

Thoughts and questions about the relationship between the Eurythmist as an individual and Eurythmy as a trans-personal artform

Ever since my first introduction into Eurythmy while I was in my Anthroposophical Introductory seminar, I found the inner effort while practicing Eurythmy to go past one's persona and bring forth something spiritual, intimidated me, because of the prospect of having to let go of my "self" as I thought of it then.

I asked myself - What is my place, as the specific individual that I am, in the practice of Eurythmy? Must I deny\ignore my personality if I wish to let something spiritual speak through me?

In "Philosophy of Freedom", Steiner compares the seed's need for earth in order to grow, to its need for the presence of a thinking consciousness in order for its concept to be revealed. Two aspects of the plant's being, each needing certain conditions so that it may show itself. In this he shows how certain aspects of the seed can only be revealed when it meets certain conditions. In other words - my activity is an intrinsic part of the world, because without it certain parts of the world cannot be revealed.

In regards to Eurythmy, can we think of it this way - can a certain aspect of the poem\musical piece I'm working with only be revealed through *me*?

American poet Ruth Stone told of her experience as a young woman, working out in the fields, hearing a poem thundering towards her across the landscape, and trying to catch it. At times she was not fast enough, and the poem barreled through her and onwards, "looking for another poet." What happened to all those poems, those creative impulses that Ruth didn't catch? Suppose they did find "another poet" and succeeded in coming into the world, what did they sound like, incarnated through a different individual? The written poem is a third being, born of the creative impulse wishing to be realized, and of the specific poet.

And in Eurythmy - the final Eurythmic artwork not as the eurythmist *performing* a piece, but as a *joint creation* born of the eurythmist and the piece. But *how* can something new be born? Only by something else agreeing to die. If I wish to truly take part in creating something new, I must actively and consistently agree to die.

In "The Threshold of the spiritual world" (GA 17), Steiner describes the essence of the spiritual experience in the elemental world as devotion, allowing other beings to change my nature into theirs. But the human soul can only bear this consciousness for so long, before it feels the need to only feel itself, to enclose within itself, and so it awakens into the world of senses.

In the same lecture, Steiner explains that it is necessary to build a strong sense-of-I in the sensual world, so that when rising to an elementary-world-consciousness one will still be able to feel their Self, although it is interwoven with many other beings around it.

I would like to suggest that practicing of Eurythmy in the physical world demands that we hold, within our artistic activity - both poles; sense-of-I and devotion, drawing from within myself along with changing into the other.

Loving and being loved.