

Beginning with B in Light of Goethe's Sensible-Supersensible Process

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Of late, I have been taking up Ernst Lehrs' book, *Man or Matter*. This is quite a pithy volume; and as with Rudolf Steiner's writings, I have to deliberate over almost every sentence. But I'm finding it helpful to my work in all kinds of ways. This is because Lehrs orients us again and again to the necessity of beginning all of our knowledge-seeking activity with human-based sense-perceptible facts; and he continually shows how this can be done, often through examining the many instances in natural science where for various reasons this has not been done or isn't being done. He shows that it's possible to re-found our inquiries within these fields to give our present work firm ground. Though Lehrs' focus is on the natural sciences, this human-based orientation and approach applies to every field of activity we might be drawn to.

And so, this orientation has fundamental relevance to the work that I have been doing with the speech sounds and their gesture-impulses, where I begin with speech-work. In Lehrs' chapter on the development that Goethe underwent that enabled him to grasp the 'Urpflanze' (the archetypal plant) – the supersensible idea that holds sway within the plant world – we begin to understand what Goethe called the 'sensible-supersensible' process of inquiry. And through the remaining chapters, Lehrs helps us to develop skill with it by following where he leads us. It was out of recognition of Goethe's work and this process that Steiner gave the Goetheanum its name, as a beacon and reminder of what we can unfold and achieve through applying this sensible-supersensible process whenever and wherever we can.

Accordingly, when we inquire into the speech sound **B**, seeking to know its nature and movement-inclination, its gesture-impulse, what is of first importance here is that we don't skip over the direct sense perceptions we can have of this sound, but instead, begin with close observation of them and proceed from there. These perceptions include hearing the sound as spoken by others; but it's indisputable that our strongest, most telling experiences of **B** are to be found in our own production of it through our own organs of speech. To be sure, this doesn't mean we will speak while preparing pieces in eurythmy for performance. What I am suggesting concerns the beginning, the foundation for achieving the richest and most immediate experiences of the gestures.

In his report about the "Eurythmy as Visible Speech" lectures he gave, Steiner pointed to speech as the starting place for this new art (see the "Nachrichtenblatt" July 20,

1924 Newssheet; the report is at the front of *Eurythmy as Visible Speech, EVS*, 1984 edition). He wrote, "Whoever wishes to do eurythmy must have penetrated into the being of speech-formation. He must, before all, have approached the mysteries of sound-creation." And earlier, in one of his short introductions to eurythmy presentations, he pointed out that "if someone were able to see what the larynx, lungs, tongue, palates and lips are really doing, and what the air is really doing during speech, he would say that when we are speaking, beautifully artistic movements are made by all of us, especially during artistic recitation" (see his May 6, 1919 introduction, the second of sixteen contained in *An Introduction to Eurythmy*, Anthroposophic Press, 1984). These introductions hold so many treasures, blazes on the path! I hope you will welcome the many quotes from them that I include here. I'll identify them by month/day/year.

Steiner said that speech eurythmy "uses movements that have been found within the human organism and brought out as a kind of speech" (12/28/23); and that these "come from the whole human organism with the same matter-of-factness as sound and tone come from the larynx. ... with just as much matter-of-factness, just as much necessity as speech itself" (8/18/22). He said that we bring them forth by "making a careful study of the artistic movements that the larynx and its neighboring organs execute when someone speaks" (8/15/20). These movements in our speech can be "traced in reverse ... back to where they originate in the human being" (6/9/23). He also indicated that the reason our speech creation is so artistic is because it is exquisitely lawful; and this is because our "human organism contains all cosmic secrets and all cosmic laws" (4/14/23). Hence, our eurythmy must likewise be exquisitely lawful, musical and artistic when we bring forth with "an absolutely clear consciousness" the exquisitely-formative gesture-impulses that lie hidden within our speech (7/9/23 and see 7/8/23). By making our direct experience of the living process of our speech the beginning of our inquiry into our gestures, we follow the path of Goethe, who "undertook to recognize the nature of a living being [or phenomenon] from its form." As Steiner said, "this may sound theoretical but it is truly not meant to be" (8/15/20). We can prove to ourselves in our eurythmy work that it is not theoretical in the slightest.

To be honest, I did not originally form gestures for the speech sounds by finding these lawful, artistic movements within my own organism as a speaking human being, to bring them forth directly and vividly into my bodily movement. This was not our starting point in school. Nor were we seeking direct perceptions of the gesture-impulses for our eurythmy when we worked on our speaking of poetry in speech-formation classes. What Steiner pointed to in his introductions is different from how we approached the gestures; it is therefore new even in our time a century later.

As I've already mentioned in my other writings, among Steiner's very first suggestions to Lory was the suggestion to write sentences for the individual vowels, speak them and see if she could dance them; and he gave her the example, "Barbara sass stracks am Abhang" (Barbara sat directly on the slope). She followed this suggestion; but it is clear from her notes that she did not discover the gesture-impulses of the vowels (see Siegloch, *How the New Art of Eurythmy Began*). Steiner began to suggest to her how such gestures would be done. Then when he introduced the consonants, he gave her word examples; in particular, he gave her: "Hier heulen heute Hyänen" (Hyenas howl here today). As with all of Steiner's work, his suggestion to make use of assonant and alliterative sentences is a hint. He left it up to us to take the hint, to find what he knew we could find by proceeding in this manner. This is what I have been doing. I invite all of you – both eurythmists and speech-artists – into this work.

What might it mean to inquire into the speech sound **B**, seeking to know its "necessary" and "matter-of-fact" nature and movement-inclination, its gesture-impulse, and to do so in keeping with the spirit of Goethe's sensible-supersensible process? I will describe how I go about it within the scope of my physical-sensory and soul-spiritual capabilities as yet.

B is commonly classified as a voiced, bilabial, plosive sound. How so? It is also commonly said that we stop the air with our lips, that when the air pressure becomes great enough it forces our lips open, and that we voice the **B** as we release it. But is this really what we do? To begin to make a "careful study" of what **B** involves and how it feels, we need only turn to our own experience of speaking the **B**.

My experience of producing the **B** shows me that if I merely stop the air with my lips, the air still moves up from my lungs and out through my nose. In actuality, not only do I stop the air at my lips; I also stop it by closing my soft palate. Of course, as in childhood, a lot of what I actually do, I don't do consciously. But I am now observing what I do. Next, I find that I do not force my lips to open by accumulating air pressure: I have also stopped the air at its origin in my lungs. There is no mechanical air pressure process. Instead, with deft regulation, especially of my lips and lungs, I give a precise little puff of air while opening my lips. Then, upon my release of this completely-stopped consonantal form that I have shaped, I find that what I actually voice – i.e., make sound for with my larynx – does not belong to **B**: what I voice is the vowel that follows.

Through further investigation, I find that when **B** comes at the end of a word, I release it silently; or I might not bother to release it at all. In either case, I still experience it as **B**; for instance, "he's in his crib." (Note that deliberately voicing a vowel after this final **B** would be considered a speech defect.) And when a voiced consonant follows, I might let the **B** simply slip into that sound; e.g., "I'll grab

my coat." These sense-perceptions tell me that any voicing I hear at my release of the **B** is the following sound, not the **B**. To voice the **B** itself, the only way I can do it is through the briefest sounding of my larynx just before I've stopped all air from moving; but I find that I don't do this in all cases. I also find that if I attempt to voice the **B** right through to a following vowel, my nasal passages must be open and it becomes an **M**! And it seems to me that when I whisper the **B**, I do not move air at all so as to whisper-voice the sound; I only move air to whisper-voice the vowel before or after it. (As an aside, this would suggest that the difference between **B** and **P** depends upon characteristics other than whether or not we voice it while forming it.)

What I come is this: my forming of the **B** entails a specific kind of complete stop followed by (but not always) a specific kind of release of that stop into the next sound.

Now that I've consciously observed these sensory facts – how I form the **B** by shutting off the movement of air at all points with my lips closed, and how I deftly release this form – what further knowledge can I achieve by gathering feeling-perceptions and by allowing them to 'rise into my head'? – as Steiner told Lory to learn to do (see Siegloch). Something of a supersensible nature unfolds within our investigation when we include these perceptions that reach beyond the physical-sensory realm. And here is where my speaking of the poetic miniature speech sound etudes¹ by heart is my special tool, and even more than that: my ally.

But in fact, speaking the etudes has been central to the work as a whole, not just because of the immersion they provide for the individual sound that rings out through the assonance or alliteration. As I described in my report (at our website, posted in 2014), my intensive work with them has honed my speech, because my hearing has continually – though indirectly – guided my speech organs to form the sounds ever more cleanly, sculpturally and resonantly. How would I be able to discern accurately the characteristics and gesture-impulse of the **B** if my speech itself isn't brought to a much higher level of clarity, dexterity and lawfulness? I'm grateful for the help that the poetic etudes have given me.

Through speaking the etudes with their rhythmic dance of repetitions of **B**, I now gather feeling-perceptions: I feel how quickly – very quickly – I produce its form, as I stop up the air each time. This is striking. I would say this is a key characteristic: **B** doesn't wait around. In addition, I feel a resolute quality in the boundary I've made, rather balloon-like in feeling, that involves all of the tissues bordering the the cavity of my mouth. I also feel awake in the complete halt of my speech organs; I feel this as a self-made barrier in the flow of time. Like the quickness of my stoppage of air, this halt in my speech movement is striking. Then when I release the **B** into the vowel that follows, I feel how suddenly and completely I drop the whole form of the **B**;

how suddenly my intoning of the vowel begins. I feel the dramatic contrast between these two sounds: the formed, completely-stopped **B** and the singing vowel that ensues.

Indeed, the forming of the **B** feels just as Steiner said the plosives do in general, when they are properly-expressed in eurythmy: “The body must show that it intends to come to rest, to fix, as it were, the movement which is indicated by the sound. ... This inner rigidity gives the consonants of force their special character. ... And the consonants of force express this feeling: I will hold fast to Ahriman, for if he escapes me he will poison everything; he must be held fast” (*EVS*, Lecture 7, 1/3 in). Each plosive sound has its own way of “holding fast.” For instance, **D** doesn’t make the same kind of boundary that **B** does.

I can now “raise perception itself” to yet another level (12/28/23), to gather a further higher body of perceptions to add to the those I’ve gathered in the physical-sensory and feeling realms, and let these perceptions also ‘rise into my head’ to be consciously known. Steiner spoke of what is possible for us if we attain the next-higher stage of inner development, that of true Imagination Cognition – direct perception of etheric² currents, firstly, of the formative forces of our own etheric body (see “Knowledge and Initiation,” his 4/14/22 lecture) – but even without this, it is possible to have perceptions of many of the invisible realities that occur when the speech sounds are spoken. Abundant color-work and work with the seven rod exercises prepared me for this. (In my article about the rods in the EANA Newsletter, Fall 2015, I described in detail my approach to them.) I couldn’t have succeeded as well as I have without the help of the rods, to hone my inward sensitivity and to strengthen my ability to clearly differentiate and know my experiences.

For this third level of investigation, again I speak the etudes for **B**; but this time I stand quietly poised, ready to move. However, movement in space is not my purpose: I am poised to perceive what moves within me as the gesture-impulse of **B**. I have found that this approach gives me the strongest inward experiences. As Steiner stated, whenever we speak, our whole being is making gesture-movements. “Through a kind of sensible-supersensible perception, one discovers at those moments [when a person speaks] that inclinations toward movement, movement-intentions – not the movements themselves but the intentions-to-move – surge and weave through the entire human being” (see 8/18/22). And at Penmaenmawr, in his longer introduction on August 26, 1923, he said that “the etheric body never uses the mouth as the vehicle of speech, but invariably makes use of the limb-system. And it is those movements made by the etheric body during speech which are transferred into the physical body. Of course you can, if you choose, speak quite without gesture, even going so far as to stand rigidly still with your hands in your pockets; but in

that case your etheric body will gesticulate all the more vigorously, sheerly out of protest!” (Also see 8/28/13.) I believe this explains why I feel the gesture-impulses most strongly when I keep rather still and don’t try in any way to assist these subtle movement-inclinations: they “protest” against my quietude! I have found that as they gain strength and clarity in me, they find their way into my limbs to an ever-greater degree all on their own. I do not direct them.

Through proceeding in this way, I have found that the invisible realities that belong to **B** appear to my inward perception as qualities of form, movements and colors that involve the region of my entire body – though not limited to my physical form – and are present in the space around me. When I speak the alliterative etudes for **B**, I perceive that its movement-urge is bent upon an instant formative activity. Yet, in keeping with the nature of **B** that I have already discovered, this activity is short-lived. It quickly comes to a halt. In my body, I find that the movement engages both my upper and lower limbs in an instant urge toward rounding: I perceive how my arms must bound out from my sides to make a gesture in front of me akin to the rounded boundary of my rib cage, my whole breast area, and often overlapping each other; and my legs and feet want to turn in and are embodied with this urge whether or not they can actually carry it out physically. My back must be straight.

To my inward perception, this forming movement of **B** appears as the invisible color-experience of yellow. Steiner explained in *Theosophy*, that we gain inward experiences of colors when, while observing a colored surface, “the soul experiences not only the sense impression, but through it, it has a soul-experience” (Ch. 3, 6th section, on the human aura). This is the sensible-supersensible approach applied to color. When we develop our ability to have soul-experiences of colors, and work to differentiate them accurately, we will be able to recognize the invisible color-characteristics of the movement-urge of all of the sounds, such as the yellow movement of **B**. Going further with **B**, I find that the space around me does not further this yellow; nor does it resist it particularly. I sense something below and to the outside of my rounded arms; it is not everywhere. In this phenomenon, I perceive the quiet passivity of blue, though its presence has come instantly, along with the yellow in the formative movement of my limbs. A third color comes strongly to my awareness in the outer surfaces of my arms and hands: red.

What I am describing pertains, of course, to the three-color dynamic of “movement,” “feeling” and “character” that is found in all of the gesture-impulses of the sounds, as Steiner showed in his Figure drawings³. When I was first working intensively with **B**, my observations were quite tentative. When I finally began to look at Steiner’s drawing for **B**, I could see that there was much more to be discerned; but I realized that I had laid a fine foundation. Now I could

ask, is what Steiner shows in his drawing really present in my experience of this phenomenon, the gesture-impulse of **B**? Can I find these details if I turn my attention to them? The answer is: yes! I was then able to perceive the two limited areas of the blue that lie crossed “daruber,” ‘over,’ ‘there-over,’ in front of my body. It became even clearer to me that the blue is not all around: I sensed how bare, bald, my head is and how my arms are free of the blue, not enclosed by it – just as Steiner shows. (Note how the right wrist is over the inside edge of the veil.) I was also able to discern the presence of the angled red zone on my face and the zones on my left chest and in the region of my right lower leg. My perception of the red at the outer surfaces of my arms and hands – not permeating them – leads me to say that I believe this is what Steiner meant when he wrote, “daruber,” for the red character color; and I found that the red in the three other zones is also only present “daruber.”

Regarding the nature of the colors of the speech sound gesture-impulses, it might be of value to consider what Steiner wrote in *Theosophy* about the three species of colors in the human aura (again see Ch. 3, 6th section). In reverse order to the gesture colors, he said that “space is filled by the first two species of colors with a subtle fluidity that remains quietly in it. By the third, space is filled with an ever self-enkindling life, with never resting activity.” (See his full descriptions.) In my work with **B**, I was surprised to find that the feeling color does not actively move; and it appears to me that this is the case for all sounds regardless of what color this aspect might be. I’ve also found that the character color is not a movement color. Only the movement color moves, ever-ready with “self-enkindling life.” I don’t kindle it. That is why the movement colors of the sounds are so immediate in my experience and within my expression.

Reflecting now on all three levels of perceptions of the **B** that I have had, sensible and supersensible, I see that they form a unity of experience. The **B** closes itself off with a quick yellow action. It does not interact with what is outside its bounds. The space around it conforms to this, just as the color blue would. And the red I experience at the boundary of my arms and hands in the gesture matches perfectly my experience of the resolute boundary – on all sides of the cavity of my mouth – that I produce when I speak the **B**. Now I understand the role that **B** plays as the first sound in words: ‘basin,’ ‘bubble,’ ‘boom,’ ‘bully,’ ‘bold,’ ‘birth.’ The experience of whatever forms an outer boundary and the quick formation of such a boundary is expressed beautifully. And at point of danger to the child, all decent mothers and Madonnas will move to protect the child with an instant **B**!

So, what did Steiner mean when he said that with the consonants we “imitate” what we perceive in nature (as in *EVS*, Lecture 2)? In our being we possess a “lively relation to all things” (6/9/23) on account of the formative processes

at work in them; and through the medium of these same formative forces at work within our own organism and in our speech activity, we give expression to our experiences, both as speech and through the movement of our whole being. In eurythmy, we do not imitate natural processes in the manner of mime: we go to the source of both the outer phenomena, and the inner phenomena of our speech and movement. And each gesture comes forth each time new, from a fresh grasp of these phenomena, not as any kind of memory process. Steiner said that “Goethe relates artistic creation to true knowledge ... that has nothing to do with theory but that belongs to immediate perception” (8/15/20). Eurythmy depends upon ever-new perceptions of truth.

Knowing the **B** this way gives substance to what Steiner said about Virgo, the home of **B** and **P**, through which the enthusiasm of Leo “becomes sobered.” **B** places a hold on what enthusiasm would carry out without due consideration, so that the pros and cons can be weighed in Libra (and so on), so that the intention can properly ripen to readiness to become deed in the external world (*EVS*, Lecture 10).

These experiences also show us how we will make the transition between the **B** and a following vowel in eurythmy movement. In school, I felt chronic pain over these plosive consonant-to-vowel transitions⁴, especially those involving the **B**. Learning to meld gestures only hid the problem. But now that I understand that the **B** involves a particular quality of finished form and of release of that form, and that the sound I hear when I release the **B** when I speak is not the **B**, everything becomes clear for me in my gesture transition: I must form and complete the full-stop gesture of **B** and then let it go exactly when the vowel is to begin. I am laggard if my forming of the **B** comes coincident with the sounding of the vowel: at that point I must have dropped the **B**, in order to express the vowel. And so it is for every transition. This means I won’t be ignoring these vowels anymore. If we would attend to critical details and nuances such as these, to build our knowledge of every speech sound, every gesture-impulse and the transitions between them, then every bit of our expression of whole words joined into whole lines of poetry can be “artistically formed,” “perfectly articulated” and vibrant in its “musical, sculptural, colorful” diversity of contrasting sounds, rhythms, meters, tone and structure. Our eurythmy can become the “highly developed gesture-speech” we want it to be (7/8/23 and 11/2/22). And I long for this because of my experiences with all of these musical elements in my speech-work and poetic recitations (which I’ve written about here before). When both arts are equally-developed and vibrant, the most intimate collaboration is possible; and onlookers will be richly blessed with a true revelation and renewal of the forces that underlie all life. In my own movement, I continue to work toward this.

So, in light of my experiences in the present, how do I now understand the way I used to approach gestures? What ingredients shaped my gesture for **B** before now? I took in the descriptions I was given. With **B** we address our first concern in earthly life: building a physical shelter. I was to feel that I enclose something with the movement. I also paid attention to how my teachers and schoolmates formed the **B**. In lessons, we were helped to improve how we trained our movement, as this **B** gesture became more familiar to us. In essence, we each formed mental picture ‘imagination’ of what the intention of **B** is said to be and what the gesture should feel like; and we made memory pictures from seeing the movement being done. All of these mental pictures were tools for evoking, manipulating and adjusting our movement and endowing it with feeling. In reverse, we also tried to ‘ensoul’ our **B** by asking ourselves how the learned physical gesture feels when we do it. We were given to expect that entering the gestures fully might take years and years.

From my experience of evoking a gesture for **B** with this mental picture ‘imagination’ process, I notice several things: my feelings and movement are dependent upon what I hold in mind; this mental content intervenes between the sound and my movement; this requires time; and it forces me to limit what I attempt to express. I am held hostage. How do these mental pictures and ‘imagination’ – the creations of my ordinary ego – stand in relation to what Steiner said about the gestures? He said, “as a matter of fact, there is not the slightest particle of intellectual content in them! ... you understand [eurythmy] best if you don’t pile up a stack of thoughts about it. ... it is not formed by intellectual forces” (6/10/23) – unlike in mime where the gestures “are only guessed at” through intellectual activity (4/14/23). Yet when I pretend that I wrap my arms around something, build something, or feel embraced by someone, these experiences are what my onlookers receive. And this is what they “guess at,” because this is not the expression of an experience of **B** itself. Eurythmy falls into mime. It is made “impure” by intellectual, personal and arbitrary elements like these (4/14/23). To gain speed and fluidity, I can quiet my mental processes through a strong habitual association of the gesture with the sound; but I find that any real experience I might have had of the sound itself becomes diluted or nil. Here is where eurythmy falls into dance: rhythmic movement with little soul-spiritual content, or exaggerated expression that makes it “vulgar” (ibid).

Once I have gone in these directions, I will not notice it when I gloss over the stop of the **B** as I merge my gestures into a sweeping flow. However, Steiner said that just like in speech, “there are only definite movements to be made in eurythmy; ... down to the smallest vowel or consonant, everything has its own fixed gesture.” And so each remains, whether made “brightly or dully, loudly or softly, long or

short” (4/14/23). **B** remains **B**. If I don’t stop the **B**, this is the same as if I try to speak the **B** without fully stopping the air; but this isn’t **B**. Hence, my gesture makes an ugly discord with the properly-spoken **B**. When I reach one arm high for my **B** because I prefer it that way, I will find – if I look – *i*, *ĩ* or ‘loveableness’ lurking in my expression; and making a transition from this hybrid version of **B** to *u* or *e* (e.g., ‘say’ or ‘get’) will be awkward. And if I slow my **B**, for ease, its movement color is no longer yellow; hence, it is not **B**: my movement has taken the color green, reddish-pink or blue, and I create a sound that we don’t make in English, a sort of *M*-ish or *o*-ish **B**. I have taken leave of reality.

But we must remain grounded when we seek to know and express these higher realities, the speech sound gesture-impulses. In *Knowledge of Higher Worlds* (Ch. 2, 1/5 into the section on “The Control of Thoughts and Feelings”), Steiner described how we may undertake the sensible-supersensible contemplation of a seed, such that we may gain true higher perceptions of its nature. He wrote: “In the first place let [the student] clearly grasp what he really sees with his eyes. Let him describe to himself the shape, color, and all other qualities of the seed.” With these perceptions we unfold a path of thought and feeling, which includes observing that “if I had before me an artificial object which imitated the seed to such a deceptive degree that my eyes could not distinguish it from a real seed, no forces of earth or light could avail to produce from it a plant.” Two pages later, he pointed out “the necessity ... of perpetually cultivating that healthy sound sense which distinguishes truth from illusion.” And several pages after this, he wrote: “An error fraught with serious consequences would ensue if it were assumed that the desired result could be reached more easily if the grain of seed or the plant mentioned above were merely imagined, were merely pictured in the imagination. This might lead to results, but not so surely as the method here given. The vision thus attained would, in most cases, be a mere figment of the imagination, the transformation of which into genuine spiritual vision would still remain to be accomplished. It is not intended arbitrarily to create visions, but to allow reality to create them within oneself. The truth must well up from the depths of our own soul; it must not be conjured forth by our ordinary ego, but by the beings themselves whose spiritual truth we are to contemplate.”

My experiences tell me that everything that Steiner wrote about the contemplation of the actual seed applies to our work with the speech sounds and their gesture-impulses. I will not find the true gesture-impulse of a sound so long as I begin by imagining the sound and its gesture as I suppose them to be, rather than accurately observing the sound with sensible-supersensible attention while actually speaking it.

And one final note: Steiner said that “beauty is an immediate reflection of what goes on in the higher worlds in the form of movement.” When “intensified,” this becomes “the artistic element.” He said that “much that is unhygienic today ... is caused by the fact that there is so little harmony between what the physical body has to do to adjust to the external world and what the etheric body, through its own inner mobility, demands from the physical body” (8/28/13). Looking back, I see that the more enthusiasm and skill I brought to my predetermined and guessed-at gestures, the more certain it became that I would never perceive what my etheric body is actually, so subtly and lawfully, doing: my overt gestures drowned out its activity. But now, perhaps I can say that because it has cost me such great effort to root out these preconceived gestures, the true gesture-impulses that hold sway in me now are all the more precious to me. *What a marvel it is, to achieve this goal so significantly!*

¹ Note for p. 2, right middle. These etudes are those which I have composed and published in my book, *The Speech Sound Etudes, Volume I*. The set of poetic miniature etudes for **B** are:

Boiling buckbean bubbles billow ‘n burst!

Bulls buck, bothered by bunches of busy buoyant bouncing bullfrogs.

Bold bears bang bins of balls, basins, buckets ‘n barrels of baubles ‘n bells.

Burly butchers beat back bombastic bullies with boomerangs ‘n barbed bayonets in barren boulevard battlefields. Boom!

² Note for p. 3, left middle. Our etheric body is that part of our human constitution made up of the formative or etheric forces, which are in continual movement. Our astral body – the next-higher member of our human organization – lays hold of these etheric, formative forces to build, govern and maintain the shape and functioning of our physical body, which is made up of the elements of the mineral kingdom. Our life-filled physical body is therefore evidence of the existence of the etheric body, though this ‘body’ itself is only perceptible to supersensible perception. (For descriptions of the bodies and functions, see Rudolf Steiner’s books: *Theosophy*, Ch. 1, a bit more than halfway in, and *Occult Science*, Ch. 2, the first 5 pages).

³ Note for p. 3, right bottom. The Figures are the drawings that Steiner made to indicate the nature of twenty of the speech sound gestures as done in eurythmy. They may be found in *Eurythmy and the Impulse of Dance, With Sketches for Eurythmy Figures by Rudolf Steiner*, with text by Marjorie Raffé, Cecil Harwood and Marguerite Lundgren, 1975.

⁴ Note for p. 4, right middle. I am working on the composition of poetic miniature etudes for the study and practice of these vowel-to-consonant transitions as well as the combination-consonant transitions. In due time I will bring them out as *Volumes II* and *III* of *The Speech Sound Etudes*.

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ABOUT THE AUTHOR

Kate degrees in English literature and music. She has sung in choruses and chamber groups and played a number of musical instruments over the course of her life. She also served as a pianist for four years while studying at the School of Eurythmy in Spring Valley where she graduated in 1985. In 2016, she completed and published *The Speech Sound Etudes, Volume I: Revelations of the Logos* (of which this book is the *Slim Edition*). The subtitle is: *Poetic miniatures for sounding our language: a body of speech-work for speakers, actors, eurythmists, poets, writers, singers, teachers, therapists*. It is available by contacting her. (A description of it appeared near the end of the autumn 2015 Newsletter of the Eurythmy Association of North America, EANA.)

It was in late 2012 that she began to work intensively on this body of speech sound etudes, honing them thoroughly through using them to evoke the movement-impulses of the sounds. Her efforts have been so successful that in 2014 she was able to complete a detailed report concerning it, entitled, *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. It is posted at the EANA website in the artistic section. It is also available as a booklet. She is at work on miniatures for the combination-consonants (e.g., **br**, **fl**, **sn**, etc.) as well as for the vowel-to-consonant soundings.

In December 2019, Kate posted the first half of PART I of a detailed research report on music eurythmy at the Eurythmy Association of North America (EANA) website: *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation*. The autumn 2018 EANA Newsletter includes a description of this report (still in progress, now in four parts). Her first article on the musical branch of eurythmy was published in Spring 2019 and it was followed by two others in autumn 2021 and Spring 2022. The content will in due time become part of PART III of this larger research report. The final section was posted in March 2022, “Part IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures.”

Kate’s intensive report on poetic speech, “Revealing the Music of Pentameter: Putting Shakespeare Through His Paces,” was posted at the EANA website in the Artistic category and is available as a book.

Her articles for the EANA Newsletter so far are:

“‘The Word of My Feet:’ The Three Parts of Walking,” spring 2015;

“The Seven Rod Exercises: Honing the Agility of our Conscious Awareness,” autumn 2015;

“Etheric Bodies are Moving to the Speech Sound Etudes,” spring 2016;

“Eurythmy as a Critical Art: What This Means for Its Future,” autumn 2016;

“Eurythmy as an Art that Makes Visible the Inaudible, Invisible and Unsounded Contents of Poetic Speech and Wordless Singing,” spring 2017;

“Beginning With **B** in Light of Goethe’s Sensible-Supersensible Process,” autumn 2017;

“Finding Unison in the Vowels: The Hope and Blessing of Whitsun,” spring 2018;

“The Scale Degree Intervals Give Rise to Our Tonal Music Gebilde,” spring 2019;

“Speaking Visibly in Genuine Rhythm,” autumn 2019;

“The Agrippa von Nettesheim Positions: Rudolf Steiner Told Lory to Jump!” spring 2020;

“The Kindling Character of *K*,” autumn 2020;

“Fixed Do and Moveable Do in Our Eurythmy: Does It Matter?” autumn 2021;

“The Earliest Records Show the Angle-Gestures as Moveable Do,” spring 2022.

The first four of these articles are available as a booklet: *A Quartet of Articles. A Slim Edition of Vol. 1* of the etudes is also available. It omits the intensive texts.

Since 2015, Kate has been reciting poems and the poetic miniatures at poetry gatherings in the Hudson Valley region. Since moving to Philmont NY, she has continued writing and has begun to orient toward making full use of this new foundation in speech and movement to prepare and present pieces in eurythmy.

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