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**The Holy Festival Cross of the  
Zodiac in Eurythmy**

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In my paper, I aim to present the resounding Cosmic Word that allows us to walk the Earth in human form and to be surrounded by the ever-renewing beauty of the created world. From the twelve zodiac signs, the radiation generating forces and planet interactions compose the music of the spheres, which then sounds in every living thing on earth. Man is a microcosmic reflection of the macrocosm, in which the cosmic creative forces work – the zodiac is the macrocosmic completeness that carries the divine primordial image, the human body being a microcosmic representation.

In my research, I sought answers to the following questions: what is the creative ancient word for which eurythmy was created for, to be the artistic representation in the physical world? Where do these creative forces originate from and how can we make them visible through eurythmy? How can we find our way back to the macrocosm through the holy festivals and with the help of the poem *Zwölf Stimmungen*, and how can we present the zodiac's 'holy festival cross' artistically in eurythmy, in order to help the audience tune in to the spiritual? I based this research on the creative forces originating from the zodiac, as the inspiring forces for consonants and the circle of fifths. I presented the consonant forces with the help of my groupmates, using an excerpt from Edmund Spenser's poem *The Faerie Queen* portraying the seasons. In this poem, four-foldness already appears both in the cycle of the year and the holy festival's cross. This piece was followed by a more detailed presentation of the cross (Aries, Cancer, Libra, Capricorn), for which I used Rudolf Steiner's poem *Zwölf Stimmungen*. In the artistic presentation, I did not resort to Steiner's form, but used the work of Frau Trude Thetter, a teacher at the Vienna School of Eurythmy. Since Steiner followed the logic of the 12-key circle of fifths in the creation of the twelve moods (he placed the scale of the seven planets in the key connected to the given zodiac), I considered it important that the moods be displayed with the help of music eurythmy as well.

To do this, I asked my groupmates as well as last year's eurythmists to bring the zodiacal atmosphere on stage, with a piece I choreographed in the specific key belonging to the given zodiac sign of the holy festival's cross. I chose Chopin's Prelude in C major for Aries, an excerpt from Haydn's Piano Sonata in A major for Cancer, an excerpt from Chopin's Impromptu No. 2 in F sharp major for Libra and an excerpt from Beethoven's Sonata No. 13 in E flat major for Capricorn to present these moods with the help of music eurythmy. The choreography brought the "duel" of light and dark to life, from the life-giving brightness of Aries to the darkest winter night in Capricorn, where, in parallel with the outside darkness, the hope of spiritual light and resurrection also appeared.