

Eurythmy as a Critical Art: What This Means for Its Future

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The successful work that I have been doing, of evoking the speech sound gesture-impulses from within by immersing myself in the sounds through intensive speech-work, has led me to many insights into the condition of eurythmy in our time. But before I share these insights and discuss Steiner's description of the 'naive' approach to art compared to the 'critical' approach, I want to lay some ground work.

In his editorial for the Michaelmas 1999 Goetheanum Newsletter* for the Section for the Arts, p.1, Werner Barfod summoned us to attention: "What do you see as necessary, and how can it be done fruitfully[?] What can we do that the crisis of our arts can become fruitful? How do we work on new ways of working in our arts? Who has positive experiences that he/she would like to report to us all?" (*The festival of Michaelmas falls on September 29; the Goetheanum is in Dornach, Switzerland.)

I think that Werner Barfod was right to have used the word "crisis." A group of forty-four third-year students from twelve European schools held a five-day conference that year and echoed his alert with their "Open letter, To all eurythmy trainings" for the Newsletter (p. 105). They wrote: "Eurythmy is in a crisis and it also lies in our [students'] responsibility whether or not it will have a future. And because we do share and would like to share this responsibility with you all, we have composed this open letter. This crisis is expressed probably in all realms of work of eurythmy, but also precisely in the trainings. In the eurythmy training, we meet students and teachers. From the latter we expect ability and knowledge of their subject, but today we can no longer learn eurythmy through imitation. We today can only connect ourselves by going through the eye of the needle of our own conscious training in the feelings. ... During the training, we start to search for the eurythmist in ourselves, not for a general, ideal image." These are Michaelic voices; they befit the Age of the Consciousness Soul.

In our EANA Newsletter for Spring 2016, Susan Eggers pointed to the challenges that eurythmists face in Waldorf schools, where they struggle to gain consistent support from the school community for eurythmy as a mainstay within the curriculum. She suggested that our Waldorf colleagues "need to experience, appreciate and understand eurythmy as the unique art arising completely out of anthroposophy"

(p. 24). Laura Radefeld echoed this with similar concerns in her article on "The Overall Health of Eurythmy;" and she wrote, "work[ing] locally to make our eurythmy programs more vibrant, more colorful and attractive is essential." We see that the resolution of the crisis has not yet come about; and this is despite start-up initiatives in many places around the world, enthusiasm for formal certification programs and wonderfully skillful and captivating performances.

I want to contribute what I can to our understanding of this crisis. Healing can't be assured without knowing, firstly, the nature of the illness, and secondly, what to do to support a restoration of health, and not only that, but hopefully a new and enhanced condition of vitality. Taking steps toward healing this crisis in eurythmy has been an imperative for me personally, too, because I have suffered the pain of this crisis and impasse and it led me to quit eurythmy just a few years after graduating. My work in the present has changed all of this. I have uncovered means to surmount this impasse and move toward healing this crisis in a big way, and these means of relief are the reason for my article now.

So, firstly, I want to consider certain features of the birth of eurythmy. I have an intimacy with this birth, this beginning, because my recent work has involved making a fresh start in speech eurythmy by following Dr. Steiner's first advices to Lory Maier-Smits, and in particular, his advice that she should write sentences for each of the vowel sounds, use these sentences to do what she referred to as "speech exercises," and try to "dance" them. In this first set of advices, Steiner included the stamping of alliterations and jumping the Agrippa positions (see Siegloch, *How the New Art of Eurythmy Began*, HNA, pp. 14ff).

Lory wrote sentences for the vowels, spoke them and tried to "dance" them. Perhaps she preserved these in her notebooks; but if so, I don't know of any that have been passed down to us. With the support of her mother she worked diligently and energetically to unfold her extensive capacities for this new art, "utterly open," with a heart full of trust in Steiner's directions (*HNA*, p. 37). It was early 1912, and Lory was just about to turn nineteen years old. About this speaking and dancing exercise, she recorded: "I tried [...] to express these mainly dynamic experiences that I had in speaking the sentence [...] by walking, springing, hopping, dragging – but, frankly, mainly with the legs. With my arms and the rest of my body I merely gently indicated the upward or forward or downward motion." She was not able to sense, and did not bring forth, discrete movement-impulses for the vowels.

Seven months later, she and her mother went to Munich, where Steiner hoped to begin her lessons. Upon arriving, she was immediately summoned to participate as a 'dancer' in his mystery drama, *The Guardian of the Threshold*. Steiner was eager to assist the development of this new art

form and have it be seen. He gave Lory one brief lesson introducing the three vowels, *i*, *ah* and *o*. As Siegloch wrote, his personal instruction of her “was the only training which [he] himself carried out. The exceptional configurations of destiny made it unique” (p. 36). Lory recorded that he began with *i* (ee) and told her: “Stand upright, ... and try to feel a column from the balls of your feet to your head. Learn to feel this column, this uprightness, as *i*” (p. 31).

With these words, the template was established for how she would enter the speech sound gestures: he instructed her, described the sounds, demonstrated key features and urged her to “learn to feel this” as *i*, or as *V*, etc. (pp. 38-39). This same basic template has guided the teaching and learning of eurythmy ever since. For the most part, like Lory, we take our start with learned movements; and as Siegloch explained on page 38, we strive toward achieving a “sensitive perception of [our] own movement while doing the sound in eurythmy,” i.e., while doing these given gestures. In short, we build up our eurythmy on the basis of the movements we are shown, together with the mental images, imaginations and meanings that we have been given for them. *These* – not our direct experience of the gesture-impulses of the sounds themselves from their source in the movement of the Logos within our speech – are the basis of the feeling-perceptions that we acquire when we “learn to feel” what is in the learned gestures. *These* are the feeling-perceptions we use when we seek to ‘ensoul’ our movement and expression; and *these* are what our onlookers witness. As a student, I understood that I was to ‘feel into’ the given gestures and work to ‘make them my own’ as strongly as I could, with the expectation that they would in due time become real to my experience, perhaps even as objectively real as my audible speech is. In *Eurythmy as Visible Speech* (EVS, Lecture 2, near end), Steiner told us that it is “very necessary that you should gradually feel your way into the real nature of the sounds,” which “could in no way be other than they are.” Steiner knew them as objective realities.

So, where has this template brought us? The signs and symptoms of our relation to eurythmy are evident. Bringing clarity to these with sincerity will help us through this crisis:

1. We hunger for more inputs from outside. We seek more remnants of Steiner’s anthroposophical activity, unearthing new documents, revisiting old ones and gathering up all possible indications and ideas from those who received his direction. This is fine; but our need to absorb, elaborate and incorporate these into our movement suggests that our *own* process has not led us to direct and full experiences of the “real nature of the sounds” at the well that is within each of us. Therefore, instead of using these valuable resources only as references relative to our independent foundation work, we still lay our foundation on *Steiner’s* direct experiences.

2. In performance, eurythmists can be seen to move out-of-time with their speaker or musician. To me, this is a sure sign that the gestures are not newly, freshly experienced from the source within; because to my experience, failure to be in unison with the spoken word or music must result in a painful dissonance, just as much as if one’s expression were audible – one therefore feels driven to prepare and rehearse sufficiently with the speaker or musician to avoid this. If we don’t, we cheat our onlookers because the correspondence between gesture and audible sound is gone: ‘eu-rhythmy’ is gone, and we’ve given them a bad check and false promises! Our disregard for their need shows a lack of understanding for what our ‘job’ is in performing eurythmy. We can be seen to give unconscious expression to certain sounds, e.g., the *e* of foot-crossings. And we often refrain from giving the formative force of the plosives expression with definition; for example, we damp down the prompt, yellow movement-impulse of *B* with a green or reddish hue that dissolves and blends all movements into a seamless, vowel-ish stream (see *EVS*, Lecture 4, end; *Occult Science*, Ch. 5, Part 5 ~ 2/5 in – the sounds act discretely. unblended). Our lack of response to the distinct movement-impulse color of each sound suggests that we’re missing out on feeling these gesture-impulses from within; so we’re also missing out on the beauty of the crucial transitions between them. We might want to recall that Steiner said that *these* are the truly spiritual element in eurythmy (see *EVS*, Lecture 8, pp. 1-2; Lecture 4). Often missing too, are the fresh spiritual impulses that initiate lines and shape phrases. And, sadly, we often miss out on the rhythmic changes of heavy and light, long and short, when we melt them into a same-size sweep of gesture-movement that also endows all verbs with soulful duration, excludes the prepositions – the invisible spiritual relationships – and blurs major and minor.

3. Onlookers who are not initiated into the code (and even those who are) often go away mystified about the real value of this eurythmy. But as Annemarie Ehrlich said, “eurythmy is present in each person” (please do see our EANA videos page for her conversation with Leo Stronks). Hence, our onlookers’ bewilderment can only mean that the eurythmy that is in us as performers is not alive and strong; because if it were, it *would* summon resonance in the eurythmy that is present in our onlookers. As participants – not spectators – they would experience something moment-to-moment that is truly new and different from what they see in dance. It is no good telling ourselves that their ether bodies¹ are just too hardened. Inside our eurythmy circles, we tend to assume that our movements express what we think they do – we know the code: when I move like this, I express *L*; when I move like that, I express the note *G*[#]. But others don’t know the code; and their tepid, puzzled responses suggest that the nature and quality of our expression is not what we think it

is. There is also the problem of faking it: I know I faked it together with a classmate for a part of a piece at graduation!

4. Performances can be designed to make things clearer to onlookers by *showing* what we have in mind, through over-moving, turning to face a direction, miming, slashing and stabbing the air as though striking bells, detailed costuming, etc. But these deeds of compensation reveal that our direct feeling-perceptions are too weak to support our expression; because when the gesture-impulses and the sound-sequences of the words – where ‘awful,’ ‘fall,’ ‘flaw,’ ‘flow’ and ‘flee’ are distinct images – and the directions, harmonic changes, and so on, *are* inwardly clear and compelling for us, our deft expression of them will be perceived and shared by our onlookers; and nothing more is needed. Without this fresh, vibrant, direct experience of objective facts, we easily fall into the false attractiveness of arbitrary personal styles and choreography, and doing our own thing.

My experiences tell me that all of these developments *cannot be otherwise*. We’ve reached an impasse of our own making, just as modern philosophy and science do when they assume that nothing can be known beyond the reach of the five physical senses (see *Truth and Knowledge*, and see *PSA*, below). Of necessity, they and we reach an impasse and fall into decay when we refrain from building our sure cognitive foundation from within by developing and conducting our own primary anthroposophical activity – i.e., ‘human wisdom-grasping’ activity. In our case, in eurythmy work, we rely instead on Steiner’s anthroposophical activity as our surrogate bedrock. But in the absence of understanding, embracing and strengthening our innate human possibility, our gift, for anthroposophical activity, and in the absence of sufficient means for doing our own primary foundational work with the gesture-impulses in both speech and tone eurythmy, we cannot do otherwise.

How are we to surmount this self-imposed impasse and crisis? I think we could each find abundant help through examining our relationship to this precious art. And one way to do this would be through exploring how we shape this relationship and determine our actions relative to it with the help of what Steiner wrote in Chapter 9, “The Idea of Freedom,” in his book, *The Philosophy of Spiritual Activity (PSA)*. In this chapter, he discussed two basic factors that govern our activity as human individuals: our Motives and our Characterological Disposition or Driving Force.

In my own words and using examples within the context of eurythmy, I’ll try to explain these two factors (please do consult the chapter itself). Steiner outlined four levels of motives, which are the ideas – the mental pictures, thoughts, envisionings, concepts and imaginations – that serve as the reasons that stand behind our actions, i.e., our moral conduct; and four levels of dispositions that provide the driving force for actually taking action, i.e., those factors in

our nature that lead us or enable us to rouse and act on a given motive. Our activities can summon different levels and mixes of motives and driving forces; but I think it is important in eurythmy work to recognize which motives and driving forces are typical for us. (These distinctions become clearer after working with them for a while, so fret not!)

The lowest level of motives involves mental images of the personal (i.e., egotistical) gain to be had either directly or indirectly, as benefit or pleasure or by avoiding adversity or pain. Motives in eurythmy at this level would include the prospect of joy in movement, belonging to an elite group, using poems and music as vehicles, dominating others, or escaping discomfort by winging it or following blindly, etc.

The next higher, second, level of motives is rooted in principles set forth by authority, as in the family, church or state, as in eurythmy practice also. We do not question their source and validity. Internalized, they form the conscience.

A third level of motives is achieved when we examine these principles or rules that stem from external authority by giving them thoughtful consideration, to determine why we should base our actions upon them. Our ideas of the cultural and human benefits our eurythmy can provide, and our self-chosen moral goals in the art, become set principles for us, though in some cases we might still seek personal gain.

The fourth and highest level of motives is reached when we determine our reasons for acting on a case-by-case basis in relation to each perceived circumstance. Our actions are informed by a fresh, cognitive grasp of the action to be taken. In the case of a eurythmy gesture, this would mean that my gesture is not what gives me pleasure or spares me effort to do, nor is it what I was instructed to do, nor yet is it the one I’ve personally decided is correct to do for the sound: I carry it out the way I do because I’ve perceived and cognized the gesture-impulse for that sound directly from its source within myself, and I bring it forth freshly in every instance – likewise with all elements in eurythmy. We are then capable of grasping the nature and features of each new piece without imposing preset ideas, styles and treatments upon it. We have become capable of conceiving of ideals without examples to fashion them upon, and of acting on them purely on the basis of our clear and enduring grasp of the idea-content itself, without any other motivation. This is because it contains in itself all the richness of feeling and will that it requires. At this level, we act out of love for our ideal, which is born through our intuitive cognitive activity.

The characterological dispositions and driving forces have to do with our responses to the perceptions we have. They govern our readiness to act on the motives that suggest themselves to us, and shape how our action comes about. At the lowest level, our responses happen immediately, without thought and without feeling. Included would be responses to instincts, biological needs, and urges – among which I think

would be the urge to imitate, as well as blind movement urges that are followed arbitrarily in eurythmy. On a higher level, this is the realm of tact and of established habits, such as eurythmy gestures that become habitual and automatic.

In the next higher, second, level of driving force, our will is stirred by the feelings that we have come to associate with the things we perceive. Our fright when we see a child run toward a busy street stirs our action. If I've associated good feelings with the dance floor, I'll be likely to stir my will to act on the idea, the motive, that eurythmy would be healthy to do. In every case, these feelings are personal and subjective. At this level, in shaping my eurythmy expression I will want to favor gestures that I have subjectively 'lived into' in ways that please me, that I associate with a feeling of grace, or of power, etc.; and I will gloss over those that I don't. But the question arises: since eurythmy requires us to awaken through our feeling-perceptions to everything that lives in poetry, music and movement, and since *these* feeling-perceptions are to be *objective* in quality, how do we tell the difference between *these* feeling-perceptions and our ordinary subjective feelings? In eurythmy, whatever feeling-perceptions our "heart" provides to us are meant to "rise up into [our] head" (Steiner, *HNA*, p. 38) – i.e., we are to *know* what we are responding to: we are not to rest enveloped in feeling-awareness as animals do. This means that we are to work at a considerably higher level than perceive-and-do or sense-and-do as in level one, or feel-and-do as in level two. However, to complicate matters, there are two different kinds of feeling-perceptions that pertain to our expression of the elements of eurythmy: one kind is based on the feeling-perceptions we can gain by 'feeling into' and exploring the objective qualities belonging to the positions we take with our body. We approach the Agrippa positions this way, and also the planet and zodiac positions which we have little power to come to on our own. The other kind is based on the feeling-perceptions we can have of the movement-impulses of the sounds – vowels, consonants, tones as scale degrees – as these arise from their source in the Logos at work in our own speech and singing activity, and for all of the inaudible, unspoken and invisible aspects of movement, poetry and music, e.g., the parts of our being, directions, colors, harmonies, pitch, intervals, phrasing, beat, soul moods, etc. For me, it has been crucial to realize that eurythmy is visible speech (or wordless singing), not visible *heard* speech (or *heard* singing/music) – see Steiner's *Practical Advice to Teachers*, Lecture 2 ~ 1/3 in. The feeling-perceptions I've gained from the gesture-impulses themselves show me that these are my most direct means of knowing the gestures. In comparison, I've found that the results of 'feeling into' the inherited gestures are shallow, unreliable, frustrating and unnecessary. I've also found that they block my perception of the delicate gesture-impulses, which are

easily silenced.

The third level of driving force is that of Practical Experience, as Steiner called it. Through living, we store up mental images and thoughts about what we've done and what we've perceived others to do – such as gestures in eurythmy. When we meet with the sounds and notes we associate with these, we call up our mental images and descriptions and apply them. However, when we use these to make ourselves feel what we think we should feel while doing the gestures, we impose our head on our heart; this is the reverse of what Steiner advised, and it is unhealthy. Also, when mental referencing and copying is habitual in a field of activity, it can exclude both thought and feeling and descend to the lowest level of driving force.

At the fourth and highest level of driving force, action doesn't arise in us as an automatic sense-and-do response, nor as a feel-and-do response, nor through the suggestion of mental images from past experiences. Our will is no longer activated or informed by these factors. This level of driving force becomes synonymous with the fourth and highest level of motives, so that in our work, we are also no longer governed by personal gain, rules or our well-considered goals: the piece alone speaks to us. Since our actions are not dictated by anything other than our pure, intuitive, cognitive grasp of what we wish to make manifest, this is the realm of freedom in human activity, the highest level of our moral conduct. Our daily deeds are usually a mix of the levels; but only conduct arising at the fourth level bears the stamp of freedom. At this level in eurythmy, nothing but our direct, objective feeling-perceptions and cognition sustain us in our work to know what lives in poems and pieces of music, and to express this through the lawful movements of our body.

Looking at these levels of motives and driving forces, we can see the life of our Sentient Soul at the lower levels, where we focus on the sensations and subjective feelings of our body and soul. In the middle, our ego works on these as it develops our Intellectual Soul through thinking. And at the fourth and highest level, we develop our Consciousness Soul through seeking truth – that which is permanent, which gives us the means for spiritual communion with each other (for descriptions, see *Theosophy*, Ch. 1 ~ 1/2 in, and *Occult Science*, Ch. 2 ~ 1/2 in.). Therefore, only through our truth-seeking Consciousness Soul activity can we engage in the direct 'human wisdom-grasping' work of anthroposophy.

So now, at last, turning toward what Steiner wrote about the naive and critical approaches to art (with his emphasis): "In all of our activities, two things must be taken into account: the activity itself, and our knowledge of its laws. We may be completely absorbed in the activity without worrying about its laws. An artist is in this position when he does not reflect about the laws according to which he

creates, but applies them, using feeling and sensitivity. We may call him 'naive.' It is possible, however, to observe oneself, and enquire into the laws inherent in one's own activity, thus abandoning the naive consciousness just described through knowing exactly the scope of and justification for what one does. This I shall call critical. ... Critical reflection then is the opposite of the naive approach" (see *Truth and Knowledge*, end of Ch. 3).

For Steiner, this critical approach to art was clearly no emaciated exercise in mental futility. On the contrary: it leads to deep satisfaction within the life of will and feeling far beyond anything that naive art can offer. It involves the highest levels of motive and driving force. To me, his use of the word, "justification," points to our independent proving of these laws, i.e., engagement in our own anthroposophical research and verification. Then our artistic work stands upon the bedrock of our *own* process, not upon the surrogate bedrock of Steiner's anthroposophical process. In order for eurythmy to be valid as a "completely anthroposophical art" – rather than as a naive art that falls into place as yet another form of subjective dance expression and entertainment – all of our gestures and movements must be objectively reborn resonantly from within us, every moment. And what stands as proof of their reality – together with the resonant and grateful communion of our onlookers – is our well-trodden and completely surveyable path to and from their source that becomes second nature to us, *not* the finished gestures. *I believe that only this level of activity gives us the possibility of guiding eurythmy past this present impasse and crisis, while bestowing upon it the vitality it needs to flourish throughout all future time. We dare not hang back!*

But this independent level of work requires us to have effective means for gaining deep and direct experiences of our human speech and singing, to find our bedrock through our own anthroposophical activity. It seems to me that when Steiner initiated the art of eurythmy, his efforts centered upon attempting to give Lory (and us) the means to imagine and feel what it *would* be like to experience the gesture-impulses directly from within, as he did – like trying to help a blind person sense what it would be like to see something. But I've found that with sufficient means, I can have these gesture-impulse perceptions *directly, in detail*. I do not need to rely on elaborating the things that have been passed down to me from him. The poetic miniature speech sound etudes that I've written in response to his suggestion to Lory have proved to be exactly these means. And anyone who is sufficiently determined, sensitive and persistent can write these. (The ones contained in my book, *The Speech Sound Etudes, Volume I*, however, are well-honed and have stellar track records – see the notes on the book and its companion publications at the end here.)

In my report on my work, I described my composition and use of the etudes, and discussed the preparation and inner support that was necessary for me to meet with such good success. (See it at our EANA website in the artistic section or in the companion booklet, *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*².) Thusly prepared, I did Lory's tasks; and I found that the sentences of pure vowel assonance can evoke our inward experiences of the vowel gesture-impulses; the alliterative sentences that I wrote for the consonants evoke those for the consonants; and the Agrippa positions (see *HNA*, pp. 16-17) can open us to the scale degree and interval experiences if we begin with an attentive standing position for the first degree and end with a no-jump standing position as the octave. I do the positions both ascending and descending, either with jumping as Steiner suggested – calling my will into the work – or with jumping only for the fifth, sixth and seventh positions of these eight, for the upper tetrachord.

This speech-work with the sentences has also taught me the three distinct roles that the colors play in the gesture-impulses. I found that the 'veil' and 'character' colors do not act as movement colors like the 'movement' color does (see more in my report). Also, among the many non-physical, odd-but-real gesture details that I now experience directly – as Steiner also experienced directly and showed in the Figure drawings – are: the head lumps of *V*, the way the feet move to plant themselves in *F*, the untamable feeling of *R*, the stretched head of *K*, the peculiar, narrowed feet in *P*, the soft envelope of *H*, the shoe heels of *e*, the bare head and pigeon-toed feet of *B*, the ear angles of *o*. I make no setup, no physical preparation, for any gesture: there is no need.

One note that I would like to add about the the nature of the speech-work is this: I am not advocating speaking while doing eurythmy movement in general: that practice would be depleting, and even destructive when the gestures are automatic, without feeling and carried by the speaking. But with quiet, inward poise, speaking assonant and alliterative etudes such as these evokes the gesture-impulses within us; and when these impulses are clear, strongly felt and known, we are then able to bring them forth as nuanced gestures of any size that speak completely. There remains no urge to speak, nor any need for the habit of speech suppression: one dwells in pure eurythmy movement. And this is marvelous, because the bottom line in eurythmy is this: *we can only consciously, truthfully express what we actually experience*. The quality and depth of our eurythmy expression and its receptive resonance with our onlookers depends entirely on the quality and depth of resonance of our direct experiences of all of the elements that hold sway in our art. Let us take inspiration from what Steiner told us in the first lecture of his cycle, *Eurythmy as Visible Music [Singing]*, (*EVM*) pp. 1-2:

“From the side of the eurythmists themselves, much can be done with a view to increasing a right understanding of eurythmy. And here it is most important to bear in mind what is perceived by the onlooker. The onlooker does not only see the movement or gesture that is carried out by the eurythmist, he also sees what the eurythmist is inwardly feeling and experiencing. This makes it necessary that every movement or gesture on the part of the eurythmist should be an actual experience, and this is more especially when anything is to be performed. In speech eurythmy we must experience the structure and formation of the sounds, and in tone eurythmy the structure and formation of the tones.” And in the fourth lecture, ~ 2/3 in, he reiterated: “For the onlooker can differentiate quite clearly – he is not aware of this, for it does not penetrate his consciousness – but unconsciously the onlooker can tell quite clearly whether a eurythmist is rattling off the movements automatically or whether they are permeated with feeling” – meaning objective feeling-experiences, of course, not our personal feelings. In support of the deepening of these objective experiences, I have also begun to work toward developing the means to evoke the movement-impulses for tone eurythmy from within through wordless singing, alone and in harmonies; and as always, I am supported by the wise counsel and encouragement of The Eurythmy Meditation;* it affirms me in my engagement of all three of my soul forces in service to this remarkable art. Let’s all do what we can; and let’s keep in touch! (*This may be found at the end of Lecture 14 in *EVS* and following Lecture 8 in *EVM*.)

And P.S., do please take note of Felix Lindenmaier’s article on the tone angles in the Easter 2016 Goetheanum Arts Section Newsletter. It is well worth our study!

¹ Note for p. 2, right bottom. 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).

² Note for p. 5, right top. 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.



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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