmy Therapy works in regard to the four bodily senses. Thank you for the inspiration.'

Dale Robinson

The seven major metals in the cosmos, the human being and therapy – content-related input and discussion

The planetary spheres are the spiritual background of our earthly metals. Correctly applied, the metals can become medicines for human beings which can support changes deep in the human personality. What is the essence of the major metals? How can we understand their relationship to the planets and their effect on human beings??

Lara Wolf, Paul Werthmann, Christoph Holtermann, Philipp Busche

The question we have asked ourselves regarding the connection between the seven metals and their planets, as well as their activity in nature and in the human being, is a big one. It already became clear during our preparations that we could work on it for a long time. Therefore, what we had prepared by the World Eurythmy Therapy Conference was a working idea in progress, which developed further through our mutual work with the participants. We had decided to represent the planets/metals as polarities: Moon/silver and Saturn/lead, Mercury/mercury and Jupiter/tin, Venus/copper and Mars/iron, and finally Sun/gold. This allowed us to study the metals with particular clarity. After our daily struggle to discover an image of each metal appropriate to that metal's



essence, something of that metal quality and planetary quality was present in the room.

As physicians, we especially appreciated working with the Eurythmy Therapists, who practiced the planetary speech sounds and movements with us. Again and again, it was clear how fruitful such interdisciplinary work can be, and how much we have to learn from each other.

Lara Wolf

The four stages of higher cognition as qualities of perception in a diagnostic process

Inspired by our work with Rudolf Steiner's 'Words of Truth', 'See, oh my eye..., see, oh my heart..., see, oh my soul..., see, oh my spirit...', we will differentiate and practice four stages of cognition as qualities of perception based on contemplation of a picture and a Eurythmy Therapy speech sound movement.

Kaspar Zett, Beate von Plato

In this research group, we became acquainted with the possibility of using our sight perception as a refined diagnostic tool – a kind of seeing that can be taken in stages and that is inspired by the quote from Rudolf Steiner, 'See, oh my eye..., see, oh my heart..., see, oh my soul..., see, oh my spirit...' (from 'Words of Truth').

In order to take each of these steps in perception and to 'objectivise' our view, we carried out Eurythmy exercises to 'tune' ourselves as a musician tunes her instrument.

We practiced these four ways of contemplation first on a picture, then through self-perception exercises, and finally through perception of the other – watching a partner move. Personally, I gained clarity regarding my diagnostic perception, which is normally a mix of the four different levels: Eye, heart, soul and spirit. I was able to experience how Eurythmy can attune me to purposefully engage these different levels of perception. This opens up the possibility of more clearly communicating diagnostic findings in discussions with colleagues and therapists.

Eva Legner MD

The child at the Rubicon

Eurythmy Therapy for the developmental step of the 9-year-old child

Margrit Hitsch-Schindler

This step in incarnation, which is developmentally and pedagogically significant—the transition from the 9th/10th year of life to the following pre-pubertal period—was illuminated from a therapeutic perspective. And possible support tools for a fundamentally strong execution of this step—the birth of the I inward—were introduced and practiced based on rich practical experience.

We hope that the inspiring 'spark' of this work can continue to glow in the form of courageous will to help in concrete pedagogical contexts.

Literature:

Rubikon – a collection of works by Rudolf Steiner (Dr. Mona Ruef) available [in German] from the Medical Section

Beat Nopper

In this workshop, we approached the topic of 'Rubicon' from various perspectives with Ms. Hitsch. The historical, developmental and medical background was presented and discussed. We worked on the theme of iron formation (the Rubicon as an 'iron crisis') and worldly maturation/breath maturation through several Eurythmy exercises, also in relationship to forms of space. We also practiced many different exercises on the topic of will formation, strengthening the I forces, and the 9-year-old's theme of now needing to learn to differentiate between good and evil, moral and amoral.

There was a cheerful, productive work atmosphere in each workshop session. During the week, we were able to enter deeply into the topic of the Rubicon, and to fill our rucksacks with theoretical and practical knowledge.

Anna Brüggmann

Collaboration between physician and Eurythmy Therapist

Perception – Imagination – Inspiration – Intuition using examples of patients, their diagnoses and their treatments

Sigrid Gerbaldo, Gudrun Merker

We focused on the example of the eight-year-long treatment—the clinical progress—of a young patient with Marfan syndrome, a genetic connective tissue disorder with severe implications.

From a physician's point of view, Mercury forces are responsible for growth. Both the Eurythmy Therapy and the medication treatment were based on this recognition. Understanding of the cardiovascular system from the Leo verse in Dr. Rudolf Steiner's 'Twelve moods' offered further perspective. The question of genetic disease was also illuminated by the patient history through understanding of astral causes in the grandparents' generation and the resulting etheric weaknesses in the parents' generation.

The exceedingly complex symptomatology, with scoliosis, thoracic deformation, dilation of the aortal sac, ectopia lentis, etc., was discussed from both medical and Eurythmy Therapy perspectives and worked through with practical exercises, including with such indications as the scoliosis exercise from the late Erna Wolfram van Deventer.

The paths, questions and answers that arise through the collaboration between physician and Eurythmy Therapist for the good of the patient were demonstrated after four days of collaborative work between the participants, showing new ways of working and possibilities for our own practices.

Gudrun Merker MD, Sigrid Gerbaldo

The mood was hearty and relaxed, and it was clear from the first moment that we would be collaborating here in a serious and profound way. Dr. Gudrun Merker introduced Marfan syndrome and its characteristics. What was special for me was the way of working. Based on this young patient, we were able to see how we can understand both pathology and therapy/Eurythmy Therapy in a living way in the light of Rudolf Steiner's 'twelve moods'. I was able to follow and experience this, knowing that I would not be able to repeat it afterwards. Here was a com-

bination of many years of work with the twelve moods and the patients' practical questions in the form of illnesses. At the same time, it was clear that it would be possible to develop a living relationship to the zodiac and planetary forces through this way of working, which can also lead to a Eurythmy Therapy-appropriate, healthy diagnosis and treatment. Throughout the following days, we were able to experience and follow along with all of the steps through these eight years of treatment and the development of the young patient in a wonderful way.

Sigrid Gerbaldo practiced this patient's exercises with us. In her competent way, she lovingly guided us step by step so that the practice was effortless and joyful, and we were able to better master the exercises. What surprised me was the number of exercises – two to three exercises at a time, conscious and purposeful. And we could perceive the physician's honesty in limiting herself to the key points that we had recognized.

The developmental steps that the patient made became visible in multiple images, in the form of human forms. Human forms that the patient sculpted with closed eyes at specific intervals. Through the years, we could see a development, where a structured human form grew out of a very childlike, clumsy form. And the deformation of the form grew less and less over time..

Reijo Kurppa MD, Helsinki

Eye Eurythmy Therapy for glaucoma

Eye Eurythmy Therapy for glaucoma with high or low internal eye pressure. Rudolf Steiner called glaucoma 'asthma in the eye'. In practicing the speech sounds, we can try to perceive the relationship of movement breath and etheric breath in seeing..

Margret Thiersch

This eye disease is characterized by excessive pressure within the eye. There is a second form with abnormally low blood pressure – low-pressure glaucoma. This, especially, is on the rise today.

Eurythmy Therapy exercises for glaucoma give us a special opportunity to practice listening into the etheric types from light to dark, through situationally determined and variously performed speech sound exercises, while inwardly seeing ourselves in



the consonants and feeling the form of the vowels. Rudolf Steiner calls sensory activity in general a refined breathing (CW 318). He describes how light, chemical and life ethers are 'inhaled' through the warmth ether of the cosmos. Their exhalation is directed inward, into our respiratory, circulatory and digestive activity.

We chose to work, through Eurythmy Therapy practice, on the transition from this inhalation of etheric from the cosmos to the exhalation into human beings, and on deepening this exhalation. When we alternated looking at illuminated plant-dyed silks, the enhancement of this exhalation was perceptible. Practicing with great calm, many felt this to be a beneficial contrast to the fullness of the conference.

Then we chose to stimulate the circulation. We learned how much more will and strength are necessary—for example, in sympathy and antipathy—than for the exercises to stimulate exhalation.

In gratitude to the pioneers of eye Eurythmy Therapy who, together with Dr. Ilse Kanuer, began to develop the subtly differentiated exercises for the eye organization within the context of the whole human organism.

Margret Thiersch

Conscious perception and use of the four types of ether as a fundamental experience of the power of the Logos

Michael Chapis

After hearing about the four types of ether from Marjorie Spock's work years ago, I was grateful to finally learn more about them, firsthand. Michael began each of the four practice sessions with a rod exercise that took us from day waking consciousness—the present—to the nocturnal sense of transformation.

Each of the four ethers was practiced using a specific form that was based on the lemniscate. Michael then led us into exploration of the dynamics of each form with knowledge and humour.

With the movement for warmth ether, we experienced a vortex movement and the complexity of the arm movements. With wonder at the beauty and grace, I observed the vortex lemniscates as they

were moved in a circle, and the pulse and breathing involved.

The light ether was very different, with a shooting, fast/slow activity. It had an elasticity – a forwards momentum downward from above and then, like lightning, a change of direction and a withdrawing. This was a challenge in a circle of so many people, but as if my magic, there were no crashes. Tone and light live in the rhythms between gravity and levity.

Each type of ether is related to one of the elements, as well as to a consonant. For example, the tone ether being is related to the element of water and the consonant 'L'.

I believe that we all achieved a greater understanding for the work of Marjorie Spock, although we certainly left with many questions. I would like to further study these things, and will continue to practice these fascinating movements and observe their effects.

*Cynthia Gelder, Eurythmy Therapist,
Barrie, Ontario*

Eurythmy Therapists: voice and speech

How can I tell if I breathe in a healthy way while speaking? The effect of 'speaking freely' on the quality of Eurythmy movement. Speech and listening exercises with individual suggestions and corrections. Perception, Imagination, Inspiration and Intuition in speech.

Serge Maintier PhD

Many thanks to Dr. Serge Maintier for the abundance of thinking, feeling and action-worthiness for voice and speech for the fourteen Eurythmy Therapists (and two physicians) in the workshop!

As an introduction, each participant said her or his name and a brief sentence, completely oblivious to the fact that this was already the first exercise! Were we able to remember all of the first names, and the voices? We practiced observing the voice, listening to the speech, trying to remember the content, and remembering, and were amazed, afterward, when everyone repeated their name: There are spring, summer, fall and winter voices. The important thing was first to perceive the individual voice, and then to follow the echo.

The following day, our quiet observation was directed to some wood fern clusters growing near the greenhouse. The inner images we formed were put together as a group, enriched by the contribution of each participant. In reconstructing the growth movements that had become form, we were able to inwardly experience speech sound movements. This exercise was given several times by Rudolf Steiner, e.g. for approaching anew the healing powers of plants.

Dr. Maintier emphasized how important it is for our health to really be able to inwardly experience the words in their imagery – a key fact that Rudolf Steiner specifically called to our attention in the Eurythmy Therapy Course.

One of the most impressive things, in this group of participants—some of whom travelled far West or East to come here—is the relationship of each different people to the world, as seen in their language. Using words like ‘wood fern’, ‘tree’, ‘frog’ or even ‘I’, Dr. Maintier brought us to amazement with the quite comprehensibly different ways of experiencing the same things in the different languages.

On the third day we did an echo exercise with closed eyes based on our encounter with the fern. A kind of wellspring of vitality from a specific source – a breathing, quiet, subtle feeling, like green flames: we experienced L, A, F, N, R, and J.

Language communicates outward to the world and inward into the human organism. According to Rudolf Steiner’s indications and current research by Dr. Armin Husemann, in which Dr. Serge Maintier is involved, when we speak vowels bodily fluids and the venous blood flow in a specific way for each different vowel. This contact between the stream of breath and the flow of fluids can be reproducibly demonstrated using Doppler ultrasound tests. These show how essential the formation of the breath stream is, which should endow the speech sound with its beginning, middle and end and accompany the words/sentences until the end of the last syllable.

As announced in the programme, the participants had a chance to practice speaking each day. First, we characterized between us how we perceive ourselves in terms of voice and speech, and then we received very interesting corrections that deepened and refined our perception of our own way of speaking as well as that of the others. There, we came to the level of Intuition: How do we perceive the essence of a human being through his vocal/

spoken utterances?

The influence of arm, hand and especially finger movements proved to be astonishingly effective for the structure of speech. These movements also have a diagnostic significance, showing a correspondence with speech sound formation in the teeth (thinking), lips (feeling) and gums (will).

One of the training goals of practicing speech in the art of speech formation is to learn to hear oneself as if from the outside; one of the training goals in Eurythmy Therapy is to learn to see oneself as if from the outside, just as in the formation of consonants. This helps us on our way to finding the balance between the two extremes of pressure (pressed attack) and suction (aspirated attack). In the field, this midpoint is called the elastic attack. (The soul should become elastic – a popular quote from Novalis.)

The wood group—H, M, S—was experienced as the linguistic high point of the work: a breathing, striding, perceiving-of-ourselves-in-our-surroundings language was practiced as the art of the balance!

Consistent practice of speech exercises such as ‘Lalle Lieder lieblich’ over a period of weeks, for example also in three different tempi each, improves the capacity of therapists to perceive patients, for the tongue is a soul organ of touch, as Rudolf Steiner put it. In ‘Lalle Lieder lieblich’, especially, the entire tongue is subtly trained in its threefoldness!

Cultured speech organs, speech breathing and poetical language protect against disproportionate fatigue and colds, and have a social effect. We also hear people’s gestures in a new way!

The intimate connection of the conference theme with speech formation can be investigated in the correspondence between the structure of the first Goetheanum and the structure of the mouth.

At the end of the workshop, we connected through beauty in speaking a modern poem (Rose Ausländer: ‘Noch ist Raum’, Nelly Sachs: ‘Zuweilen wie Flammen’, Jan Skacel: ‘Alles schmerzt sich...’ from ‘Wundklee’).

CW 115, ‘Anthroposophy, Psychosophy, Pneumatosophy’, by Rudolf Steiner, is worth reading.

*Christine Münch
(with small additions by Serge Maintier PhD)*



‘Spiritual science is real research, and slashes at appearances.’

(Rudolf Steiner, April 23, 1919, CW 192, p. 48 [German language edition])

Eurythmy movement phenomena: selected exercises. The significance of the three pairs of human wings: the wings of consonants, vowels and words. Zodiac relationships in the human body: examples of their relevance in Eurythmy Therapy. Breathing in Eurythmy Therapy: the challenge from the Eurythmy Therapy Course.

Theodor Hundhammer

Based on this statement of Rudolf Steiner’s from April 23rd, 1919 (CW 192), this workshop was dedicated to the empirically tangible phenomena of Eurythmy and Eurythmy Therapy. On the first day, we focused on sensory perception of etheric movement phenomena. We investigated the relationship of the I, astral body and etheric body in their participation in etheric movement, and in the appearance of counter-currents. In experimenting with basic movement phenomena of the upper and lower human being, we learned that raised arms tend to pull backward, while the lower stream likes to flow forward. In playful experimentation with the corresponding phenomena, we discovered the polarity of the two speech sounds L and R as ‘swimming with the current’ (L) and ‘swimming against the current’ (R).

We then focused for a time on the physical body as the Imagination of the zodiac, and investigated the effects of opposite zodiac signs on the generation of speech sound gestures. In small groups, the participants experimented with how the thighs effect the movement of the shoulder girdle, what influence the knee and calves have on the development of the downward-directed F gesture, the significance of the hips (Libra [Waage]) to the W, etc. The significance of the sevenfold zodiac human being given by Rudolf Steiner was touched on in regard to the upper human being (Libra – Aries), the middle human being (Sagittarius – Gemini) and the lower human being (Pisces – Virgo).

For the Inspiration element, the rear (shoulder blade) wing pair of the three pairs of human wings, which is connected to vowels, was explained and

moved. Then, using the example of the A, the two-part formation of vowels was demonstrated: a) a touching-feeling creation of the gesture originating in the heart, and b), a radiant re-penetration of the gesture from within the heart. We were able to observe the effect of the vowel on the breathing, in most cases a significant lifting of the ribcage. We connected this with Rudolf Steiner’s challenge in the 7th (9th) lecture of the Eurythmy Therapy Course to observe the effect of speaking vowels on the breathing and to ask patients to consciously continue—and intensify—this. Then, not only was the inner experience of breathing intensified, but the externally observable incarnation depth also increased.

Finally, using the meditation, ‘See in thy soul: power of radiance; Feel in thy body: might of heaviness...’ and the exercise, ‘Light streams upward, heaviness weighs downwards’, we traced the polarity of the forces of light and the powers of heaviness that constitute us. Since, according to Rudolf Steiner, these are not able to directly interfere and permeate us, we embraced the midsection of these two triangles with our arms and added the O as a rhythmic force, as human alchemy. In Eurythmy Therapy I-A-O, we rediscovered the archetype or image of this connection: I: I place myself in the triangle of light. A: I stand in the triangle of heaviness. O: I hold, join and enliven these forces as a human being.

Theodor Hundhammer

How do I reach a constitutional element diagnosis and find the corresponding therapy??

A constitutional element diagnosis is the prerequisite for therapeutic treatment. It connects the different treatments and combines them in a therapeutic ‘system of Anthroposophic Medicine’. In our workshop, we will work on typological constitutional element diagnoses for common illnesses, work with treatment principles, and focus on the interaction of Eurythmy Therapy and physicians’ treatment.

Matthias Girke

How do I reach a constitutional element diagnosis that is 'usable' – that leads directly to treatment? This was the question with which Dr. Girke began. We need ways and means so that the 'system of Anthroposophic Medicine', with its various therapies, can be effective.

Dr. Girke showed one way to get there, in seven steps:

Through the four constitutional elements, beginning with the physical body, the symptoms, up to the I; then further to the macrocosm, the conscious relationship of the therapist to it, and finally the evaluation – honesty toward the patient.

Dr. Girke illustrated this seven-step path wonderfully, using illnesses like congestive heart failure, osteoporosis, and dementia. Images of each illness arose. Through this approach of process-oriented thinking through Imagination, Inspiration, and Intuition, we were immediately inspired to find therapeutic approaches.

At the end, Dr. Girke demonstrated the interdisciplinary treatment principles in a very clear and lively fashion, again in seven steps.

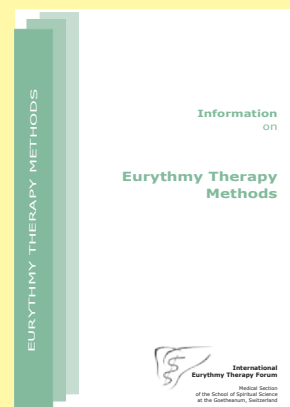
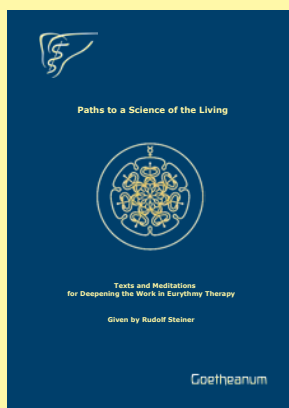
Annette Zett

New Releases (books translated into English)



Eurythmy Therapy
COLLECTION OF COUNTRY REPORTS
contained in the newsletters / journals
2005 - 2015

Download:
http://heileurythmie-medsektion.net/en/pr/country_representatives



Download:
http://heileurythmie-medsektion.net/en/pr/professional_associations

Evening plenary discussions



John Browning, moderator

Each of the three evening plenary discussions had its own topic and a corresponding form, moderated by John Browning, from England:

“What brings me here?” – “What is my own question that I am working on right now?”

Our intention: We chose the form of small discussion groups (World Café) with those randomly seated near each other—next to, in front of, or behind—in the Great Hall of the Goetheanum. Lively discussion soon arose, across language barriers. Can I learn something from the questions that my Eurythmy Therapy and physician colleagues have? Is it possible to share our individual questions with each other, in such a way that we can each make headway in our own work? Is it possible and helpful, not to find answers, but to develop a cooperative culture of questions?

“What experience of the content did I have in my workshop (Eurythmy Therapist-physician collaboration)?” “What lit me up or impressed me, and motivated me to go further in my own work?”

Our intention: current experiences of the four steps in the conference content as individual review of experience in the workshop groups (not a summary of what we did, just experiences that I, as a participant, had – whether positive or negative, enlightening or inquiring.) Unfortunately, this exchange of individual content

was not successful, because we began our evening with wonderful, humorous Eurythmy by Angelika Storch and Annemarie Bäschlin and had not planned in enough time for the resounding, sustained applause. So we laughed a great deal, for which we heartily thank our seniors, but had too little time to exchange our own experiences, which were the centrepiece of our work with the conference theme.

“Where do I want to go?” “What are my impulses toward the future?” “What am I taking with me from the conference?” “What, from the conference, do I want to put into actual practice?”

Our intention: to let each participant very briefly summarize which impulses she will be leaving the conference with. What are we taking with us; what do we want to do with it now, in the future; how will we continue to work with it? Immediately, very lively feedback arose from all over the hall, so that our young note-takers could not keep up on their flipcharts.

**my ideas
my feelings
my motivations to act.**

If we, as a worldwide professional community, can realize even a small portion of these future will impulses—even when we are all stuck in our daily lives again—the lot of Eurythmy Therapy will continue to improve. What matters are the individual realizations of these impulses! We were all able to experience that we are a strong professional community that both can and will stay connected.

National group meetings

We opened up a space in which we could meet each other, in order to support and encourage collaboration, and to process important questions:

- How it is going in our country?
- What support do we wish for and need?
- What needs and opportunities do we have?
- What are our strengths?
- How can we help each other?
- How are we approaching 100 years of Eurythmy Therapy?

In this way, a platform for trans-national initiatives and collaboration arises. We split up into seven geographical groups.

Results from the individual groups:

Northern and Western Europe

- Eurythmy Therapists are ageing, but the younger generation is not keeping up.
- There are fewer and fewer work opportunities.
- There are not enough physicians! – specifically those who appreciate and prescribe Eurythmy Therapy.
- The younger generation wonders whether the investment in a long training is even worth it.
- Netherlands: Masters training course is planned in cooperation with Alanus University.
- Sweden: No new students in the training, but a Scandinavian training is generally desired.

Central Europe

- Fields of practice outside of anthroposophic institutions
- To bring teaching and healing together
- Collaboration with teacher training course
- Conversations with different types of therapists
- Marketing modules for Eurythmy Therapists
- Publish anthroposophy
- Physicians are rare (no physician in Slovenia; other physicians also prescribe in Austria – not enough Eurythmy Therapists in Austria).
- There is a wish for a training course in the form of an undergraduate Eurythmy Therapy training course.

Eastern Europe

- Eastern European meetings
- Create a homepage for each country (incl. International Eurythmy Therapy Forum).
- Official recognition
- New collection of patient histories/examples from physicians

Southern Europe

- France: Great difficulties creating stable and permanent Anthroposophic Medicine and Eurythmy Therapy.
- Greece: A great tradition of homeopathy, but no anthroposophic physician
- Tenerife: Eurythmy is alive in the hygienic-social realm, but less so in the realm of Eurythmy Therapy.
- Italy: New initiative in Sicily to offer permanent Eurythmy Therapy in the school in Palermo
- General wish for better collaboration, including in the realm of documentation

North America

- USA wants to strengthen the public image of Eurythmy Therapy.
- Offer Eurythmy classes in community colleges.
- Write to relevant organizations in the realms of, for example, autism, senior care, allergies, etc. (offer Eurythmy Therapy as therapy).
- Establish a fund to support potential patients who cannot afford Eurythmy Therapy.
- Collect patient feedback, articles on Eurythmy Therapy, and case studies, and publish in magazines like Lilipoh and Renewal.
- Present ourselves in the world not with apprehension, but with professionalism and self-confidence!

South America

- Necessity of building a network
- Find spaces for more exchange.
- Strengthen collaboration between physicians and Eurythmy Therapists.
- More continuing training!
- Look for a way to found a Latin American association.

Africa, Asia and Oceania

- Where can we find resources and physicians?
- How can we build therapist-physician networks?



Group meetings

Heileurythmie

Deutschland, Österreich, Schweiz

Eurítmíetherapie

Niederlande

Eurítmia Terapeutica

Italien, Spanien, Argentinien, Kuba, Chile

Eurítmia Terapêutica

Portugal, Brasilien

Läkeurytmi

Schweden

Hoítœurytmía /Eurytmiaterapía

Finnland

Helseurytmi

Dänemark

Eurythmymeðferð

Island

Eurythmie thérapeutique

Frankreich

オイリュトミー療法

Japan

სამკურნალო ევრიტმია/
ევრიტმიული თერაპია
Georgien

Terapeutisk Eurytmi

Norwegen

Лечебная эвритмия/ Эвритмическая терапия

Russland

Eurythmy Therapy

Grossbritannien, Irland, Indien

Gyógyeurítmia

Ungarn

Eurythmy Therapy

Neuseeland

Eurythmy Therapy

Südafrika

Eurythmy Therapy

USA, Kanada

Field of practice meetings

Field of practice: Clinic

At the international clinic meeting there were reports on the situation in individual clinics, which clearly showed that there are hardly any more anthroposophically oriented physicians (approx. 25%), making therapeutic collaboration very difficult.

In Germany, a conference/exchange will be organized by Cornelia Hunz and Barbara Lampe on the topic of pain treatment, in order to gather and exchange experiential knowledge. This was motivated by a request from the clinic in Öschelbronn, which is building a pain therapy ward..

Barbara Lampe

Field of practice: Private practice

We came together from Germany, Austria, Spain, Brazil and North America. It was clear to me that the Eurythmy Therapists are very motivated and hard-working, and face many difficult challenges. Most reported that there are not enough anthroposophic physicians, or that the physicians don't have time or are too far away to meet.

But there are also a few Eurythmy Therapists who work very closely with anthroposophic physicians and have patients sent to them by physicians. Only two of the participants worked in Waldorf schools. The others rented their own therapy space and paid for private insurance.

In all countries represented here except for Austria and North America, Eurythmy Therapists earn less than physical therapists. Only four of the participants worked full-time and were able to live from their Eurythmy Therapy practice.

Mary Brian

Field of practice: Young children (first seven years of life)

We came together from the USA, Switzerland, Germany and Austria to exchange experiences with Elke Neukirch and Mareike Kaiser.

What moved us? The hardships children face, such as the effects of technology, pressure on the parents to immunize, ADHD, the autism spectrum, difficulties imitating; children feel like a stranger in their bodies and their families. And what do the children bring with them, in terms of special capacities? They need authentic human beings who can help to awaken them.

And we need our own, specific conference for working with young children in Eurythmy Therapy (potentially, in addition to one at the Goetheanum, also one in the USA on the same topics, to save travel costs). There is a wish for further and better networking for continuing education information.

Gabriela Jüngel

Field of practice: School

Seventeen Eurythmy Therapists from Germany, Central Europe, the Netherlands, Sweden, Switzerland and the United States came together.

We gathered questions and concerns, which included the following:

The necessity was expressed that Eurythmy Therapy become a more important and conscious part of Waldorf schools than it currently is – that it be more integrated into the pedagogical aspects of Eurythmy and remedial programmes. One fundamental way to achieve this would be to strengthen Eurythmy and Eurythmy Therapy in Waldorf teacher training institutions. Eurythmy Therapists need to try to more actively communicate with other therapists and remedial teachers.

The curriculum should be our guiding star. It was observed that the curriculum is often not fully penetrated by the teachers, so a general deepening in teacher trainings would help. Another factor would be a regular allocation in the school budget for Eurythmy Therapy as a matter of course.

We discussed what possible other and new forms of support for Eurythmy Therapy in schools could be found and introduced, including from outside of the Waldorf schools. There has been experience that priorities and even curricula in some schools have changed.

Suddenly, there was more emphasis on and financial support for different forms of learning support for younger and younger children, with more intellectual and academic activities.

How can we introduce appropriate information regarding what Eurythmy Therapy can contribute in



such cases, to refocus on the general health and wellbeing of the children, for instance in day care centres? In the United States, we are urgently in need of more school doctors.

Linda Larson

Field of practice: Curative education

About fourteen people from the USA, Scotland, Switzerland, and Germany gathered to discuss the practice field of curative education and social therapy. One participant was a physician, the rest were Eurythmy Therapists.

In the short time, we were only able to gather questions that concern us.

There was concern about the closing of anthroposophic curative education schools (as well as state-run special education schools) due to inclusion/integration of students with disabilities in regular schools; the increase in autistic children in schools, as they are harder to include; the question of how we can work therapeutically with people with severe behavioural disorders or people with severe disabilities; the question regarding the use of psychopharmaceuticals and their character-changing effects; the search for language that is understandable 'to outsiders' and helps us to articulate our work in comparison to other, better-known therapies, so that we can place ourselves on equal footing with them. And also the question as to whether there could be a separate source of funding for therapists within institutions, so that the teachers don't have the impression we are taking something away from them.

By the time everyone had had a chance to speak, the time no longer allowed for us to further discuss the questions or to come up with ideas for another way of working.

The desire was expressed for more specialized workshops in the broad field of curative education at such large conferences.

Our colleagues from Great Britain were unclear as to whether there is a practice field representative there.

The participants wanted to exchange addresses in order to stay in contact. There is clearly a great need for communication and exchange of experiences.

Judith Oberndörfer

Field of practice: Senior citizens

For many of us, this was the first meeting on this topic in which we had participated. Although there are many experienced colleagues nowadays in this practice field, we realized that there are as yet no written aids for Eurythmy Therapy work with senior citizens.

We work with seniors in elder care facilities – either with individuals or in groups. We discussed how we sometimes need help with some individuals in forming speech sounds, because we need to hold or guide limbs. This helps elderly people to immerse themselves in the movement. We determined that immobility is no obstacle to doing and experiencing Eurythmy/ Eurythmy Therapy. It is important that we are also able to work with seated patients, e.g. in a wheelchair.

Working with groups was described as helpful for individuals. Old people become childlike – they live in their surroundings. They are no longer completely incarnated, and are no longer able to actively include themselves. As part of a group session, they can take part through perceiving what is happening around them. They enter into the movements through the activity of the other participants. They receive strength through this activity. It brightens them up.

We asked ourselves: What do we want to achieve with elderly people?

We want to encourage them to retain mobility and uprightness. We can support breathing and circulation through movement. We can strengthen the humanity in each individual through the power of the speech sounds, because each speech sound speaks to a different aspect of our humanity.

Jeanne Simon-MacDonald

Exhibitions:

- Model of the first Goetheanum building in the lobby of the Representative of the Human Being's exhibition space
- Exhibition of the original zodiac pieces by Elena Zuccoli and Elisabeth Oling-Jellinek in the Terrace Hall
- Exhibition of blackboard drawings by Rudolf Steiner from CW 313/315: Board members floor of the Goetheanum
- Exhibition of original anatomy drawings by Renate Thomas MD: Terrace Hall corridor
- Bookstore, vernissage I: 'Anatomy for Eurythmy Therapists – on the form language of the human body', Renate Thomas MD (Info3 Verlag)
- Bookstore, vernissage II: 'Eurythmy Therapy – an exercise book', Barbara Tapfer/Prof. Annette Weisskircher (Futurum Verlag)
- Steiner Archive in Haus Duldeck: The historical Eurythmy figures by Rudolf Steiner, and the planetary seals

Exhibitors:

- Eurythmy figures by Atelier Koehl
- Posters from all 15 Eurythmy Therapy professional associations on the theme: Past – Present – Future (Responsible party: Maya Kuesgen)
- Forum Eurythmy Therapy book table with all current publications (Responsible party: Leonie Ramelow)
- Eurythmy Therapy supplies (Responsible party: Katrin Schroeder)
- Posters from the Eurythmy Therapy training courses (Responsible party: Kristian Schneider)
- International Young Medics Forum (Responsible party: Christoph Holtermann)
- Hilden Metal Studio
- Patient voices (Responsible party: Thilo Riebold)
- Peat oils and clothing by WANDIL
- Display cases with all translations of the Eurythmy Therapy Course (Responsible party: Katrin Schröder)

Exhibition of professional association posters

During the preparation phase, it was agreed with all of the 15 international associations that each country would design a poster to illustrate the past, present and future of Eurythmy Therapy in their own country.

The result was a wonderfully colourful and informative poster exhibition of high aesthetic quality which proved to be a very popular draw with people throughout the conference. To meet and connect on a professional level, representatives of the respective associations were with their poster at specific times. Here, they could also give information about the legal and regulatory practices in their own country.

Due to a lack of space and financial pressures we have had to exclude prints of the posters from this English version of the book. However, you can view them on the website International Eurythmy Therapy under publications, using this link: ><http://heileurythmie-medsektion.net/en/publications><.

Each of the different international associations has their own website where you can contact them directly: www.heileurythmie-medsektion.net/en/pr/addresses_PA.

Austria (*Mareike Kaiser*) www.heileurythmie.at

Belgium (*Mia Lemaitre*) www.artesana.be

France (*Christian Duchemin*) www.eurythmie-therapeutique.fr

Finland (*Anne-Marie Somero*) www.eurytmiaterapia.fi

Germany (*Thilo Riebold*) www.berufsverband-heileurythmie.de

Great Britain (*Rebecca Paten*) www.eurythmytherapyassociation.org.uk

Hungary (*Maria Scheily*) www.euritmia.hu

Italy (*Monika Margesin*) www.euritmiaterapeutica.it

Japan (*Kimiko Ishikawa*) www.info@eu-therapy.jp

Netherlands (*Manja Wodowoz de Boon*) www.euritmietherapie.nl

New Zealand/Australia (*Heike Houben, Leanne Sarah*) www.eurythmytherapy.nz

Russia (*Tatiana Strizhak*) Verband diplomierter Heileurythmisten in Russland (VDHE)

Sweden (*Angela Tischbein-Madsen*)
<http://antroposofiskmedicin.se/antroposofisk-medicin/lakeeurytmi>

Switzerland (*Theodor Hundhammer*) www.heileurythmie.ch

USA (*Andrea Marquardt-Preiss, Dale Robinson*) www.therapeuticeurythmy.org

Exhibition of training course posters

Internationally, there are currently six Eurythmy Therapy Training Courses. Some of these are continuous full-time courses and some of them are part-time courses where the modules are taught in discrete blocks. All established training courses have gained accreditation from the Medical Section and are thus certified training courses.

The people responsible for these certified training courses are members of the decision-making body that addresses all international issues regarding training during the 'International Conference for the Training of Eurythmy Therapy' (GbR).

Germany: Master of Arts in Eurythmy Therapy at the Alanus University of Arts and Social Sciences (full-time or part-time) Annette Weisskircher (and faculty) www.alanus.edu

Germany: Eurythmy Therapy Training in Unterlengenhardt, (full-time) Irene Ott (and faculty) www.heileurythmie-ausbildung.de

Great Britain: Eurythmy Therapy Training in Stroud, (block courses) Ursula Browning (and faculty) www.eurythmytherapytraining.org.uk

Sweden: Läkeurytmi-Utbildningen i Norden, Järna, Schweden, (block courses) Renee Reder (and faculty)

Switzerland: Eurythmy Therapy Training in Dornach, (block courses) Kaspar Zett (and faculty) www.heileurythmie-ausbildung.ch

USA: Therapeutic Eurythmy Training in Copake Seth Morrison (and faculty)

Training projects and one-off training courses:

Brazil

Czech Republic

Germany

Hungary

Netherlands

Rumania

South Africa

Ukraine



Morning activities

Building contemplation/sculpting

(Oldrich Hozman)



Plant observation

(Philipp Busche)



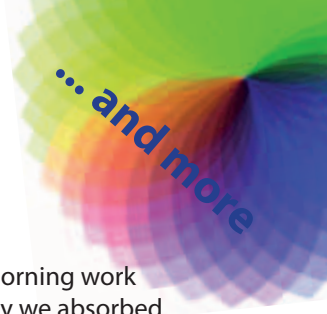
Singing

(Lara Wolf)

Each morning, a group of around twenty people met to begin the day with singing and listening together. I was impressed with how quickly our choir developed and how we were able to get all of the songs—some with several voices, some in canon—into really good shape in such a short time. Because of this, we were able to concentrate increasingly on listening and hearing the other voices and the total sound. We learned some of the songs by heart, which made a special quality of listening to each other and singing together possible. We even sang our conference canon, ‘Go where you cannot go; see where you cannot see; hear where there is no sound – then you are where God is.’ [‘Geh hin, wo du nicht kannst; sieh, wo du siehest nicht; hör, wo nicht schallt und klingt; so bist du, wo Gott spricht.’] (Angelus Silesius) while walking, so that we met the other voices and experienced the total sound as especially omnipresent in the space. It was a truly special experience for me, and I would like to thank all the participants again for their joy in singing!!

Lara Wolf





On the Eurythmy to the original forms of the first Goetheanum building

Actively forming the first Goetheanum each morning, experiencing the base, the shape, and the relationships within it, was an extraordinary experience. There were enough Eurythmists present to fill all twelve zodiac spaces in the smaller dome (stage area) and all fourteen planet spaces in the larger dome (audience area). We moved the zodiac sign or the planet movement of each space, and then moved on to the next space, which meant that one person arrived at the crossing point of the two domes each time. To stand in the middle of this place that is permeated with cosmic forces and to form the gestures of 'I think the speech' with the presentation of the Representative of the Human Being and the whole zodiac in the space behind you and the planetary spheres in the space before you was enlivening, broadening, grounding, indescribable! I stand. I speak. I feel that the intentional practice of these postures that have a socially connecting and harmonizing effect can bring strength and light into this often seemingly torn fabric of our modern world.

Mary Brian USA



The first experience I had at the conference was the feeling of belonging that was given to me through the image of the double circle of the first Goetheanum building. Yes, this feeling woke me up again immediately – yes, I belong here, in this circle. Thank God that I decided to come after all. Feeling this also gave me the feeling of freedom, yes, 'you belong here, and you are free to take this up. Take the initiative!' These are the words that arose in my soul. I think that this practicing of the first Goetheanum strengthened it in us, carried it, and will continue to carry it, wherever we are in the world.

So feeling, recognition and initiative were fostered in movement at this conference. It was sometimes shattering to experience everything, but also strengthening – crying and laughing at the same time.

Joaquim. Assis, Brazil



My strongest experience was the morning work with the first Goetheanum – the way we absorbed new qualities into our work each day, based on the perspectives of the four-part conference theme:

Perception (the strictly geometric structure of all the pillars in the space),

Imagination, the light ether quality, in striding, in the sequence of the pillars (zodiac and planetary circle)

Inspiration (sound ether in the relationships between the pillars, in the curves/relationships of the base of the throne to the foundation stone spot in the stage area)

and Intuition (life ether quality, working directly in the will through the word, the creating word [planetary lines of the 12 moods], and revealing itself in the complete work of art that is these two enormous domed spaces, including the red window in the west and the sculpture of the Group of the Representative of the Human Being in the east).

And then overwhelming on the last morning, how all eleven groups that had worked separately in the days before came together in the Great Hall: The first Goetheanum, with its two domes, its lectern, and all of its pillars AROSE through our activity – with over 300 Eurythmy Therapists and physicians participating....

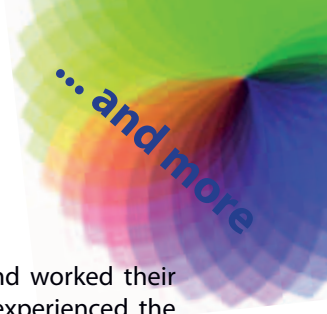
Christiane Wigand, South Africa





Zodiac by Elena Zuccoli

The zodiac paintings by Elena Zuccoli and Elisabeth Oling-Jellinek in the Terrace Hall—and the anatomical drawings by Dr. Renate Thomas in the Foyer—this idea was more than successful! They showed us where Eurythmy Therapy originates and how it works into the miraculous structure of the anatomy. Macrocosm and microcosm, and in between, the speech sound – the medicine.l.
(Conference participant)



Conference Experiences

The silent conference: On the power of silence in a large group

The week's Whitsun mood began every morning at 8am for around 300 participants, divided into eleven groups. With calm concentration, each person took up a position in the 'first Goetheanum'. Step by step, gesture by gesture, position by position, we moved the Eurythmy of the seven planetary qualities, physically represented a hundred years ago in the seven different types of wood of the fourteen carved pillars holding up the great dome of the audience space; the twelve zodiac pillars of the stage space; the power of the red window in the west; the calm in the tension of the Representative of the Human Being in the east; and the location of the speaker's lectern at the golden ratio point of the floor plan – a special kind of work. Without introductions, discussion of content or verbal reflections, carefully led each day by only one group leader, the participants, most of whom did not know each other, immersed themselves each day for forty minutes in a powerful energetic happening. The substance of this approach increased on Saturday, when all of the groups came together to begin the last day of the conference and etherically imprinted the first Goetheanum on the Great Hall of the second Goetheanum through Eurythmy.

Over and over, throughout the day and through the week, in the rhythmic streaming out into the specialized courses, in assembling in the Great Hall for content and exchange of experience, in the lively bustle at the information table that hummed like a beehive in the foyer, the noise level, the profusion of sensory impressions, the vibration of sometimes highly charged meetings, views and opinions turned into a kind of collective entity. 'Moon seconds' in human—all-too-human—circles of the planetary moods: an ability to hear between the lines, between the words.

Through this quiet undercurrent of the conference I experienced my own approach, which I would like to describe as sacred Eurythmy, not as detached, but rather as integrated and carried in the canon of Eurythmy Therapy activities like offerings. The planetary seal forms, carried out silently at the end of each day, slowed the breathing and invited us to

look back and process the day, and worked their own effects through the night. I experienced the large performance of the Foundation Stone Meditation, including its different rhythms—the final event of the conference—as a kind of collective 'rest after the work is done'.

In the consciously designed, overabundant diversity and fullness of the conference, these elements were not only a necessary injection of soul hygiene by the organizers, but also represented, to me, a constructive method of designing conferences in the future, which should not be only a vehicle for disseminating and consuming knowledge. It requires courage to lead a large auditorium full of participants in silence for 45 minutes, instead of the usual podium full of words. And it also requires courage, presence of mind, and the right moment to invite almost 700 individuals to perform a collective I A O and to close an intensive week with this connection to the modern Rosicrucian stream.

A silent thank-you to Michaela Glöckler for this I A O, and huge commendations to the wonderful organization team and Angelika Jaschke for the entirety of the conference..

Vera Koppell



'My visions, and what came of them...'

Highlights from the conception team

Wilburg Keller Roth MD

The first World Eurythmy Therapy Conference at the Goetheanum in 2008 remains a full, colorful, warm community experience in my memory. So I had looked forward to the next one with excitement for a long time. (When I first heard of the planned 2016 Whitsun conference, I didn't want to be a part of the preparation team, in order not to impress my own motives on this community project. However, bit by bit, I was pulled into the most diverse questions.) Some topics had been in the air for several years, and only needed to be taken hold of now together: the question of methodological diversity, the question of supersensible perception, renewed collaboration between Eurythmy Therapists and physicians. (I was especially glad that we were already able to work together with representatives of the Young Medics Forum in the very early planning stages.)

The idea of using the short conference week for four methodological steps came from Johannes Weinzirl, a representative from the Young Medics Forum, even before we realized that the urgent questions regarding Eurythmy Therapy methodology and supersensible knowledge of human beings were already addressed extensively and universally in just such four steps, as a part of a seven-step development, by Rudolf Steiner in the closing lecture of his second Course for Physicians. (Then we had to figure out how we could work together fruitfully with this content. This was very interesting: Some of the people we invited to lead a workshop immediately understood the task and had many ideas for how to put it into practice. Others wrestled with the task until the end. In the international preparatory meetings we learned how variously the same themes could be addressed and worked with, which helped us to understand the lecture better and better.)

My anticipation grew even more once I held in my hand the 'treasure chest' that Elke Neukirch had put together of excerpts and meditations on the conference theme (it sketched out in broad lines and clear steps an approach that will continue to be significant for a long time – then I knew that nothing could really go wrong anymore!) Then the participants arrived, in high spirits and with gratitude; the

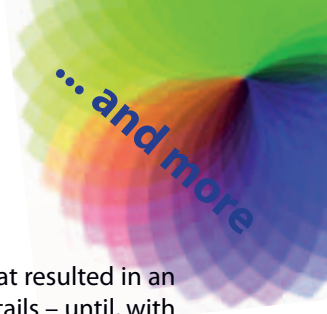
moment that we, on the preparatory team, came onstage to greet the participants and were met with the warmest applause was unforgettable – and the conference was only beginning! From the start, there was a genuine, brotherly mood in our group of presenters for the morning kick-off lectures. Simply gladdening, how each of us was able to contribute something significant to the group process in a very personal way! I realized only gradually how deeply the content of our work corresponds with the forms of the first Goetheanum building. (I, myself, had a very concentrated schedule both in the limelight and behind the scenes, so I wasn't able to greet all of the many people from near and far. But as I spoke to everyone in the Great Hall, I was filled with the feeling that what I can say about Eurythmy Therapy I had experienced and learned in trusting collaboration with many of those present.) I was deeply grateful for the magical Eurythmy that we were able to experience time and again this week on the stage, and for the way it was received by the audience, so that it touched our hearts in its delicacy and its simple truth.

Healing impulses lived in these days not only for the individual, but also for our common tasks, with an intensity that was perceived with amazement by many. Yes, our Whitsun conference was born under a good star, and we can try now, when all have returned to their homes, to remain true to it in our hearts.

Elke Neukirch

For me, the World Eurythmy Therapy Conference was connected with such exciting and meaningful preparation that it was a joy to be part of a frequent, lively exchange of ideas on the theme. Wilburg Keller Roth, especially, brought Goethe's thoughts on metamorphosis, his aesthetic, and his living science to the centre of our focus. The Goetheanum concept, the sculptural forms of the first Goetheanum, and the corresponding Eurythmy forms were also frequently the basis of our preparations. But how did all of this lead us to the 7th lecture of the Eurythmy Therapy Course (18 April, 1921), which became central to our conference?

Out of a broad, lively space, we chose our conference theme: 'The Art of Healing Based on the Science of Life'. At the first preparatory meeting, the ideas were so diverse and moving that we decided to put together a preparatory literature list for the participants with short, selected texts. Our idea was



to make our wishes and ideas for the conference and its content available to all who were interested. We wanted to awaken interest in deeper preparatory work and to allow people to participate in the subject matter we were working with. We were a very enthusiastic team. The ideas and impulses of individual members were gratefully taken up and worked through together, such that we made rapid progress with the conceptual steps. I experienced that preparatory period as a very fruitful beginning, starting upon a path into the future that caused us to grow continually through the depth of Eurythmy Therapy, in spiritual fellowship with physicians and Eurythmy Therapists. We supported each other in our mutual endeavors to represent new levels of awareness and consciousness-raising. For us, there was a great deal of future that began in our work with the subject matter. Hopefully, work on these fundamental questions and challenges regarding Eurythmy Therapy's collaboration with young medics/physicians will continue into the future.

It is entirely thanks to the tireless efforts of Angelika Jaschke, Wilburg Keller Roth and the young organization team that such a variety of future impulses was able to come into being. The complexity of each person's contributions to this communal project in order that the conference could be so fully realized is almost a 'science of becoming in and of itself'. I am very grateful for all of the experiences and impressions I received during this time. They strengthened my faith in the step-by-step realization of the large and responsibility-laden tasks that we still have to carry out in regard to Eurythmy Therapy.

Angelika Jaschke

For me, the conditions for a second World Eurythmy Therapy Conference were that the Eurythmy Therapy community worldwide formulate the need for such a gathering, and that they be willing to contribute. From the beginning, therefore, it was an impulse that originated in the periphery, and through the international, interdisciplinary activity of Eurythmy Therapists and physicians undertaking the most diverse of tasks for the conference, ended up having over 200 contributors – from Colombia to Japan and from Iceland to South Africa. This was one of my greatest joys, even if it did not exactly make the implementation simple. Our attempt to work on the preparations (artistically, organizationally and in content) for over a year with all of the contributors, and to continue conversations and exchange of ideas throughout, meant that we did not design a conference 'in the ivory tower', but rather

that a very lively workflow arose that resulted in an inquiring openness into the last details – until, with its completion through the conference participants, it transformed from an international piece of sheet music into a symphony orchestra performance. Many details contributed to the sound of the orchestra. One that especially moved me was the willingness of the young organization team to contribute to the content by introducing each morning's kick-off presentation with the recitation, in German, of Rudolf Steiner's Whitsun verse, 'There first, where sense can know no more, stands the portal...'. Our first greeting each morning in the Great Hall was to hear the verse from the balcony in a different language, spoken by our Eurythmy Therapists and physicians from Israel (in Hebrew), the Czech Republic, Japan, Sweden and Brazil (in Portuguese). That was a true Whitsun experience!

From my perception of the many different approaches to Eurythmy Therapy that have developed over the years, it was a great wish of mine to bring these various methodological approaches to the being of Eurythmy Therapy together for a mutually respectful, professional exchange of ideas. I was very grateful that thirteen physicians, Eurythmy Therapists and representatives of related fields were willing to be part of such a first-ever experiment. And it was met with great interest by the conference participants. I hope for further professional discussions of this kind—with more time and therefore more depth—in the future.

The School of Spiritual Science aspect was also especially important to me, as it is always and centrally connected with Eurythmy Therapy. We were able to create a real spiritual framework by beginning with the 17th Class Lesson and ending with the Foundation Stone verse and its rhythms. In addition, we succeeded (in eleven groups of approximately thirty participants each) in creating a superpersonal social form each morning of the conference through moving together with the cosmic origins of our speech sound substance, based on the original forms of the first Goetheanum building. And then in the evening, the experience of the seven planetary seals moved in Eurythmy – practiced beforehand at home, and presented to us by Eurythmy Therapy colleagues and physicians from Finland, the Netherlands, Russia and Switzerland.

Thus, the diverse and independently designed conference events played out between our own cosmic activity in the morning and the experience of taking in the cosmic evolutionary process through the seal forms in the evening. This School of Spiritu-



al Science framework was practiced but not named, and as the feedback shows, it was taken in and recognized as such. In our preparations, it was the most important spiritual framework of the conference for me, besides our work with the four levels of knowledge in the content.

In summary, I had five visions:

1. generational diversity -> to learn from each other,
2. methodological diversity -> to practice professional exchange of ideas and experience,
3. to create a spiritual framework that carries the whole, and is experienced but does not need to be explained,
4. to learn to ask questions (research mentality), not to get answers,
5. to recognize future impulses for myself as a Eurythmy Therapist, and to learn to live out of them in my individual work as a representative of Eurythmy Therapy.

Johannes Weinzirl MD

A physician studies the human body from the outside for many years. The Eurythmy Therapist moves and experiences the human body from the inside for many years. Therefore, it seems quite obvious that the two would not only have quite a lot to tell each other, but could also work wonderfully together.

And this was my motivation, especially from the perspective of a young physician, to bring this into the conference. Over the course of many months, we conceived four methodological steps: from sensory impressions to experience and creating a mental image of oneself in moving consonants, to speaking, moving and listening to the vowel mood, and finally to the question of who it actually is that is moving the word. I was personally surprised by the fact that, as we sought this ascent in knowledge at the conference through Eurythmy Therapy, we simultaneously realized the substance-building, excretory and attaching descent.

In this way, four steps became seven in almost all of the kick-off lectures and in many of the small group workshops, with two characteristic movements – one that incarnated into sense-perceptible substance and another that re-internalized and recognized this external, mobile substance. In this, physician-Eurythmy Therapist collaboration see-

med to me deeply real, all the way to the 'science of life', intended by both sides as the foundation of an Art of Healing.

I was very excited at the willingness to methodologically describe and bring into conversation the individual approaches to a 'science of life', as well as by Jan Vagedes' heartfelt invitation to learn more intensively about Eurythmy Therapy through scientific studies. I was moved by the celebratory way it was all anchored in art, by the morning Whitsun verses and the evening seals. Or when, in the middle of the conference, the newly awakened Faust, longing for the sunlight, turns in blinded pain, only to recognize henceforth the reflection of the living in the rainbow.

The preparation of individual biographies with Heiða Olafsdóttir for the commemoration of the dead and the moment on the fifth morning together when some of us observed nature and buildings outside, some sang intervals in the stairway, and many moved the original forms of the first Goetheanum together in the Great Hall.

I found it really wonderful how many young people collaborated on this conference, whether in the organization team, in the Eurythmy Therapist/physician workshop leader teams, in the Festival of Cultures, or as active participants. For it was my impression that all of us were extraordinarily active at this conference. And this honest effort of each individual around Eurythmy Therapy is something I will remember from the World Eurythmy Therapy Conference..

The Organization Team



Each morning, before the first lecture, the Organisation Team spoke the Whitsun Verse in German. This was preceded by the same verse spoken from the gallery in a different language:

- on Tuesday in Hebrew by the participants from Israel,
- on Wednesday in Czech by the participants from the Czech Republic,
- on Thursday in Japanese by the participants from Japan,
- on Friday in Swedish by the participants from Sweden and
- on Saturday in Portuguese from our colleagues in Brazil.



We received positive feedback from lots of people about the young Organization Team. Those young persons who had met with Angelika Jaschke in internet conferences every month over more than one year and who had come to two meetings in Dornach, Switzerland, contributed a lot to the preparation of the practical part of the conference and helped the participants during the conference giving them information and all kinds of support.

They all were very committed and gave all - every day, with serenity, presence of mind and great joy.

Collaborating as a team worked better than we had hoped for. Apart from his or her tasks, all paid attention to each other and all were willing to help out. Daily meetings and discussions about everybody's experiences strengthened the bond. Our office in the carpenter's backstage helped to being able to fulfil all the different tasks unhurriedly.

Heiða Ólafsdóttir



At the end of the conference the Organisation Team was overjoyed and relieved that everything had gone so well – before they started the big clear-up!



Participant experiences

For me, the World Eurythmy Therapy Conference was like the slow blooming of a flower.

(Physician from Riga, Latvia)



We return to our normal work totally changed. I participated intensely in very second of the day and was present with my whole soul!

(Juliette Schardt, Brazil)



The whole heavens seemed to have been invited down in these last few days...it was Whitsun. We return to our workplaces fulfilled and inspired.

(Andrea Marquardt-Preiss, USA)



This conference was a wonderful, heart-warming and moving festival.

(Simone Wantz, Norway)



I was very impressed with the implementation of the generation change.

(Christiane Hagemann, Germany)



We returned from Dornach full of beautiful experiences, enriched and full of enthusiasm to continue with Eurythmy Therapy.

(Nadav Nachtomi, Israel)



The conference was warm, open, and future-oriented. The very intensive preparations were essential to this success.

Perceiving the periphery is so good for the Goetheanum.

(Serge Maintier MD, Germany)



Congratulations on the World Conference: We need this substance today.

(Susanne Ellenberger, Switzerland)



I would characterize this conference as the culmination of spiritual scientific truth and beauty. The atmosphere was deeply human, warm and collegial.

(Andrea Marquardt-Preiss, USA)



The impression I had of the entire conference and its participants was an atmosphere of interest in the new, but with palpable signs of preserving and carrying on the past. However, through a liveliness of communication between the different schools of thought and professional groups, a third modality arose which will give the profession and the activity of Eurythmy Therapy an expanded and secure foundation.

(Cornelia Szelies, Germany)



Through the kick-off presentations, the conference re-opened and reminded me of the great cosmic space in which we stand with Eurythmy Therapy – the sources that are not always so conscious in our daily therapy work. From the many encounters with colleagues at the gathering table, during meals and in the breaks, I was able to pick up a great many practical ideas and concrete suggestions in passing. It was quite an experience to see the long planning come to moving life at the conference.

(Katrin Schröder, Germany)



I arrived full of preconceived ideas, and am so grateful for many aspects of the very rich week, including the caring atmosphere.

(Conference participant)



I found the courses, lectures and interactions very special, and the composition of the whole was so carefully done, so that everything fit together.

(Conference participant)



A very different Gonzalo returned home than the one who left! Already upon arrival at the Goetheanum, it was impressive to be at the Goetheanum, to see so many colleagues – and then the huge conference with so many different courses and workshops offered.... I participated in everything and was able to refresh my knowledge and learn so many new things! All of this gave me strength to continue my work here in Argentina with a new and different perspective! As soon as I arrived, I sought out both physicians and Eurythmy Therapy colleagues in order to start new collaboration. I am very grateful to have been able to be there with you and also for the financial support from so many people that made it possible! Many thanks from the bottom of my heart!

(Gonzalo Lascano, Argentina)

Questions:

The question I took with me after the conference, which continues to echo with gratitude, is: How will we find and motivate young people to take up the beautiful vocation of Eurythmy Therapy for the future? When I think of my country, Belgium, I worry. I am taking my experiences from the World Conference with me, but now it is on us to wake up people here.

(Mia Lemaitre, Belgium)



How can we carry Eurythmy Therapy into the world? Into Waldorf schools, kindergartens, into civilization in general? Why are we leading a shadow existence? Where are we?

(Christiane Wigand, South Africa)



Does Anthroposophic Medicine have a future without Eurythmy Therapy, and Eurythmy Therapy without Anthroposophic Medicine? More concretely: We want to continue to support physician-Eurythmy Therapist collaboration in our country, Georgia. This conference made it clear that it gives our work the depth and heights that are existentially necessary (esoteric and exoteric).

(Nino Waschakidse, Georgia)



When you are alone again in your own country, the question keeps returning: How can you continue alone after such a conference?

How can I digest it all, and how can I make my own all that I learned, experienced, saw and heard, instead of simply imitating?

How can we better show evidence of the etheric effects?

(Juliette, Teca, Cecilia and Joaquim, Brazil)



How can we preserve true humanity and freedom amidst all of the rules, policies and external expectations?

(Monika Margesin, Italy)



Will I be able to implement all that I experienced? There is sooo much to do.

(Gonzalo Lascano, Argentina)





Li-la-limericks by Wolfgang Sievers (Translated from the German by Tascha H. Babitch)

A Waldorf school teacher named Cole
Sought to attain higher goals.
But no book came to hand
That he could understand:
We must fear for the health of his soul.

An anthroposophist from Parma
Passionately researched her karma.
'I was once a man',
She learned from her scan,
'For at night I wear only pyjamas!'

A priest in the region of Corning
Lay helpless in bed Sunday morning
No sermon was written;
By worry he was smitten:
His angel was underperforming.

An Eurythmist who lives in the glen
Renounced her physical yen;
She floats here and there
With only one care:
To elude both gravity... and men.



The humorous eurythmical evening programme on Friday was performed by our eldest stage eurythmists Angelika Storch and Annemarie Baeschlin in a cheerful way. This is just one of those unforgettable impressions.

Humorous poem from the preparatory circle

Goodness gracious, look at that –
This woman here wore seven hats!
Dear Angelika, we've known:
You've worn them all quite on your own
You looked for years, but now it seems
You've finally built a new, young team!
And you have freely chosen how
You'd like to pass those hats on now.

Saturn:

Not only patients were your duty,
You also trained the students duly;
Researched, studied, wrote a lot,
And spared your wellbeing not one jot.
Directing teachers, as God knows,
Does not leave you much repose.
Now Kristian Schneider takes this spot
To learn, and show us what he's got.

Jupiter:

For strength the second hat does stand
That unifies, brings order to hand.
In 15 countries around the world
Professional associations have unfurled.
(Though Germany, where you got your start,
Most recently put fear in your heart!)
The prophet, when at home, they say -
Well, we all know that old cliché.
This hat, with all its worries grim,
Will have Maya Küsgen under its brim.

Mars:

Even the highest aim or goal
Is, without money, never whole.
Money, it seems, is here to stay;
If only more would come our way!
We've got to coax it to our coffers
Before it takes up other offers,
And to this end apply for funds
From all and sundry foundations.
Who do you think did this before?
Angelika did! – and so much more!

Mercury:

The fourth hat, with its many quirks
Stands for communication work.
You did so much, devotedly!



Has everyone read it loyally?
So many squabbles, scuffles, brawls,
Can be avoided, one and all
If, instead of anger blind,
We listen with open heart and mind.
Regina's shared this hat as well
For many years, as I've heard tell!
Thirteen times she's outdone herself
To put our journal on the shelf!
We wait with bated breath to see
What Heiða Ólafsdóttir's plans will be.

Venus:

Though Eurythmy has but little cash
Its effects in the world make quite a splash:
'It brings us healing,' people rave,
'From the cradle to the grave!' –
In practice, clinics, elder care
(Just listen, and the rhyme is there),
From tippy-toes up to the crown,
And let us write the whole list down:
From mental health to failing eyes
And Waldorf students whose teachers sigh –
There is so much wise expertise,
But who will tend and grow it, please?
For this must all be kept in hand
And gathered from throughout the land;
Mareike will see that it is done –
So we can build and work as one.

Moon:

For us to reach our many goals
We must reach deep into our souls:
Action, drive, communication –
And, sad to say, administration:
Well-written notes from every meeting
For everyone, with no repeating;



Contacts must be up-to-date
 Even for colleagues some might hate –
 Email, phone and street address
 To find them all without distress;
 Accounts must all be right and tidy
 Recorded weekly every Friday;
 Answering phones and questions varied
 Helpful, friendly, never harried;
 Sending helpful information
 When people need some education....
 You can imagine, every day:
 Hundreds of emails to relay.
 But there it is – we can't get by it
 Thank God there's Leonie to supply it!

Star (for Angelika):

And now, today, Angelika dear –
 Mature and wise, you leave us here.
 We'll miss you and your bright sagacity,
 Experience, strength, and perspicacity.
 And though you'll be so far away,
 Still, like a star, you'll light our way.
 Our hearts are full, in grateful unity,
 For 16 years spent building community.

Earth (for Irmgard):

To do this work requires strength
 And quiet, peaceful rest at length.
 She created such a lovely space
 A warm and always welcoming place:
 When you returned from all your meetings
 A beautiful home was your first greeting!
 There you were fed with healthy fare,
 Helped carrying packages up the stair;
 She drove around and ran the errands
 Near or far, she found her bearings.
 She tended house, friends, garden, grate,
 And waited up when it got late.

South Africa, England or Peru,
 When you returned, she was there for you!
 All this and really so much more
 We have to thank dear Irmgard for!
 And now you two can travel for fun,
 Since all those work trips are finally done.
 North toward the edge of Europe's border:
 A trip to Greenland is in order!
 We hope your feet stay warm and snug,
 And send you thanks and a heartfelt hug.

*Performed in Eurythmy
 by Angelika Jaschke's former 'advisory group'
 on 19th May, 2016
 on the Goetheanum's main stage.*



Photo collage: The „polar bear“ was a present of the professional group for Angelika Jaschke at the World Eurythmy Conference combined with some support for her journey to Greenland in August 2017



Coordinating the Department of Eurythmy Therapy in the Medical Section: Highlights of 16 years of work together

When you look back today at the beginning of your coordination work, what do you see?

In the first outlook conference that Michaela Glöckler held in 2000, with activists from throughout the Anthroposophic Medicine movement, a council came into being that became the 'International Coordination for Anthroposophic Medicine' [Internationale Koordination Anthroposophische Medizin] (IKAM), the accountability committee of the Medical Section. Through my nine-year board activity in the German Professional Association of Eurythmy Therapists (BVHE), my interest in the bordering European countries and their Eurythmy Therapy concerns had already been awakened several years before, and I was in active communication with Christine Weber-Stoll from the Swiss professional association. It was her idea to exchange ideas and experiences with the associations in Italy, France, Austria, and soon Sweden as well. So Michaela Glöckler's request was not really a surprise, although I had no idea what the coordination of a whole international profession would entail – particularly as, at that time, there was no networking between Eurythmy Therapists whatsoever. When I asked what I would be doing, Michaela Glöckler answered tersely: **'Stimulate, integrate, represent'** [Impulsieren, Integrieren, Repräsentieren]. I received no more map than that. And I can say today that it isn't necessary – in all of these years, I have been well and completely occupied with exactly these three tasks (which originate, of course, in Steiner's threefold social order).

What did you do, concretely?

To **stimulate** and build impetus, I was most in need of alertness and imagination, both of which I was born with, thank God. But we also needed visions and goals for the worldwide profession as a whole. I was able to develop these through communication and collaboration with my IKAM colleagues, through looking at all professional groups, fields of practice, and the steps we developed together. Other impulses also always came through our close communication and travels to visit colleagues in the many countries. Geographical particularities, the language, the culture, the folk soul affiliation, the

constitutions – all of these also informed, shaped, and 'coloured' Eurythmy Therapy differently in the case of each colleague. This led to the Eurythmy Therapy Forum's rainbow logo, in all of its manifestations: our flyers in 15 languages, the website, the logo on our journals and the rainbow umbrellas. They are a beautiful image of our international diversity and our common goals for and with Eurythmy Therapy.

Integration has increased slowly over the years, and remains the most difficult of the tasks. Its prerequisite is encounters out of which trust can grow. Out of this, in turn, grows responsibility, which can only be taken up individually by each of us. We can't 'prescribe' it or delegate it. I am especially glad that, over a long period of collaboration on Rudolf Steiner's Christmas Conference impulse, a stable foundation was built: a spiritual community of responsible individuals and their capabilities. Each person who freely unites with the others and helps to shape the whole adds 'colour' and intention to this spiritual social organism, and enriches it.

This requires tolerance, attentiveness, listening qualities and an open heart. The fact that this exists as lived practice in a breathing organism like the Eurythmy Therapy Forum, now a cohesive group in over 40 countries, is a powerful force that is also actively helpful through many national and individual obstacles and conflicts.

These are steps that we took consciously together. For me, individual people/colleagues with their characteristics, their individual motivations and capacities that must be integrated, were always the focus of all development work – not the organization. Despite this, clear committees were able to develop over time (international educator's conference, international committee for professional associations, international delegate conference, international consortium of fields of practice), which became responsible for their part of the whole. They make their own decisions, shape their own methods and work structures based on their specific tasks. All decisions within the Eurythmy Therapy Forum are made based on consensus within the committees.

There is no one person in a position of power who can make executive decisions. This requires a high level of successful communication, which itself requires constant effort. Then, it is important to inform



all interested parties of the international Eurythmy Therapy professional association in all appropriate contexts, as well as through our yearly journals and our website, www.heileurythmie-medsektion.net.

Representation was the third task I was given on this path. It proved to be an extremely important and central task for the Eurythmy Therapy profession to step up in every situation and circumstance, in all contexts and non-Eurythmy Therapy committees as a representative of anthroposophy, of the School of Spiritual Science, and especially of Eurythmy Therapy as an equally valuable area of Anthroposophic Medicine. Whether it is other professions, sections, medical boards, umbrella organizations or foundations – Eurythmy Therapy is simply forgotten if there is not one person representing it there.

This became increasingly easy for me because I had a strong professional community at my back to represent. However, as I see it, this is not only a task of the IKAM Coordinator, but work that each of us needs to do wherever we are.

What has led you to end your well-loved task now?

I was confirmed as Coordinator four times by the delegate conference, in which all representatives of the committees come together – every three years starting in 2004. Once you start nearing 65... it was always my goal to build up a young coordination team by then and an international office for the increasing administration, as well as to have found a good successor who can continue the work and can take up new work as appropriate for a new generation. I have been working with a young team since 2014, and found a potential successor in 2015. And in 2013 the wish arose in the professional community to organize a second World Eurythmy Therapy Conference after seven years, so the timing of all of these things seemed right.

Where do you see some of the most current problems, at this time?

In a 'Babylonian language confusion'. Terms are used and interpreted according to individual whim. Then one no longer understands the other. This causes unnecessary misunderstandings. For example, Curative Eurythmy vs. Eurythmy Therapy; Training [Ausbildung] vs. continuing education [Weiterbildung] vs. advanced training [Fortbildung]; 'the

Goetheanum', 'the Medical Section' – where actually responsible, well-known people in the various committees are meant.

In communication between ourselves, as well as with physicians (common language). This is not taken seriously enough; too few people care about how centrally important, for example, a helpful email communication can be. Communication, especially through media, is difficult consciousness work and does not succeed by itself. We all need to begin with ourselves in this matter.

How can we create real anthroposophic deepening in this day and age? How can the School of Spiritual Science work become the 'elixir of life' of every Eurythmy Therapist again?

Where do you see tasks for Eurythmy Therapists in the future?

In working with each other, not against each other. Development arises in the tension field between polarities. To bring these together in our communication and in our professional discourse seems to me to be an important next step.

To put into practice the anthroposophy of Eurythmy Therapy through the expertise of the fields of practice.

Professional development and expansion of salutogenic, preventative, curative Eurythmy as clearly separate from 'speech sound medicine' = Eurythmy Therapy. Every Eurythmy exercise is pedagogically or socially beneficial. I can also transform the same exercise into a Eurythmic medicine if I change the HOW of the execution and have, as a therapist, acquired the physiological and spiritual scientific knowledge to go with it..

Angelika Jaschke

Photo gallery



Patient voices

Eurythmy Therapy led me into my whole body so that I no longer reduced myself to my deficit, this broken foot. I experienced myself as a mobile, whole human being, with a lot of energy [...].
(Female patient)

(He still has very positive memories of the Eurythmy Therapy preparation before his surgery): 'It was a key moment for me - the way this calm took over. I would recommend a treatment like this to anyone who is afraid.'
(Male patient, 63 years old)

...It is fascinating to know that we human beings can be a part of our own healing by stimulating the healing forces in our body. This can eliminate a trip to the pharmacy in many cases. However, we must practice this 'medicine' for a longer period and with a great deal of discipline.
(Female patient)

Besides relaxation, specific exercises help me to very successfully counteract complaints like bladder infections or back pain. I haven't had any more problems with them since I've been applying Eurythmy Therapy. It does me especially good to be able to do something for myself every day, and to learn more and more about my own physical, mental and emotional needs and how to listen to them.
(Female patient, mid-20s)

My copper ball has often relieved the inflammations in my wrist. I'm so glad that I have it.
(Female patient with rheumatoid arthritis, 53 years old)

My pollen allergy this spring was barely noticeable. The exercises brought me strength and persistence, a slow straightening of my posture... the bad moods and depressions are no longer so frequent... I feel much better in body and soul.
(Female patient, 63 years old)

My experience with this work is worth its weight in gold - especially because it holistically addresses body, soul and spirit. In these past 4-5 years it has brought me much farther than I was able to come with any other therapy.
(Female patient)

Seeing movement makes me happy. Sustaining movement makes me strong. Empathetically feeling movement makes me rich and happy.
(Male patient)

The fact that the exercises can be easily integrated into daily life is one of the reasons Eurythmy Therapy is one of the most effective forms of therapy.
(Male patient)

In the beginning I found it difficult to engage on the spiritual level. Fear, in doing the E and later in doing the jump into A, that it would hurt my back. Then a positive feeling while straightening in the I - that strengthened me: 'Here I am.'
(Male patient)

Eurythmy Therapy helps me with both internal and external mobility. When I am ill, I have gone to Eurythmy Therapy for 45 years - it always supports the healing and helps me.
(Female, 80 years old)

It can only do you good: There is something for the body, for the soul, and you also have to think - it's good for the whole person.
(Male alcoholic and cancer patient, 76 years old)

You know, I sit in a wheelchair all day, so it really does me good to move my legs, my arms, and my mind.
(Female stroke patient, 75 years old)

Whoever thinks an Eurythmy Therapy lesson is something harmless and comfortable is wrong. The apparently easy exercises were very strenuous. They stimulated many processes. I experienced the rest periods as an integration of body, spirit and soul, and I needed them.
(Male patient)

I was fascinated each time by how strenuous and focused the exercises are. That is probably why I was able to have a refreshing nap after each session. My blood pressure levels were extremely improved within three weeks.
(Female patient)

I finally understand why I should do 'special Eurythmy'. It feels really good and helps me a lot. Recently, my little sister (who is in the 4th grade) was fighting hypersensitivity and being thin-skinned. I told her: 'You should do 'special Eurythmy' - it really helps'.
(7th grade boy who has been an Eurythmy Therapy patient since 1st grade)

Feedback evaluation

Thanks to the professional help of Désirée Lötze (University of Witten/Herdecke), all of the approximately 200 feedback surveys could be evaluated. Open feedback is important and helpful to us, to learn for our next gathering. However, they are extremely difficult to summarize! We proceeded by recording all statements and combining the most frequent repetitions – both the positive and the critical feedback that points to the need for change. It is notable that some things experienced as very positive by certain participants were experienced as very negative by others. Below, we include the most commonly mentioned points from both perspectives. As there were many simultaneous events, the diagrams for N/A are significant, because the participants were not able to take part in more than one event at a time. [Diagrams not included in English version. – Transl.].

Angelika Jaschke

What was especially interesting to you?

To learn different methodologies from the people who apply them (not through books).

To take the possibility of opening new realms of knowledge through Eurythmy/Eurythmy Therapy seriously.

Anthroposophy – to become more aware. Learning to better understand R. Steiner's speech sound indications. Preparing for my own workshop brought me many new insights.

Having contact with the whole world of Eurythmy Therapy and seeing how Eurythmy Therapy lives in each country. Internationality. Collaboration. Exchange. Meeting new people. Working on common research questions.

The initiative of the young Eurythmy Therapists and physicians. The collaboration in the workshops of two professions and two generations.

What impressed you most during your stay?

The beautiful mood/atmosphere (colourful, lively, friendly, joyful, caring, energetic, harmonious, enthusiastic, collaborative, content, inviting, well-intentioned, free, supported, serious and cheerful at the same time, collegial).

Many-sidedness/diversity (including the approaches, the methodologies, the different cultures, the topics).

The openness of the participants, openness for exchange. Tolerance toward other approaches and methods. How up-till-now seemingly opposite methodologies flowed together. The enormous will forces of all of the participants.

The coordination of the contributions/ the central theme: 'The conference felt like one etheric whole, well-crafted and thought-through, with all of the parts fitting together as it proceeded.' The composition of the whole could be clearly experienced. A very balanced and successful conference.

The beautiful motivation and ideas of the younger generation. Inclusion of the younger generation. How quickly we could connect with foreign colleagues. The combination of learned wisdom and youthful motivation holds power for the future.

The good approach to a new kind of conference design! The timing and length of the breaks were good. Time for rest and to meet new people. The warmth among the people. The common struggle worldwide. Spiritual content. Depth. High quality.

The cheerfulness and liveliness, joy in meeting new people, empathy, 'heart quality meetings'. The freshness and depth of Eurythmy Therapy impulses.

The spirit of optimism. Enough breaks. The excellent meals.

The morning courses – especially the work on the cosmic original form of the first Goetheanum. The introductory lecture by Dr. Sebastian – that could have been continued and deepened as a specialized course.

The kick-off lectures. Each presenter fit the day's topic perfectly in both content and manner of presentation.

What would you want to change at the next conference?

Workshops that are advertised in English should also be offered in English. The conference is too 'German-oriented' (some of us felt like outsiders). More offerings in English; also, English-language or other-language kick-off lectures. Not enough French translations. More offerings in other languages.

More opportunities for exchange within the fields of practice. More exchange of practical experience regarding specific illnesses. Practical examples from the work of Eurythmy Therapists.

Too many parallel events. More time for the discussion of various methodologies. More courage to speak up freely in the plenum. Short reports from the workshops/ specialized courses each evening. More brief presentations on methodologies and initiatives in the plenums.

Shorter presentations in the morning, immediately followed by discussion groups or question and answer sessions.

Singing or practicing speech exercises together to begin each morning in the Great Hall.

Offerings for those just starting out in the profession of Eurythmy Therapy. How should an Eurythmy Therapy training be, such that it meets the needs of Eurythmy Therapists-to-be as well as the needs of the time and the patients?

The meals were too expensive. Make one meal affordable for all (social community) and the second one optional. Not only wheat products in the breaks.

If the morning begins at 8am, end the evening event at 9pm. Make the evening break shorter and begin the events at 7:30pm.

More time for national group meetings, followed by short, mutual presentation of the issues in each country. More time for the Festival of Cultures. All of the countries should present themselves.

Arrange the rehearsal time for performers differently so that they don't have to miss a workshop.

A handout for each course on the content and the approach. Learning together – less teaching of 'lessons'. Some courses were too full, despite limits on participant numbers.

A wish for workshops on dealing with media and Eurythmy Therapy. Workshops where the theme is clearly defined, but that are not led by anyone – rather, they are spontaneously shaped by the participants, together. Exchange about the 5th lecture or about Whitsun and language meetings, etc....

Is there anything else you would like to tell us?

Communication between presenters and participants was at various times unsuccessful. In some courses, more movement and less focus on the workshop leaders.

Everyone who speaks from the stage should study speech formation. The language culture is catastrophic!

Questions/requests:

How should the form for commemorating the dead be designed today and in the future?

How appropriate are lectures today? Haven't found an alternative yet.

Why don't we eat whole grain products in the breaks? Is it too expensive? Too much wheat... so many people can't digest it anymore these days.

Why the anglicisms? 'Konferenz' instead of 'Tagung', 'Impuls-Referat' instead of 'Vortrag' 'Open Space'...? It sounds like pseudo-science – wanting to be 'trendy'?

A participant list is desired. (For confidentiality reasons, this is only possible without contact information. See the Appendix.)

Please publish the ARCIM research. (This is in the process of happening through the ARCIM Institute.)

Regular international Eurythmy Therapy conferences – in 2021 at the latest, for the 100th anniversary of the Eurythmy Therapy Course.

Financial overview

Expenditures:

Remunerations (presenters and interpreters)	€ 35,490.00
Travel cost support for participants	€ 48,760.00
Snacks during breaks for participants	€ 34,550.00
Supporting programme (performances)	€ 11,180.00
Organization team, coordination	€ 15,500.00
Advertisement (printing flyers, posters, programmes; post)	€ 8,230.00
Dokumentation (Foto, Film, Konferenz-Festschrift)	€ 10,500.00
Room and equipment hire (external)	€ 3,360.00
Course materials	€ 2,580.00
Publications/new releases	€ 26,740.00
Office supply costs, communication, materials (lump sum)	€ 6,040.00
Planning, coordination – Medical Section	€ 27,270.00
Secretariat account (lump sum)	€ 9,090.00
Total	€ 239,290.00

Financing of expenditures:

Conference fees	€ 145,290.00
Donations from individuals	€ 17,470.00
Donations from foundations, institutions, associations	€ 80,140.00
Total	€ 242,900.00
Balance:	€ +3,610.00

List of Presenters

Kick-off lectures

Sebastian, Sabine, MD, physician, Illmensee, Germany
 Busche, Philipp, MD, physician, Arlesheim, Switzerland
 Keller Roth, Wilburg, MD, General Practitioner, Basel, Switzerland
 Husemann, Armin, MD, physician, Filderstadt, Germany
 Sauer, Mathias, MD, physician, Bad Liebenzell, Germany
 Gloeckler, Michaela, MD, Director of the Medical Section, Dornach, Switzerland

Morning workshop leaders

Mergelsberg, Jan, physician, Bad Liebenzell, Germany
 Merker, Gudrun, MD, Eurythmy Therapist and physician, Illmensee, Germany
 Fürnrohr, Elena, physician, Regensburg, Germany
 Kingeter, Norman, Eurythmy Therapist, Basel, Switzerland
 Stieber-Pelikan, Angelika, Eurythmy Therapist, Liestal, Switzerland
 Zaar, Barbara, MD, physician, Sindelfingen, Germany
 Reißmann, Wolfgang, MD, psychiatrist, Hamburg, Germany
 Bindler-Järvi, Ursula, Eurythmy Therapist, Dornach, Switzerland
 Neukirch, Elke, Eurythmy Therapist, Bexbach, Germany
 Garcia-Cuerva, Tatiana, physician with Eurythmy Therapy training, Arlesheim, Switzerland
 von Laue, Elke Elisabeth, Eurythmy Therapist and nurse, Niefern, Germany
 Quintana, Sergio, physician, Heidenheim an der Brenz, Germany
 Schneider, Ellen, Eurythmy Therapist, Münster, Germany
 von Laue, Hans Broder, MD, physician, Niefern, Germany
 Brem, Franziska, Eurythmy Therapist, Contra, Switzerland
 Riggenschach, Björn, MD, physician, Neuchâtel, Switzerland
 Wodowoz-de Boon, Manja, Eurythmy Therapist, Netherlands
 Werthmann, Anna Sophia, physician, Heidenheim an der Brenz, Germany
 Lampe, Barbara, Eurythmy Therapist, Lahnhöhe, Germany
 Scheurle, Hans Jürgen, MD, physician, Badenweiler, Germany
 Weinzirl, Johannes, MD, physician, scientist, Herdecke, Germany
 Giteva, Hana, Eurythmy Therapist, Prague, Czech Republic
 Hermansen, Ingrid, Eurythmy Therapist, Greenwich, UK
 McGavin, David, MD, GP, Greenwich, UK
 Aguilar, Libertad, Eurythmy Therapist, Medellin, Colombia
 Elsas, Siegwald-Markus, MD, neurologist, Arlesheim, Switzerland
 Böken, Noëmi, Eurythmy Therapist, Salem, Germany
 Sikken, Insa, MD, physician, Liebenswiller, France
 Rykina, Marina, physician and scientist, St. Petersburg, Russia
 Rozanova, Olga, Eurythmy Therapist, St. Petersburg, Russia
 Denisova, Margarita, Eurythmy Therapist and scientist, St. Petersburg, Russia
 Husemann, Armin, MD, physician, Filderstadt, Germany
 Ollilainen, Pirrko, Eurythmy Therapist, Filderstadt, Germany
 Grande, Sheila, MD, physician, Rio de Janeiro, Brazil
 Nisch, Renate, Eurythmy Therapist, São Paulo, Brazil
 Veil, Julia, internist and cardiologist, Bruckfelden, Germany
 Sebastian, Sabine, MD, Eurythmy Therapist and physician, Illmensee, Germany

Keller Roth, Wilburg, MD, GP, Basel, Switzerland
 Karnieli, Emanuel, Eurythmy Therapist, Basel, Switzerland
 Damico, Andrea, Eurythmy Therapist, Nottingham, UK
 Worel, Andreas, MD, physician, Arlesheim, Switzerland

Specialised courses in the afternoon

Streit, Eva, MD, physician, Arlesheim, Switzerland
 Bäschlin, Annemarie, Eurythmy Therapist, Erlenbach, Switzerland
 Laloux, Brigitte, Eurythmy Therapist, Lutry, Switzerland
 Hagemann, Christiane, Eurythmy Therapist, Hamburg, Germany
 Werner, Michael, Eurythmist, Hamburg, Germany
 Robinson, Dale, Eurythmy Therapist, Oakland, CA, USA
 Worel, Erdmuthe D., Eurythmy Therapist, Arlesheim, Switzerland
 Wolf, Lara, resident physician, Filderstadt, Germany
 Werthmann, Paul, physician, Heidenheim, Germany
 Holtermann, Christoph, physician, Potsdam, Germany
 Pollin, Daniel, physician, Filderstadt, Germany
 Zett, Kaspar, Eurythmy Therapist, Dornach, Switzerland
 von Plato, Beate, Eurythmy Therapist, Basel, Switzerland
 Gloeckler, Michaela, MD, Director of the Medical Section, Dornach, Switzerland
 Kaiser, Mareike, Eurythmy Therapist, Graz, Austria
 Hitsch-Schindler, Margrit, Eurythmy Therapist, Ittigen, Switzerland
 Nopper, Beat, Eurythmy Therapist, Zollikofen, Switzerland
 Gerbaldo, Sigrid, Eurythmy Therapist, Chesallet di Sarre, Italy
 Merker, Gudrun, MD, physician and Eurythmy Therapist, Illmensee, Germany
 Thiersch, Margret, Eurythmy Therapist, Dornach, Switzerland
 Chapitis, Michael, Eurythmy Therapist, Toronto, Canada
 Torriani, Ricardo Andreas, MD, physician, Winterthur, Switzerland
 Maintier, Serge, PhD, speech formation specialist, linguist, Freiburg, Germany
 Hundhammer, Theodor, Eurythmy Therapist, Epsach, Switzerland
 Ruud, Mary, Eurythmy Therapist, Milwaukie, WI, USA
 Kempe, Uzo, Eurythmy Therapist, Berlin, Germany
 Girke, Matthias, MD, physician, Berlin, Germany
 Vagedes, Jan, MD, physician, Filderstadt, Germany
 Helmert, Eduard, physician, Filderstadt, Germany

Participant list

Adam, Katharina
 Adam-Roettig, Carola
 Adams, Marie-Reine
 Adolf, Ursula
 Aguilar, Libertad
 Ahtiainen, Helena
 Akhalaia, Irma
 Alberich Martins Sanchis, Waira
 Albrecht, Gabriele
 Alfaro, Huamani
 Alfthan, Nina
 Alocci, Perseo
 Alvenäng, Annica
 Amrita Tejas, Grazia Annunziata
 Amthor, Edith
 Anderau Höhne, Kathrin
 Andersen, Astrid
 Annoussamy, Vasanthi
 Appenzeller, Constanza
 Armstorfer, Hedwig
 Avril, Karin
 Bader, Eva
 Bähr, Ellen
 Baimler, Lina
 Baldszun, Brigida
 Bamford, Elisabeth
 Banzeljuk, Anna
 Banzelyuk, Egor
 Bänziger, Sylvia
 Barbosa, Tereza Cristina S.
 Bardt, Irmela
 Bäschlin, Annemarie
 Bauer, Wiesje
 Bauko, Marianna
 Baumgartner, Tanja
 Baumhauer, Katja
 Beaven, Katherine
 Bee, Gerhild
 Beer, Katharina
 Beise, Katrin
 Belbeoch, Elizabeth
 Belbeoch, Marc
 Belen-Freira, Emilse
 Bergengrün, Sonja
 Berger, Adelheid Elisabeth
 Bernardi, Marisa
 Bernert, Ingrid
 Bertalot, Teixeira Cecilia
 Bertels, Elisabeth
 Besteman, Carla
 Beyerle, Ulrike
 Bikchurina, Alla
 Birckel, Christine
 Birkhofer, Monika
 Blaschke, Cornelia
 Bo, Bente Katja
 Bock, Margarete
 Boersma, Hilda
 Böken, Noemi
 Boldt, Croatijana
 Boos, Axel
 Bösch, Regina
 Böttcher, Susanne
 Brave, Eric
 Brayne, Katie
 Breitung, Regine
 Brem, Franziska
 Breyer, Rosina
 Brian, Mary
 Brinkman, Ghiti
 Broager Grön, Elisabeth
 Bronner, Ute
 Browning, John
 Browning, Ursula
 Bruckner-Botha, Dagmar
 Bruggeman, Marie-Claire
 Brüggemann, Anna
 Buchter, Judith
 Burg, Sibylle
 Busche, Philipp
 Buschgens, Charlot
 Büssing, Arndt
 Butz Allsop, Christine
 Champion, Monica Patricia
 Canelada, Maria Elizabete
 Cassel, Sabine
 Chang, Young Sim
 Chaparro, Carolina
 Chapitis, Michael
 Charisius, Adelheid
 Charlton, Olivia
 Cherepanova, Elena
 Christof, Ursula
 Cimino, Giancarlo
 Constantinescu, Cornelia
 Costamagna, Vanda
 Cranendonk, Annet
 Creasy, Denisa
 Croll, Trevor
 Dabbert, Hannelore
 Damico, Andrea
 Darwell, Bernadette

Daub, Jorunn
de Assis, Joaquim
de Kort, Jemaine
de Leeuw-van den Boomgaard, Cori
de Roguin, Charlotte
de Zwaan, Renata
Debruyn, Lucia
Dénéreáz, Dorothée
Denisova, Margarita
Devine, Lisa
Deweth, Monika
Dill, Jochen
Dinkel, Martina
Döhring, Elke
Dostalová, Elisabeth
Dostalová, Michaela
Downey, Marion
Duchemin, Christian
Dumas, Myriam
Eicher, Helmut
Eklund, Minna
Ellenberger, Susanne
Elrom, Eyal
Elsas, Siegward Markus
Elsen, Liane
Erdmann, Luna Johanna
Ermolaeva, Tatiana
Evans, Glenys
Ezerskaya, Kira
Falkner, Anna Katharina
Fass, Susanne
Federer-Rahkonen, Claire
Fehres, Boudewijn
Felber, Rosmarie
Fenaux Hochberg, Sylvie
Fentzloff-Wolpert, Arnhild
Fenu, Mauro
Fialová, Alexandra
Fischer, Brigitte
Flüger, Christine
Folz, Monika
Fontein, Jan F.
Fossati, Maria Teresa
Francesconi, Daniela
Frischknecht, Franziska
Frischknecht, Jolanda
Frischknecht, Waltraud
Fukudome, Mizuyo
Fürrrohr, Elena
Gantenbein, Helena
Gantter, Lea
Garcia-Cuerva, Tatiana
Geerligs, Geralda
Geib, Tanja
Geider, Stefan

Gelder, Cynthia
Geraets, Truus
Gerbaldo, Sigrid
Gerlach, Katharina
Gerodetti, Katharina
Girke, Matthias
Gisler, Luzia
Giteva, Hana
Glank, Christine
Glenska, Ewa
Gleser, Katharina
Glöckler, Michaela
Glück, Felicitas
Gombert, Gudula
Gonzales, Rolando
Gordeeva, Marina
Gordon, Ia
Gorges, Matthias
Gotschalková, Kateřina
Götte, Angela
Graf, Aglaja
Grande, Sheila
Granstedt, Caroll
Griffo, Maria Teresa
Grommers, Marije
Gronewold, Anne
Grzeskowiak, Peter
Gühne, Sabine
Güppertz, Maarten
Gutland, Torina
Gyongyi Slonszki
Haas, Rosa Maria
Haas-Winter, Anneliese
Hachtel, Beatrix
Hagemann, Christiane
Hagemann, Susanne
Hague, Pat
Haller, Gudrun
Hamblett, Simone
Hansemann, Sabine
Häring, Monika
Hartmann, Rozanne
Hasler, Stefan
Hasselblatt, Marina
Hattori, Dietlinde
Havrdá, Vladimír
Heger, Wolfgang
Hegland, Vilde Aslaug
Heim, Luzeaura Machado de Souza
Heinle-Soeder, Michaela
Hele-Öist, Carita
Helland-Hansen, Maria
Hellbrück, Donata
Hellmann, Karin
Helmert, Eduard

Hengartner, Jeannette
 Hepp, Alexandra Sophia
 Hepp, Karl-Ludwig
 Hepp, Wurtila
 Herb-Eddy, Susanne
 Herger, Marlene
 Hermansen, Ingrid
 Hernández Hdez, Ana Maria
 Herrmann, Karen
 Hess, Keith
 Heydrich, Sylvia
 Hibara, Yuko
 Hilgard, Raute
 Himstedt, Florian
 Hitsch-Schindler, Margrit
 Hodel, Dora
 Hodrus, Ulrike
 Hoffmann, Ruthild
 Hofmann, Mathias
 Hohenester, Angela
 Holling, Elisabeth
 Holtermann, Christoph
 Honcharenko, Tetiana
 Hopp, Johanna
 Horner, Marie-Claude
 Hornik, Rainer
 Höss, Birgit
 Houben, Heike
 Hozman, Oldrich
 Huamani Alfaro, Nadia
 Hübinger, Gabriele
 Hufschmidt, Christel
 Huhtinen, Riitta
 Hundhammer, Theodor
 Hunz, Cornelia
 Husemann, Armin
 Ioseliani, Marine
 Ishikawa, Kimiko
 Iwahashi, Yuko
 Jacobi, Angela
 Jacobs, Anke-Marie
 Jaggi-Sidler, Olga Barbara
 Jang, Eun Sim
 Janowski, Monika Christiane
 Järvi Bindler, Ursula
 Jaschke, Angelika
 Jenni, Pia
 Joos, Karin
 Jülke Drufhagen, Anita
 Jung, Friederike
 Jüngel, Gabriela
 Kaesbach, Thea
 Kaiser, Mareike
 Kannianen, Irmeli
 Kapfhammer, Walter

Karanadze, Maia
 Karnieli, Emanuel
 Kassner, Ute
 Kazakova, Elena
 Keller, Markus
 Keller Birnbaum, Maria
 Keller Roth, Wilburg
 Kelly, Kathryn
 Kempe, Uzo
 Kern, Hans Dieter
 Kestler, Annerose
 Khazieva, Tatiana
 Kicey, Stephen
 Kienetz, Almuth
 Kimura, Kazuhiko
 Kingeter, Norman
 Klemm, Katalin
 Klingler-Lueck, Ute
 Klockner, Angela
 Knausenberger, Karin
 Knecht, Christiane
 Knedlova, Miroslava
 Kofod, Inger
 Kohler, Sabine
 Köhler-Weber, Ingrid
 König, Hans Georg
 Koop, Gisela
 Koopmans Fontein, Elrieke S.
 Koppehel, Vera
 Kornmann, Gerlinde
 Korppi-Tommola, Johanna
 Kossdorff, Monika
 Kowalski, Monika
 Kraakman, Anneke
 Králová, Renáta
 Krasotkina, Elena
 Krens, Renilde Maria
 Kriete, Silke
 Krivosova, Zuzana
 Kruggel, Bärbel
 Kühn, Helga
 Kulagina, Olga
 Kurppa, Reijo
 Küsgen, Maya
 Laffrée-Lange, Diotima
 Lake Edwards, Sally
 Laloux, Brigitte
 Lambert, Bärbel
 Lampe, Barbara
 Landherr, Klaus
 Langmair, Herbert
 Larson, Linda
 Lascano, German Gonzalo
 Laset, GERALYN
 Lauterwasser, Alexander

Legner, Eva
Lehtonen, Anja
Leicher, Martine
Lemaitre, Mia
Liesegang, Malgorzata
Lingua, Francesca Maria
Löber, Edelgard
Locher, Angela
Lorenz, Julia
Lötzke, Désirée
Lüdke, Adina
Lüthy, Elisabeth
Maas-Küstermann, Eva
Macgregor, David
Maier, Andrea
Maintier, Serge
Mandlikova, Hana
Mansbridge, Mary
Margesin, Monika
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Marquardt-Preiss, Andrea
Marston, Daniel
Martens, Gerhild
Martig, Ursula
Martin, Isabel
Marx, Yolande
Matthijsen, Marleen
Mau, Gertrud
McAlice, Patricia
McGavin, David
Mehta, Michael
Meili, Olga
Melicheva, Marina
Mengis, Wolfgang
Menne, Elvira
Mergelsberg, Jan
Merker, Gudrun
Meursing, Martine
Meyer, Rena
Michel-Bechtold, Heike
Mier, Cornelia
Minazzoli, Sandra
Mochner, Christiane
Moeller, Beatrice
Moldovan, Dorina
Molgård Kristensen, Gittha
Möller, Muriel
Momsen, Elizabeth
Monserrat-Gleissberg, Laura
Moreau, Mariee-Anne
Moreno Valencia, Paula Andrea
Morf, Christine
Morgado, Emi Arantes
Morris, Dorothee
Muchow, Margit
Müller El Demerdash, Angelika
Müller, Brigitte
Müller, Johanna
Muller, Martha
Müller, Michaela
Münch, Christine
Muspach, Verena
Mykleby, Ragnhild
Nachtomi, Nadav
Nachtomi, Nira
Nakajima, Minori
Näppi, Irma
Natteri, Anzhelika
Nedelko-Kalman, Silvia
Nemtanu, Luminita
Neukirch, Elke
Neukom, Brigitta
Newton, Brenda
Nikitenkova, Galina
Nisch, Renate
Nishida, Takashige
Nissen, Tilo Emanuel
Nohsislavsky, Eveline
Nomathemba, Bakana
Nopper, Beat
Oberlies, Brigitte
Oberndörfer, Judith
Oele, Daniela
Oelschläger, Christiane
Ólafsdóttir, Adalheidur
O'Leary, Julia May
Ollilainen, Pirkko
Ommert, Isabelle
Ortuzar, Veronica
Ostermaier, Maria
Ott, Irene
Padley, Catherine
Paten, Rebecca
Pautz, Bernd
Peinelt, Claudia
Peltzer, Irene
Penninckx, Anna-Maija
Pesenti, Heidi
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Petrova, Elena
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Pintye-Sös, Maria
Pirogova Schaad, Tatjana
Podjacka, Joanna Anna
Pohler, Ortrun
Pohlman, Urs
Pollin, Daniel

Popova, Tatiana
 Pouwelse-Fassaert, Irene
 Prates, Karla Maria
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 Rademacher, Angelika
 Radiushina, Mariia
 Radova, Jitka
 Ralph, Angela
 Ramelow, Leonie
 Rampe, Doris
 Rasmussen, Anni Borre
 Rathke, Elfriede
 Redelius, Heike
 Reder Gruijters, Renée
 Reichel, Sabine
 Riedel, Edda
 Rieger, Elisabeth
 Riggerbach, Björn
 Rinaldi, Maitén
 Risch, Cordula
 Rissmann, Helena
 Rissmann, Wolfgang
 Robinson, Dale
 Robinson, Roswitha
 Rogozhina, Irina
 Rohde, Kristine
 Rohmeyer, Anna Lotta
 Rollinson, Barbara
 Romanova, Marina
 Romero, Helena
 Roth, Kathryn
 Roux, Celeste
 Rozanova, Olga
 Ruud, Mary
 Rykina, Marina
 Ryser, Veronika
 Saar, Margot
 Sabolová, Alena
 Sachs, Wilfried
 Sander, Judith
 Sauer, Mathias
 Savournin-Cotting, Bernadette
 Sazanova, Marina
 Schäfer, Katharina
 Schäpe, Elke
 Schardt, Juliette
 Scheidecker, Maja
 Scheily, Maria
 Scheiwiller, Martin
 Schelcher, Renate
 Schelling, Simone
 Schenk, Verena
 Scheurle, Hans Jürgen
 Schimmel, Viviane
 Schleuning, Clemens
 Schleyer, Manfred
 Schmid, Carina
 Schmitz, Angelina
 Schneider, Claudia
 Schneider, Ellen
 Schneider, Kristian
 Schneider, Sandra
 Schnell, Sabine
 Schoemaker, Gillian
 Scholz, Ursula
 Schössler, Gabriele
 Schröder, Katrin
 Schubert, Isola
 Schumacher, Andrea
 Schumacher, Irene
 Schupelius, Margarete
 Schütte-Luckhardt, Udo
 Schütze, Angelika
 Schwab, Jane
 Schwander, Karin
 Schwenzfeier-Sketsch, Dorit
 Schwind, Renate
 Sebastian, Sabine
 Seidlitz, Julia
 Sekiya, Hitomi
 Senn-Maurhofer, Regula
 Sgibneva, Irina
 Shibata-Wallmann, Eriko
 Shpak, Lidia
 Siefer-Heidelberger, Adelheid
 Siener, Jutta
 Sigmund-Carl, Ingrid
 Sikken, Insa
 Silvasti, Kerstin
 Simon-Macdonald, Jeanne
 Sirotková, Hana
 Smaal, Helena
 Soares, Isabela
 Sodenkamp, Irmgard
 Sologashvili, Maia
 Somero, Anne-Marie
 Somogyvári, Mária
 Soontornpitag, Anchana
 Soya, Saeko
 Soyer-Kuen, Edith
 Sparmann, Kathrin
 Sretenová, Tatiana
 Starbati, Christiane
 Starck, Carmen
 Steiner, Maren
 Sterner, Astrid
 Sterner, Martin-Günther
 Stieber-Pelikan, Angelika
 Stock, Doris

Stoll-Kuwilsky, Uta
Stolzenburg, Susanne
Storrviik, Oddlaug
Strauss, Stephan
Streit, Eva
Strizhak, Tatiana
Strumm, Annette
Suchantke, Michaela
Svobodova, Karolina
Szelies, Cornelia
Szinger, Zsófia
Szulmirski, Marc
Tabatadse-Khvitia, Ia
Tapfer, Barbara
Taylor-Germayer, Marilou
ten Brink, Doris
Thiel, Daniel
Thiersch, Margret
Thiessen, In Dong
Thomas, Ilja
Tillmann, Silke
Tixier, Annegret
Tolmunen, Pirkko
Torriani, Ricardo
Trapp, Barbara
Troickaja, Liudmila
Trott, Helga
Truniger, Silvia
Trüttschler, Gisela
Tseng, Shin-Huei
Tüscher, Roland
Tyulyandina, Olga
Udatná, Agáta
Ulkuniemi, Sirpa
Vagedes, Jan
Vahviala, Pirjo
Valdmane, Vita
Valverde, Patricia
van Dalen, Apolonia
van Ledden, Sylvia
van Vliet-Kort, Geertruida
Vashakidze, Nino
Veil, Julia
Verra, Mairiam
Vidigal, Tania
Viroli, Tereza
Vlaar, Josephina
Voelkel, Michael
Vögele, Helga
von Andrian-Werburg, Annemarie
von Appen, Anja
von Dobeneck, Suse
von Laue, Elke Elisabeth
von Laue, Hans Broder
von Plato, Beate
von Roeder, Brigitte
von Tschammer, Sebastian
Vuori, Maarit
Walsh, Susan
Walter de Gedda, Ariane
Walter, Astrid
Walter, Peter
Wantz, Simone
Warnet, Evelyn Frederike
Wasser, Claudia
Weber, Maja
Wedde-Jung, Ilona
Wegener, Dagmar
Weik, Harriet
Weinzirl, Johannes
Weiss, Peggy A.
Wellenstein-Tijssen, Andrea
Werner, Michael
Werthmann, Anna Sophia
Werthmann, Paul
Wessels, Brigitte
Wessels, Hermann
Wessels, Johanne
Wessling, Maria Fernanda
Westlake, Caroline
Wiedenbeck, Ursula
Wigand, Christiane
Wilde, Elisabeth
Williamson, Carol Ann
Will-Kozikowski, Angelika Esther
Windler, Andrea
Witte, Barbara
Wodowoz-de Boon, Manja
Wohlhauser, Pia
Wohllaib, Werner
Wolf, Lara
Worel, Andreas
Worel, Erdmuthe
Wouters, Marina
Wutka, Theresa
Wuttig, Gisela
Yoshida, Emi
Zaar, Barbara
Zander, Marina
Zett, Annette
Zett, Kaspar
Zimmermann, Ursula
Zipperlen, Susanne
Zitter, Mike
Zupan, Neva

ANNEX



2nd World Eurythmy Therapy Conference **16th - 21st May 2016, Dornach**

Contributions to the discourse on scientific interpretation systems and approaches in eurythmy therapy

DIVERSITY – NETWORKING– DEEPENING

OPEN SPACE (Wednesday – Friday, 3pm – 4pm)

conversation on methods and initiatives
time and space for meeting and moving

The OPEN SPACE represents a bit of an adventure and a new field of experience in the daily programme of the conference. It will be facilitated by eurythmy therapists, eurythmists, doctors and researchers working in specialist fields relevant to the theme of the conference. A rich and varied range of offerings has come together through the many colleagues whom we approached, which will enable us to get to know and deepen new aspects and approaches. The different approaches will be presented in the form of demonstrations, talks, group discussions, videos and exhibitions.

The contributors were also requested to fill in a questionnaire as a basis for reflective conversations. The questionnaires give an impressive picture of the varied ways in which the researchers came to their different methodological approaches — and of their particular concerns for the further development of eurythmy therapy. Parts of these will eventually be printed in the published proceedings of the conference.

In the OPEN SPACE sessions it will only be possible to get to know two different approaches and be in one reflective conversation; to enable familiarisation, the questionnaires will therefore be available online in German and English.

Further invitations to participate in the OPEN SPACE sessions were sent to: Sylvia Weyand, José Martinez, Gerhard Weber, Lasse Wennerschou, Dr. Björn Riggerbach and Dorian Schmidt. Unfortunately they had to refuse the invitation or they did not respond.

We are happy to be able to give some in-depth information on ten of the thirteen presented methods by means of these questionnaires.

By clicking on the titles in the table of contents you just jump to the method you want to read.

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Dr. Wilburg Keller Roth:

Goethe's Scientific Method as a Basis for Comprehending Eurythmy Therapy

You have made a name for yourself as an interpreter of eurythmy therapy and and have been active in this field as a teacher and/or author. How would you describe your method?

It is an attempt to gain an understanding for the "*system and methods of eurythmy therapy*" from the texts of Rudolf Steiner's lectures; particularly because of Erna Wolfram's and Elisabeth Baumann's request to Rudolf Steiner: "*would he not systematically teach us something like a therapeutic eurythmy?*"

Please tell us about your career so far.

I was a medical tutor in the eurythmy therapy training in Dornach between 1993 and 2010. Apart from teaching human studies I read the lectures of the Eurythmy Therapy Course with the students. Through repeating this over the years, and stimulated by the students' questions, I began to see the content of the lectures more clearly; and my understanding deepened in the kind of patient familiarisation and recognition that my closest medical colleagues and I cultivated for Rudolf Steiner's medical works over decades, in the medical working group at the Goetheanum to which we belong.

Who were and are your teachers and role models?

When I first got to know eurythmy therapy in Vienna: *Trude Thetter* and *Margrit Hitsch*; for his painstaking approach to working with texts, *Dr Herbert Sieweke*, cofounder and facilitator of the medical working group at the Goetheanum; for a fundamental understanding of eurythmy therapy, *Christine Junghans*, the director of the Dornach eurythmy therapy training, through our shared teaching on the Eurythmy Therapy Course; and *Dr Gudrun Wolff-Hoffmann*, for our medical work together at the Ita Wegman Clinic, in our conceptual and deepening work as medical colleagues there, and in the continuing professional development courses in eurythmy therapy during the summers; *Lasse Wenerschou* for his research approach to the tasks arising from the Eurythmy Therapy Course.

What have been your most important publications or tasks in this field to date?

In 2003, in collaboration with Michaelis Messmer, I revised and edited the *Eurythmy Therapy Course*, published by Rudolf Steiner Verlag. After years of work in eurythmy therapy training, my international work in further training developed, partly in structured seminars on my research work, but largely in lectures, some of which have been published, for instance in the newsletter of the Section for the Arts of Speech and Music. I am involved in issues of methodology and curriculum in the context of the International Council of Eurythmy Therapy Trainers; and have been working with Anja Meierhans and the regional intervision group in Basel over many years to develop a *documentation template* for eurythmy therapy. http://heileurythmie-medsektion.net/en/as/fields_of_practice

How is your approach connected to the methodological concept of the Eurythmy Therapy Course?

My concern is to make available the methodological design of the whole course out of Rudolf Steiner's spoken words in the texts of the lectures as recorded in shorthand at the time.

To what extent does your approach touch on issues of self education and a path of spiritual training?

By practising a re-enactment of the gestures of Rudolf Steiner's thoughts, one's own faculty of perception develops in a secure way, enabling experiences of the spiritual facts which he disclosed.

What other sources of content and methodology do you base your approach on?

I found the reference to Goethe in the first few minutes of the Eurythmy Therapy Course absolutely crucial. In Rudolf Steiner's introduction to Goethe's Theory of Colour I found several keys that enabled a methodological understanding of the structure of the Eurythmy Therapy Course and its individual exercises, particularly the great vowel exercises.

How would you briefly summarise your most significant discovery or hypothesis?

Even though the Eurythmy Therapy Course appears initially so aphoristic, it offers very succinctly a complete scientific system in the spirit of Hegel, such that one is directly enabled to apply it in practice. *"art ... would be science implemented in a deed"* (Goethe).

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

It is important to me to mediate to active and developing eurythmy therapists a secure methodological basis for their work, such as can strengthen their capacity for therapeutic judgment and their trust in the **what** and the **how** of Rudolf Steiner's descriptions in the Eurythmy Therapy Course; which can then strengthen the therapeutic efficacy of eurythmy therapy — feedback from experienced eurythmy therapists has helped confirm my conviction that this is so!!

Where do you see weaknesses in your approach? What unresolved questions are there?

It is an ambitious attempt based on a lifelong struggle for an understanding of Rudolf Steiner's spiritual science. It requires a differentiated capacity for thinking and language, as does an understanding of Goethe's and Steiner's source material, which are themselves only partly translated into other languages. But I have also found that the clarity of the thought processes, because of its occasionally almost mathematical character, can be comprehended very well even by people with limited knowledge of German and from other cultural backgrounds. Unfortunately it is not uncommon for thinking to be discredited among eurythmists, perhaps because it can be just as

demanding as artistic practice, and this attitude is even accompanied by a certain pride. This concerns me. An important aspect at the beginning of the anthroposophic path of schooling deals with *"the trust one can have in thinking"* (Rudolf Steiner in CW 17).

What are you currently working on?

I am looking for a way to put the results of this work into book form. I'm also working with a great deal of curiosity and enjoyment on a commentary on Rudolf Steiner's notebook entries concerning the Eurythmy Therapy Course; this commentary will shortly be published in a facsimile edition by the Ita Wegman Archive.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

I would wish for a methodological clarity that enables and can actually bring about, without embarrassment or pretension, a spiritual comprehension of the human being and of the world in practical therapeutic activity — in healthy everyday consciousness and with respect for the free will of each individual (after all, this is what Rudolf Steiner communicated in the Eurythmy Therapy Course and what is inherent in it).

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Conversation and intervision work in the further training seminars with qualified eurythmy therapists and when sitting in on sessions with and having conversations about shared patients; collaborating on translations of the Eurythmy Therapy Course into other languages; and also teaching human studies to eurythmy students at the Eurythmeum CH in Aesch, Switzerland. Also doing eurythmy myself in a weekly public eurythmy class and during eurythmy therapy further training conferences; every eurythmy therapy conference is a festival of the spirit, I feel.

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

That's a lot of questions in one go! Through my professional political work I am in contact with many therapists and doctors active and committed on behalf of eurythmy therapy, and I am familiar with their professional issues; I also try to keep up to date through my reading. However because of my teaching and medical work the time I have available for practically getting to know different ways of working is limited. Eurythmy therapy professional associations in many different countries have invited me to further training seminars and conferences, where I have been able to share the results of my work, and test and develop it further during our shared work together. I am very grateful for these opportunities. I am always particularly touched by the loving care and attention of the interpreters!

I regret that opportunities for me to enable medical colleagues to access eurythmy therapy in a methodologically rigorous process have so far been limited. The system of eurythmy therapy corresponds to a highly concentrated system of human studies of the *"spiritual and bodily"* threefold human organism — an important instrument for every anthroposophically oriented doctor and the basis of an effective spiritual medicine!

What else would you like to say?

I am hugely grateful for the karmic grace that allows me to shape my life and work with eurythmy, based as it is on Rudolf Steiner's loving and very real understanding of the human being, in this anthroposophical community of human beings.

Dr. Broder von Laue:

A Physiology of Eurythmy Therapy

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

I use the Eurythmy Therapy Course's imaginations and inspirations, clothed in the form of thoughts, as the guiding star for my own "spirit mindfulness" of the tasks. See below for more on this theme.

Please tell us about your career so far.

I have enjoyed a fruitful collaboration over decades with Elke E von Laue, a eurythmy therapist who is therapeutically able and consciously questioning. As my wife she has accompanied me — a scientifically thinking, seeking doctor — over many decades. There has also been fruitful collaboration with Ursula Ziegenbein and Patricia Orange.

Who were and are your teachers and role models?

Gerhard Kienle and the patients, Herbert Siewecke and Thomas Göbel.

What have been your most important publications or tasks in this field to date?

- Hans Broder and Elke E von Laue 2007 „The Physiology of Eurythmy Therapy" Floris Books, Edinburgh 2010.
- Various publications on mistletoe therapy for cancer; and on questions concerning human studies in human physiology, primarily in the "Merkurstab" journal..

How is your approach connected to the methodological concept of the Eurythmy Therapy Course?

The level of being of the cosmic word as Logos is not touched on in either course (CW 313, CW 315).

As far as the level of revelation is concerned, only the following lawfulnesses are referred to:

- The Logos reveals itself in individual words, vowels and consonants in that it shapes the world and the human body before birth (Lecture 7). This 'becoming' out of the spiritual world into the etheric world to shape the physical body is effected through three archetypal gestures, working in a triune fashion. These are called "shaping, secreting, moving/anchoring". These forces are activated in the therapeutic application of the sounds. In this process, the vowels work on the "upper human being", the consonants on the "lower human being". Every therapeutic word creates a specific sounding together of these healing forces for a therapeutic task (Lecture 6).
- Each vowel and each consonant reveals the triune gesture in its structure as "movement, feeling, character" (these three elements of eurythmic movements are described in the Eurythmy Therapy Course, but not named until 4th August

1922 [CW 279]). It is crucial for therapeutic efficacy that these elements manifest in the movements of the patient.

The cosmic word has differentiated itself into vowels and consonants. The latter are still active in a shaping way only in nature, and have virtually lost their relation to the human soul. In one-sided listening they can enhance the "aggressive forces" in the human being (Lecture 6). The vowels have become onesided in the soul life of the human being and through onesided speaking can enhance tendencies to illness (Lecture 3). These onesided tendencies should be "redeemed" in the application of the sounds. To achieve this, the threefold structure of the therapeutic exercise must be respected. The vowels are effective when they are externalised once more in three steps: "sounding, moving, listening afterward". The consonants by contrast want to be internalised through the sequence: "1. moving an image from nature that corresponds to the consonant = "attaining a visual perception" (Lecture 3); 2. moving and hearing the consonant; 3. [inward] recreation of what has been moved and heard (Lecture 2). A rest afterwards — reclining if possible — should follow both sequences of exercises.

The polar forces of the Logos reveal themselves on the level of 'becoming'. The way the movement is arranged and organised when speaking a sound is the polar opposite, in a threefold way, of the eurythmic shaping.

- The spatial direction of the movement is transformed: sounds which are spoken above and forwards are eurythmised downward, and so on.
- The flow of movement in the spoken sound is transformed into its opposite when eurythmising: the pent-up beginning and flowing conclusion of a spoken impact sound is transformed such that the eurythmic movement begins flowingly and ends pent-up in character..
- The vocalic tingeing after the consonant 'be' points to the fact that this sound when spoken is experienced as remaining very far outside. In eurythmy this calls for the sound to be brought powerfully onto the 'gestalt'.

The specific therapeutic efficacy of a moved sound on the level of the [finished] work: :

- The consonants G/K and H, and the vowels I and U, work to bring order in to the patient's ether body, since they summon up anew the archetypal gesture of "moving/anchoring".
- D/T and S/Sh, as well as O and E, bring into effect the gesture of elimination in the ether body; substances are broken down and excreted.
- B/P and F, as well as A, have by contrast a harmonising effect on 'incretion' into the blood and in the blood, through which mineral substance is raised in an up-building activity to a quality that is living, a quality that can carry soul life, and a quality that is open for the human I.
- Lastly, the middle sounds L/R and M, as well as Ei/Au, help the ether body to re-regulate formative 'becoming' and the functional 'becoming' of the individual vital organs.

Thus the circle is complete: cosmic laws work in succession on the formation of the body and are called "shaping", "secreting" and "moving/anchoring". They can be shaped, mingled with each other, in each sound as "movement", "veil" and "character"; side by side in the individual sounds of a therapeutic word they show their efficacy in the healing of particular pathologies. Thus the threefold organisation of time, which every ether body wants to realise, is inherent in the Eurythmy Therapy Course. The three archetypal

gestures can be fruitfully applied in therapeutic activity and for the diagnostic observation of a patient's movements.

A good year after the Eurythmy Therapy Course, Rudolf Steiner said that in the Eurythmy Therapy Course all the "empirical material for Eurythmy Therapy has been developed. ... For if it is utilised in an appropriate way it can have a very far-reaching significance" (28th October 1922, CW 315 [GA 315, p.99]). All the important aspects of the system of eurythmy therapy are inherent in the course itself and can be taken up."

To what extent does your approach touch on issues of self education and a path of spiritual training?

The esoteric background to the approach described above is deepened esoterically in the exercises described in the 9th and 12th Class Lessons of the School of Spiritual Science.

What other sources of content and methodology do you base your approach on?

Knowledge of the living reality of human physiology.

How would you briefly summarise your most significant discovery or hypothesis?

The confirmation of the results of spiritual scientific research through modern science.

What do you see as the strengths of your approach?

Consistent attention to the organisation of the ether body.

What is the immediate benefit of your work for the practical application of eurythmy therapy?

A comprehensible coherence between therapeutic tasks and the application of particular sounds.

Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

Yes.

Where do you see weaknesses in your approach? What unresolved questions are there?

It has not yet been possible to integrate the following into the overall concept:

- a) The embryological effects of O (the form of the head) and E (the spinal column) (Lecture 3) stand alone and cannot yet be expanded to include the other vowels..
- b) How do the consonants work in the macro and micro shaping of the 'becoming' of the body (important indications in CW 208, 30 October 1921 [Cosmosophy Vol 2, Completion Press, 1997])?
- c) What is the significance of the reference to copper for the coming into being of the body and for the psychopathology of Saint Theresa (Lecture 7)? ...and so on.

On what are you currently working?

Professional esoteric questions as a doctor.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

I would wish for better basic medical knowledge among eurythmy therapists..

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Practical and conceptual weekend courses on themes in eurythmy therapy.

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

As well as possible....

Dr. Riccardo Torriani:

Eurythmy Therapy as Developed from Knowledge of the Human Being

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

The method is eurythmy therapy.

Please tell us about your career so far.

I got to know eurythmy therapy as a student in a regular working group given by Frau Mensching. Then after completing my training I worked in the Lukas Clinic; during this time I got to grips with eurythmy therapy more deeply. When I opened my medical practice in Winterthur I facilitated a regular working group on eurythmy therapy in Zurich; later I was asked to facilitate the regional working group for eurythmy therapy, in Arlesheim — which I still do.

Who were and are your teachers and role models?

Chr. Mensching, Dr. Herbert Siewecke

What have been your most important publications or tasks in this field to date?

Articles on the consonants in eurythmy therapy.

How is your approach connected to the methodological concept of the Eurythmy Therapy Course?

My method is developed entirely out of the Eurythmy Therapy Course. It is supplemented by the constitution [of the human being] as presented in the Curative Education Course.

To what extent does your approach touch on issues of self education and a path of spiritual training?

These issues are not addressed.

What other sources of content and methodology do you base your approach on?

A collection of all the case histories of patients for whom Rudolf Steiner prescribed eurythmy therapy. These are used internally in further training courses.

Lecture 5 of the Curative Education Course, Lecture 7 of the Pastoral-Medical Course, the Eurythmy Therapy Course.

How would you briefly summarise your most significant discovery or hypothesis?

Eurythmy therapy must be prescribed on the basis of the individual clinical picture. There are no universally valid sequences for a conventional medical diagnosis! A spiritual scientific diagnosis needs to be made, from which an exercise is derived.

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

The strength of the approach lies in the fact that eurythmy therapy is embedded in a comprehensive therapy concept. It is administered like a medicine. The efficacy can thus be verified in a specific way. I teach this method to eurythmy therapists in the context of the regional working group in Arlesheim.

Where do you see weaknesses in your approach? What unresolved questions are there?

Understanding the sounds purely out of perspectives from human studies is unusual. Learning this method is demanding.

Unfortunately Rudolf Steiner's indications on the sounds are sparse, even though he put forward the view that all the essentials had been said in the Eurythmy Therapy Course. When one elaborates the sounds from human studies there remain gaps.

What are you currently working on?

Closing those gaps that exist in the approach from human studies.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

I would wish for eurythmy therapy to be more strongly based in human studies. This is what I attempt in my work.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Conferences

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

Communication between different approaches is definitely insufficient.

Christiane Hagemann und Michael Werner: Vital Eurythmy

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

We developed Vital Eurythmy as a way to counter stress. We combine attentiveness and movement with a specific thematic focus. The current concept of Vital Eurythmy has been developed collaboratively by Christiane and Michael as a salutogenic approach.

Please tell us about your career so far.

I (Christiane) have always had a particular interest in the efficacy of the basic elements of eurythmy. I gathered considerable experience over many years of teaching in different contexts: in early years settings, schools, through teaching in trainings, through contact with eurythmy students, and with the elderly. Prompted by the nuclear disaster at Chernobyl, I began a eurythmy course based on the question as to how people's life forces and those in nature could be strengthened by means of eurythmy. This course is still running today. I also did my eurythmy therapy training with a focus on the efficacy of eurythmy, wanting better to understand and apply its influence on the constitution of the human being. I have been working as a self-employed eurythmy therapist in Hamburg since 1996. At 4.D, the new concept of a eurythmy training in Hamburg, I introduced the students to the efficacy of the basic elements of eurythmy and of the sounds.

I (Michael) experienced as a young person how eurythmy therapy works strongly and directly on the body and the inner life. Much later, during my eurythmy training, I was given a tip by a eurythmy therapist in relation to disturbances in my heart rhythms; they suggested I modify the sounds so that they corresponded to my levels of strength and energy. In turn I experienced how I was able to effect a particular therapeutic effect with my movement, which was consciously guided and dispensed. These two experiences are still with me today in my work as a consultant, tutor and eurythmy teacher. My aim is that the students should learn to make the effect of their moving the subject of their own perceiving. Prompted by the management tasks of a school organisation, I did a training to become a consultant in organisation development. Thus I gained access to management issues and the interrelation of systemic influences on processes in the school. I have been working for some years with a small teaching load in a school; as a self-employed organisation consultant; and as a Vital eurythmist. Through sitting in on each other's sessions and through conversation it became clear to us that our focus was on the efficacy of eurythmy. This forms the foundation for the development of what is today the anti-stress method known as Vital Eurythmy. It brings together these two fields of experience, on the one hand practical teaching and experience in eurythmy therapy, on the other hand advising individuals and organisations.

Who were and are your teachers and role models?

Christiane: Carina Schmid was my teacher in the eurythmy training; I studied eurythmy therapy with Lasse Wennerschou; and I received many methodological suggestions from Annemarie Ehrlich. I owe the foundations of my current competency to these three people.

Michael: I was introduced to anthroposophy by Jürgen Smit, and to eurythmy by Trudi Hartmann, Carina Schmid and Else Klink. I gained my understanding of organisations and management through Peter Senge, Friedrich Glasl and Otto Scharmer.

What have been your most important publications or tasks in this field to date?

Christiane's booklet on Vital Eurythmy appeared in 2007; and the book on Vital Eurythmy as a method for combatting stress in Spring 2016.

How is your approach connected to the methodological concept of the Eurythmy Therapy Course?

We orient ourselves expressly according to Rudolf Steiner's content-related, methodological, social and medical indications. We translate these into modern usage to make them accessible to people unfamiliar with Rudolf Steiner's terminology. It should be said however that our approach is salutogenic and relies consciously on the power of self management.

To what extent does your approach touch on issues of self education and a path of spiritual training?

We mediate specific methods that enable people to work on themselves. Our themes are attentiveness, self management, sustainability, communication, resilience and support for working on oneself.

What other sources of content and methodology do you base your approach on?

We base our approach on a training of attentiveness and work with up to date research on stress and burnout.

How would you briefly summarise your most significant discovery or hypothesis?

Training attentiveness can open up awareness of eurythmic experiences in a new way and bring them to consciousness. We have found that many people nowadays have immediate access to movement. There has been a positive change in this direction over the last ten to fifteen years. We have also noticed that our clients need 'food for thought', and they actually need this before going into movement. They can then get into the movements better, establish a relation to themselves and then bring about a transfer into everyday life.

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

a) We work towards enabling our clients to build their own resources. We offer exercises appropriate for daily life, using contemporary language and a vocabulary that anyone can understand. As far as content is concerned we relate our work explicitly to current research on stress and burnout, which refers to the crucial significance of movement without actually going into it more specifically. We see our work as a response to a growing need of our time and wish that as many colleagues as possible would take something from the potential

of eurythmy and make it available.

b) We have developed a certificate course for eurythmy colleagues which we offer at Alanus University in Alfter, Germany. It goes over a whole year in five sessions of which four are weekends and one is a week long. These are supplemented by sitting in on each others' sessions.

Where do you see weaknesses in your approach? What unresolved questions are there?

Our approach relies on the free will of the clients and is inclined toward prophylaxis. It seems difficult today to muster the necessary consistency and discipline for one's own practising and really to bring about change in one's own lifestyle. But — if you practise, you change!!

What are you currently working on?

We are working to create a network of colleagues where the method of Vital Eurythmy will be further researched and developed.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

We wish for eurythmy therapy to become much more visible and accessible in the world! We have a dream that there will be centres of competency in cities where it will be taken for granted that eurythmy therapy will have a part to play alongside other kinds of therapy. It would be good for eurythmy therapists to become more entrepreneurial and make their therapeutic concerns visible and part of the discourse.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

It is enormously strengthening to be able to come together in groups to practise. When one researches together and works on specific professional issues, one expands one's horizon. Practices such as sitting in on each others' sessions and of intervision, where one can experience in an immediate way how a colleague is working and can share and exchange, are very helpful in this regard.

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

There is a lack of an open forum for topical, professionally based discussion. Conditions are changing constantly and it would be good to exchange views more.

What else would you like to say?

We would like to express our gratitude for engaging with our work and giving us this opportunity for networking at the World Eurythmy Therapy Conference!

Gudrun Haller:

Different Approaches in Social Eurythmy

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

My Eurythmy in social life or social and artistic eurythmy

I call my method dialogical, that is teaching not vertically but horizontally in dialogue with the participants. (Dialogue comes from the Greek word *dialogos*. David Bohm translates it as a free flow of meaning that flows between the participants.) This method of teaching promotes self responsibility and the power of presence in the participants; it leaves them free. Something new can arise. I too am still continually learning, always learning something new. My eurythmy exercises are basic principles, such as polarity, threefoldness, fourfoldness, which take on different forms depending on the context. If the participants are from a business enterprise the emphasis is different to that in a college of teachers. I gear the eurythmy to the social environment of the participants, quite specifically and practically. And yet we are still moving in cosmic qualities.

Please tell us about your career so far.

My career: I enjoyed my eurythmy training in Berlin with Helene Reisinger, I imitated in a dreamy way, I was still very young. Then I was a mother with four boys and developing a medical practice with my husband. When I started teaching again in adult education I was full of doubt: is eurythmy still up to date? Have I really understood it? How can I teach in an interesting way? I started over again and "re-formed" with Annemarie Ehrlich. New departure and relief, I'd found a way that goes via consciousness. Later, after the sudden death of my husband, I did an MA in eurythmy therapy with Annette Weißkircher. Everything I have learnt and done in my life flows into my work as experience.

Who were and are your teachers and role models?

Helene Reisinger, Annemarie Ehrlich, Annette Weißkircher.

What have been your most important publications or tasks in this field to date?

My MA thesis: "Eurythmy Therapy Single Case Study on Disc Prolapse".

To what extent does your approach touch on issues of self education and a path of spiritual training?

My approach has very much to do with self education and a path of schooling. I begin almost all eurythmy sessions with exercises for self education. I encourage meditation. The reflective process at the end of a session is always a schooling of the self.

What other sources of content and methodology do you base your approach on?

I have been helped greatly in my social/artistic eurythmy by courses and publications on dialogical art according to David Bohm and Martin Buber (published by Martina and

Johannes Hartkemeyer). I've studied Otto Scharmer's Theory U intensively. I learn a lot from the life circumstances of my participants, from their occupations and their firms.

How would you briefly summarise your most significant discovery or hypothesis?

Not to take anything as a given. Concepts [literally 'foreplacings' in German] place themselves before something. Better always to be new, to practise as if one were doing something for the first time. To perceive in a researching way...get to the bottom of things...create anew. The big reward at the end of a eurythmy lesson is the happy smiles of the participants when they've had a new experience. My hypothesis is that everyone who does eurythmy or eurythmy therapy experiences themselves as new and different afterwards; because they feel unconsciously reminded of something that lies deep inside them and they were able to connect to their higher I.

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

I see the strengths in the training of awareness of movement, schooling empathy for people and schooling my real interest in them. I teach both eurythmy therapy and artistic/social eurythmy at Alanus University in Alfter, Germany. I also have a busy eurythmy therapy practice and give eurythmy sessions in conferences, seminars and courses.

What are you currently working on?

I am working on chapters for a book on eurythmy in social life that is being written by four colleagues; and I am researching exercises for back pain.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

I find further trainings and colloquia that work on questions through research and sharing ideas stimulating and enriching, more so than one-dimensional conferences where one is lectured at.

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

The Eurythmy Therapy Association is very supportive. I read the newsletters, new publications, and take part in research at the Institute for Eurythmy Therapy.

What else would you like to say?

Many thanks!

Martina Dinkel:

Different Approaches in Social Eurythmy

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

My method conforms to cultural events and is oriented toward the mentality of people in an Egyptian, Arab and Muslim culture. A prerequisite is an understanding of people's different levels of consciousness in order to find the appropriate method in each case. The methods also need tailoring to different areas (training, coworkers in businesses, managers, students and so on). People here are mainly led by their feelings, and are not so self responsible and self managed. This needs to be taken into account methodologically and respected when eurythmy is involved. I always try to encourage people to develop toward independence, through setting tasks, through questions and feedback, but I can't build on it. The people are happiest when they receive exact instruction on what they have to do. They feel good with an authoritative, head-on way of teaching. Dialogical or research principles frequently overburden them; although such principles would actually correspond more to my ideal of a culture of learning. Not just for this reason, but in order to encourage a further step in the process of development, I am trying a kind of compromise solution, meeting people where they are, then trying to bring them into more independent and self generating activity, even though there may not be much expectation of an "outcome". With students, one could say, among post-revolutionary young people, team-building group work and activities are popular and it is possible to appeal to their creativity.

Please tell us about your career so far.

After a nursing training and four years working as a nurse, I experienced an incisive stroke of destiny through the death of my husband; I encountered anthroposophy and had crucial experiences through and with eurythmy; I wanted to work anthroposophically. I trained at the Eurythmeum in Stuttgart; taught at the Steiner school in Düsseldorf for four years. My actual and original wish: eurythmy therapy training in Stuttgart — Sekem in Egypt — to apply eurythmy in schools, businesses, eurythmy therapy, in an extra-European, unfamiliar culture where anthroposophy is unknown. Further training and retraining in social eurythmy with Annemarie Ehrlich in Sekem; BA as a post-qualification and MA at Alanus University.

Who were and are your teachers and role models?

Else Klink, Michael Leber, Nana Wilkens, Ursula Ziegenbein, Annemarie Ehrlich, Christoph Graf

What have been your most important publications or tasks in this field to date?

No publications but my MA thesis: "From Dystress to Eustress — Balance through Eurythmy in the Workplace."

To what extent does your approach touch on issues of self education and a path of spiritual training?

My eurythmy lessons in Egypt lean particularly toward awakening and training the senses, toward perception and attentiveness, and in this respect I am touching on the beginning of

any path of schooling. For me myself, my approach asks for self education more than anything; this confronts me constantly with the challenge to take hold of eurythmy in a way appropriate to people in Egypt.

What other sources of content and methodology do you base your approach on?

Clare Graves' system of Spiral Dynamics; the different stages of consciousness in human development as presented in the book "Gott 9.0" by Kustenmacher & Haberer ; and Ken Wilber's approach of Integral Spirituality are important sources that underlie my work.

How would you briefly summarise your most significant discovery or hypothesis?

That eurythmy "fits" in any culture and for all levels of awareness. Not to impose a kind of "learned" eurythmy. Having the courage to modify the "classic" approach one has learned and adapting it to an unfamiliar situation. Approaching things without bias, not with "pre-existing burdens" of how something ought to be. Letting go of preconceptions. Granting trust and confidence conjures forth what could not have been foreseen.

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

The eurythmy training in Sekem is integratively structured, that is the student eurythmy teachers already teach eurythmy in school, accompanied, during their training. Thus the training is combined with practical application from the beginning. This approach works well in the Egyptian context and I would say it is a strength.

Another aspect is that all the eurythmy students are together in one class. This can be a strength (they can learn from each other) but sometimes also a weakness (individuals can hold each other back).

Where do you see weaknesses in your approach? What unresolved questions are there?

How can we find people in Sekem, Egypt, who are interested in eurythmy and gifted in movement who might take responsibility in future for continuing to make eurythmy available?

What are you currently working on?

The background to my work is to support, with eurythmy, the Sekem vision for sustainable development of the human being, the earth and society; and to enable people in Egyptian culture, which is Arabic and Muslim, to encounter eurythmy.

More concretely:

1. Curriculum development and implementation of the arts and eurythmy for students in the faculties of pharmaceuticals, engineering and business studies at Heliopolis University in Cairo
2. Setting up and developing a eurythmy training based on a social educational approach for teachers at the Sekem school

3. A training for pedagogical eurythmy at the Sekem school and supervision of the practical teaching activity of the eurythmy teachers
4. Instruction for eurythmy in the workplace in the Sekem enterprises for the eurythmy teachers
5. Developing printed working material for eurythmy in Arabic, as there is currently no literature in Arabic on eurythmy. Themes would include: eurythmic forming of the sounds, rod exercises, a pedagogical eurythmy curriculum for the Sekem school, pedagogical exercises, presenting social eurythmy exercises.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

I would wish there were more training opportunities for social eurythmy. Sekem would gladly make space available for this and become a place where further training with integrated practical experience in the workplace could happen.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Joint project work with shared practical activity including reflective practice, communal re-search on questions arising from experience gained in actual work; for instance, how can I encourage self directed work in a culture where the state of consciousness is predominantly directed from the feeling life and determined from outside?

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

I find "Auftakt" and the "Journal" very stimulating sources of information. I feel the support of many colleagues who take an interest in my work at Sekem, and who are also prepared to make a personal commitment and help practically and energetically on site. I have good collaboration with Alanus University and its tutors which keeps my finger on the pulse of eurythmy even "from abroad".

Vera Koppehel:

Rose and Cross - the Healing Power of the Sacred in Eurythmy

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

Sacred Eurythmy.

Please tell us about your career so far?

Even during my basic training at Alanus College (1992–1996) I had some key moments in relation to the astonishing effect of geometric signs and bodies, spatial choreographic forms by Rudolf Steiner, particularly for mantric poetry, including during performances but also in my own 'gestalt'. From the beginning I also experienced eurythmy as a very concrete and constructive way to self knowledge and knowledge of the world.

Who were and are your teachers and role models?

Rudolf Steiner, Paul Schatz, Emma Kunz, Joseph Beuys

What have been your most important publications or tasks in this field to date?

Courses, seminars, lectures, performances. Eurythmic and geometric study in a spatial filter. MA thesis I: 25920:ICH artistic implementation of a lecture by Rudolf Steiner from the Pastoral Medical Course. MA thesis II: The Therapeutic Power of the sound A.

To what extent does your approach touch on issues of self education and a path of spiritual training?

Sacred eurythmy is a kind of concentrated eurythmy therapy with its source of inspiration and its focus in the Michael School. By that I mean it is directed toward people who currently live with the question as to how they activate their spiritual biography or how they can intensify their work on the path of schooling with a further step; or they might have a health issue or have some kind of social conflict situation burdening their soul which they would like to learn to approach from a different perspective. One could say that a precondition is for participants to have made a decision out of themselves and a pact with themselves to take part in this work. The work happens at "eye level" in a horizontal relationship. I implement the exercises in a real and effective way, creating a spatial situation which can lead into a subtler and more sensitive perceiving and cognising. I do not see myself as a teacher or therapist but I offer something, out of my research and experience, which arises out of the specific questions of the participants and usually involves a longish timescale.

In addition to eurythmy exercises, meditations are agreed on, maybe an actual subsidiary exercise too; or a theme from a Class Lesson may be addressed with attentiveness. Experience has shown that the intensity of life 'concentrates' at this time, old patterns of behaviour can be loosened, unexpected horizons open up, accompanied by a new "balance" in a kind of recuperation or recovery. Membership of the School of Spiritual Science or

knowledge of other inner paths is not a requirement for working with Sacred Eurythmy, but can provide a very meaningful foundation.

How is your approach connected to the methodological concept of the Eurythmy Therapy Course?

What actually takes place is a "classic" eurythmy therapy session, meaning participants learn and practise in a general way how to guide back onto themselves the effective power of the sounds and movements which have a cosmic origin. (Point and periphery principle) The significance of rhythms, repetition, pauses and the resting time afterward is talked over and experienced. The sessions are organised in a consonantal and a vocalic part. The great vowel exercises are usually complemented or deepened by a soul exercise. Different sound sequences / therapeutic words are employed if needed. The "pre-tingeing" or "after-tingeing" of the consonants is very helpful and meaningful in fine-tuning the units of movement.

What other sources of content and methodology do you base your approach on?

Investigating and using the literature, art and architecture of different cultures that take into account the laws of sacred geometry.

How would you briefly summarise your most significant discovery or hypothesis?

Thoughts are effective realities. So are consciously formed resolves. Decisions out of human "I – consciousness" are crucial for activating processes of recovery. Health has to "be willed", but cannot be achieved, demanded or even compelled out of the human I – organisation. Healing occurs or is brought about by the higher components of the human being in collaboration with the hierarchies. Here lie the difficulty and the challenge. However, since eurythmy's method of working with "knowledge through experience" offers wonderful opportunities to study the anthroposophical image of the human being in a tangible way, in principle this includes more than just the four lower components of the human being (such as is striven for in the basic training). Eurythmy carries the potential of training new organs of perception and of awakening them in the higher components of the human being.

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

In the process of diagnosis the human being as they now are stands in the foreground, with a focus on what wants to come into being. I do not work much with what is past, that is with where probably many illnesses seem to have their origin. I strive to view the client out of the future and allow the dual stream of time to be present for moments. Sacred Eurythmy can be offered for small groups. Of course it can be further elaborated with colleagues or students. The meditative approach accommodates our contemporary need for self direction. It does not need any previous education in anthroposophy, only real existential life questions.

Where do you see weaknesses in your approach? What unresolved questions are there?

Any focus or approach carries its shadow of one-sidedness. The best results with Sacred Eurythmy's approach have so far been with chronic illnesses, presumably because it works with the whole nexus of the components of the human being and aims at deep healing over a considerable period of time. Unfortunately, as I am still not in a position to practise eurythmy therapy as my main occupation, it is scarcely possible to specialise in particular pathologies or undertake intensive research.

What are you currently working on?

On the challenge of three-dimensionality. Eurythmists in general are well trained to experience forms as signs or as streams of movement. In the exercise "Light streams upwards", placing oneself not just in two interpenetrating triangles, but for instance in two interpenetrating tetrahedra or pyramids, constitutes an extension of what one is familiar with.

Based on the active principle that 3 becomes 1 and the mystery of what occurs from and in the transition from 5 to 6 or from the pentagram to the hexagram (between the ether and astral body), the transition from icosahedron to pentagon dodecahedron (between the human I and the zodiac) extends the influence of the Rose Cross meditation into healing processes.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

Current developments in Switzerland are very welcome but also very challenging. Considerable additional financial expenditure and bureaucratic effort are needed to maintain approval to practise as a complementary therapist, but the outcome should promote the recognition and perception of our profession and hopefully benefit everyone.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Collaboration horizontally "at eye level" with competence, joy and enthusiasm.

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

I find the marked competitive thinking of our guild debilitating; and neither appropriate nor comprehensible in our objective situation (in Switzerland around 200 eurythmy therapists for a population of 8 million). Together we would be stronger. I wish for more cooperation and entrepreneurial spirit; and good training and further training courses.

What else would you like to say?

Eurythmy therapy has great potential and much substance. I would like to work with others so that much of their potential can be put into active practice, and that it become a matter of course for practitioners to receive appropriate remuneration to maintain their livelihood.

Theodor Hundhammer:

Eurythmy Therapy's Cultural Mission

You have made a name for yourself as an interpreter of eurythmy therapy and have been active in this field as a teacher and/or author. How would you describe your method?

Moved words

Connection to eurythmy therapy: because "W [V]" is our synonym for movement, "moved [bewegte]" and "W" is the same thing twice over. My working hypothesis is that "words are moved places" ["Worte sind bewegte Orte]. The zodiac and the sounds are not resident solely out there in the cosmos but have homes in our body.

In eurythmy therapy we work with and for these places inside.

Please tell us about your career so far.

Glider pilot, curative education, early years practitioner, studies in engineering, worked for Wala as a graduate engineer for four years. Trained in eurythmy at the Hague, in eurythmy therapy at Pforzheim.

Who were and are your teachers and role models?

I am trying to become my own.

What have been your most important publications or tasks in this field to date?

- Books: Vom Ort zum Wort (From word to place) 2012 / Heileurythmie Quo Vadis [Whither Eurythmy Therapy?] 2014; "Eurythmie auf Skiern" [Eurythmy on Skis] 2015
- Videos: demonstrations of eurythmy lessons (German and French); explanation of basic principles of eurythmy and sounds in eighteen videos "Ski-Eurythmie" [Ski Eurythmy]"
- Contributions at naturopathic conferences before the lectures (warm-ups).

How is your approach connected to the methodological concept of the Eurythmy Therapy Course?

I understand eurythmy therapy in this spirit:

"I seek within

The working of creative forces,

The life of creative might."

My leitmotif is I-A-O as the connection between the light part and the heavy part of the human being through O.

The eurythmy figures are the result of eurythmic movement not its starting point.

I try to "rediscover" the Eurythmy Therapy Course in my work.

To what extent does your approach touch on issues of self education and a path of spiritual training?

Loosening of the components of the human being applies to nearly everyone today. Nearly every human being today has the possibility of perceiving and being creatively active in the etheric not just with their thinking but also with their body. New tasks and challenges arise from this. Illness today depends more than was previously the case on whether a person takes up this potential or not. In our courses on the path of schooling, Harald Haas and I combine Rudolf Steiner's exercises (subsidiary exercises, eightfold path, exercises for nervousness) with practising eurythmy for this reason.

What other sources of content and methodology do you base your approach on?

- Rudolf Steiner's statements on the seven-fold human being.
- Rudolf Steiner's statements on the upper and lower streams in "The Invisible Man within Us" (lecture of 11 February 1923).
- The allocation of the sounds to the zodiac according to Rudolf Steiner.
- The classical allocations of the zodiac to the physical body.
- The physiological arrangement of the sounds according to Broder von Laue.
- The system of the three pairs of wings, to which Herbert Vetter has drawn attention.

How would you briefly summarise your most significant discovery or hypothesis?

Eurythmy and eurythmy therapy can be built up phenomenologically. There are phenomena and archetypal phenomena.

The basic principle of movement guided by the human I is the separation of activity and perception. The outcome is that counter currents arise.

Hypothesis: all sounds are systems of currents and counter currents in the field of tension of the upper and lower human being.

These could be described systematically in such a way that a) the diversity of possibilities and b) the physiological effect can be derived from them.

What do you see as the strengths of your approach? What is the immediate benefit of your work for the practical application of eurythmy therapy? Do you share your method with eurythmy therapists and other colleagues in the field of complementary medicine? (For instance do you offer further training courses?)

Assertion: a description of the sounds as a system of perceptible effects would be comprehensible even for people who were not anthroposophists.

Hope: this could enable eurythmy therapy to be brought out of its niche existence. My further training courses are intended as a means to make progress through sharing and exchange together with others.

Where do you see weaknesses in your approach? What unresolved questions are there?

I work alone, because I don't know anyone who is working in a similar way. It is a tentative way of moving forward without any guarantees.

There is a lack of a medical and physiological description of the organs and illnesses that corresponds directly with a phenomenological description of the sounds.

What are you currently working on?

The "Eurythmie auf Skiern" [eurythmy on skis] book and video project shows publicly and leads people to an understanding that sounds are a system of effects.

My dream would be,

- that one would suddenly see people on ski slopes trying out sounds and encouraging others to ask questions (what are you doing there?),
- that a wide audience would realise that the movements of sounds have profound effects,
- that people thereby become aware of eurythmy therapy and become interested in this profession.

What are your wishes for the further development of eurythmy therapy in general? How does your work relate to this?

The endeavours of most people connected with eurythmy therapy tend toward deepening and making eurythmy therapy more accessible for themselves (or for other eurythmy therapists). I would wish for people to be working on making eurythmy therapy more accessible for others. I presume that will demand just as much work and devotion, if not more. I expect that new and important aspects of eurythmy therapy will also be discovered through this.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Sharing and exchange where one shows phenomena and remains with phenomena, integrates and organises their inter-relationships. That is what I would understand as eurythmy therapeutic thinking.

Do you think you know enough about the work of your professional colleagues in the eurythmy therapy movement? Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

What I would be glad to exchange ideas on this in personal conversations with colleagues. What is actually possible? What resources do we have? How do we create a setting that encourages, promotes and maintains development?

Where do we share our discoveries? Where and how do we process them? What are phenomena and what are archetypal phenomena of eurythmy/eurythmy therapy? How do we recognise them and systematise them?

What is clearly missing is that colleagues and doctors make their work publicly accessible for others and make it available for discussion. There are many people who have developed and continue to develop valuable work. They gather others round them and work with them. They give courses and so on. People who live nearby or who have time to travel can take part in this work. Others are excluded — and they are in a hundredfold majority. At some point the teacher dies and the knowledge ebbs away. It does not become fruitful.

What for me is really a lack is free-of-charge digital access to the literature on eurythmy therapy so that people can research quickly and in a targeted way.

The most important thing to me that is not available is a eurythmy therapy training where one can study eurythmy therapy. Young people are always asking me where they can study eurythmy therapy. I am unable to give them an answer. I can only ever say: "First you have to study eurythmy; eurythmy therapy is only a supplementary training". I would wish for eurythmy therapy trainings for which one could drum up publicity in the world: come and study eurythmy therapy, there is nothing more exciting, more worthwhile and more important than this in the whole world!

What else would you like to say?

I think we can learn that eurythmy therapy has the task to contribute actively toward expanding the horizon of people's world view in general.

Eurythmy therapy can do this because it does not have anthroposophy as a precondition and is thus accessible for everyone. It is a fact, in the same way as an apple falls from a tree and a bee sting causes swelling. One can show this to anyone.

An R is an R, there is a whole lot one can observe and cognise from this. As long as one still has to explain an R based on Rudolf Steiner's statements, one draws a veil between eurythmy therapy and the world which a) throws eurythmy therapy back on itself, which is unhealthy b) withholds eurythmy therapy from the world.

Methodological questions on this theme are addressed in "Heileurythmie Quo Vadis? Thesen und Denkansätze, Visionen und Aktionen" [Whither Eurythmy Therapy? Hypotheses and Conceptual Approaches, Visions and Actions].

Tanja Baumgartner:

Eurythmy in Ether Research in Plants and Water

You have made a name for yourself as a researcher of water and the etheric and have been active in this field as a teacher and/or author. How would you describe your method?

Eurythmic treatment of plants, water and other substances

Please tell us about your career so far.

During my training between 1982 and 1986 I was already accompanying some people eurythmically in an advisory capacity. I intensified this application of eurythmic formative forces and was able to observe how powerfully and reliably the eurythmic sounds work. During a life threatening illness I was able to observe in myself how eurythmy kept me alive. It became apparent in my own experience that my recovery was based on the eurythmic sounds. What for me was a fact was questioned by others and sometimes even smiled at. A need arose in me to find a way to make visible the unambiguous efficacy of the sounds and make them accessible to a wider public. After some deliberation I came to the idea of using plants. In their case you cannot attribute any effect to a matter of belief, or that they are sometimes keen to take part and sometimes not. One's subject becomes more objective when it is a plant. Thus I started in 2000 with my first experiments with plants. In 2007, along with artists and scientists, I founded the ArteNova Institute. The aim is to place etheric realities, formative forces, in society in such a way that they can be practically applied by anyone with an interest in this.

Who were and are your teachers and role models?

- Elena Zuccoli for Eurythmy
- There are no teachers or role models for eurythmic treatment as the method is being developed from scratch
- Rudolf Steiner's basic written works

What have been your most important publications or tasks in this field to date?

- How life forces are enhanced through eurythmy www.nna-news.org
- Eurythmy and its effects on plants die Drei 3/2012 Résultats des Recherches de Tanja Baumgartner BIODYNAMIS Nr. 67, 2000
- L'eurythmie pour les Plantes BIODYNAMIS Nr. 67, 2009
- Pflanzen reagieren auf Eurythmie Beiträge (Demeter Schweiz) Nr. 4, 2008
- Pflanzenzüchtung - durch Eurythmie Goetheanum Nr. 14/15, 2007
- Créer de nouvelles variétés de plantes grâce à l'eurythmie BIODYNAMIS Nr. 57, 2007
- Eurythmische Bildkraftfelder: ätherisch-energetische Wirkungen auf Lebewesen Auftakt, Sonderdruck April 2007

- Eurythmie und ihre Wirkungen auf Substanzen in: Substanz Verwandlung Prozess; Den Erdenleib ergreifen - dem Weltenwort begegnen. Festschrift 1. Weltkonferenz für Heileurythmie, Goetheanum, Dornach. [Medizinische Sektion am Goetheanum und Forum/Netzwerk Heileurythmie] 30.4.-6.5.2008, S. 173-192.

Working material:

No 1: eurythmy and its effects on substances. Revised transcript of a lecture at the First World Eurythmy Therapy Conference, Goetheanum, Dornach

No 2: Eurythmic Fields of Formative Forces: etheric and energetic effects on living beings. Revised reprint of the special edition of "auftakt", April 2007

- No 3: Being of the Sound — Human Being — Substance: The method of eurythmic treatment. Revised transcript of a lecture on 1.8.2010 in Simeria, Romania
ArteNova publications: Volume 1, Eurythmy and its Effects on Plants and Substances

To what extent does your approach touch on issues of self education and a path of spiritual training?

Conditions for the method of eurythmic treatment are described in No 3 of the working material. They rely on the training of ability and on self training. Three pillars constitute the most important aspects of my method:

1. basic training and taking hold of the instrument based on the 21 exercises for the instrument that I have developed
2. bringing colours into movement with the whole body independently of visual concepts, in order to learn how to take hold of the eurythmic sounds through them
3. a seven-step treatment method for plants and substances.

All three kinds of capacity individually, and eventually in combination, require intensive schooling of the self.

How would you briefly summarise your most significant discovery or hypothesis?

The human being can affect the growth of plants and the quality of substances through eurythmic treatment, and modify them.

How would you describe the contribution of your work to the practical application of eurythmy therapy? Is there dialogue between you and eurythmy therapists?

On the same basis I have also developed eurythmy massage for human beings. I am engaged in intensive conversations and sharing and exchange with eurythmy colleagues, eurythmy therapists and doctors.

What unresolved questions are there?

New questions arise in every research project, prompting new projects.

What are you currently working on?

- On the eurythmic treatment of water: evidence of the effects through eight different methods of testing, including UV spectroscopy, fluorescence-excitation-

spectroscopy, drop image, picture forming methods, rational formative force research, effect of eurythmy on the movement of plants (time lapse films)

- Physiological and psychological evidence of the effect of eurythmy massage (Filder Clinic, Germany; Medical University of Graz, Austria)

What are your wishes for the further development of research on water and the etheric in general? How does your work relate to this?

An intensive exchange and sharing with other researchers and people interested in this research and in financing it.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Task oriented collaboration on research projects.

Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

- yes, through the great interest of many people,
- innovative thinking along similar lines and constructive criticism,
- more time, contacts, reports of projects by other researchers, colloquia, conferences.

What else would you like to say?

I'm looking forward to the conference.

Dr. Hans Jürgen Scheurle:

Phenomenological Research, Knowledge of the Senses

You have made a name for yourself as a researcher of the knowledge of the senses and have been active in this field as a teacher and/or author. How would you describe your method?

Knowledge of the senses. Phenomenology.

Please tell us about your career so far.

Research with color chambers, dissertations, courses, writing books.

Who were and are your teachers and role models?

Herbert Hensel, Lothar Vogel, Edmund Husserl, Rudolf Steiner

What have been your most important publications or tasks in this field to date?

Books:

- Die Gesamtsinnesorganisation 1984, Übungsbuch Sinne 2010, (The total sense-organisation 1984)
- Das Gehirn ist nicht einsam 2013 (The brain isn't lonely 2013)
- Founding a "Park of the Senses" in Badenweiler, Germany.
- Teaching in the fields of knowledge of the senses, medicine, ethics, embryology in different training centres.

To what extent does your approach touch on issues of self education and a path of spiritual training?

Exercises for the senses are the beginning of self education and a path of schooling.

What other sources of content and methodology do you base your approach on?

Steiner's writings, my own phenomenological research, exercises, courses.

How would you briefly summarise your most significant discovery or hypothesis?

- Researching the polarities of the twelve senses.
- Discovery of the "peripheral self inhibition" of the body, that is processes of dying and death in the organism, in connection with brain research.

How would you describe the contribution of your work to the practical application of eurythmy therapy? Is there dialogue between you and eurythmy therapists?

Yes! New development of eurythmy therapy exercises through the phenomenology of the sense of movement, the sense of life, the sense of thought and the sense of speech.

What unresolved questions are there?

Everywhere, particularly in the area of research and practice in connection with the senses.

What are you currently working on?

Brain research, knowledge of the senses

What are your wishes for the further development of the knowledge of the senses in general? How does your work relate to this?

Further research on the flowforms of John Wilkes, and its dissemination. Medical questions, strengthening the ether body through sensory exercises with colour (afterimages and so on)

I'm working on it.

What forms of collaboration and sharing with colleagues do you find particularly exciting?

Genuine research conversations, unfortunately only seldom possible.

Do you feel supported in your work? What do you appreciate? What is lacking? How do you keep abreast of developments?

No, No, little support, little interest.

I value genuine forming of thoughts.

Literature, working conversations with colleagues, colloquia and so on.

What else would you like to say?

I wish for anthroposophy to be a genuine matter of research, not just a system, justification or vindication for Steiner's statements.

**The seven 'rhythms' of the Foundation Stone verse
as a tool of anthroposophical community building**

Heinz Zimmermann

Taken from: *Die Lebensbedingungen der Anthroposophie heute* ('Conditions for the Life of Anthroposophy Today') by Heinz Zimmermann, with kind permission of the Verlag am Goetheanum

The seven 'rhythms' of the Foundation Stone verse as a tool of anthroposophical community building

How can each person connect appropriately with this mighty meditative content? How can the words of the Foundation Stone be individually enlivened? Rudolf Steiner gives us the key here with what he calls the 'rhythms'.

From 26 December 1923 to 1 January 1924 he draws from the whole text of the meditation specific lines, composing them into a meditation which he writes, finally, on the board. Thus seven formulae are created, a different one for each day, referred to as 'rhythm' by Steiner. Each such 'rhythm' is the reflection ... of star constellations ... an originating spiritual archetype lies in rhythms such as these I have written up here over these past days from our verses, which have a definite spirit-soul organisation.

Since the board drawings, alongside the spoken word, are likewise the expression of a clearly shaping will, it is worth including these as well.

The sequence of the seven rhythms

Below we will inwardly trace the development of the rhythms from day to day, before then looking at their whole temporal configuration as an overall organism.

Since there is now extensive literature about the Foundation Stone, referred to in a bibliography at the end, we will here restrict ourselves, as the goal of this whole booklet, to specific suggestions about how an individual can enliven these rhythms in practice, and how each specific rhythm can be experienced in the overall temporal form of the verses.

The *Wednesday rhythm* comes first in the sequence. It begins in the sign of Mercury and runs:

Spirit recollection *	Spirit mindfulness *	Spirit beholding *
My own I come to being within the I of God -	My own I unite with I of worlds -	My own I bestow for will in freedom -

If we immerse ourselves in these words, we can discern in the vertical two elements which alter horizontally in three ways:

1. The three activities of the higher I
2. The threefold relationship of the I to the world

Striking is that the thrice-spoken and written phrase, My own I', alters the syntax of the third section (instead of 'bestow... on my own I', it becomes 'my own I...bestow'.) But this has an especially insistent ring in the meditation through threefold repetition.

Spirit recollection leads my soul into the past, into where I originate and live in the lap of the godhead, owing everything to it.

Spirit mindfulness guides me to consciousness of the present moment in which I unite with the I of worlds as sensory-spiritual being.

Spirit beholding makes me conscious of the sense of freedom in which the spiritually beheld future is realised through my own activity on earth. 'Spirit' and 'I' are the key words of the first rhythm.

The content of the *Thursday rhythm* connects directly with that of the first. It runs:

My own I come to being within the I of God	My own I unite with I of worlds -	On my own I bestow for will in freedom –
live	feel	think
Human universal being	Human soul working	Human spirit foundations

The second element in the first rhythm forms the beginning of the second rhythm. The three ways in which the I is related to the cosmos are connected with the end of the first part-section. The three tools of the I as human realities - living, feeling and thinking – correspond with the three ways the I connects to the cosmos. In the three first elements (my own I - my own I – on my own I) the grammatical context changes correspondingly for the third section, unlike in the first rhythm. By contrast Rudolf Steiner detaches the context of the second part in what he writes on the board, changing it to: 'live – human universal being' – 'feel – human soul working' – and 'think – human spirit foundations'. In other words, he leaves out the 'in' or 'within' of the larger context. By so doing he stimulates the meditator to dwell on these separate speech forms and relate them to each other, independently of the original overall context, as a kind of interval experience. From his verbal explanations to the words he writes on the board, a reduction process occurs that must no doubt also be undertaken in meditation.

The *Friday rhythm* runs:

1

Practise spirit recollection

For the Father spirit of the heights holds sway
in depths of worlds engendering existence

2

Practise spirit mindfulness

For the will of Christ holds sway to all horizons
in the rhythms of worlds bestowing grace on souls

3

Practise spirit beholding

For the spirit's universal thoughts hold sway
in being of worlds beseeching light

A twofold intensification occurs here as compared to the two first rhythms. The first, in relation to the Wednesday rhythm, relates to the fact that the three activities of the higher I are not only named but associated with the prompting to practise them. In meditative practice I feel myself directly called upon to accomplish the threefold exercise, rather than simply to contemplate it, as in the Wednesday rhythm. The second intensification is the first step into the second part-section. The threefold exercise is connected with the Holy Trinity: the human spirit's three aspects are an expression of the Trinity and live from its grace..

With *the Saturday rhythm* we reach the centre of the sevenfold development:

Practise spirit recollection Seraphim, Cherubim, Thrones	Practise spirit mindfulness Kyriotetes, Dynamic, Exusiai	Practise spirit beholding Archai, Archangeloi, Angeloi
From the heights let ring out what finds its echo in the depths	From the East let kindle what through the West takes form	From the depths let the prayer ascend that in the heights is heard

In the words Steiner put on the board, the names of the hierarchical beings are given only in abbreviation. Corresponding to the step from the first to the second rhythm, Saturday leads the Friday rhythm further and intensifies it in such a way that the threefold prompting now incorporates the plea to the nine hierarchical beings who are manifestations of the Trinity. In meditative contemplation the higher I prompts the meditant to threefold practice, beseeching the spiritual foundation for this from nine groups of beings invoked by name.

The path from Saturday to Sunday, from the fourth to the fifth level, is a threshold crossing still more intense than the Friday one.

The *Sunday rhythm* runs:

Practise spirit recollection	Practise spirit mindfulness	Practise spirit beholding
	That good may become what through hearts we <u>found</u> through heads we have the will to <u>guide</u> with clear intent	

With this rhythm we embark for the first time on the fourth section of the Foundation Stone, and thus the realm of 'we', the will community. For the first time we depart from threeness in the second element. This stimulates us to meditatively feel the prompting to threefold practice less in succession than as a simultaneously resounding triad. Individual accomplishing of the spiritual exercise is the precondition for fruitful commonality in will.

In this rhythm it is particularly important to take the board drawing into account: on the one hand the threefold structure of the first element, and on the other the six lines of the subsequent invocation. In consequence a special feeling emphasis falls on the verbs 'found', 'guide', and, in the German, 'will' (here becoming a noun in English). In the German, too, each of these verbs has their

own separate line, and was underlined in red either once or twice. At the end Rudolf Steiner drew a circle around the whole text on the board, and thus encompassed the sevenfold structure of the whole.

Whereas, the connection of rhythms has so far involved the first element in each case being taken from the three first part-sections, in the *Monday rhythm* a quite new figure now appears:

Divine light
Christ sun

The elemental spirits hear it
from
East, West, North, South:
may human beings hear it!

In the board drawing the four directions of the compass are abbreviated to initial letters. The first element comes from the fourth section (Divine light, Christ sun), while the second returns to the common ending of the three first sections. In meditative practice we first connect ourselves with the Christ sun and then bring this into relationship with the elemental world. The last line:

May human beings hear it!

here acquires a quite new meaning and context compared to its original position: People should hear the Christ sun, which now shines in the world of the etheric. In the same way that, in the fourth section of the Foundation Stone, Christ is led from the past, the turning point of time, to our spiritual present, and becomes the community-building sun, so the beginning of the Monday rhythm takes up the presence of the Christ spirit in the elemental realm.

The last rhythm, the *Tuesday rhythm*, returns again entirely to the simplicity of the first rhythms:

You live in the limbs For the Father spirit of the heights holds sway in depths of worlds engendering existence	You live in the pulse of heart and lung For the will of Christ holds sway to all horizons in the rhythms of worlds bestowing grace on souls
---	---

You live in the resting head
For the spirit's universal thoughts hold sway
in being of worlds beseeching light

Instead of I activity as on Friday, it is now the threefold corporeal organism that resounds in harmony with the Holy Trinity. The earthly, corporeal foundation of the human I is the gift of the creative Trinity.

The overall form

We have now passed once through the sevenfold structure of the rhythms. The starting point of the path is the threefold activity of the I as spiritual being corresponding to its threefold relationship to the divine world (Wednesday). It ends with a view of the earthly, corporeal organisation, which is the expression and outcome of the divine Trinity (Tuesday). The active I is the beginning of the path, and the physical foundation for this activity its end. The beginning conveys the consciousness that the human soul seeks to be creatively active, while the end makes us aware what divine gift we have received for this to have become possible for us. In the middle,

on Saturday as the point of culmination, stands the plea and invocation to the three hierarchies, which first make possible and inspire the spiritual activity of the I. In the unspoken background of this rhythm are the three Rosicrucian sayings as the content of what firstly resounds in the heights and finds an echo below, what secondly is kindled from the East, and what thirdly is prayed for from the depths.

If we now consider the overall form of these seven rhythms, we find as middle realm the threefold prompting of Friday, Saturday and Sunday. The Friday rhythm, preceding the central one of Saturday, names only the Trinity, the Saturday rhythm addresses it directly in the form of the hierarchies, while the Sunday rhythm turns to the earthly will community out of a connection now forged with the community of hierarchical beings. The two first rhythms prepare these three invocations by conveying the soul-spiritual foundations of I being. The two last lead us from the Christ sun to the human soul's earthly life capacities. The two first rhythms unfold from the first part-section, the third and fourth reach over from the first to the second part-section, the fifth rhythm, finally, for the first time includes the fourth section. Then the sixth rhythm passes in reverse from the fourth to the end of the second part-section, and at the end we once again have the connection between the first and second part-sections.

Since Rudolf Steiner always takes the first three sections of the Foundation Stone meditation together, we have a total of three realms that appear in the rhythms:

1. The three first part-sections (A)
2. The three second part-sections (B) and
3. The fourth section (C)

Schematically we can represent the sequence of the seven polar elements in the rhythms as follows:

AA – AA – AB – AB – AC – CB – AB

If we also consider that at both the beginning and the end Rudolf Steiner let the Foundation Stone resound in its entirety, we find a wonderful overall composition throughout the Christmas Foundation Meeting: a living metamorphic sequence in the polar relationship between centre (I – earthly existence) and periphery (spirit world – community).

The connection with the 'pillar words'

If we regard the Foundation Stone meditation as the substance of the Goetheanum building raised into word, then we can bring together the sevenfold rhythms with the archetypal nature of the seven pillar forms of the large cupola. We base this on the pillar words for the capitals coined in Rudolf Steiner's first designs.

Archetypal evolution

Saturn	Sun	Moon	Mars	Mercury	Jupiter	Venus
THE IT	TO IT	IN IT	I	FROM THE I	OUT OF ME	I INTO THE IT

Days of the week

Wed	Thurs	Fri	Sat	Sun	Mon	Tues
FROM THE I	OUT OF ME	I INTO THE IT	THE IT	TO IT	IN IT	I
Mercury	Jupiter	Venus	Saturn	Sun	Moon	Mars

Saturn: THE IT:
Substance, the theme appears (beginning)

Sun: TO IT:
Life emerges, substance comes into movement (first unfolding)

Moon: IN IT:
Inwardness arises, substance is internalised, crosses a first boundary (second unfolding into interiority)

Mars: I:
Interiority encompasses itself (self-awareness)

Mercury: FROM THE I:
The direction is reversed, the I shines out something of itself (new community building out of the I)

Jupiter: OUT OF ME:
The I speaks out of its true cosmic nature (expansion into the cosmic)

Venus: I INTO THE IT:
The conscious union of the I with the It from which all originated (conclusion, goal).

The first three stages are the path from the periphery to the centre, the last three from the centre to the periphery. The I appears as fourth stage, as the dramatic locus where the one passes into the other, is inverted. Archetypally, we see an expression here of the seven-stage form of every evolutionary process, and thus can also rediscover this archetype in the seven rhythms of the Foundation Stone verse. From this perspective it is illuminating to reflect on the allocation of the seven bodies of the human being described in Paul Mackay's text 'The Anthroposophical Society as Michael Community', since the human bodies or 'sheaths' develop, after all, in the planetary stages of evolution. However we must remain cautious about a merely external analogy here.

Thus in the first rhythm we find the theme and substance of the whole sequence: of the human soul raising itself beyond the daily ego in a threefold relationship to the cosmos (THE IT). At the end we look upon the threefold earthly instrument of the I: its body as expression of the Trinity of creative powers (I INTO THE IT). In the middle, as culmination point, manifests the I whose own intrinsic activity is called upon, out of which, in turn it invokes inspiring spirit beings (I). From the fourth to the fifth rhythm, as in the pillar words, the step is accomplished from higher I manifestation to new community building (FROM THE I). Unfolding, culmination, inversion and returning to the source – these are the stages.

Rudolf Steiner assigned the seven pillars to the occult planetary stages of evolution, with two planets belonging to earthly evolution, Mars (before the Mystery of Golgotha) and Mercury (after the Mystery of Golgotha), in full accord with the development from the Saturday to the Sunday rhythm where, for the first time, the community spirit of the fourth section appears. Saturn, Sun and Moon are earlier evolutionary stages of the earth, while Jupiter and Venus are future ones.

The connection with the days of the week

Things become richer and also more complex insofar as every rhythm was assigned to a particular day of the week. There can be no doubt that Rudolf Steiner intentionally composed it in this way. We begin with Mercury day. As early as the laying of the foundation stone on 20 September 1913, Rudolf Steiner makes clear in the document that was inserted into the foundation stone that this

was a day 'on which Mercury stood in Libra'. In terms of evolutionary stages, Mercury embodies the further progress of the I from the mere self-assertion of Mars (I) to higher activity (not I but the higher within me) (FROM THE I). Thereby the human being develops from a creature into a creator. Anthroposophy in general, and specifically also the Christmas Foundation Meeting is concerned with this stage of I development. The seven rhythms accordingly also take this as their point of departure, developing by passing through the days of Jupiter and Venus to Saturday. On Sunday, for the first time, the fourth section with the Christ sun appears. On Monday we experience reflection, the quality of the moon. This is the only rhythm that goes backwards in the sequence of verses. Mars day, finally, is connected with earthly corporeality, which enables the I to incarnate through the red blood. In other words, in the seven rhythms we must consider two interpenetrating influences: on the one hand the archetypal sequence of an evolutionary process from Saturn to Venus, and on the other the planetary connection to the days of the week from Mercury to Mars. Schematically we can represent this double connection of the pillar words as follows:

THE IT	TO IT	IN IT	I	FROM THE I	OUT OF ME	I INTO THE IT
1	2	3	4	5	6	7
FROM THE I	OUT OF ME	I INTO THE IT	THE IT	TO IT	IN IT	I

From this we see that the two series are transposed by four positions, so that one planetary stage from the first half corresponds to another from the second, with the Saturday rhythm (I – THE IT) and the Tuesday rhythm representing the beginning and middle, or the middle and end (I INTO THE IT – I) of the sequence.

In this way, the interplay of these two planetary relationships reflects the interplay of the two polar elements in the Foundation Stone rhythms. We find confirmation of this for instance in the fact that the Friday and Tuesday rhythm are identical in the second section: in both Venus is at work, firstly as weekday, then also as evolutionary stage. Each rhythm consists not only of one tone but of the harmony of two. In this work of art, of course, which 'seeks to lead the spirit in the human being to the spirit in the universe' we should always remember that these are living speech forms. The contexts and connections described aim only to offer a basic stimulus for the meditator to direct his attention from the experience of an overall organism to each distinct rhythm within it. The transformation of these matters into meditation is always an intimate and individual process which can assume the most varied forms. But we should never be satisfied with mere cognition. It is always a question of seeking the path from the head to the heart. If in this way the rhythms come alive in an individual and from there reach into the community too, they enable the being Anthroposophia to connect with the Anthroposophical Society on earth, which, with its soul, the School of Spiritual Science, should stand as a representative of humanity.

The colour moods

Through his spiritual-scientific research, Rudolf Steiner assigned a particular colour to each of the seven occult planet beings:

- Saturn: dark blue
- Sun: white
- Moon: violet
- Mars: red
- Mercury: yellow
- Jupiter: orange
- Venus: green

It can help us experience and meditate on the rhythms if we include these colours and colour harmonies as inwardly pictured background to each rhythm. The following sequence then arises:

1	2	3	4	5	6	7
blue	white	violet	red	yellow	orange	green
yellow	orange	green	blue	white	violet	red

If we reflect on these colours we discover a path from blue/yellow (1) through red/blue (4) to green/red (7). Blue appears at the beginning and in the middle. Red forms the bridge from the middle to the end. Red and blue are, respectively, representatives of the active and passive colours. It was not by chance that Leonardo da Vinci painted his Christ in *The Last Supper* in these two colours, which are also traditionally used in depictions of Mary.

Blue has always been the colour of faith, red of love, and green of hope, and so this journey leads us from God the Father through God the Son to the Holy Spirit, each of these continued into the next. We connect the combination of blue and yellow with the mood of Christmas, and green-red with Easter, thus passing from Christmas to Easter in our feeling as we pass through the seven rhythms.

Individual ways of working on the Foundation Stone verse

Each person who is deeply affected by the words of the Foundation Stone asks how he can bring them to life within himself and in the community. We can all embark on this, irrespective of our spiritual gifts or level of meditative endeavour. We can begin simply by reading the whole verse attentively every day, or better still, speaking it aloud, and then reflecting on a particular passage, thus gradually familiarising ourselves with the whole.

Firstly there is the level of content, then the compositional level, the word level, and especially word and phrase concordances, and finally the level of speech-sound and rhythm. One can, for instance, spend a long time considering compound phrases that relate to each other, trying to experience their interrelationships:

Spirit ocean's being - *soul being's feeling* - *world thinking*
Worlds of space - *rhythm of time* - *grounds of eternity*

We can notice that, by focusing on such compound phrases, when we read them again in context they express a whole new quality. Since the first three sections of the Foundation Stone correspond strictly from line to line, we can go through them line by line and experience their accord. We will soon notice that it is worthwhile initially restricting ourselves to the first part-section of the three sections, the Foundation Stone in a narrower sense as Rudolf Steiner repeatedly spoke it at the Christmas Foundation Meeting. If we then go through the whole section we become aware of the span and trajectory of the sentence, 'O human soul – practise – and you will truly...' Then we can pass on to the second part-section of the three sections, and do the same again until we arrive at the Rosicrucian phrases which shine through the whole from the end. It soon becomes apparent that these verses can be read both vertically, from one line to the next, and also horizontally, across from one verse to the other. After such preparatory work we become aware how very different in structure and character the fourth verse is, ending as it does in a prayer to the Christ sun. It can be read only in a reverent, inward mood.

Only once we have some degree of familiarity with the whole Foundation Stone meditation can we then move on to a preoccupation with the rhythms. Here too it is certainly possible to begin simply by reading or speaking the rhythm with the necessary concentration and attention, and feeling the

corresponding mood echo. We will also bring to mind the connection of each rhythm with the whole Foundation Stone verse. Having accustomed ourselves to speaking, reading or meditating the rhythms in correspondence with the days of the week, we will find it necessary to experience the whole context of the Foundation Stone again at regular intervals. Some people do this after every series of seven, others perhaps after four times seven, in accordance with the rhythm of the etheric body. We can enrich and deepen this work if we work artistically too – for the Foundation Stone verse is after all an artwork – through recitation and eurythmy. Embodiment of the words of the Foundation Stone in eurythmy as given by Rudolf Steiner at Easter 1924 is a most precious treasure to watch, to work through in eurythmy, and for our deepening reflection on and contemplation of these verses. Sergei O. Prokofieff repeatedly demonstrated in his writings and in demonstrations how far we can come with the latter.

If we succeed in drawing on the fruits of individual work to render this sustaining element of the Society and the School effective also in the community, this represents an enhancement and intensification. One of the reasons, surely, why our Society still exists despite dire conflicts, is that many human souls have undertaken this over decades, enabling seemingly insuperable divisions to be overcome and reconciled. Something similar is true of the contents of the First Class of the School for Spiritual Science. Above and beyond all disputes and doubts about anthroposophical endeavours, these mantras have lived continuously in the hearts of many people, in individuals and communities, since Rudolf Steiner's death, and still do so today. Alongside all discontinuity, such continuity forms the point of departure for every person for whom the development of an anthroposophical Society with the core of a School for Spiritual Science is a matter of heartfelt concern.

INTERVIEW

Forces involved in forming the body

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Forces involved in forming the body

The second World Eurythmy Therapy Conference (“The Art of Healing based on the Science of Life) was held at the Goetheanum from 16 to 21 May 2016. In addition to opportunities for deepening one’s knowledge of anthroposophy and eurythmy therapy, this conference offered, for the first time, the chance to discuss methodical diversity. In a festive celebration Angelika Jaschke passed on her responsibilities as eurythmy therapy coordinator in the Medical Section to younger persons.

The conceptual basis of this conference was developed by the eurythmy therapists Elke Neukirch and Angelika Jaschke, in cooperation with Johannes Weinzirl and Wilburg Keller Roth, who are both physicians. Sabine Sebastian opened the conference with a lecture about the forms of the first Goetheanum building (Karma vision – Karma healing)

Sebastian Jüngel: The conference title speaks of the “Science of Life” as the “gateway to a supersensible knowledge of the human being”. Is it not true that the life principle itself can only be understood through “supersensible knowledge”?

Johannes Weinzirl: When – in practising eurythmy therapy – we not only observe a movement with our outer, physical senses, but experience this movement inwardly as we carry it out, in other words, when we experience the flowing gestures and temporal dynamics of this movement, we are having a supersensible experience of the living. This can, however, only become a science of the living when we find the right words to describe such an experience. Such words require a language that is in itself versatile, alive and in flux. This was the challenge of our conference: working towards such a common language to express the living.

We tried to pursue the four steps from ordinary sense observation to imagination, inspiration and intuition in eurythmy (therapy). We were particularly inspired by the idea of the “photographic” representation of the consonant gestures in the mind, the inner listening after a vowel exercise and the mystery of the audible word itself – that is, by the question as to the being that is intimately connected with healing. In all this, sensory observation becomes the gateway to a “sensory-supersensible vision” of the living that needs to be developed. Goethe and his successors aspired to this vision and Rudolf Steiner spoke of it repeatedly in connection with eurythmy.

Jüngel: The “healing of karma” was another motif of your conference. How can we understand the role of the patient and the role of others in the overcoming of karma? And what is the role of the physician or therapist?

Sabine Sebastian: Karma-healing is preceded by karma vision and karma knowledge – one could also say karma acknowledgement; it is similar in medicine where meaningful therapy is preceded by diagnosis. Acknowledging one’s karma is affirmation in the sense of “all that happens is intended by me” (Novalis). This opens up an inner spiritual space. In this space the therapeutic word can be spoken and heard, and here it can generate objectively intuiting forces.

“All learning on earth is recollection” (Plato). The creative word, spoken by one human being to another before birth, is recollected, seized, intensified, and directed towards a goal. The precondition for this is the Christ-imbued freedom which we need to fight (and love) for anew every single day. The part played in this process by patient, physician and therapist depends on each individual situation, illness and destiny.

Freedom to develop our individual form

Jüngel: What is the role of healing at the individual level, for groups of people with the same illness and for humanity as a whole?

Elke Neukirch: Illness always appears at the intersection where the spirit-soul meets the physical. An organ is healthy when the physical functions fully express the spirit at work in it. If the spirit is interfering too much or too little with the physical processes, we become ill. Underlying the illness is always a change in the way our various levels of existence, or the members of our organization, interact.

Today, 70 to 80 per cent of illnesses are seen as being due to cultural influences. This historical karma-induced situation becomes an individual challenge when we fall ill. The question that follows is why does A get sick while B doesn't, even though their living conditions are the same? The relationship between individual illness and the destiny of humanity is addressed by Rudolf Steiner in his lecture to physicians of 18 April 1921. There he describes a future situation, arising from materialism, where the cosmic forces will no longer be automatically available to the evolving human form. A variety of deformations will appear as a consequence. Rudolf Steiner points to the objective imaginative, inspirational and intuitive forces of eurythmy therapy as a way of balancing out this shortage of formative forces; and he calls attention to the freedom we each have when it comes to developing our individual form.

Imprinted in the earth's aura

Since we are not as separate in our soul and spirit as we are in physical space, the generating of objective imaginations, inspirations and intuitions and their use as a healing substance cannot be achieved without the help of the spiritual world. The enlivening, ensouling and 'I'-imbued spiritualization brought about by the inner power of the word does not only have an effect on one's own organization, down into the metabolic processes, it also imprints itself, as a cosmic process, into the earth's aura and unites with the centre of healing which says, "I am the word".

Esoteric Christian doctrine does not teach that "We must bear the consequences of our actions" but that "The consequences of our actions must be borne, no matter by whom." The law of karma is not rendered ineffective by this: it only makes it possible for each of us to develop, transform and find salvation.

Jüngel: There are various approaches to eurythmy therapy. At the World Eurythmy Therapy Conference twelve methods were introduced in panel discussions. Where is the problem?

Johannes Weinzirl: The approaches and goals are wonderfully diverse: there are people who, after almost a hundred years of eurythmy therapy, wish to verify the rich experience gained in the field scientifically: by showing, for instance, how heart parameters or the body's temperature regulation measurably change depending on the sound we move. Young people are delighted that they can conduct the academic research expected of them in the field of eurythmy therapy. Some find it important to build bridges between eurythmy therapy and other art therapies, movement forms or, for instance, the practice of mindfulness. Others find that their central task is to study the sources of eurythmy therapy in greater depth. Much of the eurythmy therapy course, which was given in 1921, still needs to be penetrated in regard to its meaning for the understanding of the human organization and the therapeutic application of that understanding. All these approaches are important and necessary! And they are not mutually exclusive, even if they go different ways.

Difficulties arise when people see their own approach to eurythmy therapy as the only one that is justified and worth pursuing, when they waste energy on disparaging and condemning seemingly opposing efforts, and when the various representatives refuse to speak with each other: because it is this kind of dialogue that allows us to reflect on our own approach and compare it with others, and to strive together towards a stronger eurythmy therapy movement in the world.

Cognitive perspective

Jüngel: How has the way we look at the incarnated human being changed compared to the descriptions and approaches of Rudolf Steiner's time and that of his pupils? Digitalisation was no issue then, yet Rudolf Steiner spoke even then of people's growing propensity for nervousness.

Wilburg Keller Roth: The aim of our conference was to try and come closer to Rudolf Steiner's visionary view of the incarnated human being (in April 1921) and to experience the fruitfulness of his approach. Our senses only take in a person's physical appearance. We need imagination even when we only try to fathom human life and its processes; the life of the soul can only be perceived with inspiration; and, if we want to come closer to the spirit, we need intuition – this is a cognitive perspective that we have only just begun to comprehend and that will continue to apply to our earthly conditions for quite some time.

This conference did in fact not try to answer these questions, but to make it possible for us all to discover what it was that Rudolf Steiner initiated in his concluding lecture to physicians of 18 April 1921, and to experience through the practice of eurythmy that this art form can help us to attain higher knowledge. While the first World Eurythmy Therapy Conference, in 2008, seemed to exude warm, condensed will, like a buzzing beehive, we now experienced joint directed will and enlightened will activity.

Future tasks

Jüngel: What needs to happen next?

Ellen Schneider: We need to take up the tasks that have been mentioned. The common aims of the various bodies and the training council include aspects like the professional practice of eurythmy therapy, the formalization of our trainings, in particular with regard to state recognition, and AnthroMed certification. Over and above that we need to focus on the discussion of methods, clinical research, the scientific discourse, as well as legal and economic questions.

The representation of eurythmy therapy as a specialist field with its own coordination team, the interdisciplinary cooperation within organizations such as IKAM , IFAAET , IntAgHEBV , the international conference of delegates (IntDeKo), and with the representatives from the professional practice are further essential aspects of our future path. ó

The Verlag am Goetheanum published two books in time for the conference, one is an expanded edition on eurythmy therapy for the eyes – **“Augen-Heileurythmie nach Dr. med. Ilse Knauer”** by Daniela Armstrong – the other a revised edition of **“Zur Physiologie der Heileurythmie”** by Hans Broder von Laue and Elke E. von Laue. Other books presented were **“Anatomie für Heileurythmisten”** by Renate Thomas (Info3-Verlag), **“Von der Eurythmie zur Heileurythmie”**, by Peter Selg, published at the Ita Wegman Institute. **“Eurythmie-Therapie. Ein Übungsbuch”** by Barbara Tapfer and Annette Weisskircher (Futurum Verlag) will soon be published in English by Floris Books.