

Facing the Challenges of 21st Century Medicine Towards the Renewal of Mystery Medicine and Community Building

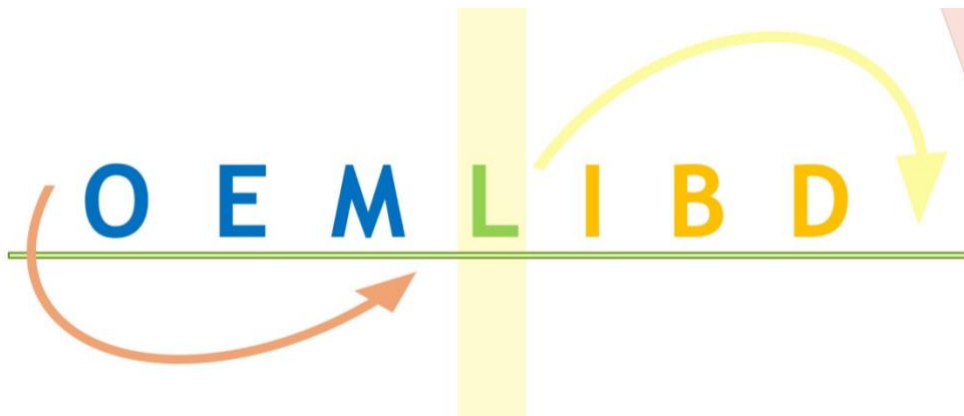
Medical Section Conference, The Steiner Academy Hereford, 31st May – 2nd June 2024

Handout Eurythmy

Fundamental laws of the etheric moment

The role of breathing in eurythmy therapy

Practical application in the Cancer Sequence



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Breathing

Im Atemholen sind zweierlei Gnaden:
 Die Luft einziehen, sich ihrer entladen;
 Jenes bedrängt, dieses erfrischt;
 So wunderbar ist das Leben gemischt.
 Du danke Gott, wenn er dich presst,
 Und dank ihm, wenn er dich wieder entlässt.

In breathing alive two graces are found:
 Inhaling the air, and exhaling the air;
 The one does oppress you, the other refresh you;
 So beautiful is life intertwined in you.
 O man, thank God when you get pressed,
 And thank Him when you're released refreshed.

J. W. Goethe, Translation Theodor Hundhammer

Alliteration

Stomping - Stomping - Stomping - Breathing

Ár var alda það er Ymir byggði,
 vara sandr né sær né svalar unnir,
 jörð fannz æva né upphiminn,
 gap var ginnunga, en gras hvergi.

A	A	Y	I
S	S	S	U
Ö	Ae	U	I
G	G	G	E

Völuspá, Edda, Old Norwegian

Old was the age, when Ymir abode,
 Was no sand nor sea, nor surging waves,
 Earth was not yet, nor air aloft,
 A gaping gulf, and green nowhere.

O	A	Y	<u>O</u>
S	S	S	<u>A</u>
E	Y	A	<u>O</u>
G	G	G	<u>O</u>

Völuspá, Edda, Translation Theodor Hundhammer

Die Kraft der Gesundheit

Hinten sein
Und vorne sein
Mein Stern über mir
Mein Stern unter mir
Mein Engel in mir

Auf- und Abströmen
Eng- und Weitwerden
Ein- und Ausströmen
Und immer das Gegenteil gleichzeitig

ATMEN

Dann fängt es an
Dass man bewegt wird

Erstaunend
Berührend
Befreiend
Ermutigend

Das ist
Eintauchen
Und Auftauchen

The Power of Health

Being behind
Being in front
My star above me
My star below me
My angel in me

Streaming up and streaming down
Contracting and expanding
Streaming in and streaming out
And always the opposite simultaneously

BREATHING

Then it starts
Then one is moved

Astonishing
Touching
Freeing
Encouraging

This is
Submerging
and Emerging

Theodor Hundhammer

Translation: Adele Waldmann

Invitation

- ➔ Do Eurythmy with your patients! Do it your way, but do it.
- ➔ If you follow a few basic principles, you and your patient will be safe and you will do good.

The “Warmth-Sequence” O-E-M-L-I(ei)-B-D

- ➔ Cancer, Cancer related fatigue
- ➔ Cancer can be seen as a challenge to consciously develop what the body is doing in a deteriorated way.

How to Pronounce and Use the Vowels in Eurythmy in Relation to the English Language

Vowels are created by a steady flow of air that causes the vocal cords to vibrate. The strength of the airflow determines the volume, the tension of the vocal cords the pitch. The different vowels are created by the position of the mouth, the tension of the body and the mouth adds the colour. At the same time, they are inwardly accompanied by intense feelings.

In Italian or German, vowels are used in their pure, archetypal form, meaning there is a direct correspondence with the written letter and the sound you hear. When archetypal vowels are sounded, mouth and lips do not move.

As the English language is oriented towards connecting and interweaving elements rather than emphasising the individual sound as in the German language, that is why you will hardly find the archetypes audible in the English language. As in life, everything is in a process of transition, is on its way from one to the other. English lives in the in-between.

Since it is difficult to identify single archetypal sounds in the English language, the following is only an indication.

Archetypal Vowel	English Pronunciation
German A, Receiving	ah as in star
German E, Left-right	no identical sound in English. Similar to a as in gate.
German I, Stretching	ee as in feet
German O, Rounding	no identical sound in English. Similar to o as in “load”
German U, Contracting	oo as in moon
German Ei, Stroking	i as in high
German Au, Growing	ow as in how

In eurythmy therapy, the aim is to make the vowels resonate internally.

Now when applying that which we discussed the day before yesterday in regard to the vowels, it would be good to have the patient sound the vowel of the exercise to be done, slowly, before the exercise as such is begun. So that without singing—singing would be of less help in this case—he very simply entones the sound at length, and when he has done this for a time, when he has sounded it out loud, one would have him carry out the movement for the vowel in question.

When he has done that one should try to call forth in him the impression that he hears the sound that he has just carried out. You will find that in the present day only very few people have the impression that they hear the sounds inwardly in a soul-spiritual manner. Thus one must tell him to enter into a state of soul such as if he were to hear the “I”. It is particularly important to understand this matter.

Then, you see, when you have the patient speak the vowel, entone it, the organism as such feels as if the sound were being induced. If he then carries out the movement it appears to be the result of the spoken sound. And then one listens. One entones the “I”, then does the movement, and then in one's fantasy imagines that one hears the “I” sounding. Then we have: the calling forth of the “I”, that which arises through the movement of the “I”, the hearing of that which has moved, the hearing of the sound once again.

This is something which brings a great deal of life into this human etheric body; and in precisely those directions we have pointed out it brings real life into the etheric body. In these matters, in these exercises the intention is to bring movement into the human etheric body, to bring an inwardly regulated movement into the etheric activity of the human organism.

Eurythmy Therapy, GA 315, Lecture IV, 15 April 1921

Practice:

- O, E, I (ei) with Arms and Legs.
- Sounding – executing – hearing
- EXCHANGE

Breathing in Eurythmy therapy

I would like to start with the following question: “Couldn't the therapeutic eurythmy exercises be reinforced by rational breathing exercises? It needn't necessarily be Hatha-Yoga.”

To this I would like to make the following remark. In our times, and within the direction that the continually progressing human nature has taken, rational breathing exercises, as a reinforcement of the eurythmic exercises, can in fact only be treated in the following manner.

It will be observed that a tendency towards a modification in the rhythm of respiration arises of its own accord under the influence of the vowels in eurythmy. One will notice this quite clearly. Here one finds oneself in the uncomfortable situation that one should avoid stereotyping, avoid saying the one thing or another in general, but should first observe what is to be done.

One should concern oneself in each individual case with the breathing of the person in whose healing one is attempting to be of assistance by means of eurythmic vowel exercises (in accordance with the diagnosis given, whatever it may be); one should observe the modification of the breathing and subsequently make the patient aware that he can consciously pursue this tendency himself.

We are no longer human beings like the ancient orientals, who would go the reverse route and influence the entire human being by way of a prescribed method of breathing. This is something which today leads of necessity, in every case, to inner shocks, no matter how it is prescribed; it should really be avoided.

We just have to learn to notice what kind of effect eurythmy itself, especially vocalic eurythmy, has on the breathing process. And then we can consciously continue the tendency which arises eurythmically, in the individual case. You will certainly observe that this respiratory process will be carried on individually, continued in varying manners in different people.

Eurythmy Therapy, GA 315, End of Lecture VII, 18 April 1921

Practice:

- O, E, I and Ei
- Two step principle of vowels: Building and Growing
- EXCHANGE

Observations or questions from part 1

- ➔ What is needed to inwardly hear the vowel in the movement?
- ➔ What does it add to the experience and to the outcome?

Notes from a 4th grade lesson of the esoteric school in Berlin, 1913

- | | |
|---|--|
| J | A striving outwards. Starting with the left hand. |
| O | Enclosing, look firmly at a specific point. |
| U | Fist or grasping firmly. |
| E | Crossing. Place your right hand over your left, also cross your right foot over your left. |

You should not perform the movements but inhibit the movement.

Instead, press the limbs firmly against the body, but feel the same as if you were performing the movements.

R. Steiner, 10 February 1913, Berlin, GA 265

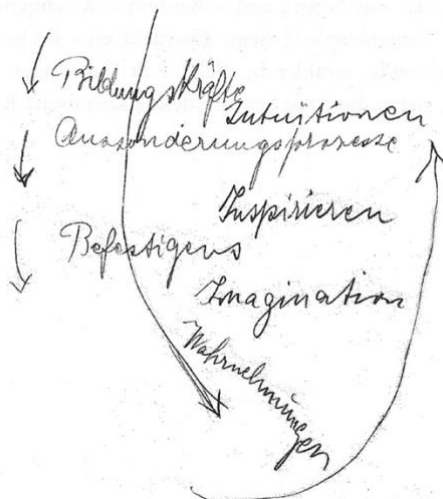
➔ EXCHANGE IN COUPLES

LECTURE FROM THE 2ND MEDICAL COURSE

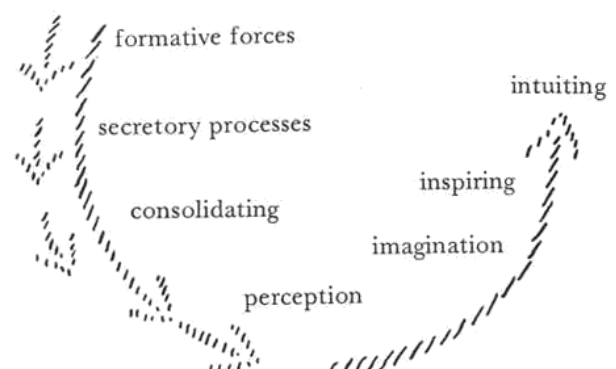
Dornach, 18 April 1921

First we must contemplate that extra-human world process which one usually traces only in its details and not in regard to what is actually inwardly active. Just consider what earth formation is, in reality: a formative tendency works from the planetary sphere inward. And furthermore, from what lies without the planetary sphere a formative working into the earth takes place: continuous, radiant cosmic forces revealing themselves in the individual potentialities ("Kraftentitäten", entities of force) radiating towards the earth.

In this connection we may conceive of these cosmic powers as working centripetally and building up that which is on and in the Earth from without—although they encompass all that I have said about such rays previously as well. The fact is that the metals of the Earth as a whole, for example, are not in essence formed out of some force or another within the Earth, but are actually set into the Earth from the Cosmos.



Sketch of R. Steiner's drawing as shown in the German original of GA 315



The drawing in the English edition of GA 315. I have also seen it in a similar way in students' study books.

Now these forces that work through the ether can be called formative forces, formative forces working in from outside and not from the planets, for in that case they would work towards the centre; the planets are there for the specific purpose of modifying them, that is, the planetary sphere. Please take note of them in precisely this context: the formative forces. In opposition to them stand those forces in the human being and in the earth which take up those formative forces and make them fast, which assemble them around a point so that the earth can come into being. Those forces which make secure we may thus call the consolidating forces ("Kräfte des Befestigens").

In the human being they are present as the forces that build up the organs plastically, whereas the other forces, the formative forces, have more to do with propelling the organs out of the spiritual-etheric world into the physical world. That is a process which becomes so tangible in the contrast between the propulsive powers of magnesium and the rounding-off forces of fluorine.

You will be able to follow it most tangibly by studying the eye, which is built inwards from without, as embryology demonstrates, but is consolidated from within. The formation is internalized. That is the manner in which the eye develops. It is internalized.

Thus, as we progress to that which is of soul-spiritual nature in man, to the organs of the soul-spiritual, to the sense-organs, we find that the process of consolidation has become spiritualized, truly ensouled and spiritualized in perception; that is, more or less, the descending process which leads to the formation of the organs.

Thus we find at the lowermost end the process of sensory perception, objective perception. If this development continues, if it goes further in this direction, then the process of perception encounters the consolidating forces; should it become conscious in this encounter, it will become imagination. If imagination develops further and becomes conscious in encountering the process of secretion, it becomes inspiration. And when inspiration develops further in the direction of the formative forces, collides with them consciously and thus sees through these forces, it becomes intuition. Thus Dne can develop this progression in the life of the soul stage by stage from objective sensory perception to imagination, to inspiration and to intuition.

This process which unfolds in the soul is based, however, on the process of coming-into-being. It is in fact, as you can see here, only the inverse of this genesis. One steps out to encounter what has already come into existence, rising into this becoming in the opposite direction. Formation takes place in the descending direction. The human being ascends in the opposite direction; he advances to meet what is coming into being. Thus, what one develops as powers of perception and cognition in imagination, inspiration and intuition always has its counter-activity in the creative powers which express themselves in the formative forces, in the processes of secretion and consolidation.

Rudolf Steiner, Eurythmy Therapy, GA 315,
Beginning of the 7th lecture, 18 April 1921

The Consonants of the "Warmth-Sequence" O-E-M-L-I(ei)-B-D

- ➔ The consonants M, L, B, D
- ➔ Working on what is known and developing it further
- ➔ Counter currents -> Streaming -> Breathing. How do they come about.
- ➔ Create the movement from a different location than where you want to see the movement happen.
- ➔ Inner Seeing

EXCHANGE

Observations or questions from part 2

- ➔ What is needed to move the etheric and let the movement follow?
- ➔ What does it add to the experience and to the outcome?

The first task for Lory Maier-Smits, Dec. 1911

A young girl who had lost her father and whose mother was looking for a job for her became his first pupil. Lory Maier-Smits. Rudolf Steiner gave her an amazing first task:

Tell your daughter to stride alliterations; take a strong, somewhat stomping step on the alliterating parts of the bar and make a pleasing arm movement on the part or parts of the bar where the consonant is missing. And not only forwards, but also backwards with the same vigour.

However, she should remember that alliteration was originally only used in northern countries, where storms, cliffs and the roaring and roaring of the sea waves formed a grandiose harmony of all the elements. She should experience herself like an old bard striding along the sea in a storm, lyre in hand.

Alliteration

Stomping - Stomping - Stomping - Breathing

Old was the age , when Ymir <u>abode</u> ,	O	A	Y	<u>O</u>
Was no sand nor sea , nor surging <u>waves</u> ,	S	S	S	<u>A</u>
Earth was not yet , nor air <u>aloft</u> ,	E	Y	A	<u>O</u>
A gaping gulf, and green <u>nowhere</u> .	G	G	G	<u>O</u>

The O-E-M-L-I(ei)-B-D Story

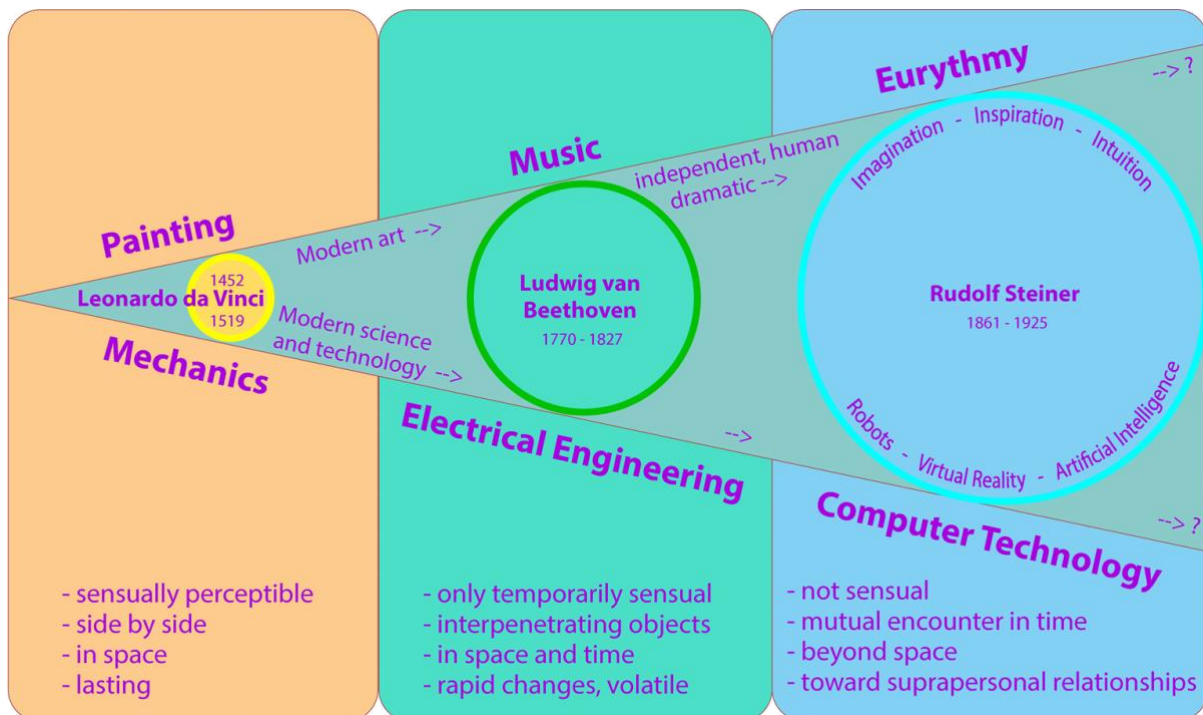
- ➔ Cancer can be seen as a challenge to consciously develop what the body is doing in a deteriorated way.
- ➔ Work in Groups
- ➔ What is your story that this sequence wants to tell.
- ➔ DEMONSTRATION, EXCHANGE

The Leonardo da Vinci principle**A call for exploring Eurythmy in depth**

Since modern times, there have been remarkable parallels between the development of new technologies and the development of art. Each time a new technology advanced further into subnature, an art developed from an allegorical representation of spiritual experiences to an expression of the individual personality within the art genre.

Leonardo da Vinci's alternating exploration of painting and mechanics fostered his capacity for imagination. Ludwig van Beethoven developed new possibilities of musical expression in an era of emerging electrical engineering. Rudolf Steiner gave new content and meaning to the art of dance and movement with eurythmy at a time when the foundations for modern computer technology were being developed.

Each time technology advances, the polar art develops in these decisive moments in such a way that in its works it allows the human being to be experienced as an individual personality in its specific human drama: imaginatively in painting, inspirationally in music and intuitively in eurythmy.



Thesis: Rudolf Steiner first gave eurythmy as an image of spiritual realities and emphasised this several times in his lectures. The step towards the human being revealing himself as a personality in eurythmic gestures still lies ahead of us.

Statements from Eurythmy4you

- 1) Eurythmy has a contribution to make to the positive development of evolution.
- 2) It is not yet known what exactly eurythmy looks like when it exerts a noticeable influence on the evolution of humanity.
- 3) Its development requires a large number of people who pass on eurythmy in an elementary or new way and open up new horizons of experience.
- 4) Eurythmy therapy, if it is brought freely and diversely to the people, can become the gateway to achieving this goal.