

**Notes in English  
to the Calendar of the Soul forms in Eurythmy  
by Rudolf Steiner**

**Introductions, Indications, and Costumes**

Translated by Dorothea Mier



## Foreword

In this translation, with great help from Melissa Lyons and RongRong Ji, I have tried to be consistent. I wondered sometimes: is it more helpful to translate what Rudolf Steiner has written, word for word, which would help you recognize what is on the page, or to go directly from the meaning?

From Rudolf Steiner we learn that the way he formulated what he brought helped exercise the ‘muscles’ needed in order to understand. (Lea v.d. Pals often mentioned, if you would help the butterfly out of its chrysalis, it wouldn’t have the muscles to fly!). Making things too easy, may not be that helpful. Tradition is not to be scorned – Rudolf Steiner was still alive and could answer questions the first eurythmists may have had, which do not appear on the original forms. For instance, where there are sounds given for the Vortakt but not the Nachtakt, then they belong to both. Where there is a difference, these are given.

I have only translated what Rudolf Steiner has written *other* than the text itself which is easily recognizable. A glossary of terms is included so you can recognize the words written. I would like to thank Annemarie Bäschlin and Ute Medebach for helping to decipher Rudolf Steiner’s handwriting. It is clear, that a great deal was written out of the moment, with no consideration that it is for posterity – these forms were drawn in the midst of the work itself, you can feel the immediacy of life and activity, and one can imagine how much of what was written was jotted down, possibly with the eurythmists present. I have intentionally not ‘edited’ anything but left it as close to the original as possible, so there is often a lot of repetition.

In my experience, when doing the verses in translation, it is helpful to remember that they are ‘thought forms.’ In German, the verb frequently comes at the end – is that in the form? For my feeling, not necessarily. One can make so much sense out of the forms. The meaning will be expressed differently in each language but still be true.

[ ] indicates translator’s comments.

Dorothea Mier (2023)

## Foreword to the Second Edition 1977

In the autumn of 1912 Rudolf Steiner gave the foundational course, the Dionysian element for eurythmy. The first attempts were shown in 1913 in Munich on August 20-21. In January of 1914 in Berlin there was a larger audience. Since autumn of 1914, during the building of the Goetheanum, there were regular shorter or longer eurythmy presentations before the Saturday and Sunday lectures. A verse from the *Calendar of the Soul* was included in most of the presentations, which can be gathered from the programs that have been preserved since January 1915. The verses would be done as solos with the already existing forms for thinking, feeling, and will. This was the way in which they were presented also in other places (see Rudolf Steiner, *Birth and Development of Eurythmy* GA/CW n. 277a, Dornach, 1965). When in August of 1915 Rudolf Steiner introduced the Apollonian forms as the next stage of development, the verses were also performed as solos with these forms, until in December of 1918 he gave group forms for the weekly verses.

In an introduction to a eurythmy performance given in Dornach on August 29, 1920, Rudolf Steiner said:

*... We know how we stand very much at the beginning but up till now we have tried hard to bring the matter further, namely as regards the development of forms in space. We are trying more and more to come to the eurythmy element, where the attempt is to form the poetic quality, as for example in my weekly verses. Where indeed the thought lies at the foundation, but not the thought element, which is usually seen as the essential in poetry, but where the intertwining of the thoughts, the streaming, flowing sequence of thoughts, where the placement of the thought is of importance; where it is not irrelevant whether a thought appears in the third or fourth line. In adhering to the poetic form, the poetic element in eurythmy is where we try to come further and further.*

During a eurythmy conference in Dornach in 1972, the original forms of the weekly verses which had been kept in the archive were exhibited. Those who saw them could experience, in contrast to the photocopies and printed edition, how extraordinarily expressive, how lively the line drawings of these forms are in their unending rich and manifold quality: delicate, as though sounding musically, drawn with a pencil, or also forcefully sculptural through a strong formative quality. These impressions were strengthened by the different materials Rudolf Steiner used for these drawings. Mostly it was simple writing pads used in those days. Once he also used the cardboard from the pad, both the front and back, for the Vortakt and Nachtakt for Week 43. For the 35<sup>th</sup> week we find the first created forms on a little piece of lined paper drawn with ink. These comprehensive facts lead to further discoveries: to those weekly verses where the Vortakt and Nachtakt were added later. One can see this from the different paper and whether they were drawn with either ink or pencil. So one sees for the 34<sup>th</sup> week and the following December verses that the Vortakt and Nachtakt were drawn in one go sometime later. Through the later addition, in some instances the page numbers needed to be changed. Some additions were made by Marie Steiner, which one can see from the handwriting.

One can follow the development of the forms through these details. In this new edition the aim is to bring the impression of the original pages as faithfully as possible.

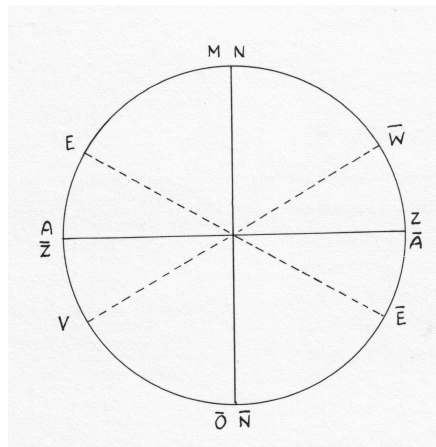
With the technical means available in reproduction and printing, in contrast to the first edition, the original size of the drawings has been kept throughout, showing clearly the differentiations of the stroke according to the materials used by Rudolf Steiner. The size of the pages on which the forms were drawn – sometimes with a light background color – shows how Rudolf Steiner grasped and formed the space available to him.

Eva Froböse

## **Foreword to the First Edition 1958**

After Rudolf Steiner had given forms for eurythmy for the ‘Twelve Moods’ and for Fercher von Steinwand’s ‘Chor der Urtriebe,’ the first forms for the weekly verses followed soon afterwards beginning with the 35<sup>th</sup> verse week. Up until the 39<sup>th</sup> week, the forms were without the Vortakt and Nachtakt. These were added later. The wealth of forms and metamorphosis in the progression in the course of the year is learning material for all of those engaged in eurythmy. The forms can also be stimulating for those who are not practicing eurythmists. One can gain much for the understanding of the verse through these forms. Through the number of performers the form acquires its unique character. In winter towards Christmas there are seven, in summer mostly four, sometimes three and even for two. The white dress, which is indicated for all fifty-

two verses, is enlivened through changing colors of the veils. Depending on whether a specific color is in the middle of the form or at the periphery, whether the color belongs to a form which is big or small, also the way the colors speak to each other, there results through the quality of the color a differentiated play of forces which can deeply enliven our souls. With the weekly verses we always have an inner and an outer experience, a soul depth and a wideness of spirit experience. If you arrange the verses for the progression of the year into a circle, the result is that the first verse A and the last Z, with the two middle Z and A (26 and 27) on the opposite sides creating a horizontal axis (spring-autumn); the verses M and N (13 and 14) and N and O (39 and 40) create the vertical axis (summer-winter). The result is a cross. Four verses always belong together as a corresponding set. For instance, verses 5 'In the light from spirit depths' and 31 'light out of spirit depths, and verses 22 'The light out of worldwide spaces' and 48 'In the light out of world heights' are related. This is one way of gaining an overview of the structure of the verses.



Before Rudolf Steiner gave the forms, the weekly verses were practiced and performed with Apollonian forms. That was the foundation for learning the verses. At that time Rudolf Steiner indicated that bringing those verses in this manner could be a good way to begin branch work.

Over the course of years, the forms have been frequently traced and copied by eurythmists. This resulted in distortions from the original and inaccuracies. Therefore, it is necessary to have a faithful reproduction of the original forms. In many instances the verse is written on the same page as the form. The form and text create a whole. It is not possible to use the forms separated from the text or for any other text. That would destroy the inner truth of the form.

In performance the individual character of the weekly verses should be brought to expression through its individual style through their severity, the audience should be communicated to and from the audience.

The special quality of the weekly verses, the serious style should come to expression in performances.

Isabella de Jaager

[Ruth Pusch told me that her graduation in the 1930s consisted solely of Soul Calendar verses. A verse was mentioned, they were given time to look it up and refresh their memory and then perform it in front of Marie Steiner. I did not think to ask her how many they showed but I got the impression that they were familiar with all the 52 verses and able to do them at a moment's notice. I have no idea how many were in the class.]

[translator's comments]

**Rudolf Steiner**  
**Verses of the Anthroposophical Soul Calendar**  
 with lighting indications for Eurythmy stage performance

**Glossary of terms:**

<i>oben</i> - above	<i>stehend</i> - standing	<i>violet</i> - purple
<i>unten</i> - below	<i>dann</i> - then	<i>rot</i> - red
<i>dazu</i> - add	<i>vorwärts</i> - (forwards) there	<i>blau</i> - blue
<i>ganz</i> - all	<i>statt</i> - instead of	<i>gelb</i> - yellow
<i>hell</i> - light	<i>kurz</i> - short, quick	<i>grün</i> - green
<i>woche</i> - week	<i>weg</i> - away	<i>weiss</i> - white
<i>dafür</i> - in stead of	<i>hinein</i> - into	<i>lila</i> - lilac, mauve, lavender
<i>fort</i> - away	<i>Kehrt zurück</i> - returns (9th week)	<i>grau</i> - grey
		<i>braun</i> - brown

*vocalisch* – vowel quality or mostly vowels

*consonantlich* – consonant quality or mostly consonants

[Vowels as pronounced in German: a (ah), e (eh), i (ee), o (oh), u (oo), ei (I as in ‘white’), au (ow as in ‘wow’), eu (oi as in ‘joy’), ü (as in ‘dew, few, and new’)]

p. 12, week 11-L (O)\*: See note on page 17

p. 17, Week 50-  $\bar{Y}$  : Two different lightings

[Bottom]

↓ the same order of lighting for the Vortakt

↑ the same order of lighting backwards for Nachtakt

Guidelines for Lighting Indications:

↓ Vortakt: Do the indicated lighting in sequence

↓ Text: Do as indicated

↑ Nachtakt: Do in reverse order

\* (O) = Original from Rudolf Steiner otherwise Ehrenfried Pfeiffer who received indications or approval from Rudolf Steiner.

p. 19, Verse #1

As silent form

p. 20, Verse #1

Then the first figure there, so that at the end, all four reach the position they had at the end of the first figure.

p. 21, Verse #2

At first, this silent form

(Sounds) during the silent form

IV V VI do the sounds at first in standing only, then the form above  
So that already to begin with, I II III do the form, IV V VI still stand, but then in the resting  
position arrive at the same time.  
Then the same form done with IV V VI beginning later and IV V VI do vowels, while they stand  
as well as doing the form, I II III do consonants during their form  
Then after the recitation, the first silent form again.  
[See page 149]

p. 22, Verse #3  
then the first form during [line 1&2], then to the second form during [line 3&4], then the first  
form again [line 5&6], then the second form [line 7]  
Then the first and second form in silence  
[See page 149]

p. 23, Verse #4  
At first as silent form  
then with the recitation in the corresponding division, I and II vowels III consonants  
then again as silent form and the same sounds as to begin with  
[See p. 149]

p. 24, Verse #5  
At first as silent form  
I *i e i*, repeated, II & III *lis les lis* repeated, IV *t b t* repeated  
then with recitation in the corresponding division, I vowels, II vowels, III consonant, IV  
consonants, then again as silent form and same sounds as at first.  
[See page 149]

p. 25, Verse #6  
To begin with as silent form: V does the form once through, while I II III IV do their little forms  
three times.  
Then: during the recitation [line 1&2], V does the form till 'A', during this time I II III IV do  
their form once.  
Then: [line 3&4] V does their form till 'B', I II III IV do their form once

p. 26, Verse #6  
Then: [line 5&6] V finishes their form, I II III IV do their forms once  
Then: [line 7] V does their form with - - - - [dotted line]  
I II III IV do their form with - - - -  
Then again the silent form as at the beginning  
V does in the silent form *l s l s*  
I and II do in the silent form *i i* in different zones  
III does *a o a o...* IV does *u e u e...*

p. 27, Verse #7  
[line 1&2]: I and II do the given forms at the *same* time, III and IV stand  
[line 3&4]: II stands; I and III do their forms IV remains standing

[line 5&6]: II stands; I stands; III and IV do their forms  
[line 7]: all do their forms

p. 28, Verse #7

All that was done in the sequence with the recitation is done *before* and *afterwards* as silent form.

I does: *i u o i u o...* I is yellow

II does: *i l s i l s i...* II is purple

III does: *ei ei ei* III is blue

IV does: *s t l s t l...* IV is green

p. 29, Verse #8

This at first as *silent form*, but so that III (not II) and IV start a bit later than I and II [who stop earlier and then stand]

Then with the recitation the same form I and II do consonants III and IV vowels. These begin only with the 2nd line (and with the 4th line I and II stand).

The same form during the text: [line 1-4]

[See page 149]

p. 30, Verse #8

Then during [line5-8], III and IV start only on line 6; I and II stand on line eight.

Then again the same form as silent, but so that III and IV begin a bit later. I and II stop a bit sooner

during the silent form: III and IV: *o u a o u a ...*

I and II: *l s f l s f...*

p. 31, Verse #9

silent form: I begins; when it is at A, II begins; when I is at B, III begins, then

I starts on the way —· —· —· back again to their position; II also returns back in their position and will then arrive later; III remains standing, when they arrive

*Then:* during the recitation the same is done and the corresponding division.

Then at the end of the silent form as at the beginning.

I consonants and during the silent form *l b l b*

II vowels and during the silent form *u a u a u a*

III consonants and during the silent form *s p s p s p*

p. 32, Verse #10

This is with the first silent form: in I *i u o...* blue; II *o u i...* red

p. 33, Verse #10

Then *this* ↑ [indicating the form above] form at the end *three times* as silent form: I *o u i...* II *i u o...*

p. 34, Verse #11

This then as silent form: I red II blue III green



*I i s a i s a... II s a s a s... III s i s i s...*

Then the same form with: [line 1-3] If necessary, the form can be done twice.

p. 35, Verse #11

Then the above form with: [line 4-6] If necessary, the form can be done twice

p. 36, Verse #11

Then at the end *this* as silent form

p. 38, Verse #12

1. the *first form* as silent introduction
2. the *first form* with the lines [line1&2] I consonants, the others vowels
3. the *second form* with the lines [line3&4] I consonants, the others vowels

p. 39, Verse #12

4. the *third form* with the lines [line5-7] I vowels and the others consonants
5. the *third form* as Nachtakt

p. 41 and 42, Verse #13

1. as silent introduction *the first form* : *I i u o i u o... II u o i u o i... III s l s l...*
2. The *first form* during: [line 1&2] I vowels, II vowels, III consonants
3. The *second form* during: [Lines 3&4] I vowels, II consonants, III vowels
4. The *third form* during: [lines 5&6] I consonants, II vowels, III vowels
5. The *third form* as silent ending[Nachtakt]: *I s l s l... II i u o i u o... III u o i u o i...*

p. 43, Verse #14

The same for the Nachtakt

p.46, Verse #15

The same for the Nachtakt

p. 50, Verse #16

Vortakt and Nachtakt on the next page

p. 52, Verse #17

Vortakt and Nachtakt on the next page

[red yellow. Conversation with Annemarie Bäschlin, a warm yellow not orange. 'Warmyellow']  
[The Vortakt II and III end with switched places for the text. Either one changes to the correct place and number for the text with a breath, or continues with exchanged numbers. As the whole form for II and III is continuously crossing, it does not seem so important which side they are on.]

p. 59, Verse #20

I does his movement twice, while II and III once

p. 61, Verse #20

I does his movements twice, while II three times and III twice

p. 63, Verse #21

II and III do Eurhythm in standing, II vowels III consonants

p. 65, Verse #22

Vortakt to the 4th August verse

p. 67, Verse #22

Nachtakt to the 4th August verse

p. 71, Verse #24

Vortakt to the 2<sup>nd</sup> September verse

p. 73, Verse #24

Nachtakt to the 2<sup>nd</sup> September verse

p. 77, Verse #25

Nachtakt to 3<sup>rd</sup> week of September

p. 80, Verse #26

Nachtakt to 4<sup>th</sup> week of September

p. 82, Verse #27

Then the Nachtakt the same as the Vortakt

p. 84, Verse #28

Nachtakt exactly the same as Vortakt

p. 85, Verse #29

I begins somewhat later than II and III

p. 86, Verse #29

Nachtakt is now the same as Vortakt

p. 87, Verse #30

I and III start first, then II and IV come later

II and IV do consonants in standing

p. 88, Verse #30

I remains standing

III remains standing

both do vowels

p. 89, Verse #30  
I does vowels the other consonants  
then comes the Nachtakt same as Vortakt

p. 90, Verse #31  
III and IV start only later  
I and II stand and do consonants

p. 91, Verse #31  
III and IV remain standing and do vowels.  
Nachtakt as Vortakt

p. 92, Verse#32  
Silent Form  
III remains standing

p. 93, Verse #32  
Silent Form  
II remains standing

p. 94, Verse #33  
Vortakt to 3<sup>rd</sup> week of November  
In Vortakt and Nachtakt

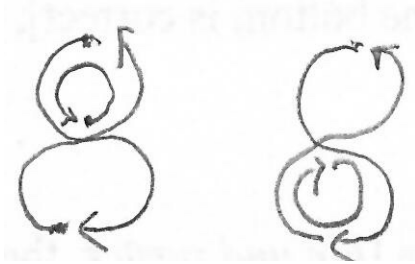
p. 97, Verse #34  
Vortakt to 4<sup>th</sup> week of November

p. 100, Verse #35  
First week of December Vortakt

p. 101, Verse #35  
First December: weekly verse, 1-7 December

p. 102, Verse #35  
[ line 5, III retraces silently; line 6, II retraces silently; at the end of the text, I retraces silently for the beginning of the Nachtakt]

p. 104, Verse #36  
line 1: I II III to A B C the middle IV V VI stand doing eurythmy  
line 2: I II III back to starting position, IV V VI move half way  
line 3: I II III again to A B C, IV V VI move the second half of the way  
line 4: I II III back to starting position, IV V VI move in the opposite direction the second half of the way  
line 5: I II III in opposite direction to A B C, IV V VI on to the starting position  
line 6: I II III back to original position, IV V VI in the first direction, half the way  
[We did a whole lemniscate, not what is written. This is what was done]



[Difference in size for clarification only]

p. 106, Verse #37

All seven enter to their place - then they remain standing, [all] who have come to the end of the Vortakt until it is their turn.

These letters [sounds] during the Vortakt and then while standing they accompany  
I III V VII consonants II IV VI vowels.

p. 107, Verse #37

II remains standing during the first line

I remains standing during the second line

I and II remain standing during the third line

III remains standing during the first four lines

IV and V move during the third line and remain standing during the fourth line

p. 108, Verse #37

That is for 1&2 to do.

Now 1 2 4 5 remain standing till the end and 3,6,7 do the following movement

[See p. 149]

p. 111 Verse #38

[See p. 149]

p. 112, Verse #38

White [dresses] and yellow stoles with yoke on top



Notes for the 38<sup>th</sup> week, indications given by Rudolf Steiner published in Book III of the lighting and costume indications for speech eurhythmy.

The following notes were collected in the 1960's and performed till at least 1990 at the Goetheanum, given to us 'young ones' mainly through Friedel Thomas, confirmed by Lory Maier Smits and Ilona Schubert [I received them from Ute Medebach, who had them from Anke Drescher-Puffpaff, 2022].

*Entrance:* Christmas mood: coming in for the Vortakt in W. [7 Comes on with Aries [German W] from the center curtain. The others come on with W, all end together in Aries]. The first appearance is that of a Gestalt coming from the spirit realm, after 2000 years the others enter the stream.

The front ones

The back ones [Marie Steiner]

[See p. 150]

Today we live in a time, where the traditions need to be enlivened through our understanding – that applies to the practicing eurythmists. Here only a brief example: In the eurythmy Zodiac W is designated ‘event’ (Ereignis) – the event of all events, the Mystery of Golgotha, is introduced through the birth of the Nathan Jesus.

### *Vortakt*


The sounds of the Vortakt three times: to begin with in the lower zone, the second time do the sounds going up, the third time, above with ‘I feel’. With the in-winding spiral, the three sounds in the lower zone in ‘Inwardness’, the last sound of the turning point and gently go into the knees (past). an evolutionary spiral, a stream from the past – dies out (versiegt), the mighty impulse of the future takes hold of us. Second sound sequence: with a strong upward impulse, wind out of the spiral, swing over to the loops (quickly), the sounds all the way up and fade away to the beginning positions for the text. Another way of expressing the Vortakt and inwardness, out of the cosmos: that the pure soul untouched by Lucifer and Ahriman, the archetypal Adam soul (einzuleiten) leads the immense impulse through the deed of Christ for the future of the earth and cosmos (spiraling out, transition, loops).

*Text.* Take note: Line 1,5 does their form there and back. The first, second lines of the text, down. In the pause, upwards – the sounds up above.

Lines 1 and 2: sounds down, with ‘I feel’ direct downwards

Line 3: sounds up. Anticipate the impersonal ‘Es’ [English version ‘it’ in the fourth line].

After ‘in heart high gladness’ (Herzenhelligkeit) the numbers are switched, everyone carries on from where they landed. The breath after “Weltenwort” (World of Worlds) not Himmelsfrucht

(heaven’s fruit)  After ‘heaven’s fruit’ a breath out towards the periphery and come back immediately: ‘God’s ground’ hands in O in front of the chest and U narrow going upwards, going up on the toes. Then breathe for the Nachtakt places.

### *Nachtakt*

The sound sequence in the upper zone with loops. The sound sequence in the lower zone, calmly fading away.

*Exit:* the ‘Ah’ represents the human being in their highest attainment (Vollendung) through all time till the distant future. I remains standing, the others go off in ‘Ah’. Then I goes off with ‘Ah’ from down below to all the way up: *Centre back!*

Friedel Thomas practiced the text with the following soul gestures:

Lines 1 and 2: inwardness

Line 3: happy, light

Line 4: Communication, solemnity. ☸ Expand to the periphery and back again to the next place

Line 5: Hope, fulfillment

Line 6: Call

Line 7: Devotion 'Ich schaue auf'

Lighting indications Book III, page 402 (Christmas mood - the last in 'Ah') come in – heavenly fruit – exit [I do not understand this]. Coming on: VII appears with 'W' [German W] from the center back and moves to the starting place for the Vortakt. The others come on somewhat later with 'W'.

To the sounds:

They have a connection to the threefold human being

Movement: I yellow above – S: thought, head

Movement: E green middle – M: balance, breast

Movement: U blue below – N: destiny, feet

Coming together (Zusammenklaug)

I and S: Mercury staff the Savior spirit

E and M: Heart space, Redeemer soul

U and N: support through the body

p. 114, Verse #38

place the pentagram symmetrically

p. 115, Verse #38

soul gesture hope

p. 121, Verse #40

During the five lines the four figures do the four lines so that they *start together* and arrive together at the end position; the ending position falls together with the beginning position.

p. 123, Verse #41

[The top form was a first attempt; the bottom is correct. See page 150]

p. 124, Verse #42

First, I II III do their movement there [*hin und zurück*, there and back (retrace)]; during this time IV and V stand, then IV and V move and I II III retrace [their form]; then IV and V retrace their movement while I II and III remain standing.

[I red II brown III red IV & V green]

p. 125, Verse #42

First II IV V do their movement, then they stand while I and III do their movement. Then II IV V retrace their movement, while I and III remain standing.

p. 126, Verse #42

During lines 1 and 2: I, II, and III do their movement, IV and V stand doing eurythmy

During lines 3 and 4: I and III stand doing eurythmy, II retraces the movement, IV and V do their movement there.

During lines 5 and 6: I and III retrace their movement, II do eurythmy in standing, IV and V retrace their movement

p. 127, Verse #43

During all the lines I, II, III, IV do the above form there and back and V only once through, so that V arrives when I II III and IV have returned.

[I light red, II red, III indigo, IV purple, V red]

p. 128, Verse #43

[I scarlet red, II crimson, III indigo, IV violet, V purple\*]

[\*deep crimson tending towards blue is how Annemarie Bäschlin described it. The dictionary gives purple which is incorrect.]

[See page 150]

p. 129, Verse #44

grey

←or→

brown

1 and 2 stand doing eurythmy

p. 132, Verse #45

I II III - orange, come in *I*; IV V - blue come in *e* {Marie Steiner}

p. 133, Verse #45

[silent form, with Lea we did 3 times *I*]

p. 134, Verse #45

Then silent form

p. 136, Verse #46

[see p. 151]

p. 137, Verse #46

(This there and back)

p. 138, Verse #46

(the following only there)

(the following there and back)

p. 139, Verse #47

1. Silent form: While I does the whole *once*, II, III and IV do their form *three times*.

2. then during the first *two* lines, II III and IV do their forms *twice* and I *once*, but when the recitation stops, with a pause between lines 2 and 3, I can complete the form [*auslaufen - flow out, trickle away*]. Then during lines 3, 4 and 5, II III and IV do their forms twice, I *once retracing*, again they need not have arrived with the end of the recitation

3. Then the above form silently after the verse. Exactly the same as *before* it.

[Note: I retraces the form, II, III and IV do not, but always do the form 'there', not 'back']

[See page 150]

p. 140, Verse #48

the small ones *i* with *e* alternating

two small ones red

the big ones *u* with *o* alternating

two outer ones blue

II and IV do their movement many times (4 x 5) while I and III do their form once

I and III do their movement once, II and IV do theirs many times there and back (6x)

p. 141, Verse #48

I and III do their movement once, II and IV do eurythmy standing

Then once more the first silent form.

p. 142, Verse #49

The above form *there* and *back* as introduction without recitation; then the following *during* the verse; once or twice, how one can [best] divide it.

p. 143, Verse #49

Then as a closing without recitation

[See page 150]

p. 144, Verse #50

Without recitation before the verse

then with recitation, divided accordingly *during* the recitation

then *again* without recitation *after* the verse.

[See page 150]

p. 145, Verse #51

This before the verse

p. 146, Verse #51

Then again the first form

p. 147, Verse #52

As silent form

Then to [text follows]

p. 148, Verse #52

Then from this position back into the first silent form, so that at the end all three arrive at their original places.



## P.149-150 Further Indications for the Soul Calendar Forms

From the new 1977 edition

Appendix: Indications for the new 1977 edition for sounds and costumes, missing in the 1958 edition that came about during the work on the Soul Calendar forms during Rudolf Steiner's lifetime. The originals do not exist. Further, indications which have shown to be necessary from many eurythmists.

p. 21	2 <sup>nd</sup> April week	I, II, and III purple IV,V,VI yellow I and IV = arrows at the beginning in the opposite direction
p.22	3 <sup>rd</sup> April week	I and II = line 5 and 6 switched forms; also line 7
p. 23	4 <sup>th</sup> April week	III = arrow at the beginning in opposite direction
p. 24	1 <sup>st</sup> May week	IV = arrow at the beginning in opposite direction
p. 29	4 <sup>th</sup> May week	...that III and IV begin a little later ...III and IV vowels With the silent form: III and IV start their forms when I and II have moved around them With the text: III and IV only start with "im Bunde..." [line 2] I and II already stand with "...Zur Traumes Dumpfheit" [line 4]
p. 30	4 <sup>th</sup> May week	III and IV only start with the 6 <sup>th</sup> line, I and II stand with the 8 <sup>th</sup> line Nachtakt = silent form in the same sequence
p. 34	2 <sup>nd</sup> week June	III = s i s i s with silent form
p. 53	4 <sup>th</sup> July week	II and III= are switched in the Vortakt
p. 54	5 <sup>th</sup> July week	III = arrow at the beginning in the opposite direction
p. 55	5 <sup>th</sup> July week	Text = "...das ich Kraft muss finden..." [line 4] II ending changed [ending of Nahtakt, I should be II]
p. 74	3 <sup>rd</sup> September week	II = arrow at the beginning opposite direction
p. 76	3 <sup>rd</sup> September week	s.Text = "...sollen wachen u. wachend..." [confirming Wachend, not wachsend]
p. 88	4 <sup>th</sup> week October	2 <sup>nd</sup> form: III = Arrow at the beginning in opposite direction

p. 98	4 <sup>th</sup> week November	s. Text = "... <i>Altbewarte...</i> " u. " <i>Eigensein...</i> " [All - Alt, Eigensinn Eigensein]
p. 100	1 <sup>st</sup> week December	IV and VI = are switched in the Nachtakt
p. 104	2 <sup>nd</sup> week December	IV, V, and VI = a whole lemniscate for the last line
p. 108	3 <sup>rd</sup> week December	Text "...In <i>Weltengründen...</i> "[Welten instead of Menschen]
p. 111	4 <sup>th</sup> week December	White dresses, yellow stoles Vortakt: VII enters first with 'W' (German) out of the centre. The others somewhat later from both sides. Nachtakt: While the others leave the stage, VI remains standing in 'Ah' and then goes off as the last, in the middle exit.
p. 112	4 <sup>th</sup> week December	V = form there and back (to the starting point)
p. 113	4 <sup>th</sup> week December	Text = " <i>Es hat...</i> "
p. 114-15	4 <sup>th</sup> week December	from "...gezeugt das heilige Weltenswort..." [line 4] II and VII are switched, also in the Nachtakt.
p. 116	5 <sup>th</sup> week December	White dresses, yellow stoles [as for the fourth week of December]
p. 122	2 <sup>nd</sup> week January	I red, III blue, V green, all do <i>i u o i u o</i> II red, IV blue, both do <i>m l m l</i>
p. 123	2 <sup>nd</sup> week January	V slowly goes through their form once; the others, go there and back, or three times: there, back, there.
p. 124	3 <sup>rd</sup> week January	The direction of IV and V are correct (parallel)
p. 128	4 <sup>th</sup> week January	I light red (cinnabar) [scarlet], II karmin, both <i>e i e i</i> III indigo, IV purple, both <i>s e s e</i> V red (crimson) <i>m i m i</i> V Nachtakt = arrow at the beginning in the wrong direction
p. 129	5 <sup>th</sup> week January	I. Text form: V must end at the starting point
p. 133	1 <sup>st</sup> week February	silent form = no indications for the sounds; presumably those of the silent form at the end or those of the Vortakt. The Vortakt was added later (different paper and numbers)

- p. 136      2<sup>nd</sup> week February      I, II, III, all blue, I: *m s m s*, II: *u s u s*, III: *m s m s*  
 IV and V, red, IV: *u s u s*, V: *m s m s*  
 According to an earlier indication:  
 While coming on: I, II and III in blue and *o* IV, V in red  
 and *i*
- p. 137      2<sup>nd</sup> week February      II and III Textform: only *there*
- p. 137      2<sup>nd</sup> week February      Text = "...drohet" and "...eingebor'ne" [spelling  
 clarification]
- p. 138      2<sup>nd</sup> week February      Text = "...sich selbst *erhalten* kann." [word correction]
- p. 139      3<sup>rd</sup> week February      I purple *o*      III green *a*  
 II blue *i*      IV red *e*
- p. 142      1<sup>st</sup> week March      Text: the first time 4 lines, the second time 2 lines on the  
 form
- p. 143      1<sup>st</sup> week March      I and II, red, *i* going over into *o*  
 III and IV, blue, *o* going over into *i*
- p. 144      2<sup>nd</sup> week March      I green, *i* going over into *o*  
 II orange, *o* going over into *a*  
 IV orange *e* going over into *i*  
 the form can also be done twice; or:  
 Text: Form there till "Werdelust" [lines 1-4]  
 Form back till the end. Nachtakt back again

To the following two pages: These two forms - a first step for the 46<sup>th</sup> week - are here published for the first time. They were never performed; Rudolf Steiner gave the forms printed on p. 136 instead.

- p. 151, Appendix: preliminary steps for the 46th week  
 with the February verse coming on:  
 I II III in blue and *o*  
 IV and V in red and *i*  
 And before and after the verses the following form: I Vor[takt]

- p.152, Appendix: preliminary steps for the 46th week  
 II Nach[takt]

<u>Verse # *</u>	<u>Letter</u>	<u># of people</u>	<u>Colors</u>	<i>White dresses throughout</i>
1	A	4	I mauve II green III dark blue IV red	
2	B	6	I II III purple IV V VI yellow	
3	C	4	I red II blue III green IV mauve	
4	D	3	I yellow II red III green	
5	E	4	I white II yellow III red IV blue	
6	F	5	I & II yellow III & IV purple V red	
7	G	4	I yellow II purple III blue IV green	
8	H	4	I & II green III & IV red	
9	I	3	I blue II red III green	
10	K	2	I blue II red	
11	L	3	I red II blue III green	
12	St. John's mood	3	I green II purple III red	
13	M	3	I red II mauve III green	
14	N	3	I red II & III blue	
15	O	3	I yellow II & III purple	
16	P	3	I mauve II green III red	
17	Q	3	I green II mauve III red yellow	
18	R	3	I red II yellow III blue	
19	S	3	I red II blue III green	
20	T	3	I green II red III blue	
21	U	3	I red II blue III green	
22	V	4	I red II green III blue IV yellow	
23	W	4	I red II green III orange IV purple	
24	X	3	I green II blue III red	
25	Y	3	I blue II purple III red	
26	Z	5	I green II red III mauve IV orange V blue	
27	<u>A</u>	3	I reddish II green III yellow	
28	<u>B</u>	3	I mauve II orange III red	
29	<u>C</u>	3	I blue II red III yellow	

<u>Verse # *</u>	<u>Letter</u>	<u># of people</u>	<u>Colors</u> <i>White dresses throughout</i>
30	<u>D</u>	4	I purple II red III green IV orange
31	<u>E</u>	4	I purple II orange III blue IV yellow
32	<u>F</u>	3	I green II yellow III red
33	<u>G</u>	4	I & IV grey II yellow III blue
34	<u>H</u>	4	I & IV red II & III purple
35	<u>I</u>	6	I purple II indigo III blue IV green V orange VI red
36	<u>K</u>	6	I & IV red II & V green III & VI blue
37	<u>L</u>	7	I indigo II blue III yellow IV & V orange VI & VII white
38	<u>M</u>	7	All yellow stolls
39	<u>N</u>	7	All yellow stolls
40	<u>O</u>	4	I yellow II mauve III green IV red
41	<u>P</u>	5	I & II red III & IV blue V green
42	<u>Q</u>	5	I III red* II blue* IV V green*
43	<u>R</u>	5	I light red II red III indigo IV purple V red
44	<u>S</u>	6	I II grey or brown III & VI green IV & V red
45	<u>T</u>	5	I II III orange IV & V blue
46	<u>U</u>	5	I II III blue IV & V red
47	<u>V</u>	4	I purple II blue III green IV red
48	<u>W</u>	4	I & III blue II & IV red
49	<u>X</u>	4	I & II red III & IV blue
50	<u>Y</u>	4	I green II & IV orange III purple
51	Awaiting Spring	3	I blue II green III red
52	<u>Z</u>	3	I green II orange III blue

[\* from the lighting book]

**Verses with forms for:**

1 verse for 2	16 verses for 4	4 verses for 6
21 verses for 3	7 verses for 5	3 verses for 7