

Ran Miller

Derech-Hagai Eurythmy training, Israel

Social Elements in Eurythmy



“Whoever wants to be my disciple must deny themselves and take up their cross daily and follow me. For whoever wants to save their life will lose it, but whoever loses their life for me will save it.” Luke 9, 23-24

A considerably basic question that I`m living with is about the dramatic social encounter .

It is quite clear for anyone who has done, seen or participated in Eurythmy in any way, that it has social elements in it. Eurythmy creates a unique encounter among the participants, between the audience and the performers, and certainly by the process of collaborative artistic creation through which many inner voices and tendencies that are creating different social challenges and vividness are brought up.

therefore, I set out to explore social elements and non-social elements.

Rudolf Steiner has addressed this issue time and again in various ways and aspects. I chose to focus on lectures series that refers to these elements through the three soul forces of thinking, feeling and willing, and to the archetypes that are expressed in the encounter between human being in these three levels.

Then, by looking at the most basic elements of Eurythmy – the meeting through space, the exploration and creation of space through the plains, dynamic knowledge of men, and presence - the activity of taking the other as part of “me” was inevitably revealed as part of the movement.

The path to become clear in the tremendous social training inherent in Eurythmy was created and became wide and open.

Through experience (which was part of the oral presentation) we`ve participated in this activity.

At the end I presented some of Steiner`s references to the social impulses of our time - the time of the consciousness-soul - which underlies, naturally, the development of anti-social forces, and that one must consciously balance by self-discipline and awareness, social activity.