

Imitation and Mental Imagery in Eurythmy: a Century-Long Detour

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PART I

Why does learning gestures for the vowels and consonants in speech eurythmy involve imitation? Children up to age seven are of course led by imitation, as this is their normal orientation. Older students including adults are also given descriptions; for instance, ‘M is like moving through mist.’ What is the basis for this approach?

We learn that eurythmy movement expresses gesture-impulses that lie within each speech sound. If so, why do we not begin with each sound itself, to discover its impulse directly? In his 1924 course on *Eurythmy as Visible Singing (EVSing)*, Rudolf Steiner pointed to exactly that:

Here, however, it is above all things necessary that bare gesture-making and movement-production in eurythmy be transcended, that within the sphere of eurythmy – also in speech eurythmy – the real sound will in fact be felt-sensed-perceived [empfinden].¹

With this he called for an end to “gesture-making” in eurythmy practice. Yet even now we do not make the sound itself our sole beginning, not even in professional eurythmy schools. (The author is a graduated eurythmist.)

In February 2024, it will be one hundred years since Rudolf Steiner made this declaration. With the centennial year of 2024, we all have a golden opportunity to begin answering this call with real doing. So, what was he talking about? What means had he given us for making the direct experience of the sounds – in this case the speech sounds – the basis for our eurythmy expression?

In 1912, he did in fact lead the first eurythmist, Lory Maier-Smits (age eighteen), to these means right at the outset of his work with her: he gave her the tasks of speaking in assonance (sentences sounding only one vowel²) and in alliteration. Magdalene Siegloch recounted this in *How the New Art of Eurythmy Began (HNA)*.³ We might be surprised by these assignments; but we will see how potent and important they are. My work since late 2012 confirms without question that these tasks give us the means to sense the objective eurythmy-movement impulse of each speech sound and with patient attention allow it to reveal itself completely of its own accord through our body as gesture.

Lory wrote sentences in assonance and did “speech exercises,” as she called them; and she recited alliterations. Through these tasks she began to enter into the dynamics of

the Word in its movement-nature; but she did not become aware of the particular gesture-impulse that belongs to each vowel and consonant (see *HNA*). Yet all the time while we speak, each of these impulses coordinates what we do with our speech organization – larynx, tongue, teeth, lips, breath – to form each sound! These impulses are present to us only inwardly through our feeling-sensing-perceiving (our ‘Empfindung’): each is a soul-spiritual fact.

Lory’s speaking tasks had not awakened her to these speech sound gesture-impulses. Dr. Steiner then began to teach her about the movements for the vowels and said, “learn to feel-sense-perceive *a* (ah) as ...” and he showed something in movement and described it; and then likewise for *i* (ee) and *o*. He soon began to lead her to movements for the consonants, also suggesting them by description. In this way, her gesture-learning became an *outside-in* process, in lieu of learning the gestures directly from the sounds themselves through inward feeling-perceptions of their impulses. This outside-in approach was therefore something of a stop-gap measure that allowed the work of eurythmy to begin.

In 1922, Rudolf Steiner made Figure drawings for five vowel and fifteen consonant gesture-impulses. He later stated that these “are there to rectify the movements of eurythmy. The movements will not become unnatural.... You have to imitate them.... You have to do it as it is in the whole of it, also get the veil in place; this cannot yield dislocated movements.”⁴ Students of eurythmy now had further *outside-in* compensations in the absence of direct inward perceptions of the gesture-impulses themselves. The drawings (and wooden models of them) were to be imitated.

Ever since Rudolf Steiner adopted this alternate, outside-in approach toward the basic gestures in speech eurythmy, this is the stage at which the teaching and learning has remained. And to preserve the descriptions that facilitate it, these have been gathered from Dr. Steiner’s work and from the records and memories of individuals, as many as possible. Eduardo Jenaro’s compendium, *Rudolf Steiners eurythmische Lautlehre: ein Handbuch für die Praxis*,⁵ is a primary ‘how-to’ book. With these records, and with what each teaching generation works out as gesture, the material is passed down and worked on by each new student.

For a long time, I have wondered why Rudolf Steiner would defer to the production of gestures by these indirect means. It is clear that he himself perceived the supersensible activity of the gesture-impulses; and he had much to say about what is going on in our etheric body when we speak.⁶

My puzzlement has finally been resolved by the book, *Tatiana Kisseleff: A Life for Eurythmy (TK)*,⁷ Chapter 6 begins with “1. Starting with Imitation...” (ellipsis dots are in the book). Tatiana Kisseleff was the first eurythmist- and teacher-in-residence at the Goetheanum in Dornach, Switzerland, called to that work in 1914. Though she “hated

it” when a group copied the movements of the person in front or made agreements about how to do them, she clearly used imitation in her teaching. To this she brought wonderfully-imaginative stories and soulful descriptions to evoke a sense for the gestures. But why did she accept imitation as the mainstay in her lessons? In this chapter, the biographer, Brigitte Schreckenbach, wrote:

According to Rudolf Steiner, ... all arts should in a certain way begin with imitative activities; because art must never come from the head, but from sensory perception, from something that is present, at hand, not from what is thought out.

He had said that the young child is “entirely a sensory organ.” And this we also become when imitating. In the matter of art, he had said, “Never start from the head, the head must never work into the heart; the path must always go from the heart to the head.” And in *HNA*, we read that he told Lory, “First your heart must speak; later your head” (Ch. 3, p. 38).

So, an imitative process takes us purely into our senses; we sense our way into a phenomenon. We look at what we are being shown as gesture; we feel ourselves moving our body: we stay in our senses. Thus we are prevented from thinking something out in our ‘head’ that we would impose on our ‘heart,’ on our feeling. I believe that this is a key point for Rudolf Steiner: that when we are imitating we can meet what is there to be perceived and – as Schreckenbach then suggested – receive it in a “pure” and “unspoiled” way. Thereafter, the feeling-sensing-perceptions can flow from the ‘heart’ to the ‘head.’

At last I have some understanding for why Dr. Steiner would defer to taking an imitative approach with Lory, which continues into the present, including in the professional programs. But is this the only means students of eurythmy could have, for staying in their senses when approaching the speech sound gestures? I want a more secure means than this; for no matter how pure and unspoiled my imitative sensing might be, what assurance do I have that the gesture that is passed down to me through an ongoing outside-in process is true to the impulse of the sound itself? If it is not, won’t it distort or even block the real gesture-impulse? I say: yes.

There is for certain a non-imitative way for older students and adult students to stay in their senses. It is a way that also calls upon them to stay true to the phenomena of the speech sounds themselves. Hence, it is a way that is secure and potent. It is this: begin by speaking in assonance and alliteration, as Rudolf Steiner first suggested.

While standing gently poised – *ready to move but at no time initiating movement* – we speak the assonance (or alliteration); we give our whole being to the experience; we hear the sounding; we feel our speaking activity and the

resonance through our speech organization; and inwardly, we begin to perceive the movement-impulse awaken ever so delicately: unrushed, continuing to speak we stay in our sensing. We feel-sense-perceive how this impulse would find its way through our body and limbs of its own accord, if we were to allow it to do so purely and unspoiled by any attempt to direct it – free from pre-conceived ideas and memory pictures, including from the Figures; free from habits, pre-conceived feelings and in-the-moment hunches. If the impulse is allowed to move solely of its own accord, in due time it will repeatedly demonstrate its distinct manner of expression as a speech sound gesture-impulse, beginning with its most subtle manifestation within us: we stay in our inward sensing. This is a “*from within*” process.

As we get to know its characteristics ever better, a time can come when the impulse is so strongly familiar to us that we no longer have any need or desire to speak in order to re-awaken our awareness of it:⁸ we simply and in a fraction of a second turn our inward attention to it just as we do when we are about to speak the sound. Through our inner senses we are just as ‘one’ with it as a child is ‘one’ with its environment through its bodily senses.

After long research and practice with this process, as conscious, thinking adults, when we allow our feeling-sensing-perceiving of these gesture-impulses to stream to our head – to be known and clarified there – we will find that twenty of the sounds have been revealing to us that everything that Dr. Steiner recorded in his Figure drawing for each of these impulses is the truth of their nature. And his descriptions speak of these same truths (see Jenaro’s volume). We are in agreement! This gives us confidence in our work. His many descriptions reveal these same truths, too (see Jenaro’s volume). We will also find that with the help of our head we are able to say where and in what ways – as color and form – the impulse is active in our being and limbs, and where it is not. We have begun to experience the remarkable movement-image of each sound right within ourselves, *not out of reach somewhere in the spiritual cosmos*. In addition, we will begin to discern the activity of these impulses of the Word in outer nature, too. Rudolf Steiner also said that it is “through all kinds of gestures and movements of their limbs or of their actual form” that spiritual beings speak! Hence, if we were approached in spirit, perhaps we would understand some of this “gesture-language,” which he said is “the basis for cultivating the art of eurythmy.”⁹

What I describe here is unfolded in much more detail in my report, *The Speech Sound Etudes: Feeling the Gestures, Finding the Figures*.¹⁰ There I share how I cultivated the sensitivity that this work with the gesture-impulses requires.

PART II

This knowledge of the eurythmy gesture-impulses of the vowels and consonants – of the real sounds themselves as described in Part 1 – has brought me a further sense of relief. For a long time I had wondered: why is it such a struggle (really quite impossible) to form words and lines of verse completely and convincingly in speech eurythmy movement? An article in the *Section for the Performing Arts Newsletter* “Form ALL the Sounds,” reveals that Rudolf Steiner repeatedly asked the eurythmists to do this, to “form all the sounds.” The article presents excerpts from a book by Helen Hoch, *Words of Rudolf Steiner about the ‘All-Sounds-Forming’ in Eurythmy*.¹⁰

Early eurythmists recorded what they attempted to do: “we had to take such care, that each of us formed our sounds only when we heard them.” Yet in performance nowadays, loose timing often impairs the onlooker’s ability to discern which sound a gesture belongs to. In rehearsals during the last years of his life, 1920-25, Rudolf Steiner kept saying, “All sounds must be made” or “more sounds must be made.” He would be saying the same now, in 2023. One early eurythmist explained that in eurythmy expression it is just like in speech, where “if you say fa-er instead of father, we notice it, and the inner ‘untruth’ is revealed.” A “beautiful eurythmy speaking” is what Rudolf Steiner envisioned, one that not only transcends “babbling” to achieve “scansion” – at least showing the stressed syllables – but that achieves in gesture a complete and beautifully-rhythmic speaking, that bears no “flurry and commotion” in it.

Why do eurythmists say that these tasks can only be achieved in some distant time, rather than examining these signs of trouble in the practice? I had also put off these tasks. Here is why: since for the word, ‘meld,’ for instance, I had to imagine mist around and before me in order to ‘do’ M; and then feel that I strike my wrists together and sense pain, to ‘do’ èh; and dip my hands and arms down, to lift up and release something for an ‘archetypal’ L; and then imagine pointing to something for D; I was too bogged down to express the whole word, ‘meld.’ To speed up, I limited the gestures in each word and line; but these met the spoken words of the lines erratically. I also tried to limit the imagery-preparation that I required for each gesture; but this drained what served to animate and distinguish them. In frustration, I could feel myself making poorly-differentiated choreographic sequences – “gesture-making and movement-production” is what Dr. Steiner had called this.* Dr. Ernst Katz wrote that “in Holland, with tongue in cheek,” they called this “windmill eurythmy”;¹¹ and so it was for me. These were problems that I did not know how to surmount. *(*EVSing*, Lect. 1, 2nd page.)

In stark contrast to this, when I express **M** from the experience of the impulse of the speech sound **M** itself, I am

instantly ‘one’ with **M**, with no fuss and with no generation of mental imagery or pre-conceived feelings standing in my way. It is the same with the impulse of **L**, which also teaches me how it will express itself between the sound, **èh**, and the sound, **D**. Then I have the whole word and I express it as a word-picture: ‘meld.’ And because I actually move in gesture from the direct soul-spiritual experience of each speech sound gesture-impulse to the direct soul-spiritual experience of the next one, I fulfill what Rudolf Steiner said, that the spiritual is in the transition.¹³ Thus there can be no murky movement.

Through the inward process¹⁴ described in Part 1, the speech sound gesture-impulses also reveal how they precede and follow other sounds in the stream of language – very often they do not release or even sound the way we think they would. This is why speaking assonance and alliteration is so effective and helpful! Merely repeating a sound does not teach us the living activity of that sound in relation to other sounds. Wonderful definition can come, especially through the activity of the earth sounds – in particular **B P D T G K**. These have taught me that they must complete and momentarily stop; the gesturing cannot flow on seamlessly past them. Rudolf Steiner pointed out the seriousness of this fact when he said that these “consonants of force must express this feeling: I will hold fast to Ahriman, for if he escapes me he will poison everything; he must be held fast.”¹⁵ Eurythmy will do huge service to us all if it fulfills this necessity visibly, in gesture.

Also to my surprise, I learned that the vowel is the impulse of the syllable, its heart. This means that the initial consonant (or consonants) must deftly complete just before this impulse carried by the vowel. No wonder I could never express words properly: I had always assumed that the initial consonant carries the syllabic impulse!¹⁶

In these ways, there is never any danger of uniformity or rote production of single gestures or sequences of gestures. The gestures cannot go dead for me. Nothing depends on evocative mental images, words and phrases. In her book about Tatiana Kisseleff (*TK*), Brigitte Schreckenbach noted that with much good humor, this gifted eurythmist “freed” her students from many a moment of “soullessness,” making everything fresh and new. But for me, the gestures are *always* fresh and new. Nothing needs to be added to them, not even humor. If humor is appropriate to the word or line, it simply arises.* And nothing ever threatens to become “unnatural” or “dislocated” in the gesture-movements, either! (See Part 1.) *(The speech sounds have abundant humor to share, as they showed me in the etude studies that I have composed together with them.¹⁷)

It takes great attention and diligence to learn the pathway inward to and the working-outward of each of the gesture-impulses (See Part 1), and to discern their lawful range of expression; but the results are pure, simple and

true; and they are always instant. By contrast, in my former use of the mental imagery ‘imagination’ that we typically rely on, and in my efforts to modify and develop the learned gestures by studying the Figures, while I believed and trusted that in due time the real gesture-impulses would make themselves known to me, that did not happen. Now I know that these efforts to produce the gestures must fall short. The real impulses elude any such efforts.

In her book, Brigitte Schreckenbach wrote that when she asked Tatiana Kisseleff if she had seen a certain performance, she replied, “I don’t look at anything like that; it has nothing to do with eurythmy anymore” (introduction and back cover).¹⁸ Brigitte Schreckenbach was also a eurythmist; and she was “startled” to hear this. It was 1956. Reading this now, we will likely feel startled, too. But Tatiana Kisseleff’s remark highlighted the signs of trouble within the art, both then and now, to which we dearly need to pay heed.¹⁹ And something in particular amongst these signs is long overdue for attention in the eurythmy programs: by and large, adults are giving notice that they do not want to be ‘trained’ in the manner of their early childhood years. In 1999, nearly a quarter of a century ago, a gathering of forty-five third-year eurythmy students in Europe said this directly in their “Open Letter, To all eurythmy-trainings”: “... today we can no longer learn eurythmy through imitation.” They wrote that they wanted to be worked with such that they will find “the eurythmist in [them]selves.”²⁰ In essence, they wanted to fulfill the spirit of “The Eurythmy Meditation,” which was given to us by Rudolf Steiner. It begins: “I seek within, The working of creative forces, The living of creative powers.” Yet I keep hearing that new students, full of interest, find the same type of instruction continuing. It is a tragedy when some of them rightly feel that they must forgo such a ‘training.’

The Eurythmy Meditation

I seek within
 The working of creative forces,
 The living of creative powers.
 It tells me
 Of earth’s might of weight
 Through the word of my feet,
 It tells me
 Of air’s forces of form
 Through the singing of my hands,
 It tells me
 Of heaven’s power of light
 Through the sensing of my head,
 How the world in MAN [the human being]
 Speaks, sings, senses.

– Rudolf Steiner²¹

To this present article on the detour of imitation and mental imagery in eurythmy, I want to add that like Tatiana Kisseleff, the former head of the London School of Eurythmy, Marguerite Lundgren, was known for her “gems of imagination.” Students and colleagues were amazed at what they could do under her influence,²² using mental activity to summon feelings, which stir the will to generate the desired visible expression. In other words, the movement itself is impelled by the eurythmist. Hence, an element of force is at the root of the gestures. This method, the ‘head’ leads the ‘heart’ – the reverse of what Rudolf Steiner counseled: “Never start from the head, the head must never work into the heart; the path must always go from the heart to the head” (*TK*; see Part 1, above).

But of course we will do the reverse of this, invoking preconceived images of the gestures which override the gesture-impulses of the sounds themselves when these impulses are not present to our experience; for the void where they should be will be filled with other content (mental imagery, costuming, choreography, mannerisms, etc.) that pulls eurythmy toward dance and ballet on the one hand and mime on the other, ever more blurring the boundaries.²³ To my experience, some of what is being presented now is disturbing, even jarring. These phenomena in practice are deeply problematical for eurythmy! And the situation is compounded by the fact that it is difficult to discern what the nature of these incorporated expressions really are if we forget that Rudolf Steiner also said that the path leads from the heart *to the head*. It is important that it involve the head; for without it, eurythmy will not transcend the level of naive art to become the critical art* it should be – one in which those who practice it examine and understand the laws which govern the art and thereby come to terms with the scope of what they (the artists) do and whether their doing is justified and in keeping with the art itself. *(*Truth and Knowledge*, GA 3, Ch. 3 end.)

Rather than sidelining the role of the head, we as professionals or as lay people simply need to learn to put aside preconceptions at any moment, to make room for the real feeling-sensing perceptions; and we must become adept at cognizing, knowing, what it is that we perceive. These are the tasks that eurythmy now requires of us, My experiences show me that the long tradition of shunning the role of the head, and the belief that feeling provides all the ‘thinking’ we need in eurythmy, will not serve us in the decades ahead.

As this century-long period since Rudolf Steiner’s lecture cycles on eurythmy comes to a close, let us turn away from imitation and suggestion and toward each sound itself, as it manifests right within our own speaking and singing activity. Then we can begin to fulfill his February 1924 declaration, that the experience of the real sounds themselves must be the source of each gesture-expression.

Again, here is his declaration from the opening of *EVSp*, Lecture 1, second page:

Here, however, it is above all things necessary that bare gesture-making and movement-production in eurythmy be transcended, that within the sphere of eurythmy – also in speech eurythmy – the real sound will in fact be felt-sensed-perceived [empfinden].

You who are lay people can also help greatly, to draw this precious art toward becoming rooted in real, direct experience of the speech sounds. And I hope to be meeting you along the way of my journey, as I seek to help eurythmy take this big step forward in its development, in fulfillment of what Rudolf Steiner pointed to a century ago.

ENDNOTES

¹ Lect. 1, 2nd page (translated by KRH). “Here” refers to laying a foundation for music eurythmy. Inadequate direct experience of the real sounds also impacts music eurythmy. The most important “real sounds” in tonal music are the steps of the musical scale. These are formative scale-structure realities, not named pitches.

² Assonance, e.g., “Pete’s breezy heath-bees streak freely; he’s pleased!” This is one of many ‘etude’ study sentences composed by the author. See *The Speech Sound Etudes: Revelations of the Logos, Vol. I*, 2016. (Inquire at the Turose Shop in Ghent NY or the Rudolf Steiner Library in Hudson NY.)

³ *Eurythmy: Its Birth and Development*, GA 277, p. 142; Rudolf Steiner speaking to the Stuttgart Eurythmeum faculty, April 1924.

⁴ Verlag am Goetheanum 1993; Temple Lodge 1997.

⁵ *Rudolf Steiner’s Eurythmy Teaching Concerning the Sounds: A Handbook for the Practice*; not in English; Verlag Freies Geistesleben, Stuttgart 1999; Private printing 2012.

⁶ See his introductions to eurythmy performances: *An Introduction to Eurythmy*, GA 277a.

⁷ *Tatiana Kisseleff: Ein Leben für Eurythmie, (TK)*; Verlag Ch. Mollmann 2016; not in English.

⁸ Rudolf Steiner advised eurythmists not to speak while moving, which is correct in eurythmy expression. However, merely shutting off the urge to speak will not result in valid speech sound gestures. This urge to speak persists because a deep experience of the sound itself is missing. The remedy is to gain this experience.

⁹ *Community Life, Inner Development, Sexuality and the Spiritual Teacher*, GA 253, Lect. 3, 1/5 in.

¹⁰ Posted at the Eurythmy Association of North America website, artistic category, 2014. (Inquire at the Turose Shop in Ghent NY or the Rudolf Steiner Library in Hudson NY.)

¹¹ *Performing Arts Section Newsletter*, Nr. 75, Michaelmas 2021). The book is: *Worte Rudolf Steiners über das Alle-Laute-Bilden in der Eurythmie*; Zbinden-Verlag; out of print.

¹² “Two Streams in the Art of Eurythmy,” *Rundbrief 25 für Eurythmisten, Sprachgestalter/Schauspieler, Musiker*, 1995, p. 16; from the Goetheanum in Dornach, Switzerland.

¹³ *Eurythmy as Visible Speech (EVSp)*, GA 279, June-July 1924; Lect. 11, 1st page.

¹⁴ This is the Goethean ‘sensible-supersensible’ approach applied to the phenomena of the speech sounds. See my report, *The Speech Sound Etudes: Feeling the Gestures, Finding the Figures*. (See ENDNOTE 9.)

¹⁵ *EVSp*, Lect. 7, ½ in.

¹⁶ In his report concerning his lecture cycle on *Eurythmy as Visible Speech* (see the “Newssheet” Nachrichtenblatt for July 20 1924, found in the *EVSp* volume), Rudolf Steiner wrote that “whoever wishes to do eurythmy must have penetrated into the being of speech formation. They must, before all, have approached the mysteries of sound-creation.” This is what the alliteration and assonance work does, that I describe here. Further, he wrote that in the lectures “it was also shown how the whole formation/shaping of language which reveals itself in grammar, syntax, rhythm, in poetical figures of speech, in rhyme and verse-formation, also finds its corresponding realization in eurythmy.” Syllable-formation is very much part of this!

¹⁷ See *The Speech Sound Etudes: Revelations of the Logos, Vol. I*, 2016. (Inquire at the Turose Shop in Ghent NY or the Rudolf Steiner Library in Hudson NY.)

¹⁸ T. Kisseleff wrote that the reduction in the number of speech sounds (vowels and consonants) in performance is unjustified. She reported that she had asked some performers about this reduction; and she “was told that it is a further step in the development of eurythmy, [that] everything is contained in a comprehensive word gesture so that making visible every single element of speech is no longer necessary.” Kisseleff went on: “For me it has always been so that Steiner intended eurythmy to make speech visible for physical eyes just as recitation or declamation is normally audible for physical ears” “If a eurythmist performed all the vowels and consonants in a text, treating them equally and without the special quality that each sound has in the formation of a word, then hectic and agitated movement would indeed be unavoidable. But as is also the case with normal speaking or reading aloud, when performing eurythmy one should not monotonously chant the lines. Sounds should be differentiated according to their role in the structure of the word and in the transition from word to word. Bigger or smaller, slower or quicker eurythmy gesture modulate the performance just as an actor modulates their voice when reciting and declaiming. If it is not done in this way then eurythmy is no longer true, visible speech.” We witness this our time, too: the onlookers are routinely shown ‘lah’ or ‘laht’ instead of ‘līt’ (light), ‘h’ or ‘heh’ or ‘hv’ stand in for ‘hehvehn’ (heaven), ‘so’ is shown rather than ‘sol’ (‘soul), and little words are completely missing – the speaker fills them in. As one of the early eurythmists pointed out (Part 2 above, paragraph 2), these are lies; and they are systemic and continual in what is presented as the Word on stage. See *Eurythmy and Rudolf Steiner: Origins and Development 1912-39*, Tatiana Kisseleff, translated by Dorothea Mier, Pforte Verlag, 1982, Floris Books, 2021, pp. 119-20. (The 1949 edition covered 1912-17, Waldhaus-Verlag Malsch.)

¹⁹ Werner Barfod, former head of the Performing Arts Section, also pointed to the signs of trouble: “What can we do that the crisis of our arts can become fruitful?” *Newsletter from the Section for the Arts of Eurythmy, Speech and Music (NSAE)*, Michaelmas 1999, Nr. 31, editorial.

²⁰ *Ibid*, *NSAE*, Michaelmas 1999, Nr. 31, pp. 105-06. “Eurythmy is in a crisis and it also lies in our [students’] responsibility whether or not it will have a future. ... This crisis is expressed probably in all realms of work of eurythmy, but also precisely in the trainings.”

²¹ See the end of Lect. 14 in *EVSp*. (Verse translated by KRH.)

²² *Marguerite Lundgren: Recollections of a Life In Eurythmy*, Melissa Harwood, Anastasi 2015.

²³ Rudolf Steiner pointed out the difference between eurythmy, dance and mime. See the collection, *An Introduction to Eurythmy*, GA 277a.