

Rudolf Steiner's Eurythmy forms for English Poems

Translated by Dorothea Mier

Foreword

In the course of years both the eurythmy courses, *Eurythmy as Visible Speech* and *Eurythmy as Visible Singing* from 1924 and also *Birth and Development of Eurythmy* have appeared in Rudolf Steiner's complete works. The latter publication from 1912 and 1915, the so-called 'Dionysian' and 'Apollonian' courses, the volume *Eurythmie, die Offenbarung der Sprechenden Seele* [not yet translated in its entirety, only isolated introductions in various publications*] encompasses introductions to eurythmy performances from 1915-1924. Rudolf Steiner's Notes and, where available, programs were included. Also "Sketches for the Eurythmy figures" and "Eurythmy forms for the weekly verses of the Anthroposophical Soul Calendar."

To these books new volumes will be added for all other existing forms for Rudolf Steiner's verses, and brought out in print, as well as all forms to texts in German, English, French, and Russian language from lyric, epic and dramatic poetry, and also the Tone Eurythmy forms to classic and romantic music.

One reason for this was the fact that through the copying and handing on of the standard forms many errors occurred. Added to this, the paper of the originals deteriorated, and the drawings faded. In light of all this and the spreading of the eurythmy forms worldwide, it is time to round out the complexity of Rudolf Steiner's work with a publication of the so-called 'standard forms' for eurythmy within the complete works.

An essential indication to these standard forms, printed for the first time: In order to carry out these forms one needs to have a good eurythmically schooled capacity. In no way are they to be compared to any sort of choreography. For decades this artistic spiritual treasure was protected as certain verses and forms were kept by the Goetheanum Eurythmy stage group. On the other hand one went through a process of working with difficult forms through a schooling during the eurythmy training. An overview of all the standard forms came only in the 1960s. After Rudolf Steiner's death these exceptional artistic treasures arising out of eurythmy are allowed to be made available to the public.

Eva Froböse

* *An Introduction to Eurythmy* by Rudolf Steiner, GA 277, translated by Gladys Hahn, Anthroposophic Press.

The Early History of Eurythmy, translated and edited by Frederick Amrine, Steiner Books, CW 277c.

* The lighting and costume indications Rudolf Steiner gave belonging to the eurythmy forms are printed in four extra volumes.

XIII

An Introduction

Rudolf Steiner

The last handwritten Introduction to Eurythmy, Torquay, Summer 1924*

XVII Eurythmy

It cannot be a question before a performance of eurythmy as a work of art, to give an introduction. Art must speak for itself: and to explain an artistic creation is something inartistic. But with the attempts of eurythmy one is not dealing with old familiar sources of art and the familiar language of form, but in both cases with something new. Therefore, it may be permitted to say a few words about this new art form.

One will see people moving, singly and in groups. These movements will bring the content of poetical and musical compositions to expression. But this does not come through mime or pantomime nor through dance gestures. Nothing to be said against these neighboring arts, but eurythmy must not be confused with them.

Eurythmy is a real visible speech and visible singing. It is developed out of the laws of the human organization the same as sound in singing and word in speech.

One needed to study carefully what takes place in the human organism when speaking and singing. One cannot achieve this through normal physiological observation but only through 'sensory-supersensible perception.'

For such perception it becomes apparent that human gestures, mime-like movements are suppressed when speaking. These gestures want to arise; they do not arise, but they are transformed into formative forces through the organism of the brain which are united with the activity of the will organism and through the larynx and neighboring organs are carried over to the air. In the study that brought about eurythmy the living suppressed gestures in speech and singing are transferred onto the whole human being and whole group. Thereby one can speak and sing through movement. Through spatial movements of the human being one achieves a speaking compared to which the usual gestures of mime and dance would be only as a babbling.

A poem or piece of music comes thereby for the eye to visibility which otherwise, through speaking and singing, come to the ear through hearing.

The whole stage can be formed for eurythmy. We try through lighting effects to create a visible melodic expression of the poetic and musical through the sequences of movement.

Parallel to the visible eurythmy there is also recitation and declamation. These must, when coming together with eurythmy, also be eurythmically formed. In true artistic poetry, speech formation is the basis. This, and not the prose content of the poem, is what is essential. The melodic and the image quality is contained in the formation of the word. This melodic and speech formative quality must be cultivated in the declamation and recitation and does not emphasize the prose content. In this way the artistic quality in the poetry will come to expression in recitation and declamation for eurythmy. Prosaically [underlining the meaning] does not lend itself to recitation for eurythmy because in the movement of eurythmy the picture and melody live, not the logical speech.

* [I imagine he wrote this as a help for the translator.]

Next to the artistic element of eurythmy that comes to expression in this performance, are also the two others: the hygienic/therapeutic and pedagogic/didactic elements. Because the movements of the human being are expressed in eurythmy and originate in the healthy organism, they, when done professionally, can also be transformed to heal or strengthen the weak or ill organism. Thus there arises healing or therapeutic eurythmy. It is not the same as artistic eurythmy but has its origin in it. In the clinical-therapeutic institutions, which are attached to the Goetheanum in Dornach and Stuttgart, this eurythmy is cultivated as a therapeutic branch.

In the Waldorf School in Stuttgart and the Friedwart School in Dornach eurythmy is cultivated in the pedagogic-didactical aspect as a soul-spiritual gymnastics. After years of experience it has shown that the children live into this movement language in the same way as in the language of speech. And because soul and spirit are active, without neglecting the body, this eurythmy reveals itself as a health-giving complement to gymnastics. Especially in the development of the will, the child comes into its own through the free control of the body.

At the present time eurythmy is still at the beginning of its development. That is fully well known to its creators. But they also know that the improvement is immeasurable because the human body serves as its instrument. The human body itself is the expression of all the mysteries of the world. It is a true microcosm. When the human soul speaks through it, then it can reveal all the mysteries of the world through its own inner life brought artistically to expression for the eye. Therefore, one can trust that at some time eurythmy will be able to stand as a fully justified art next to its justified older sister arts.

About this Issue

Eva Froböse

XXIII

The Beginnings of Eurythmy in England

(from *Eurythmieformen Band VII* ('Forms for English Poems'). Dornach 1993. Pp. xxiii-xxv.)

In May 1914 a small group of eurythmists went to London in order to give a course there and to show the first beginnings of this new art of movement in short and longer presentations. During a lecture in Nürnberg, 14th March 1915, Rudolf Steiner speaks about this: "Eurythmy was appreciated. This is good; people should like it, but it is not realized that this eurythmy is the spiritual thing, the counter pole of the materialistic nature of sport." Mr. Collison, General Secretary of the Anthroposophical Society in England, after the eurythmy presentation during the meeting in Berlin on the 21st January, 1914¹, invited Lory Smits to London to give eurythmy courses and eurythmy presentations. She was accompanied by Flossy von Sonklar, Elisabeth Dollfus and her sister Ada Smits². A continuation of the eurythmy work in England was made impossible by the outbreak of war in August.

Only in 1921 Rudolf Steiner sent Flossy von Sonklar to London, in order to introduce eurythmy there. Only a few people decided to work on the basic elements in a small group.³ Only one year later did a breakthrough take place. Steiner was invited to lecture during the public Shakespeare Festival in Stratford-on-Avon 19th-23rd April 1922. Special events of the Committee "New Ideals in Education": (1) "Drama and its relationship to Education"; (2) "Shakespeare's Characters"; (3) "Shakespeare and the New Ideals" (on Shakespeare's birthday). This invitation was followed in August by an invitation to Oxford, where in Manchester College the lecture cycle "Oxford Holyday Conferences 'Spiritual Values in Education and Social Life'" (the development of the child in spirit and soul) took place from 16th - 29th August. During this conference, some eurythmy performances with English texts and the first music eurythmy presentations aroused interest in this new art of movement.⁴ Many new choreographic forms had been created, especially for songs from Shakespeare's dramas and for other English poems. In the following year, 1923, lecture cycles took place in Ilkley, from 5th -17th August, followed by 18th-31st August in Penmaenmawr, including each time more eurythmy performances. During the "Second International Summer School", too, from 9th-22nd August, 192, in Torquay.⁵

We are indebted to this interest in Steiner education proceeding from England for all this richness of eurythmy forms for English poems.

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Amongst this abundance of choreographic forms, the elf-scenes in Shakespeare's *Midsummer-Night's Dream* are unique. They were performed as an entirety for the first time on November 2nd, 1924, at the end of a eurythmy programme in the Lessing Theatre, Berlin. Marie Steiner is on tour with the eurythmy troupe; Rudolf Steiner becomes ill at Michaelmas and has to remain in Dornach. Three pocket editions, with marked texts for the elf-scenes still outstanding, go to and

¹ Rudolf Steiner. *Eurythmy: Its Birth and Development*. GA 277a. P. 55.

² Lory Maier-Smits. 'Die ersten Anfänge der Eurythmie' in *Wir erlebten Rudolf Steiner*. Verlag Freies Geistesleben.

³ Vera Burnett in *Sektionsbrief*. Nr. 16, 1986.

⁴ Rudolf Steiner. *Eurythmie. Die Offenbarung der sprechenden Seele*. GA 277. Pp. 285-xx, and *Eurythmie – die neue Bewegungskunst der Gegenwart*. Tb 6420. Dornach.

⁵ GA 277a. Pp. 476. *Eurythmie – die neue Bewegungskunst der Gegenwart*. Tb 6420, Dornach.

fro in the post with the request for more forms. And Rudolf Steiner returns them with new forms. On October 24th, Maria Steiner writes: “Now we have all we need for the St. John’s-Night Dream, and even more, for we shall not have enough time for the scenes with Bottom.⁶ What was the initial impulse for these scenes? Already in 1922, on July 30th, the Lullaby is performed in a group-form as part of a eurythmy programme with poetry and music of an elemental character, for example, ‘Elf Dance’ and ‘The Butterfly’ by Grieg.

Soon after this, on August 6th, 1922, the elf-song ‘Over hill, over dale...’ with music by Leopold van der Pals is performed. It is interesting that especially poems and pieces of music, or characters out of the elemental world, are characterized through head-positions, directions of the gaze, and finger-positions. Already for St. John’s Tide, 1923, some scenes are assembled to be performed: Puck, Oberon, Elves, Lullaby, Titania with Elves, Pyramus and Thisbe. Somewhat later the appearance of the little mouse is added, presented by a child.

This group of pieces is completed with further forms, which Marie Steiner directs during the tour for November 2nd, 1924 (see supplementary indications). When Flossie von Sonklar (1893-1991) went to England following Rudolf Steiner’s wish, she received the first indications for the eurythmical possibilities to express the English sounds.

Tatiana Kisseleff (1881-1970)⁷ reported that during a rehearsal in England, he said “In English poems, one would have to make the gestures bigger, one would have to reach further out.” And another time. For the English language: “In doing eurythmy for the vowels and for the consonants, one should never stick to what is written, but only express how it is spoken.”

In a lecture of 1924, Steiner said about English eurythmy: “Those of you who were at Ilkley will recall that I spoke how, for example, the English language reveals its connection to the waves of the sea. Moreover, the mastery of the waves, which lies so strongly in the English language, comes out extraordinarily clearly in eurythmy.”⁸

Vera Compton-Burnett (1891-1985) reports on Rudolf Steiner’s indication for three vowels⁹ (she had wanted to write something on *th* and *w*, but did not manage it):

When the eurythmists at the Goetheanum began to work on English poems, they became confused through the fluctuations of the vowels; they tried in vain to analyze them and to fashion corresponding gestures —something that for the English eurythmist occurs quite instinctively. Marie Steiner was not bothered about this problem. She took our language as she found it. But it is important to know that Rudolf Steiner warned eurythmists against any pedantry, when he said, ‘The most important thing is to experience the basic character of the respective vowel.’ In actual fact, he only gave indications for three vowels:

1. What is called the open *o*, as in ‘love’ and ‘lustre’ (the spelling is not important), where the *o*-movement, before it is completed, opens upwards into a suggestion of an *ah*;
2. The sound *a*, as in ‘hand’, where the movement of the crossing is only carried out until the one hand is behind the other, and
3. The sound in ‘bird’ and ‘word’, which is expressed through the movement for the German modified *o* (*ö*), the *o* which is pulled apart and accompanied by a little jump or,

⁶ R. Steiner / M. Steiner. Briefwechsel und Dokumente. GA 262. Pp. 126, 127, 137; *Eurythmie –die neue Bewegungskunst der Gegenwart*. Tb 6420.

⁷ Tatiana Kisseleff. *Eurythmiearbeit mit Rudolf Steiner*. Verlag die Pforte. Basel 1982. *Eurythmy and Rudolf Steiner 1912-1919*. Floris Books

⁸ R. Steiner. *Eurythmy as Visible Speech*. GA 279. Lecture 4.

⁹ *Sektionsbrief* Nr. 12, 1982.

when this is not suitable for the seriousness of the mood, it is expressed through a triangle with the hands. The base is formed by the thumbs which touch each other, and the point by the index fingers.

Two characteristics of the English language, from oral tradition:

“Blitz in die Erde und über die Welle hinaus”.

“Lightning into the earth, and away* over the wave.” — Vertical and horizontal. To be in yourself and at the same time in your surroundings.

W= heavy dark *u*. Carried out from below upwards. Like being in water. Also sideways, left or right, as in ‘wind’, leading over into the vowel.

Th = dsch = flat hand, palm down, spiraling movements downwards – through the layers of the earth. (Can also be carried out in movements like an *s* – down to earth – bending your knees – upper body remains upright.

V = like a German *w*.

* [My memory was without the ‘away’, a very subtle nuance.]

Notes to the English Eurythmy Forms by Rudolf Steiner

Note: The forms are drawn from the perspective of the audience. Drawn on different types of paper with pencil, indelible pencil and ink. The forms are the original size.

[Translator's Notes are placed in brackets.]

Those Evening Bells, page 1: End of the first verse Vortakt: i e r i e r...

Page 2: The dress would be good, blue with red veil. Nachtakt: u o m u o m...

Page 3: Then the Nachtakt

Oft, in the Stilly Night, pages 4-5: Vortakt: o i u o i u Nachtakt: u i o u i o...

[No indication for costume.]

April, page 6: Two different ii Vortakt: i i o e i i o e... Nachtakt: i i o e i i o e...

Bottom of page 6: Watson – April (Song)

(white dress, 1 yellow & 1 grey veil so pinned, that one arm is yellow and one arm is grey)

The Arrow and the Song, p. 7: Vortakt: r s a r s a... Poem Nachtakt: a s r a s r...

Below on page 7: Longfellow – The Arrow and the Song

(white dress, white veil) (See Additional Indications, p. 159.)

The Castle by the Sea, pages 8-9: Vortakt: a i a i... Nachtakt: i a i a i a...

Strophe—verse (white dress, yellow veil)

True Love, pages 10-11: beautiful shining mauve [I presume dress and veil.]

[a ch: as a word, interjection of sorrow]

Vortakt: a ch a ch... and Nachtakt: h o m h o m...

The Life without Passion, pages 12-13: form very expansively, very broadly

Page 13: all grey (dress, veil) Vortakt: u m u m... and Nachtakt: t u t u t u...

[Indication for the head, during all stanzas a slow movement of the head from up to down and from one side to the other. The head should always go through the middle. From Don Vollen who probably had it from Lea van der Pals]

Poor Soul, page 14-17: III. & IV. stand and do i s a i s a... III. & IV. stand and do a s i a s i...

Page 17: Vortakt I. II. m l n m l n... III. IV. i s a i s a...

Nachtakt: I. II. n l m n l m... III. IV. a s i a s i...

I. II. all blue III. IV. all red

Remembrance, pages 18-20: Vortakt: w l w l... Nachtakt: w l w l...

schnell—quick, *langsam*—slow, *halbschnell*—half quickly, *sehr*—very

Blue dress, orange veil

Under the Greenwood Tree [As You Like It], page 21: *schnell*—quick, The second verse exactly the same

Vortakt: w t w t...

Page 22: *schnell*—quick, *langsam*—slow Nachtakt: t w t w... Green dress, blue veil

Blow, blow thou [As You Like It], pages 22-23: *schnell*—quick, *langsam*—slow, *halbschnell*—half quickly, *sehr*—very

Vortakt: t i s t i s... (See Additional Indications p. 162.)

Nachtakt: s i t s i t... *schnell*—quick, *langsam*—slow, *sehr*—very

It was a Lover [As You Like It], pages 25-27: *Strophe*—verse (See Additional Indications p. 162.)
Page 27: Vortakt: I. h i b h i b... II. t a p t a p... Nachtakt: I. b i l b i l... II. p a l p a l...
I. red dress, green veil II. green dress, red veil

Hark, Hark [Cymbeline], page 28: white dress, yellow veil; Vortakt: t r i t r I
Nachtakt: i t r i i t r i

Fear no more [Cymbeline], page 29-31: dark blue dress, green veil; Vortakt: h o r h o r...
Nachtakt: r o h r o h...

Orpheus [King Henry VIII], page 32-33: purple dress; violet veil; Vortakt: a i m a i m...
Nachtakt: a i u m a i u m...

On a day [Love's Labor's Lost], page 34: b, c, d: Stand with m n r until "triumph so!"
a: red dress, green-yellow veil b, c, d: yellow dress; lavender, lilac, or mauve veil
Vortakt for a: l m i l m i... For b, c, d: i s l i s l...
Nachtakt for a: i m l i m l... For b, c, d: l s i l s i...

When daisies pied [Love's Labor's Lost], pages 35-36
While standing in the first verse, do the sounds of the Vortakt
While standing in the second verse, do the sounds of the Nachtakt
Page 36: I. & II. (the sounds) also when standing
I. green dress, red veil II. red dress, green veil
Vortakt for I: k u k a l i For II: l i k a k u; Nachtakt for I: k o k i t a, For II: t a k i k o
When daisies pied from Love's Labour's Lost

[The Village Schoolmaster and the Curate have composed the songs that are sung by the villagers at the end of the play. On one side is a group with a cuckoo representing spring and singing "When daisies pied." On the other side a group with an owl representing winter and singing "When icicles hang by the wall." The eurythmy should not be too dainty, but hale and hearty! From Molly von Heider, added by Translator]

When icicles [Love's Labor's Lost]: page 37-38: Vortakt/Nachtakt h u s c h h u s c h ...
[dress] blue, darker blue [veil] on top
When icicles, page 39, group: III. begins at "Tu-who" II. remains standing with "Tu-whit"
I. stands at "hall" II. begins at "and milk"
I. stands at "snow" II. begins at "and Marian's"
II. stands at "Tu-whit" III. begins at "Tu-who"
Page 40: I. blue dark blue on top (blue [dress] darker blue veil on top)
II. green dress, dark green veil on top III. red, darker red veil on top
I. h u s c h... II. h a s c h... III. h e s c h...

Sigh no more [Much Ado about Nothing], page 41: as Vortakt: the same form retracing,
1. Verse: i n o i n o...
as Nachtakt: the same form retracing, 2. Verse: o n i o n i...
Blue dress, yellow veil
Vortakt: i n o i n o... Nachtakt: o n i o n i...

Pardon [Much Ado about Nothing], page 42: Vortakt: f e i f e i f e i... Nachtakt: i e f i e f i e f...
Yellow dress, blue veil

Tell me where [The Merchant of Venice], page 43: I. stands at I. and does consonants until “Let us...” then begins again and continues until the end at the same time as II. begins the dotted...
II. is at “lies” on 2 [Written next to the first form.]
(reddish dress, green veil / light green dress, reddish veil)
Vortakt: d i n g d o n g... Nachtakt: b e l l b e l l...

The quality of mercy [The Merchant of Venice], pages 44-45: dull lilac dress, dull blue veil
(See Additional Indications, p. 162.)
Vortakt: a u n a u n Nachtakt: n u n n u n

Come unto these [The Tempest], pp. 46-47: brown and red (Solo)
Vortakt: o u b o u b... Nachtakt: b o u b o u...
Page 48: (Duo) I. blue dress, purple veil II. white dress, yellow veil
Vortakt: I. d u l m d u l m... II. i s i s i s i s...
Nachtakt: I. m l u d m l u d... II. s i s i s i s i...
Page 49: I. starts and remains standing and II. continues when I is at a (marked with an x)
III. begins when II is at b. II. remains standing
I. from “Come unto” till “kiss’d” II. “The wild... till ...bow” III. “Hark...dow”
I. brown & red II. green & red III. red-red [all red]
Vortakt: I. o u b o u b II. a u b a u b III. e u b e u b
Page 50: [All move together, also Vortakt]
Nachtakt: I. b u o b u o II. b u a b u a III. b u e b u e

Full fathom five [The Tempest], page 51: yellow dress, mauve veil
[Upper form: disfigured, through tracing the form.]
Vortakt: t i t a t i t a... Nachtakt: t a t i t a t i...

Where the bee sucks [The Tempest], page 52: See Additional Indications, p.162. [greenish costume]
Vortakt: b y b y... Nachtakt: y b y b... [Y English: as pronounced in ‘lullaby’]

Page 53: I. stands II. begins when I. stops II. stands III. begins when II. stands
I. “Where” until “lie” (two lines) II. “There” until “fly” (two lines)
III. from “After” until “bough”
I. greenish; II. reddish; III. blueish
Vortakt: I. b y b y... II. b e b e... III. b a b a...

Page 54: Nachtakt: I. y b y b... II. e b e b... III. a b a b...

Who is Sylvia [Two Gentlemen of Verona] Page 55: III. comes with “Then to” slowly and does this form during the last three lines.
I. yellow dress, lilac veil II. lilac dress, yellow veil III. red dress, green veil on which ribbons are fantastically arranged. Vortakt: I. o h o h... II. a h a h...

Page 56: Nachtakt: h o h o... II. h a h a... III. d u l d u l...

O Mistress Mine [Twelfth Night], pages 57-58: I. green dress, red veil; II. yellow dress, green veil
Vortakt: I. l a l a l a II. o t o t o t Nachtakt: I. o t o t o t II. l a l a l a

Clown’s Song [Twelfth Night], When that I was, page 59: (See Additional Indications, p. 163) [I. lines 1 & 2]

Page 60: As Vortakt retrace the first form, as Nachtakt retrace the form for the fifth verse.

Pointed form for the hat ^



I: green headpiece. veil right red/ left yellow, dress lilac with orange stripes

II: red head piece. veil right green/left lilac, dress orange with red stripes

Vortakt/ Nachtakt: I. e i e i e i... II. i z i z i z...

When daffodils begin to peer [Winter's Tale], page 61: First verse = lines 1. & 2.} I. II. lines 3. & 4.}
II. IV.

Second Verse = the same

Page 62: Third Verse = the same

Vortakt = First form of first verse is retraced. Nachtakt retrace second form of second verse.

Vortakt/ Nachtakt: I. II. i u s i u s... III. IV. i a r i a r...

I. II. green dress, red veil III. IV. red dress, green veil

Midsummer Night's Dream (Music by Jan Stuten)

[Elf: green dress; silver-white veil; Puck: orange dress, light violet veil over the head, glittering red-gold veil; Titania: light red dress, light green veil; Oberon: light green dress, light red veil;

Elves (Final scene): white dress, glittering red-gold veil]

Over hill, over dale, page 63: yellow dress, yellow and white veil (See Additional Indications, p. 165.)

Vortakt: i t u m... i t u m... Nachtakt: a t o m... a t o m...

Fairy, Puck, page 64: Elf, "Either I mistake"

II. stands doing consonants in eurythmy while Elf speaks

Puck should do vowels only with the legs, for example, indicating sitting by jumping backward and with the heels outward thereby catching himself and so forth.

I'll met by moonlight, page 65 (Written on the form for Titania): Erzeuger – Original;

nichtweg – part with him; haust – haunt.

Oberon: Edel Knaben – henchman, weilen – stay, gehen – go with you, gebüsst – injury.

Show the cuts Marie Steiner made in the text. Also in the Lighting book IV.

I think I have done as far as it goes, without "before, and" after here"; but the connection (Anschluss) will become apparent, if and when it is also necessary, here and there to arrange a few steps, and Oberon's and Titania's followers arrange similarly as in the other instances.

Lighting: all that happens here, to do, that in not too little distances (then during the whole 5—6 alternate blue above, red & white below and red above, green & white below alternating. –

My gentle Puck, page 66: Oberon: "My good Puck" Puck: consonants

Puck: "I know." Oberon: consonants eurythmy

Puck can be very alive & active and often do such a form in between standing.

Oberon, at the same time Puck: consonants

Puck: "I'll put a girdle around the earth." Oberon: consonants in eurythmy

Oberon: Having once the juice...her page to me, page 67 (See Additional Indications)

Hast thou the flower, page 68: St. John's Night

Puck comes. Oberon stands there.

Puck does this during "There it is."

This form during “Hast thou the flower.”
Puck enters so that he just arrives at the words “Have you.”
While he does his form, Oberon does t u d l u d – –
Oberon always does these sounds when he stands.
Puck does u l when he stands.
Oberon: “I pray thee –cock crow.”
Puck stands. Puck: “Fear not – shall do so.” Oberon goes off
Puck goes off

Titania, Fairies – Come, now a roundel, page 69: The fairies come as they always come and do the form with the sounds i a m i a m...

Titania stands with bent arms (seen from above) very calmly during the time of the Elf Song. [An O gesture with rounded arms, head inclined down toward the left – known as the gesture for sleeping]



I. before this is done one can do the Nachtakt after the song. The elves leave as always. Titania remains.

Titania, Fairies – Come, now a roundel, page 70 [drawing]: Toward the middle; before the lullaby (Elves do this form with i a m.)

Lullaby, page 71: This form “You spotted” until “queen” II. III. IV. V. VI. stand
II. III. from Philomel until end of the third line “lullaby” during this IV. V. VI. stand
Then II. III. stand s l m s l m & IV. V. VI. do “Never” until “lullaby”
I. stands V. stands “charm”
(See Additional Indications)

Page 72: I. stands s m r ...

Page 73: When standing always all s m l... s m l ...

Elves: I. dress red, blue veil; II. III. green, veil lilac; IV. V. VI. dress lilac, veil green
(Additional Indications from Annemarie Dubach-Donath)

Lullaby: the head starts left, goes up to the right and down

Lullaby: forcefully to the right and the gaze follows. (Annemarie Dubach-Donath)

Retrace Form 3: Philomel (double curve) Hence (at point) Offence (at point) Sing (middle of loop) lullaby (beginning of back curve) Lulla (middle of back curve) Lullaby (to left point of back curve) Never (moving downstage) Night (downstage, before curving upstage)

What thou seest, page 74: Titania (remains in the gesture) curtain closes (Position for p. 73)
Vortakt & Nachtakt of the Fairies Song, Titania stands in the gesture/position.

What angel, page 75: Elf, the Elves also while Titania speaks

2.) Lighting: all that comes/happens light, so that alternating approximately 4 times

Above: yellow, green Below: red, green, white

Above: red, yellow Below: green, white

Come wait upon him, page 76: What Titania still has to say in continuation
Comes, leading him (See Additional Indications (33), p. 169)

I wonder if Titania, page 77: St. John's Dream

"There comes" while Puck speaks
after Puck has entered, consonants standing
here stop
Oberon finished speaking
During Oberon's speech consonants standing
Consonants while Puck speaks, standing
Puck: "I took him sleeping"

My Fairy Lord, page 78: Oberon consonants Puck consonants standing during Oberon's speech
Consonants standing during Puck's speech

Page 79: Here I will still give the exact Elf form

Only the Ensemble must line up.
Peaseblossom Mustardseed [See Marie Steiner's indication (33) on p. 169.]
"I have." Schlaf – Sleep. [See Marie Steiner's indication (46) on p. 170.]
Cobweb — They must go to their places in the time between.

Her dotage now I do begin to pity, page 80: That is Oberon's speech

[See Marie Steiner's indication (48) on p. 170]
Titania remains standing with vowels.
The other vowels here always standing (See Additional Indications, pp. 165-172.)

Nachtakt after with the mortals on the ground, page 81: *Droll* = Puck.

See text, p. 49 [See Marie Steiner's indication (49) on p. 170.]

Thisbe, Pyramus, Asleep my Love, page 82: until II. enters from behind and stands during the whole form, slowly forward with o i t o i t...

Comes with cover [covered head] and remains standing.

Vortakt: II. is not there yet.

Nachtakt: II. stands and holds O the entire time with the arms somewhat up.

I. blue dress, dark green veil II. dark blue dress, black stole

Vortakt: j l i j l i... Nachtakt: ch l i ch l i

Puck, Mouse, page 83: Vortakt for Puck = story

Vortakt: c i t c i t... II. d i s d i s...

II. comes to about the middle of the form I. and runs off again, before I. has finished.

I. orange dress, light purple veil over the head with red-gold sparkling veil (sequins)

II. grey dress without veil III. light green dress, light red veil

IV. light red dress, light green veil V-XIII. white dresses, red-gold sparkling veil [sequins]

Now the hungry lion, page 84: Puck first 2 lines II. comes in

Through the house, page 85: with... "Every elf and every sprite..."

V-XII. Come and do the given movements repeatedly.

V-XII. run in very quickly V-XII. can be children

Now until the break of day, page 86: IV stands vowels; V-XII exit running very quickly

III-IV & V-XII away with "break of day"

"If we shadows – restore amends." off quickly This is also the Nachtakt.

Laughing Song, When the Green, page 87: I. with the 2 & 4 lines standing his his...
II. het het... [Comes twice repeated!]

Page 88: I. at first from X until # then II. follow from ↗ until ↓ then follows from # until ≠
then follow II. from ↓ until φ
in these times in between the other stands and does both standing and moving
I. his his... II. het het...
I. yellow dress, green veil II. green dress, yellow veil
Nachtakt to begin with I. from ♂ until ↙ (circle with arrow pointing down)
then II *until ⊖ then I. ↙ until ↗ (circle with two arrows pointing up) then II. from ⊖ until =O=

The Elfin Stroke [Danish Ballad], page 89: [I. and II. alternate standing or moving]
First Line – III. IV. V. stands lali lali... II. stands rust rust... [I. moves.]
Lines 3 and 4 – I. stands oh oh... [II. moves.]
Lines 5 and 6 – I. stands oh oh... III. IV. V. stands lali lali... [II. moves.]
Lines 7 and 8 – II. stands rust rust... III. IV. V. stands lali lali... [I. moves.]
[if done in Danish, the same form]
(See Additional Indications, p. 175)

Page 90: [I. and II. alternate standing or moving]
Lines 9-10; Lines 11-12 – I. stands oh s oh s... III. IV. V. stands lali lali... [II. moves.]
Lines 13 and 14 – II. stands rust rust... III. IV. V. stands lali lali... [I. moves.]
Lines 15 and 16 – I. stands oh s oh s... III. IV. V. stands lali lali... [II. moves.]
Lines 17 and 18 – II. stands rust rust... III. IV. V. stands lali lali... [I. moves.]

The Elfin Stroke [continued]
Lines 19 and 20 – I. stands oh s oh s... III. IV. V. stands lali lali... [II. moves.]

Page 91: Lines 21-22 – I. stands oh s oh s... III. IV. V. stands lali lali... [II. moves.]
Lines 23 and 24 – I. stands oh s oh s... III. IV. V. stands lali lali... [II. moves.]
Lines 25 and 26 – VI. comes in ach ach
Stand II. stands wulm wulm... I. stands oh s oh s... III. IV. V. stands lali lali...
Lines 27 and 28 – III. IV. V. stands lali lali...
Lines 29 and 30 – VI. stands ach ach II. [stands] goes off
That is only the border group of the forms. Between lines 27-30.

Page 92:
Lines 31 and 32 – I. stands oh s oh s... III. IV. V. stands lali lali... [VI. moves.]
Lines 33 and 34 – II. stands rust rust... III. IV. V. stands lali lali...
VI. ach ach... I. [moves, then...] goes off VI. stands ach ach...
Lines 35 and 36 – VII. comes with lia lia...
III. IV. V. stands lali lali... goes off
Lines 37 and 38 – [VII. moves.] VI. stands ach ach...
Lines 39 and 40 – [VI. moves.] VII. stands oh oh...

Page 93:
Lines 41 and 42 – VII stands oh oh... [VI. moves.]
Vortakt: I. oh s oh s... II. rust rust... III. IV. V. lali lali...
VI. ach ach... VII. oh oh...
Nachtakt: VI. ach ach... VII. oh oh...
I. blue dress, black veil II. yellow dress, white veil III. IV. V. white, white
VI. dark red dress, green veil VII. light red dress, white veil

My Child, page 94: First version as solo: My Child (short red dress)

Vortakt: o a u o a u... Nachtakt: u a o u a o...

Page 95: Duet for two children, short red dresses (Lucifer red)

Vortakt, First child: o a u o a u... Second child: u i a u i a...

Nachtakt, First child: u a o u a o... Second child: a i u a i u...

The Passionate Shepherd to his Lass, pp. 96-97: I. red dress, green veil II. green dress, red veil

Come, live with me, p. 96, First verse: II. does eurythmy standing with consonants

Third Verse: II. does eurythmy standing

Fourth Verse: II. does eurythmy standing

Page 97: I. red dress, green veil II. green dress, red veil

Vortakt: I. m o l... m o l... II. l e s... l e s... Nachtakt: I. l o m... l o m... II. s e l... s e l...

Edward, Edward, pages 98-99: This for the English text

The second verse all remains the same. (See Additional Indications, p. 175.)

I, II, III: yellow dresses, red veils; IV: blue dress, green veil

The Secret Gate, pages 100-102: dark blue dress, white transparent veil

Page 102: Vortakt: a u s a u s... Nachtakt: m i n m i n...

The Bandruidh, pages 103- 04: (See Additional Indications, p. 175.)

White dress, green transparent veil

Vortakt: t r i l r i... t r i l r i... Nachtakt: i r t i r l... i r t i r l...

The Moon-Child, page 105: silver grey dress, reddish veil

Vortakt: u o m... u o m... [Nachtakt: m o u... m o u...]

The Rune of the Four Winds, page 106 with the first eight lines I. II. III. IV. Do their parts of the form with consonants standing. Then all together start continuing their forms until “world” then the following form.

“That man... blesseth.” Then “Be all well – sea.”

Page 107: IV. The others consonants Then the last verse together

Page 108: I. yellow dress, blue veil II. blue dress, green veil III. red dress, yellow veil

IV. mauve dress, light orange veil. I. h u s c h

Vortakt: I. h u s c h h u s c h... II. u o t u o t... III. s i t s i t... IV. e l i e l i...

Nachtakt: I. s c h u h s c h u h... II. t o u t o u... III. t i s t i s... IV. i l e i l e...

Time, pages 109-110: with First Verse II shows self only from the front.

Second Verse II. face away from audience, shows self only from the back

Vortakt: w h a t w h a t II. I a m n o t I a m n o t III. w h e r e w h e r e

I. w [I would assume English W & as words: “what” “I am” “where.”]

I. white, with yellow veil II. completely white with black stole on the back

III. blue dress, red veil

Nachtakt: I. n o m o r e n o m o r e II. I a m n o t I a m n o t III. n o t n o t...

Mo-Lennav-a-Chree, pages 111-112: white dress, blue veil

Vortakt: i o u Nachtakt: u o i

A Song of Dreams, pages 113-114: light yellow dress, white veil

Vortakt: e i t... e i t... Nachtakt: e i t... e i t...

The Vision, page 115: grey dress, light brown veil

Vortakt: m l a... m l a... Nachtakt: a l m... a l m...

The Weaver of Snow, pages 116-117: light blue dress, white veil

Vortakt: l e t... l e t... Nachtakt: t e l... t e l...

Eilidh, my Fawn, pages 118-119: b. can be omitted or left out if necessary

a. white dress, blue veil b. brown dress/ yellow-orange veil

Vortakt: a. o a m o a m... b. d r d r d r...

Nachtakt: a. m a o m a o... b. r d r d r d...

The Bells of Youth, pages 120-121: yellow dress, light blue veil

Vortakt/Nachtakt: o h... o h...

What became of them? Page 122: one does the sentence, “He was a rat.”

I. to begin with & then remains standing, consonants

II. does the sentence “and she was a rat.” The following they do together.

II. does consonants while standing while I. does their sentence.

I. does “He had a tail” & then remains standing doing consonants

II. stands at first doing consonants, then begins “She had a tail.”

Page 123: the order as with the previous verses

Disappearing after the first line

III. comes in & does this during the last three lines

III. does the following Nachtakt

III white dress, white veil

Page 124: I & II. completely black without veil

Vortakt: I. r a t r a t II. r e t r e t

Nachtakt: I. t r a t r a II. t r e t r e III. o h a h o h a h...

My heart’s in the highlands, page 125: (See Additional Indications, p. 175.)

Page 126: blue purple dress, yellow-red stole

[“ach” as a word interjection of pain or regret]

[Weh in German Weh means pain]

Vortakt: w e h w e h... Nachtakt: a c h a c h a c h...

A red, red rose, pages 127-8: a. red dress, yellow veil; b. lilac dress, green veil

Vortakt: a. m u l i m u l i... b. u n i u n i...

Mrs. Gill and the Fairy, pages 129-130: a. white dress, yellow veil b. green dress, green stole

Vortakt: a. e z e z... b. u l u l... Nachtakt: a. i t z i t z... b. u l u l u l...

Spring, pages 131-132: green dress, light red veil

Vortakt: i o n i o n Nachtakt: n o i n o i

Thomas the Rhymer, page 133: Old Scottish Ballade

b. Come here

a. red dress, blue stole; b. white dress, yellow veil

Page 139: a. goes (exits stage) Nachtakt

Page 140: a. red dress, blue stole Vortakt: s m r l (See Additional Indications, p. 125.)

Sister Helen, pages 141-154: (See Additional Indications, p. 125.)
Vortakt: a i l a i l... Nachtakt: a e m a e m...

Cassandra, pages 155-156: white dress, silver-grey veil
Vortakt: e a t s e a t s...

Additional Indications (pp. 159-175)
Overview of the Complete Edition, Rudolf Steiner

Molly von Heider is to be thanked for making most of Rudolf Steiner's indications available, which she received from Flossie von Sonklar-Leinhas (1893-1991), Annemarie Dubach-Donath (1895-1972), Friedel Simons-Thomas (1896-1974), and Emica Senft-Mohr (1893-1976).

Page 7: The Arrow and the Song [See page 159.]

I. Shot: forward and backward/ an arrow: right-left/ air: forward/ flew: up/ sight-flight: backward

II. Air: forward/ sight: up backward

III. Long, long: up, on the tips of the toes/ heart: bend forward (from Sonklar)

Text: oben – up / unten – down

Longfellow – The Arrow and the Song (white dress, white veil)

Page 14: Poor Soul [See page 160.]

III. & IV.: while standing = in profile

[Handwritten] while standing profile toward each other, while moving, & Vortakt & Nachtakt

Repeat

Page 18: Remembrance [lighting]. [See page 161.]

1. white above, all blue

2. all white, red below

3. all white, red above

4. white above, all blue, as I.

[The next nine indications are found on page 162.]

Page 12: The life without Passion

Very wide, broad forms.

Head positions: Slowly from above downward, from right to left, for every stanza and for the last two lines. For the words 'dignity' = both hands bent up at the wrists, with the right wrist on the left fingertip = d i (from Sonklar verbally to Eva Froböse)

Rudolf Steiner said of this sonnet that it is the picture of a great initiate. (Molly von Heider)

Alternative: Slowly the head from above downward and then move from right to left, throughout the whole text. (As often as one likes and where one can. Doing 'i' three times: up, middle, down. (Flossy von Sonklar)

Page 23: Blow, blow thou winter wind [As You Like It]

[The lyrics are] sung for the melancholic Jaques. "This life is most jolly" is meant ironically. "A merry note" is not merry, but ironically rather, and should be done with irony.

[In the play, the poem is sung by Amiens, a lord who describes the fake friendship that brings pain to someone. To him, a fake friend causes more pain than the harsh winter wind.]

Page 25: It was a Lover [As You Like It]

Vortakt: not frontal but in profile, turned toward each other with foot positions when they meet.

Ringtime = 'I' with the ring (4th) finger / "Hey ding a ding, ding" = D up in various directions. It deals with a course, and uncouth peasant girl and a fool and should not be done too prettily or charmingly.

Page 35: When daisies pied [Love's Labour's Lost] [From Molly von Heider, added by Translator]

The Village Schoolmaster and the Curate have composed the songs that are sung by the villagers at the end of the play. On one side is a group with a cuckoo representing spring and singing

“When daisies pied.” On the other side a group with an owl representing winter and singing
“When icicles hang on the wall.” The eurythmy should not be too dainty, but hale and hearty!

Page 45: The quality of mercy [Merchant of Venice]

The first four lines: sounds up / second four lines: sounds in the middle zone / third four lines: sounds in the lower zone / the last two lines upward. – During the whole text have the image of large scales behind one.

Pages 46: Come unto these yellow sands [The Tempest]

Fingers as for Puck* (See page 64) with “bow wow” = fists next to each other at the chest [pounding the chest], head slightly bowed and shaking. With “Cock-a-diddle-dow” = three jumps: Knees together, legs [apart] outward, with a pointed O above the head with the arms upward. [See Cock-a-doodle-dow (Kikeriki) in the Speech Eurythmy course, Lecture 14, p. 150, Anastasi Ltd. *Also I question this indication of Puck fingers for Ariel and have been unable to find the source. It’s not on the original, I have been able to check that.] – It’s not on the original, Vortakt: o u b... o u b...

Page 47: Nachtakt: b o u... b o u...

Page 48: Come unto these yellow sands (the form for two eurythmists), [The Tempest]

I. blue dress, violet veil II. white dress, yellow veil
I. Ferdinand: Sounds in ‘hearing’ / II. Ariel: Sound in ‘seeing’ but without the jumps and head shaking

Page 49: Come unto these yellow sands [The Tempest]

Form for three: With “bow, wow” head posture as on page 46.
With “Cock-a-diddle-dow” the two standing only make movements with the shoulders.

Page 52: Where the bee sucks [The Tempest]

With little fists [relaxed, not tight] and only opening with L. For the division of the text, one should follow the form for 3. [There is no printed version for 3.] The ending, “After summer merrily...” is very quick.

Page 55: Who is Silvia? [Two Gentlemen of Verona]

Red dress, green veil should be completely covered with ribbons arranged fantastically.

Pages 59-60 [Twelfth Night]: When that I was

[See forms for three on

pages 163-164.] I. Mauve/lilac/lavender dress with orange horizontal (Querstreifen) [Also can be understood as diagonal] stripes (trouser legs) and a green kerchief-shaped hat. Veil is red on the right and yellow on the left.

II. Orange-yellow dress with red diagonal stripes (no trouser legs) and red hat-shaped kerchief. Veil is green on the right, mauve on the left.

III. Same dress as II. Veil is mauve on the right, green on the left (opposite to II).

As Vortakt I: e i e i... first verse, retrace II, III i z i z...

This form for the Clown’s Song was done for three right from the start; the form for II, as mirror picture on the other side, of I. III also has a mirrored pictured color in the costume. (Eva Froböse)

As Nachtakt: The fifth verse, retrace the form.

Page 63: Over hill, over dale ... [Midsummer Night’s Dream]

Elf: the movements from above down alternating sideways from right to left. Bending easily (relaxed) at the waist. Turning following the nose with “flood” d with two fingers, as in the indication for Puck.

See p. 64: index and middle stretched, ring and little finger are held in the palm by the thumb.

Page 64: with “fire” as though laughing with the fingers. The form spiraling up following the nose / “I serve the Fairy Queen” a little curtsy (in the knee) / “dew drops” with both index fingers / “pearl” = a little skip or jump / “cowslips” = bend down / “ear” = sideways from up, down. (Baravalle)

Puck: Index and middle finger stretched, ring and little finger held in the palm of the hand with the thumb.

Page 71: Lullaby [Midsummer Night’s Dream]

For the five elves with the line “Lulla, lulla, lullaby”: with every “Lulla” move the head from down right, upward and down again left together a little L movement of the lower arm and hand. Finish with ei for ‘by’. [Annemarie Bäschlin’s notes]

Pages 63-86: Midsummer-Night’s-Dream [See forms on page 167.]

See lighting book IV for crossed-out passages in the text in Rudolf Steiner’s handwriting.

P. 168, two pages 20 are from two different books.

Page 166: Act II, Scene I (in Marie’s Steiner’s handwriting)

Page 66: Above: Marie Steiner to Rudolf Steiner (Collected Works 262, Correspondence and Documents)
Copy from Marie Savitch

Page 75: Titania, Fairies

The forms for Bottom are drawn by and from Emica Senft; they were only performed later, not on November 2, 1924.

The forms are to be inserted between Titania and Elves. [See forms on p. 171.]

Forms for Bottom (Zettel) are drawn at the bottom of the page, but are to be done between Titania and the four fairy forms.

Pease Blossom	Puck	Cobweb
Titania		Mustard Seed

Moth

Puck’s conversation with Pease Blossom
Copy by Emica Senft

Bottom’s conversation with Cobweb
Bottom’s Form by Emica Senft

Page 77: Oberon, Puck, Titania

[See p. 172.]

Act III, Scene 2

Oberon: “I wonder...” “Here comes... (must) ...haunted grove” during Puck’s speech

Puck: here Oberon has finished speaking

During Oberon’s’ speech consonants in standing.

Oberon during Puck’s speech: t u d... t u d... in standing

Puck: ...”I took him sleeping.”

This should be done before:

Oberon: “I wonder...in extremity.”

[Ink writing = Marie Steiner] [Copy: Emica Senft]

Page 89: The Elfin Stroke

Here the hand position or gesture of the Elf: middle, ring and little fingers, curled in [toward the palm].

I. blue dress, black veil; II. yellow dress, white veil; III.-V. white on white; VI. Dark-red dress, green, veil; VII. light red dress, white veil

Page 98: Edward, Edward

- I. only “Mother, Mother,” “Edward, Edward,” otherwise only standing R U; with O, every time O beginning from above all the way down. II. III. IV. Stand, when I. moves.
 I. II. III. Yellow dress, red veil IV. Blue dress, green veil

Page 102: The Bandruidh

[“Head and gaze follow all movements alternating between the index finger of the right and left hands.”] (See *Basic Elements*, p. 306, Dubach-Donath)

With the D of “daises” touch the ground. With “crown” both hands in au [ow] on the forehead. (Dubach-Donath)

White dress, more transparent greenish veil

Page 125: My Heart’s in the Highlands

The H with “heart” and “highlands” stamp with heel, see figure. [I presume the eurythmy figure.] Stamp the foot with each ‘H’ (indication from Molly von Heider)

Blue-violet dress, yellow-red veil

Page 133-140: Thomas the Rhymer

Position of the fingers for the Elf: ring and little finger bent in. The Elf does eurythmy sounds with three fingers during the whole text. (de Jaager)

Page 141: Sister Helen

“...Now I have done (drawn) all the poems, and also Sister Helen...” (Rudolf Steiner in a letter to Marie Steiner, May 22, 1924, from Eisenach.)

Rudolf Steiner writes about Moor, Scott, Longfellow and others in his article “Literature and the Spiritual Life in the 19th Century,” contained in the volume *Biographies*, Collected Work 33.

[No Indication for costume nor lighting]

Glossary for German words translation of what is written on the forms

[Translations of what is written on the forms, as the following words are usually not translated.]

Vortakt /Vortakt, Nachtakt/Nachtakt, Strophe/verse; Zeile/line; Blatt/page;
 Stehen steht/stand; Kommt/(herein) comes (on); Geht ab/ goes away/goes off;
 Schnell/quick; halb langsam/ half slow; sehr langsam/ very slow;
 Kleid/dress; Schleier/veil; Konsonant/consonant; Konsonanten/consonants;
 Konsonantisch/consonantal; Vokal/vowel; Voklisch/ vowel-like (vowelish!);
 dunkel/dark; hell/light; matt/dull; rot/red; rötlich/reddish; violet/purple; lila/lavender, mauve, or lilac; blau/blue; grün/green; gelb/yellow; orange/orange; weiss/white; grau/grey; schwarz/black.