

Color and Gesture

SECOND EDITION SUPPLEMENT

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“... comment to ...” = the content of the comment is not in the numbered paragraph.

“... addition to ...” = new content added to the numbered paragraph.

“... supplement ...” = supplementary material only found in chapter 52.

52.1

Chapter 1: Blue and Yellow, comment to 1.4: This is not to say that we are exclusively beings of center; we are beings of center and periphery. However, when we stand within the blue-yellow color space we naturally stand at center. The underlying presumption is that we are earthly beings experiencing and creating this color space. After death, the reverse is true.

52.2

Chapter 1: Blue and Yellow, comment to 1.13: In color and gesture we really should say:

I yellowing

I blueing

52.3

Chapter 1: Blue and Yellow, comment to 1.25: The concept of active and passive light and active and passive dark seems, with the passing of years, to be ever more important.

52.4

Chapter 2: Blue-Green-Yellow, comment to 2.4: “... with green, we come to a surface between inner and outer.”

*Green is the interface between self and world
Where the world touches my skin, there I green*

52.5

Chapter 2: Blue-Green-Yellow, comment to 2.6: We radiate *out* to create a defensive periphery so that we are safe *within*, for example. This is especially seen in vowel ‘e’ (eī—gate) where green works in conjunction with the dynamic of yellow and blue. (*green~yellow/blue~delicate red*)

52.6

Chapter 2: Blue-Green-Yellow, comment to 2.14: Bearing the above (2.14) in mind we can see that the green crossing gesture (2.13) and the planar green gesture (1.5) are merely variations of each other. Since any two infinitely long, non parallel lines cross within a plane, the planar green gesture, even when the arms themselves are not crossed, will have an implied crossing somewhere on the plane, either in front or behind us.

52.7

Chapter 2: Blue-Green-Yellow, comment to 2.18: Yellow, green and blue are all lightly willed, cooler colors. They have a stronger relationship to the head pole than other colors.

52.8

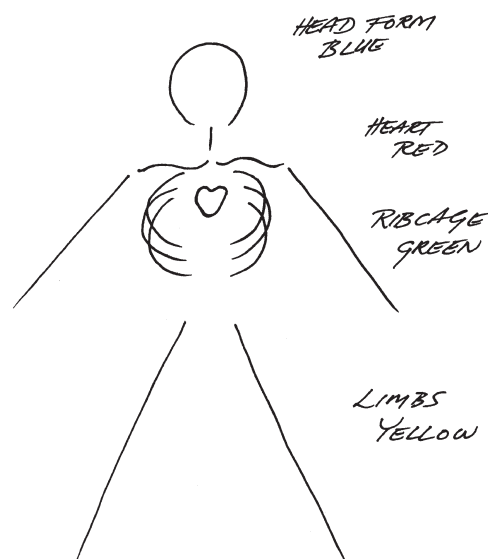
Chapter 2: Blue-Green-Yellow: supplement: While yellow, green and blue have their comfort zones in the same zones as thinking, feeling and willing in eurythmy, they are not the same as thinking, feeling and will.

52.9

Chapter 3: Red-Orange-Violet-Indigo: New footnote (#7) to 3.33: See Dr. Johannes W. Rohen, MD, *Functional Morphology—the Dynamic Wholeness of the Human Organism*, Adonis Press, NY, 2007. “The radial tendency predominates in the male and the more spherical formative principle in the female.” (Page 158, section on the morphology and development in the reproductive organs.) This well known (to medical students, at least) professor, speaks in detail about the form-dynamic aspects within the human being from a medical point of view. Unfortunately, I read the book after completing *Color and Gesture*; a missed opportunity as he backs up what I am indicating.

52.10

Chapter 3: Red-Orange-Violet-Indigo: supplementary notes.



*

One dimensional: Red strives upwards from below.

Two dimensional: Red's frontal plane.

Three dimensional: Red presses outwards.

*

If a group reds inwards on a circle they quickly come to a standstill and share the focused red energy of the common space in their midst.

If the group then turns outwards and reds, they remain an image of red as long as they are shoulder to shoulder. If they move outwards they quickly become dispersed and lose their concentrated quality. They become reddish. If the room were infinitely big and they kept going they'd become white.

*

When we intensively meditate we are red: intensive stillness; spiritual activity within stillness.

52.11

Chapter 4: Perfect Red, addition to 4.8: Building the color dimension model and coloring it is a wonderful exercise for students, challenging and engaging them on a number of levels.

52.12

Chapter 5: Peach Blossom-White-Black-Gray: comment to 5.11: Of course we keep a front and back space, but we are actually standing in a different space when we are red. It is not an earthly space and we only have to pay attention to see that this is so. We are actually in a soul-spiritual world—as if we have (com) pressed earth space into a single plane, and what remains is what we don't normally experience (though it's actually there the whole time).

52.13

Chapter 5: Peach Blossom-White-Black-Gray: supplement. These notes, for the most part, have to do with black and its relationship with red and yellow. Black and yellow have a particularly strong relationship which catches the eye—witness the many cautionary road signs in black and yellow. Similarly, black and red are a strong combination and are very Mars-like.

*

Yellow is radial
Black is anti-radial

*

Yellow and black are opposites: they are both colors of center, but face in opposite directions. Red lies between.

*

Yellow has no personal will: will sacrificed
Red is engaged will: will engaged with the world
Black is all personal will: freedom will

*

Red is where the will engages with that which is other than itself. Red is the training ground for love. Red has all the degrees of love in it: the sexual, the angry, the sensory, the motherly, the transcendent. Sex red and rose-red are opposites with the same root.

*

Darkness is sleeping will
Black is awake will
In eurythmy, black is awake darkness

*

Black is good when it does not impinge on another
 Black is evil when it snuffs out another

*

Black has a center, or, at least, there is a center that is black. It lies behind us close to our sacrum. This area behind us is the hate zone.

Yellow has a center, it lies before the heart.

Red: solar plexus.

*

Peach blossom is a turned inside out black.

*

Take each main color, including grey and brown; imagine doing the color, being the color gesture. Now let black act on the color: let the black forces win, but let the color forces resist and battle the black before succumbing. Then we begin to understand how it is that a soul can become caught and trapped and demonized.

*

Vindictive red is black released into anger. Even here we see the seed of love.

*

Black is pure exclusion of otherness. To be pure black, all black, means to be utterly alone. To be human means to be all hues, including black. When black is balanced by context it gives us self reliance, independence and self-willed freedom. Woe to the one without black.

*

Red wills outwards; black wills inwards. Black is an in-turned red.

52.14

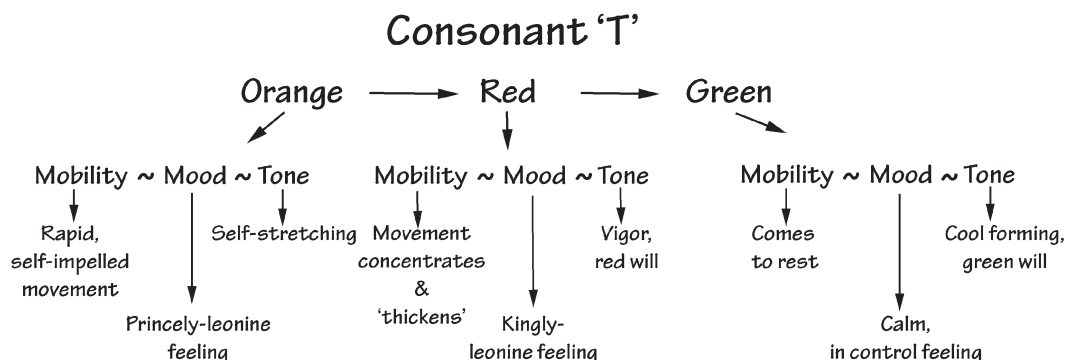
Chapter 7: Movement-Feeling-Character: supplement:

When we say that Character is muscle tension in such and such a place, it is not just any old muscle tension in that spot in the musculature. It is the particular, correct and *characteristic* muscle tension belonging to the sound, tone, personality or mood you are doing.

This means that it is possible to have the correct placement with respect to tensing the muscles, but not the right Character. For this, art is necessary.

52.15

Chapter 8: Mobility-Mood-Tone: supplement: (7.12): an attempt at characterizing the nine stages we go through with respect to Mobility, Mood and Tone in connection to consonant 'T'.



52.16

Chapter 10: Base Pairs: addition to 10.5: Difficulty can arise in understanding the difference between *yellow~blue* and *blue~yellow* if they are approached purely pictorially. If we do so, the end picture is blue on the outside and yellow on the inside in both cases. To picture these base pairs in this way, while understandable, is incorrect.

There are two things to keep in mind: firstly, the colors are temporal and not spatial; they are activities rather than finished paintings. Secondly, and, perhaps more importantly, they occur on different levels of our being. The first color (Movement) occurs in our older, more powerful, but also more refined and subtle etheric body; the second color (Feeling) occurs in our younger, ‘weaker’ and ‘wilder’ astral body. This underlying asymmetrical relationship is fundamental; they are not equals—a house is not the same as the country in which it is built, for instance, and yet they will always be together. This means that blue in the first position is not the same as blue in the second position. This difference causes a shift in a pair of color’s relationship to each other in gesture, even if, on paper, they appear as, for instance, yellow inside and blue outside. Hopefully this point will be made amply clear in the course of the book.

52.17

Chapter 15: Rudolf Steiner’s Eurythmy Figures: addition 15.1: The Bäschlin folio contains color photographs of some of the original figures. Looking at the ones Steiner painted we are struck by how crudely the paint has been applied. For me it was almost shocking. Seen against Bäschlin’s renderings they are on the level of folk art. Then I began to realize that Steiner was right to do them this way. They should be done crudely—so crudely that we have no choice but to understand that the figures must be read and translated into another realm. Finely wrought and layered watercolors, while beautiful, are deceptive and lead away from what needs to be grasped. (Just to be clear, I too have made many paintings of the figures similar to Bäschlin’s.)

52.18

Chapter 15: Rudolf Steiner’s Eurythmy Figures: amendment to 15.10 on vowel ‘o:’, paragraph 4: The head form is a rounded, elongated hexagon, reflecting the figure as a whole. In fact, this hexagonal form is found four times in the figure: 1) in the arms plus shoulders, 2) the body of the dress, 3) the feet, 4) the head. Most of these forms arrive when the Character is added and are typical of blue. *The exception is the dress form, where the wide ‘hips’ are experienced with the onset of the reddish Movement.*

52.19

Chapter 15: Rudolf Steiner’s Eurythmy Figures: Addition to 15.13: ‘Ch’ is a little asymmetrical. We see this in the drawing and feel it in the gesture:

—so are the lungs

—so is vowel ‘i:’ (Ich, I in German, is a significant sound combination.)

—is this why there is no character in the left hand?

*

I suspect the Arabic ‘ch’ can, at times, be gestured downwards and behind.

52.20

Chapter 15: Rudolf Steiner’s Eurythmy Figures: addition to 15.16: We have the impression that ‘g’ creates a space for the (horizontal) feeling plane to be active. See *Man as Hieroglyph of the Universe*, Rudolf Steiner, chapter 1, for discussion on the three planes.

52.21

Chapter 15: Rudolf Steiner's Eurythmy Figures: addition 15.21: The limb/head polarity evident in the 'N' figure points to the two ends of the spectrum of consciousness with respect to knowledge. At one end the limbs act reflexively-instinctively in an intelligent, though unconscious manner, and, at the other end, the head has the possibility of knowing in full, waking consciousness. In both cases there is a withdrawing from that which is known.

52.22

Chapter 15: Rudolf Steiner's Eurythmy Figures: additions to 15.22, paragraph 2 and 3: The 'p' figure evokes many impressions. It is formally ceremonial, looking somehow Egyptian and flattened out in the frontal plane. It also reminds us of the heraldic designs of a Medieval knight, or even one of the kachina dolls of the Hopi Indians. The body, upper arms, lower arms and hands all lie within right angles. This makes an extraordinary impression, but exactly what it is saying is hard to pinpoint. *One thing the gesture-image does point to is architecture and the inner experience of load-bearing and spanning-enclosing elements of structure.*

Later, in discussing the Character of consonant 'p', a related comment occurs: The Character in the chest creates an arch shape, a shape that is reflected in the Character in the head. Below, the Character lies in two pairs on the lower dress and back of the lower legs. Overall, however, there are four pairs in the Character—as we have found in other consonants. In this instance the upper pairs have merged together *and formed a roof over us.*

52.23

Chapter 15: Rudolf Steiner's Eurythmy Figures: additions to 15.23 on consonant 'r': The head is small and the limbs long, i.e., the figure is on the dynamic limb pole. If we compare 'r' with 'knowledge' we immediately see the difference. If we take the Movement figure for 'knowledge' and turn it 90 degrees, but leave the yellow veils in place, then we can transform 'knowledge' into 'r'.

*

'r' creates an image of the human being: red in the will-limb-metabolic system, yellow in the feeling breast, green in the thinking, resting head.

*

If we really set ourselves within 'r's parallel veils as we move we find an 'u:' quality. The veils give 'r' form and direction. 'r' is 'u:' in movement.

If the veils are broken up with checkers of grey they no longer can hold 'r's red energy and the gesture disperses. See 'merriment'.

*

Bringing something into existence in the world via thought or spirit activity is an 'r' activity. Reddish: the creation out of nothing—enthusiasm, warmth, mulling over. Yellow: the lighting up of the idea. Green: the precipitation of the idea into the world. This process happens within artists all the time.

52.24

Chapter 15: Rudolf Steiner's Eurythmy Figures: addition to 15:24: 's' is the first sound of the fourth and final triad of the Evolutionary Sequence. In this position the spirit principle is at work in the body. In this sense, the full 's' experience belongs to the future, when the ego will be able to work magically into living substance—something it cannot consciously do now. We must master the 's' forces, otherwise they will overwhelm us. Once we have mastered them we will be able to use them in ethical freedom.

52.25

Chapter 15: Rudolf Steiner's Eurythmy Figures: addition to 15.26: Remembering Steiner's characterization of 'v' as a "mobile sheath" helps in moving the sound. Indeed, if we move ourselves from the whole outer periphery of the veil shown in Steiner's figure, then we move differently than when we move out of our body; our movement quality becomes peripherally rather than centrally oriented.

52.26

Chapter 15: Rudolf Steiner's Eurythmy Figures: addition to 15.27 on 'Communication': Steiner's figures with Character only in the upper body belong to the higher, delicate aspects of the soul: 'Devotion', 'Inwardness', 'Knowledge' and vowel 'i:' (almost).

52.27

Chapter 15: Rudolf Steiner's Eurythmy Figures: amendment to 15:29: In connection with 'Despair': Then comes a blue Feeling, but a feeling so strong it becomes a "Gesture", indicating that the feeling has taken hold of the life forces and assumed formative force or gesture.

52.28

Chapter 15: Rudolf Steiner's Eurythmy Figures: supplement to 15.35 on 'Merriment': photograph of a Beatles fan.



52.29

Chapter 15: Rudolf Steiner's Eurythmy Figures: addition to 15.36 on '?!': Note the similarity between 'Question?/Doubt/Exclamation!' and the base pair of 'N'. Their dynamics have a certain commonality, something we can especially feel if we do an exclamation gesture quickly.

'N' - yellow-green ~ violet ~ lilac

'?!' - yellow ~ green ~ gray-violet

52.30

Chapter 15: Rudolf Steiner's Eurythmy Figures: supplement to 15.40 and 15.41: major and minor:
When we do the 'Major Chord', the red in the legs presses down and back a bit towards the floor. This anchors us.

*

'Major Chord': the soul grasps itself after moving outwards—stasis of red-will in the Beat.

'Minor Chord': the soul contains itself after moving inwards—heldness of green-will in the Beat.

Both 'b' and 'Major Chord' are a 'taking hold of', but one is spatial-bodily, and the other musical. 'Major Chord's base pair colors are an enhancement upwards towards the soul.

Both 'r' and 'Minor Chord' are a turning. 'r' is a spatial turning, but 'Minor Chord' is a musical turning inwards. 'Minor Chord's base pair colors are an enhancement in towards the soul.

'B' - yellow ~ blue ~ red
'Major Chord' - orange ~ violet ~ red

'Minor Chord' - blue-red ~ orange ~ green
'R' - red ~ yellow ~ green

*

Minor: outbreath, but instreaming astral. Astral wins over the etheric. Illness.

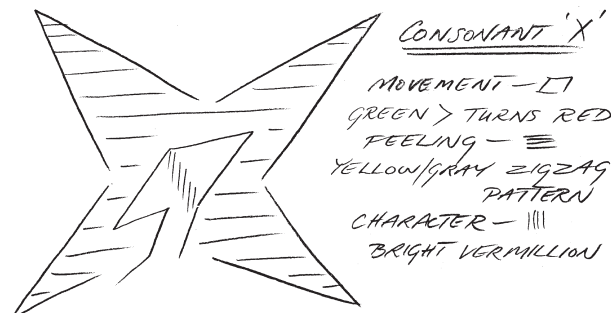
Major: inbreath, but outstreaming astral. The filling up of life wins over the astral. Health.

52.31

Chapter 16: Consonants: addition to 16.12: The higher the pitch that 'z' is spoken, the brighter and yellower the yellow-brown Feeling.

52.32

Chapter 16: Consonants: 16.13: additional consonant halo.



52.33

Chapter 17: The Vowels: supplementary notes:

*

The figure for the 'Inturning Ow' (17.2) has had its toes amended—they've been turned in.

*

See 52.89 for the schwa (ə) vowel figure.

*

The vowels and the soul are inseparable. They sum up five fundamental gestures of the soul: longing, embracing/encircling, stretching, excluding/grasping, pure receiving. These are not just soul moods, but actual gesture-forms.

*

The vowels, as speech gesture, are an interface between the astral and etheric body.

*

The short 'u' in 'push' or 'bush' is quick and sometimes pushy. Its figure is the same as, though slimmer than, the figure for 'u:'. The color chord is *rose-red~bright yellow~red-lilac* if it's pushy.

52.34

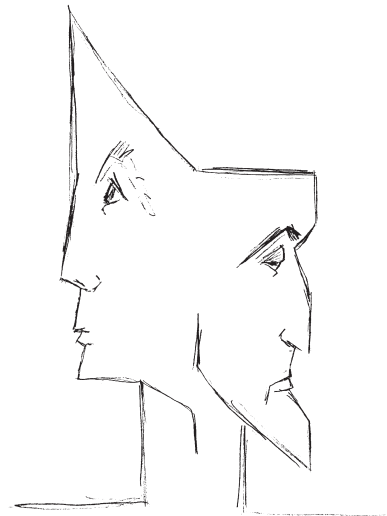
Chapter 17: The Vowels: addition to 17.10: The similar, though softer, 'ʌ', as in 'upon', when used in casual speech, can shift the color chord to *blueish-gray~weak yellow~grayish-lilac*. We are now very close to the the schwa sound; though placed further forward in the mouth.

52.35

Chapter 17: The Vowels: addition to 17.13: The normal German 'Ö' has less bright colors: *carmine red~rich yellow~reddish-lilac*.

52.36

Chapter 18: The Zodiac Figures: additional example sketch for 18.14: head of Pisces.



52.37

Chapter 20: The Soul Gestures: addition to 20.14:

Pleading hope

Movement: *reddish-lilac*

Feeling: *greenish-blueish*

Character: *bright red tinge*

The gaze in this gesture is upwards; the arms outstretched and pleading. The figure is more like 'α:'

52.38

Chapter 20: The Soul Gestures: addition to 20.27: Reverence:

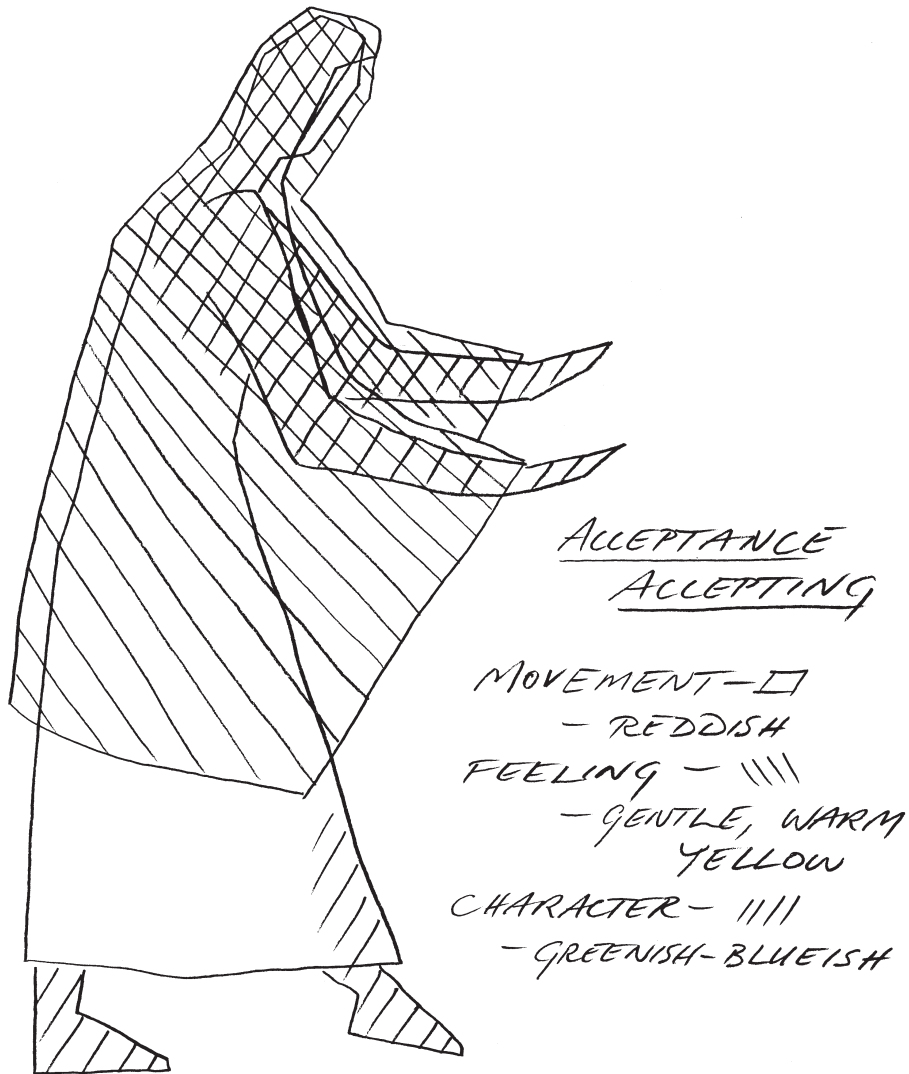
Hands held flat and formed, fingertips lightly touching near the shoulders: impersonal, formal reverence.

One lightly cupped hand laid over the other at the chest: personal reverence.

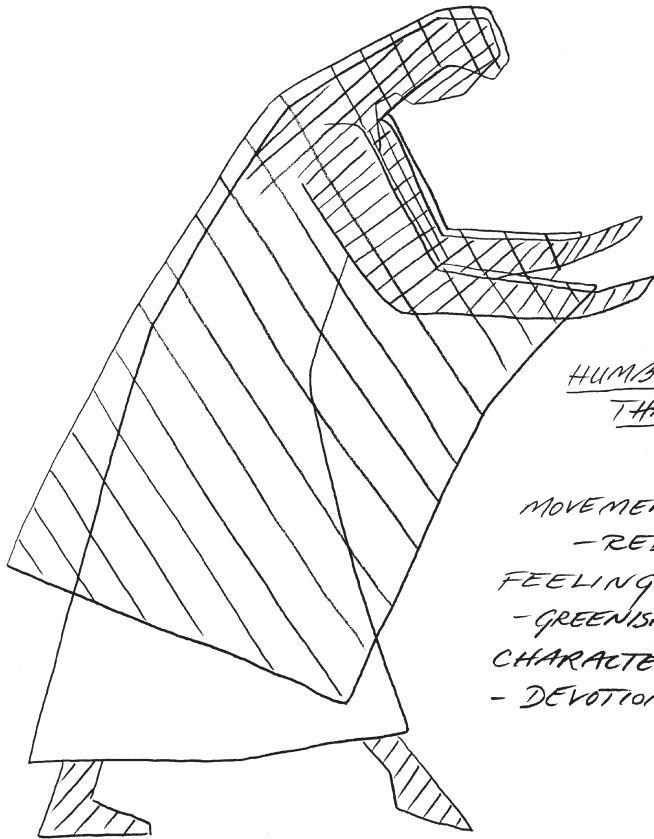
52.39

Chapter 20: The Soul Gestures: additional figure.

'Acceptance': hands unfold as the gesture unfolds; head inclines forwards; left foot forwards, though the right can be used too; an 'r' and 'o:' variant; operative vowels: 'a:' and 'o:'.



52.40



HUMBLE
THANKFULNESS

MOVEMENT - □
- REDDISH-LILAC
FEELING - IIII
- GREENISH-BLUEISH
CHARACTER - IIII
- DEVOTIONAL BLUE

Chapter 20: The Soul Gestures: additional figure.

'Humble Thankfulness' is an 'α' variant. The figure was drawn separately from 'Acceptance', but they are essentially the same soul gesture, i.e., an openness to receive. The base pair of this figure are those of 'α', and then comes the deeply receiving-absorbing Character similar to vowel 'ο'. The actual gesture can go deeply towards the earth. The 'Acceptance' gesture, is more a movement towards, the moment when we willingly reach out and accept what someone has to give, whereas 'Thankfulness' is more on the receptive pole.

52.41

Chapter 20: The Soul Gestures: additional figure. A prim, "Isn't that so?" gesture. It is a (rhetorical) question variant in its color chord.



PRIM, "ISN'T THAT SO?"
GESTURE

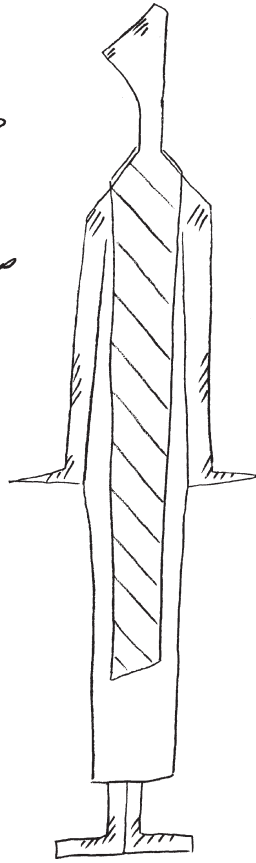
MOVEMENT - □
- WEAKISH YELLOW
FEELING - IIII
- GREENISH
CHARACTER - IIII
- WEAKISH
GRAY-VIOLET

HEAD TO LEFT + NOSE UP
= HAUGHTY PRIMNESS

HEAD TO RIGHT + NOSE UP
= WILLFUL PRIMNESS
"I'M PRIMMER THAN
YOU ARE!"

52.42

Chapter 20: The Soul Gestures:
additional figure: Primness.



52.43

PRIMNESS

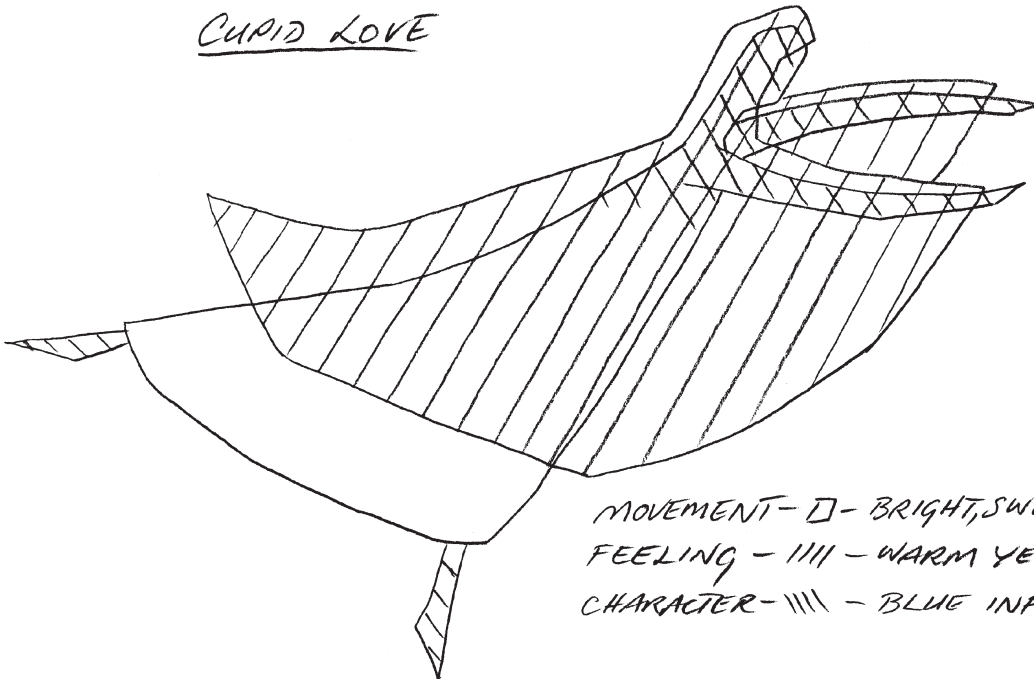
BEARING - □
- BRIGHT PALE YELLOW
FEELING - |||||
- FRESH GREENISH
POISE - |||||
- BRIGHT REDDISH-LILAC
TINGE

SNOOTY PRIMNESS

BEARING - BLAH YELLOW
FEELING - DIRTY YELLOWISH-
- GREENISH
POISE - DIRTY LILAC TINGE

Chapter 20: The Soul Gestures: additional figure: Cupid Love. This playful gesture turned up one day in the eurythmy training. It is an 'r'/'o:' and 'Love' variant.

CUPID LOVE

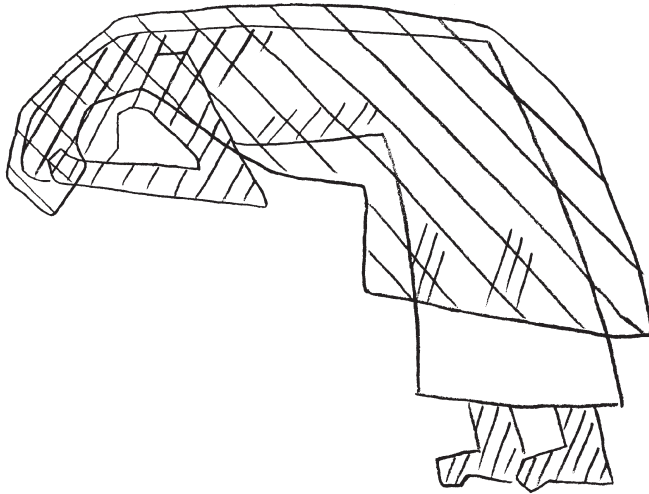


MOVEMENT - □ - BRIGHT, SWEET PINK
FEELING - ||||| - WARM YELLOW
CHARACTER - ||||| - BLUE INFUSION

52.44

Chapter 20: The Soul Gestures: additional figure: Keening.

Keening might not seem to belong to the 'u' family at first glance, but the blue Movement has been pressured; the yellow Feeling has been lost altogether in grief, and the lilac tinge is darkened and weighted down terribly. It has a Mars element—where the 'war' is against ones overwhelming feeling of grief.

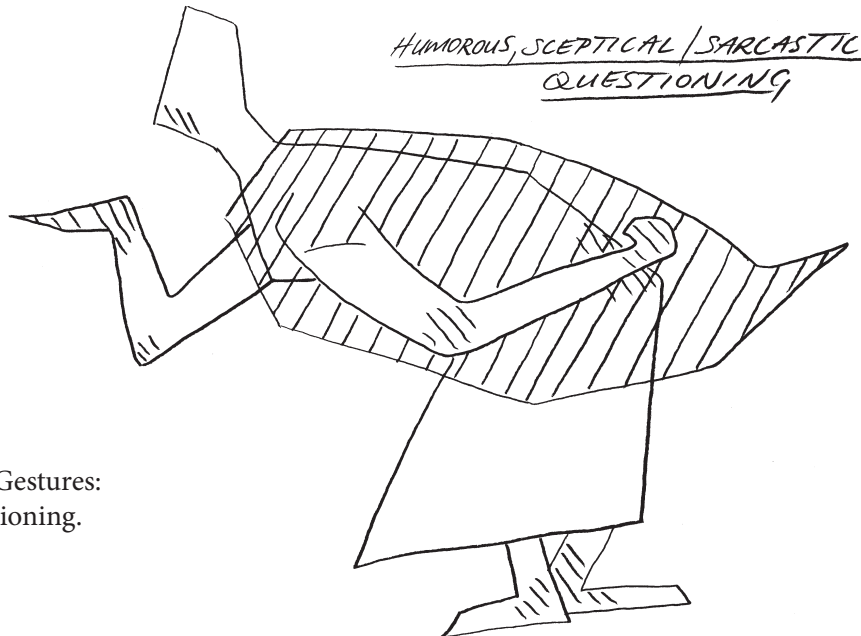


KEENING

MOVEMENT - □
 - DEEP RED
 FEELING - ||||
 - ALMOST BLACK
 CHARACTER - ||||
 - DARK BLUE-GRAY

52.45

Chapter 20: The Soul Gestures:
 additional figure: sarcastic questioning.



HUMOROUS, SCEPTICAL / SARCASTIC
 QUESTIONING

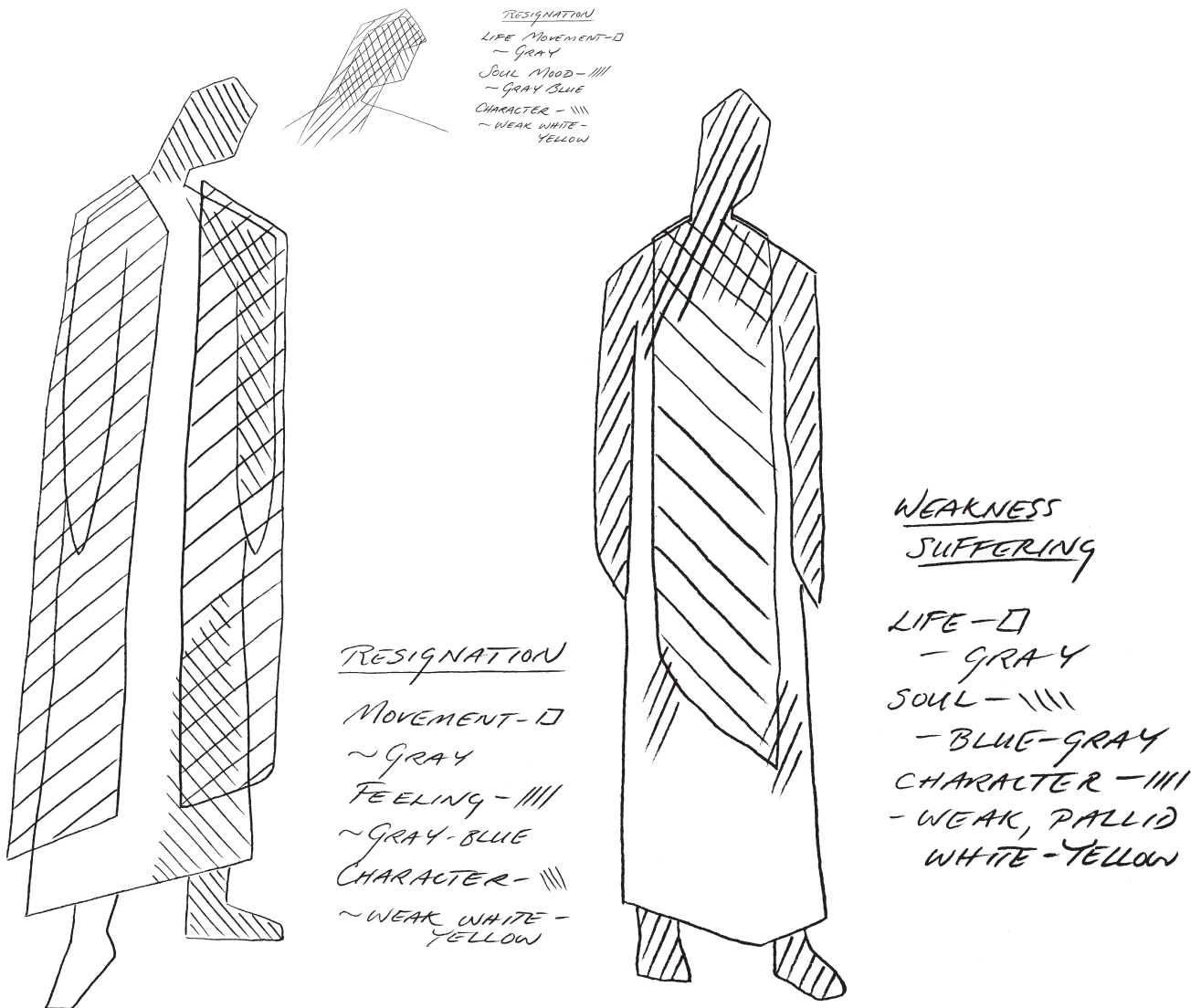
MOVEMENT - POSITION - □ - PALE, YELLOW-BROWN
 FEELING - |||| - DIRTY FRESH GREENISH
 CHARACTER - |||| - VERY GRAY VIOLET
 "SO YOU REALLY, REALLY, THINK SO?"

52.46

Chapter 21: The Head Positions: addition to 21.5: The 'I understand' color chord can be much stronger if, for instance, we suddenly awaken to something and our head jerks up. Then the reddish turns to red, the Mobility of the yellow predominates, and the greenish turns to green, the exact shade depending on the tension degree the understanding has caused. (The realization that, 'You *did* murder my mother!' has more Character tension than 'You *did* snatch my cookie!', for instance.)

52.47

Chapter 22: The Foot Positions: 22.11: correction: this figure, stepping back to the left, was called 'Weakness/Suffering'. The 'Weakness/Suffering' step, however, is forwards to the left. A step back to the left, nevertheless, still has a particular quality. I have renamed the figure 'Resignation'.



52.48

Chapter 22: The Foot Positions: supplement. In connection with the foot positions, *The Birth and Development of Eurythmy* mentions the connection between bending the knees and memory. This is an ‘ur’ experience. The *blue~yellow~lilac tinge* color chord will vary according to circumstances and the way the memory is portrayed.

52.49

Chapter 23: The Interval Figures: supplementary notes to 23.5: Interval of prime.

In prime, the blue Melody is a proto-minor experience, and the yellow Rhythm is a proto-major experience. Lilac is connected with a sense of life (lightness of being). Blue > listening; yellow > seeing.

*

The intervals have a double stream: one going outwards and one inwards. This makes them exceedingly rich and nuanced. Any one characterization will be just that, one of a number of possibilities. Within prime the double stream is found in the polar opposite colors of the base pair, one soaking inwards, blue, and one shining outwards, yellow.

*

Prime is a cosmos unto itself. It is in our collar bone, our breast, our heart, feet, the fire-point between the shoulder blades. Prime is everywhere in the body, prime is the body, the whole body.

*

Prime is the ur-form; the one that was in the beginning. If we feel our form as human form, then we feel prime. If we feel our male or female form then we are sundered and twain.

*

Prime is Old Saturn, a whole stage of planetary evolution over time beyond counting. Prime is all first beginnings, all firstness—such as tones being played *now*.

*

All that is past is prime, all that was in the beginning. Prime is found in all that will be, in all future states and octaves. Prime is, was, and will be.

*

Prime is the placing of the foot.

*

If anyone tells you that this is *the* way to do prime in eurythmy, don’t believe them. They will do it differently in their next life. What they really mean to say is that this is the way they have found to the universal at this moment now, but have forgotten that this is so.

*

In prime, time becomes space. Prime is like a chord in that all its elements occur simultaneously—just like a chord is a melody all stacked up and played at once.

*

When prime sounds it endures for a while—but when it is not being played prime is still there.

*

Prime exists in duration. We can describe the elements sequentially, but they are all present simultaneously, like Steiner’s description of Old Saturn. Only we live in time, and so must play a note in order to experience prime or to do the gesture; then we say *blue~yellow~lilac tinge*.

52.50

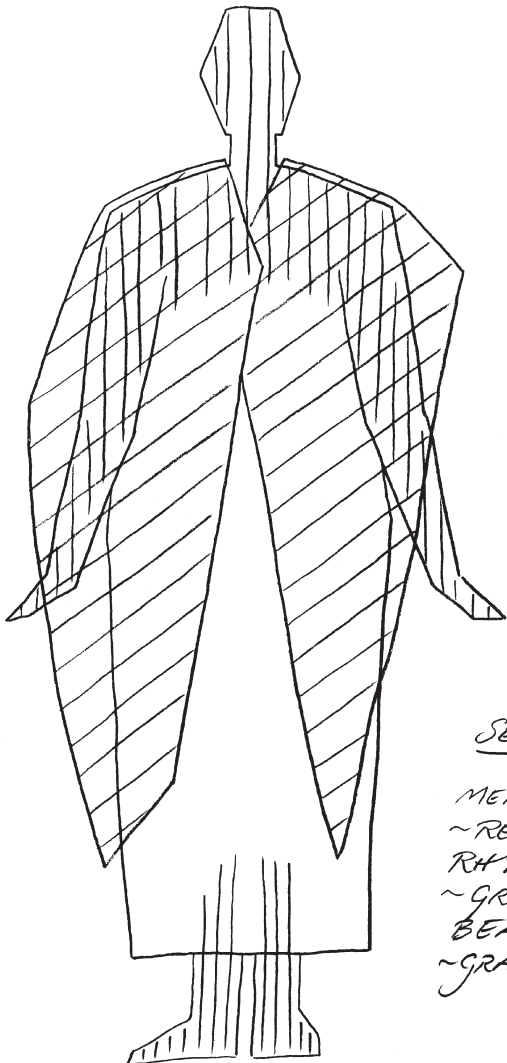
Chapter 23: The Interval Figures: correction to 23.6: Interval of the second.

The interval of the second has been given a new figure and a new Character/Beat color. Here is the complete revised text and figure.

*

Out of prime emerges the second. Like a seed first breaking open we are not sure exactly what is inside or what is to come. The second is a “musical question”, as Steiner puts it; the human microcosm opening outwards from the seed of prime, and filled to the brim with living, unrealized potential. The second is a turning; the inward blue of ‘u.’ is transformed into reddish; the yellow awakens and becomes tinged with green; the hand flattens and hovers expectantly, uncertainly. This is the gray-violet Beat or Character at work—a color also found in ‘Question/Doubt/Exclamation.’ The base pair relates to ‘o.’ and ‘r’ and has to do with turning, rotating, rolling, rounding or articulating in one form or other.

The ‘turning’ of the prime as it becomes the second is the first quickening out of the undifferentiated, all-encompassing primal beginning. The more we live into the second, the more we feel ourselves transported back to an ancient primordial time. In the beginning, prime *was*; then it turned and opened itself and a whole new phase of becoming emerged.



SECOND

MELODY — □
 ~ REDDISH
 RHYTHM — ||||
 ~ GREEN-YELLOW
 BEAT — ||||
 ~ GRAY-VIOLET

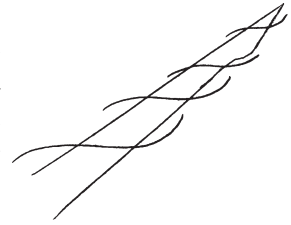
The second breaks open. It is the spade that turns the soil. The second is an articulation. All articulations contain the second. The second’s turning-away-from-what-was, articulating away from the prime-of-what-came-before, is found wherever one thing moves away from another—such as each joint in the body. The articular cavity (RS), where the upper arms move away from the trunk of the body (the prime), is the main focus of the second for eurhythmists, but the same principle applies throughout the body within all joints.

Likewise trees. The prime trunk divides and becomes two. These, in turn, divide, branching out and becoming finer and finer as if desiring to merge with the surrounding cosmos. Thus a continuously active second is a spiritualizing activity, a turning towards levity. This also points towards the second as revealing the chemical/tone/number ether at work. It orients fluids towards the cosmos and to outside influence, for instance.

But the second does not just turn; by turning and opening prime it also becomes open to receiving what the future holds for it. When you do the gesture for the second, you’ll soon notice the double stream active in all intervals: part of you streams out as you open, and part of you actively awaits what comes towards you. Here is part of the questioning activity of the second, and like sincere questioning, the second is very much a deep listening activity and gesture.

*

The second, when done repeatedly, comes back to itself circle-wise. Yet, because it has turned, and turned again, when it returns it has progressed. This principle is found in the vortex. Multitudinous seconds, quickly one after the other, create vortexes. In eurythmy, when rapid seconds are played, a vortex is created around the arm “like pearls glistening on the skin.”²



*

The color chord for the second is *reddish~green-yellow~gray-violet*. If we take a classic, fairly slow second gesture out of the prime, we see how the blue of prime shifts to warmth-filled reddish which streams outwards from our body and soul. This is reflected in the arm, where the warmth part of the arm, the inner side, turns outwards. Then the green-yellow rays out, causing the arms and hands to outray too—and acquire the inner forming aspect of green-yellow, whereas they had been quite relaxed in reddish. Lastly comes the gray-violet Beat or Character and our gesture hovers questioningly.

This scenario has many variations depending on circumstance: if the seconds are high, quick, and follow staccato-like one after the other, then the swift green-yellow predominates. If the second is extremely deep and slow, then the reddish and gray-violet darken and the green-yellow is quite withdrawn in its activity.

Likewise, the Mobility, Mood and Tone act differently according to circumstance.

*

The green-yellow is what gives the second its dissonantal, sour quality. The more sour the second the more sour and inwardly tense the green-yellow.

52.51

Chapter 23: The Interval Figures: supplement to paragraph 23.6: the interval of the second.

The second is a cosmos, an Old Sun versus and Old Saturn. Wherever prime is becoming other-than, lies the second. The second is all turning away from; it is in all movement and mobility. The second oils the universe.

*

The second lies in the living body everywhere. Without it can nothing be that is becoming.

*

Seconds are found everywhere in the world: when we open a door, turn the page of a book, or the kindergarten teacher opens her cupped hands to show the children the baby bird she has found. So too first-light, and a mother giving birth.

*

Each second is unique. The space between one and two is not the same as between seven and eight.

*

The interval of the second is rapidly becoming our present. We have passed through the stage of the fifth (folk music) and the thirds (classical music) and have entered on the path of the second. The second, as with the seventh, is a threshold interval. It puts great demands on us to be awake, to be open to uncertainty and a world of constant change.

*

The second is found in all joints. Here a departure from the prime of the previous bone occurs. You can consciously make the lower arm prime, for instance, and then practice doing the second in the wrist.

Many seconds can be allowed to play up, or down, the joints of the arm.

*

By modulating, for instance, the green-yellow Feeling/Rhythm you arrive at varying types of second gesture—likewise for the other colors. When you do this you can almost hear the different intervals being gestured.

*

With the rising second the Melody/Movement plays a large role. With the descending second the Beat/Character plays a large role; we often ‘catch’ the descending second on the Character.

*

If prime is ‘u’ then the second is ‘r’. The second has ‘r’ within; in the seventh the ‘r’ is without.

*

An exercise: stand quietly. Prime sounds, followed by the second. Express the quality of the second as an opening out of a cosmos—the head lifts slightly and the gaze goes out; the upper chest rises slightly and opens; the arms turn. We feel the second, almost as a cloud, around the collarbone, neck, head and upper arms. We light up, are filled with freshness, potential, expectancy, Old Sun. This is a proto-major experience, too.

Then we turn inwards towards prime again. We fold in and become the self-enclosed cosmos of prime (Old Saturn). Proto-minor. This is more like an answer, whereas the rising second is question-like.

The above exercise can be done as a group. One person stands in center and does the interval gesture for the second. A group stands around her in a circle facing inwards. Prime sounds, then the second; between the tones the encircling group turns 180 degrees and faces outwards. Those looking from outside the circle can see a clear increase in light—Old Sun is visible. When the descending second is played the outer group turns back inwards again—Old Saturn becomes visible.

If only a few people are available to do this exercise it can be done with three people standing in a triangle. The one at the point represents the center and the remaining two the surrounding circle; they are the ones who face the ‘center’ person with prime and turn away with the second.

52.52

Chapter 23: The Interval Figures: supplement to paragraph 23.7: the major and minor thirds.

The placement of the thirds is in the lower arm and corresponds to the where the vowel ‘a’ is experienced strongly. In addition, the thirds have to do with the sentient feeling life and the lower arm corresponds to the feelings. (Upper arm: will; lower arm: feeling; hand: thinking.)

*

After the opening of the prime seed by the second, the thirds extend. They extend both within outward and from outward within. This has to be understood musically above all. I extend myself into myself: minor third. I extend myself out to myself: major third.

*

The thirds are “movement within movement” (from Margarete Proskauer attributed to Rudolf Steiner). What would be a simple, almost mechanical flexing movement of the arm adds its own movement to itself and thus begins to undulate.

We can say that prime is utter stillness; then comes the second, movement—but it is *only* movement. With the thirds movement begins to move within itself—in other words, it become the bearer of feeling, i.e., it senses itself. Thus the thirds bear the soul along with them.

52.53

Chapter 23: The Interval Figures: Note to 23.8: the interval of the fourth.

The thirds would keep extending infinitely if it were not for the fourth. Here the movement is stopped up. We could also put it another way: the movement within movement of the thirds is turned back upon itself and dams itself up. This brings about the self-consciousness within the fourth.

52.54

Chapter 23: The Interval Figures: supplementary notes to 23.10: the interval of the fifth:

The fifth and prime are intimately connected. The fifth is, color wise, an inversion and making child-like of the prime.

*

If I refine how I state the color chord for the fifth, I can say, *soft yellow~gentle, warm blue~delicate rosy red tinge.*

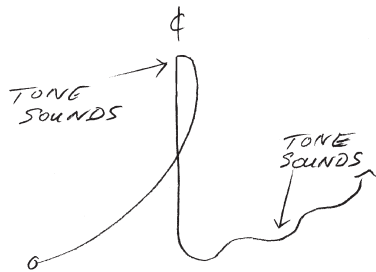
52.55

Chapter 23: The Interval Figures: addition to 23.11, the interval of the sixth.

The minor sixth's color chord is the same as the major sixth, but the accent and intensity is different. For instance, in major, the Mobility of the Melody/Movement predominates, but in the minor the Mood of the blue Melody steps to the fore. Similarly, in major, the Mood of the yellow-orange Rhythm/Feeling dominates, whereas with the minor the Mobility wins. Note the inversion, found in other musical figures which are related to each other (the thirds, for instance), but this time in the Mobility and Mood of the base pair.

52.56

Chapter 24: The Tone Figures: variations on the exercises given in 24.11.

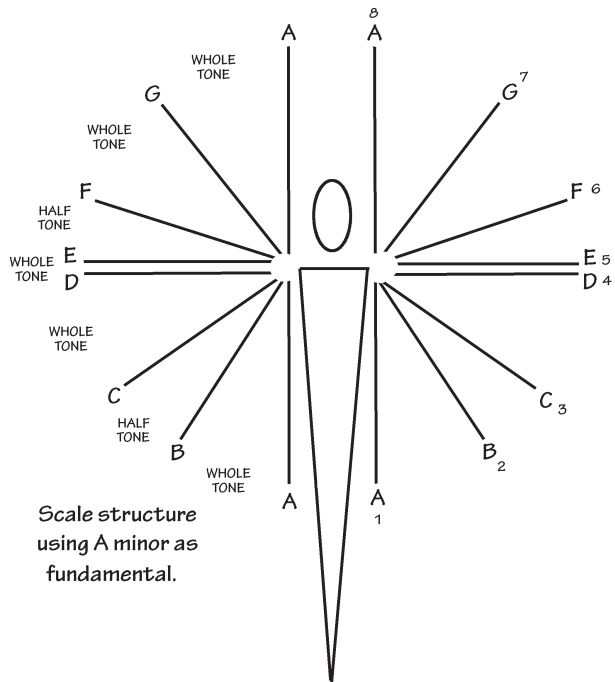


1) A circle of people; each moves this form. Everyone blues inwards, then a tone is played when they begin to expand in yellow; the tone is held as lilac is moved. Repeat.

2) A circle of people, each moves this form—someone stands at center and does a small prime interval form (a backwards curve; like U). Everyone blues inwards silently; the tone sounds as they begin to move out in yellow, and the tone sounds again when they are about half finished the lilac. Meanwhile, the center person moves only between the two tones.

52.57

Chapter 24: The Tone Figures: supplement to 24.24 on tone structures. As a point of interest for eurythmists, if we based our tone gestures on the A minor scale we end up with a different structure. Tone A, as prime, is now parallel and the whole and half tones follow as per the diagram.



Chapter 24: The Tone Figures: supplemental exercise to 24.27.

A group exercise for showing the double stream within the intervals. As with any exercise it highlights one aspect of the experience while ignoring others. The intent of the exercise is to kinesthetically awaken the participants to the double stream.

Two circles form, one inside at center and one outside at periphery. When the exercise is mastered a single individual can stand at center and experience the whole space/movement as part of their being. The musician merely plays c-c, c-d, c-e, and so forth. The accompanying eurythmy gestures are used by the ones moving.

Prime, c-c: two circles standing; inner faces in, outer faces out. (Alternately, a very small prime form can be moved by both circles—moving in opposite directions.)

Second, c-d: the inner circle rotates and faces out; the outer circle rotates and faces in.

Third, c-e: the two groups extend towards each other.

Fourth, c-f: a feeling as if two extending forces meet and check each other. Inner circle still faces out, and the outer circle still faces in.

Fifth, c-g: the two groups interweave on a breathing form.

Sixth, c-a: separation occurs. The initially inner circle still faces out, and the initially outer circle still faces in.

Seventh, c-b: an extensive outer seventh and an intensive inner seventh. The initially inner circle still faces out, and the initially outer circle still faces in.

Octave, c-c': complete the movement into two circles and stand.

52.59

Chapter 24: The Tone Figures: supplement: A single tone has a fixed pitch. But if we live into the colors of the tone we see that it, and thereby the ur-tone, have pitch as a potential already within it. The blue has a sinking, falling quality; it comes from outside into us, and the yellow has an outstreaming quality and rushes out of us. The lilac merely hovers. However, upstreaming yellow and instreaming blue cancel each other out and the gesture and/or inner experience is one of a single pitch which neither rises nor falls. But the single tone does not become green, or at least not in the way we are looking at it now. If it did it would die and become mere image. To live it has to exist between two distinct poles.

*

Audible tone is generated out of polarity, where fixity and movement are brought into relationship to each other—then the rhythmical element arises. For example, the violin string has to have two fixed points plus movement applied to the string before it sounds. A whistle needs the fipple and the moving air over it to sound.



PITCH
 MELODY - □
 ~ BLUE
 RHYTHM - ||||
 ~ YELLOW
 BEAT - ||||
 ~ LILAC TINGE

(ARTISTIC IMPRESSION)

52.60

Chapter 25: The Music Figures: ammendation to 25.5: the figure for pitch: the Character has been extended to cover the chest.

52.61

Chapter 25: The Music Figures: addition to 25.7: flute figure: the Rhythm can vary from bright yellow to rich yellows to orange-yellows.

52.62

Chapter 25: The Music Figures: addition to 25.9: drum figure: some drums have deep, yellow-browns or red-browns as a middle element; red, too.

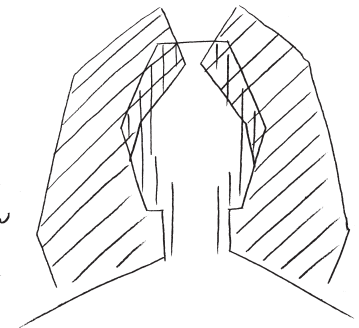
52.63

Chapter 25: The Music Figures: addition to 25.10: the cello figure. The Feeling color can drop down into the rich golden browns too.

I have amended the cello head slightly.

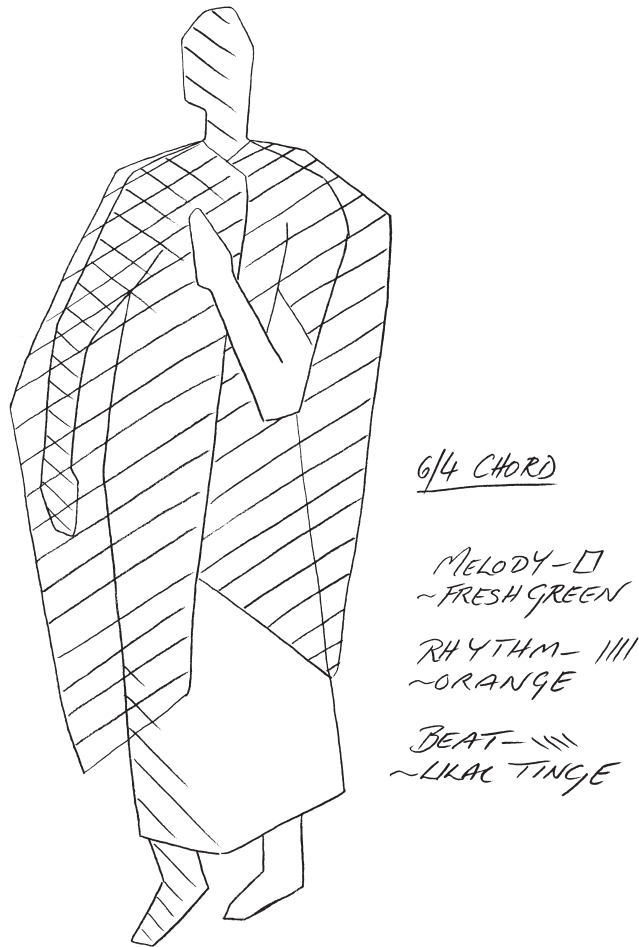
CELLO

MELODY - □
 ~ ROYAL BLUE
 RHYTHM - ||||
 ~ GOLDEN YELLOW
 BEAT - ||||
 ~ WARM VIOLET



52.64

Chapter 25: The Music Figures: supplemental figure: the 6/4 chord.
The green~orange base pair gives the slightly dissonant quality of the 6/4 chord.



52.65

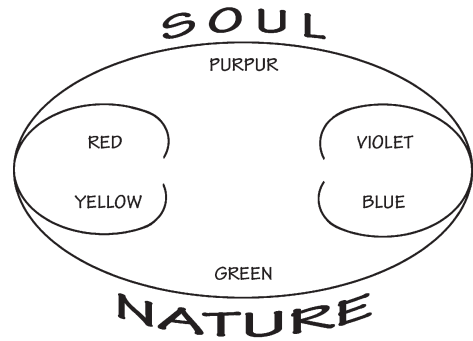
Chapter 26: Color Circles: 26.2 has been edited and the thoughts rearranged for greater clarity. The relevant section is below.

When we dwell on the two spectrums, we have the impression that one is more like day and the other like night. We see the day spectrum when, through a prism, we view a white strip in the context of a dark background, or shine a narrow light through a prism into a darkened space onto a screen. For this spectrum the unenhanced yellow, green and blue lie in the middle, and red and violet are at the ends—beyond them comes darkness.

	RED	BLUE	
	YELLOW	VIOLET	
DAY	GREEN	PURPUR	NIGHT
SPECTRUM	BLUE	RED	SPECTRUM
	VIOLET	YELLOW	

We see the night spectrum when a dark strip is viewed against a light background through a prism. For this spectrum the enhanced violet, purpur, red colors hold the center, while yellow and blue are the beginning and end—beyond them comes light.

The color unique to the day spectrum is green, and the color unique to the night spectrum is purpur. Contemplating them, we feel that the day spectrum is like nature, while the night spectrum is like soul. Together they form a whole.



52.67

Chapter 26: Color Circles: supplementary notes:

Perfect red lacks the vigorous intensity and thrust of yellow-red, or the inward striving of red-blue. This is easily experienced in gesture. If we compare perfect red to green we can describe green as calming, whereas perfect red is stimulating in a health-giving sense. We are inwardly active in perfect red, but also united and whole.

*Perfect red is the color of health
Green is the color of balance*

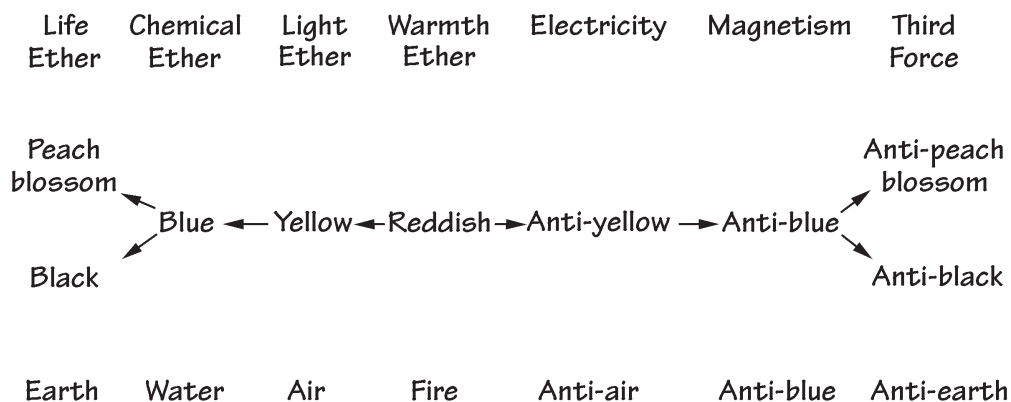
Separating out of the unified, almost blissful state of perfect red requires, with respect to gesture, an inner effort. Our will is needed to move to red or violet.

As we continue to move away from peach blossom we arrive at a condition in which our willed intensity is no longer needed and the elementary colors of yellow and blue arise. Neither yellow or blue contain internal contradictions. They are the simplest colors possible. They are dissimilar, and yet fit within each other hand in glove.

An exercise we can give ourselves is to begin in perfect red and, with the left hand, move towards and become yellow, and with the right hand, transform into blue. This takes inner concentration as we have to track the inverted center and periphery of perfect red until it becomes the 'normal' center and periphery of blue and yellow.

52.68

Chapter 28: Sub-Spaces: supplement. An attempt to characterize the colors and sub-colors, and their relationship to each other.



Chapter 31: Color and Geometrical forms: 31.2 has been edited and arranged for greater clarity. A variation on moving a circle has been added.

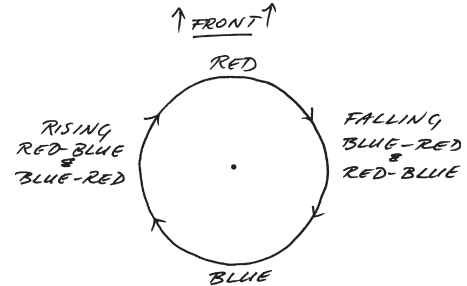
*

The human being is not oriented randomly in space. Above/below, left/right and front/back all have definite qualities. In addition, how our personal space interacts with spatial parameters we imaginatively set up outside ourselves can alter how we experience a form considerably.

We can stand at the back periphery of a circle; center is before us with its in-drawing force. If we extend our arms evenly left and right and allow this situation to act upon us, our arms will begin to curve towards center, i.e., we blue.

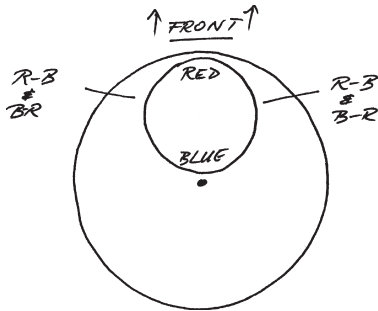
If we go to the front periphery of the circle, extend our arms and allow this situation to act on us, we immediately sense pressure as our arms are pulled back and we broaden, i.e., we redden.

Now move the circle, blueing at the back and reddening at the front. In between we will find wonderful states of rising or falling blue-reds and red-blues.



This phenomenon occurs because of the conjunction between the center/periphery dynamics of the circle and our physical make up. Our arms are designed to grasp and encircle things in front of us (blue), but not behind us.

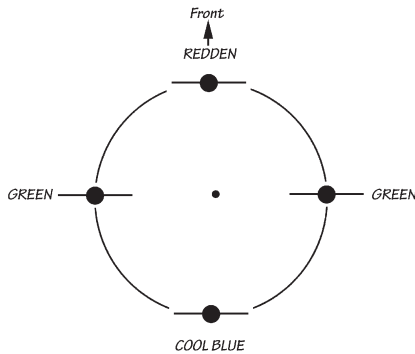
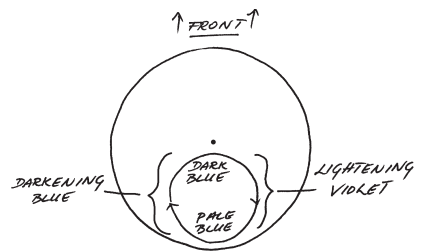
We arrive at the same result when we move a circular path lying forward of the center of a larger circle.



If, however, our circular path lies between center and periphery *behind* center, the result is different. Now we have two options. Beginning at the periphery we are lighter blue. As we curve inwards center draws our gesture closer to us and we become dark blue. If we now shift our consciousness to the periphery with its lightening effect then we simply lighten the blue again.

However, if, as we move outwards, we retain both the in-drawing quality of center and the out-drawing quality of periphery in consciousness, then a battle ensues. This causes the lightening blue to redden and we violet. As soon as we pass the furthest point away from center there is no longer any opposition and we blue again.

A point worth noting is that while moving peripheral curves we are generally dealing with blues and reds and their transformation into each other. This is so because, firstly, any curve will have an implied center point (which might or might not be itself moving) and thus generate the red/blue dynamics discussed above, and secondly, the curved lines in eurythmy are living, rather than mechanical (think the lines over the surface of a living organism rather than mechanically generated lines) and therefore are always elastic and have their own internal dynamic of stretching under tension (a red experience) and relaxing (blue).

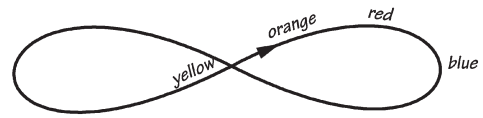


*

Just be to contrary: if we slowly move a circle with the arms out-stretched and palms down, then we notice that we are a cool blue at the back, pass through green at the sides, and redden at the front.

52.70

Chapter 31: Color and Geometrical forms: addition to 31.3 after the first paragraph on moving the lemniscate with red and blue.



We can refine moving the lemniscate further by shifting to yellow as we come to the brief straightaway by the crossing, then rapidly go through orange to red before we blue again.

52.71

Chapter 34: Color Temperature: 34.19; amended and edited for clarity.

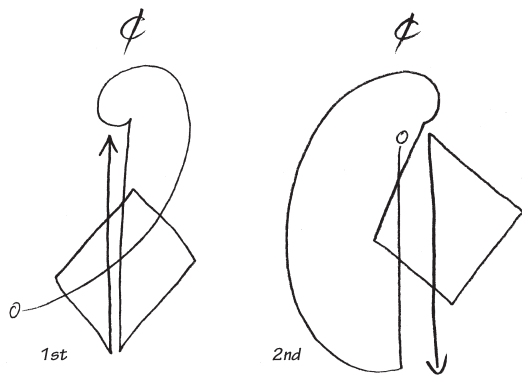
Warmth and coolness are intimately bound up with color and yet are not the same as color. A yellow surface, on its own, whether warmer or cooler, moves towards us regardless. Similarly, blue, whether warm or cool, moves away from us. This is so since yellow, irrespective of secondary temperatures, is still a predominantly warm color, and furthermore is out-going and radiant. Similarly, blue is a predominantly cold color, and is in-going and inward.

As expected, if we place warm yellow in the midst of cool blue then yellow approaches and blue recedes. However, if we place a cool yellow in the midst of a warm blue then blue approaches and yellow recedes!³ This is unexpected. When a color is alone then hue dominates over temperature, but in context, temperature predominates over hue.

This shows that warmth and cool are separate entities within color and can cause them to act in an apparently contrary manner given the right context.

Footnote 3 to 34.19: *Making Colors Sing*; Jeanne Dobie, AWS; Watson-Guption Publications; New York, has some good examples. See also J. Itten: *The Art of Color*, John Wiley and Sons Inc., N.Y., especially the chapter on the spatial effects of color.

52.72



Chapter 37: Color Sequences: supplemental exercise.

A group circle exercise; an individual can imagine they are on a circle with center in front of them. The color sequence is blue > yellow > green (diamond) > red (end first form) > yellow > blue > green > blue-red.

This exercise was first done by a combined class of second and fourth year eurythmy training students. It proved interesting and useful because it brings out different color temperatures in the same hues, or different qualities within a single hue because the relationship to center and periphery shifts. In addition, the color context (preceding hue) of each hue shifts and makes a difference.

52.73

Chapter 39: The Soul's Subscore: additional items to 39.7.

'Taurus': 'e' and 'o'. / 'Aries': a small 'i', plus an 'o' covers the head. / 'Gemini': (o:/e:/i:). / 'Aquarius': (i:/ai). / 'Pisces': u:... (i:/e:).

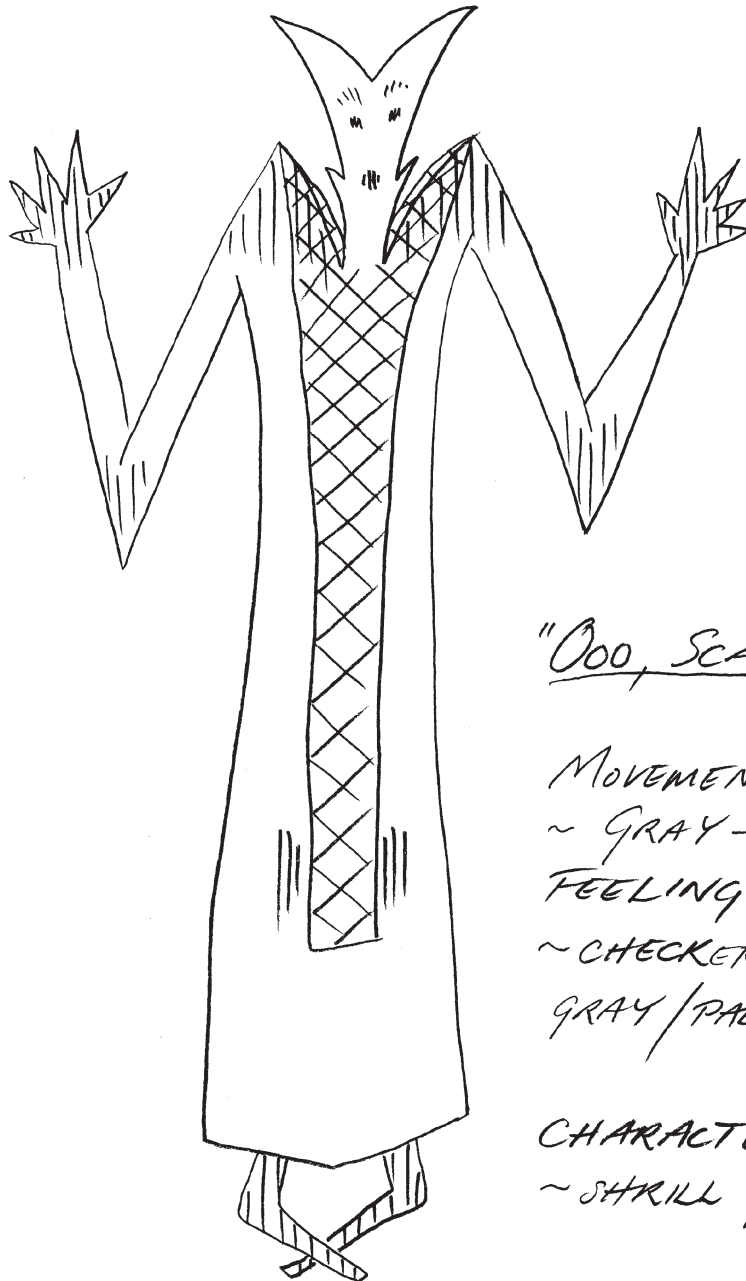
52.74

Chapter 41: Acting Gestures: additional comment to 41.18, 'Thankfulness Prayer'.
Try placing the veil behind, and then move it in front as per the sketch. Note the difference.

52.75

Chapter 41: Acting Gestures: supplemental figure.

'Ooo, Scary!' is a conjunction of 'u:' and 'r' — 'u:'s base pair and 'r's ending pair. The Feeling has been frayed and is trembling due to the fear.



"Ooo, SCARY!!"

MOVEMENT - □

~ GRAY - BLUE

FEELING - XXX

~ CHECKERED

GRAY / PALLID, PALE
YELLOW

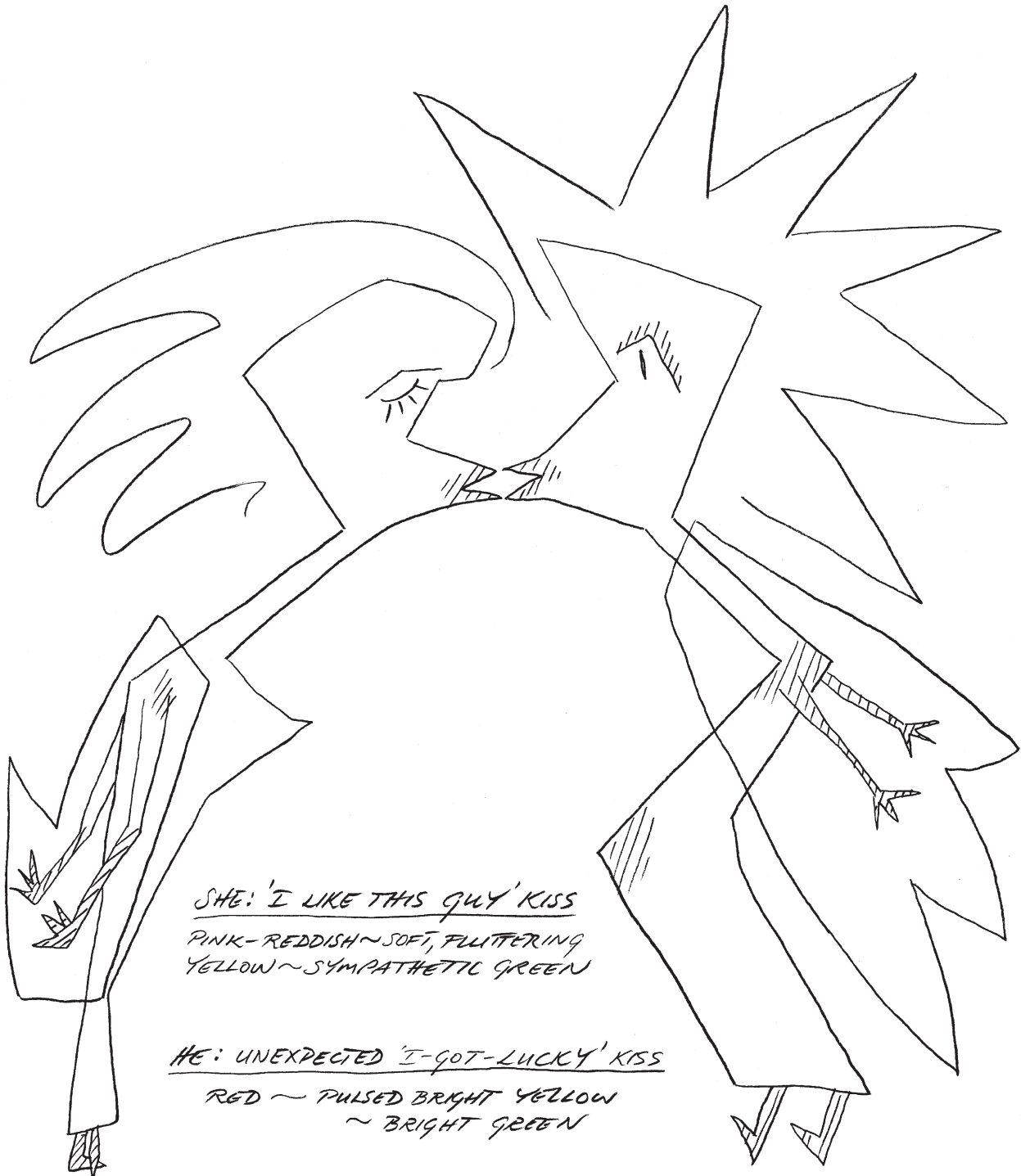
CHARACTER - |||

~ STRILL GREEN

52.76

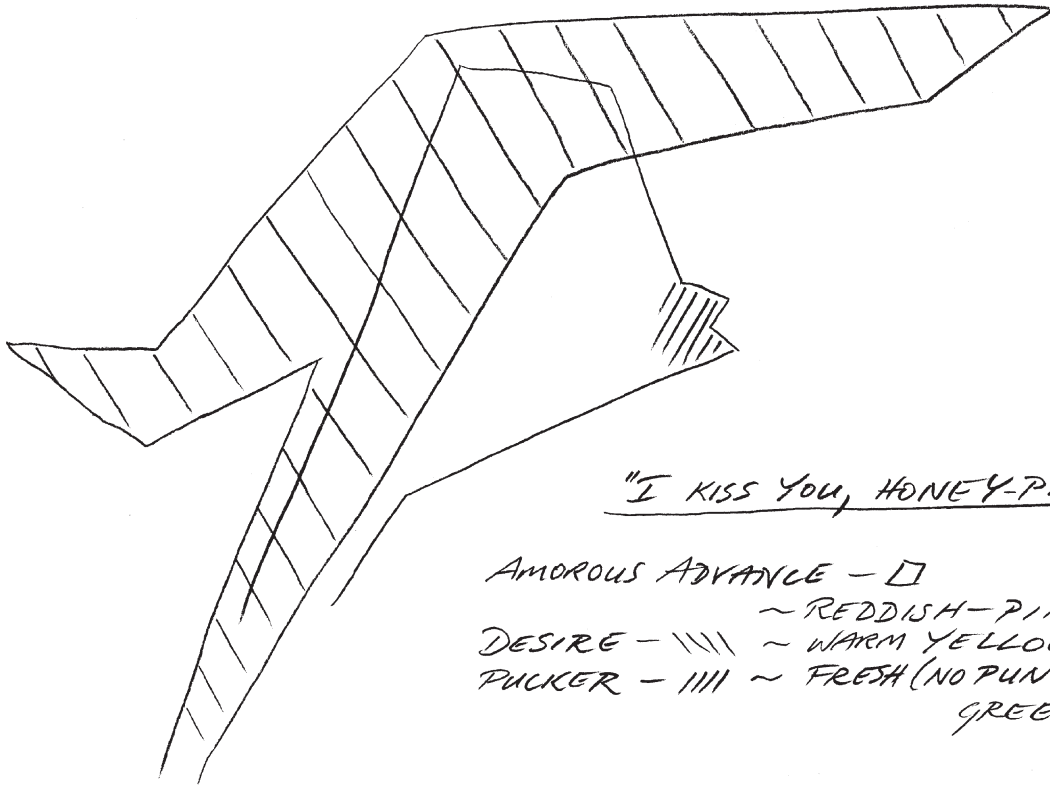
Chapter 41: Acting Gestures: supplemental figure.

This cartoonish sketch is tongue in cheek, and yet contains the essence of two types of kiss.
The halo figure (next) shows a different type of kiss. All are 'r' variants.



52.77

Chapter 41: Acting Gestures: supplemental figure.



"I KISS YOU, HONEY-PIE"

AMOROUS ADVANCE - □
 ~ REDDISH-PINK

DESIRE - ||||| ~ WARM YELLOW

PUCKER - ||||| ~ FRESH (NO PUN INTENDED)
 GREEN

52.78

Chapter 41: Acting Gestures : additional item on hand gestures.

A handshake is *yellow~blue~red* as you reach out and take hold of the person's hand, then *red~yellow~red~green* for the shaking. Exactly how the handshake occurs will nuance the chords.

52.79

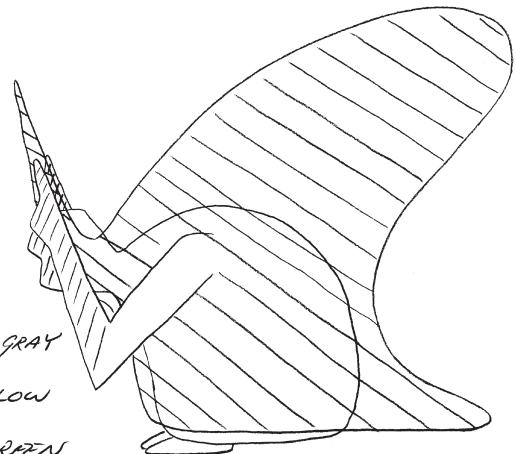
Chapter 47: Animal Figures:
 additional figure: snail. It belongs to
 the 'r' family, but also has a bit of 'ur'
 in it.

SNAIL

MOVEMENT - □
 ~ PALE, PALE SILVERY-GRAY

FEELING - |||||
 ~ PASTEL WHITE-YELLOW

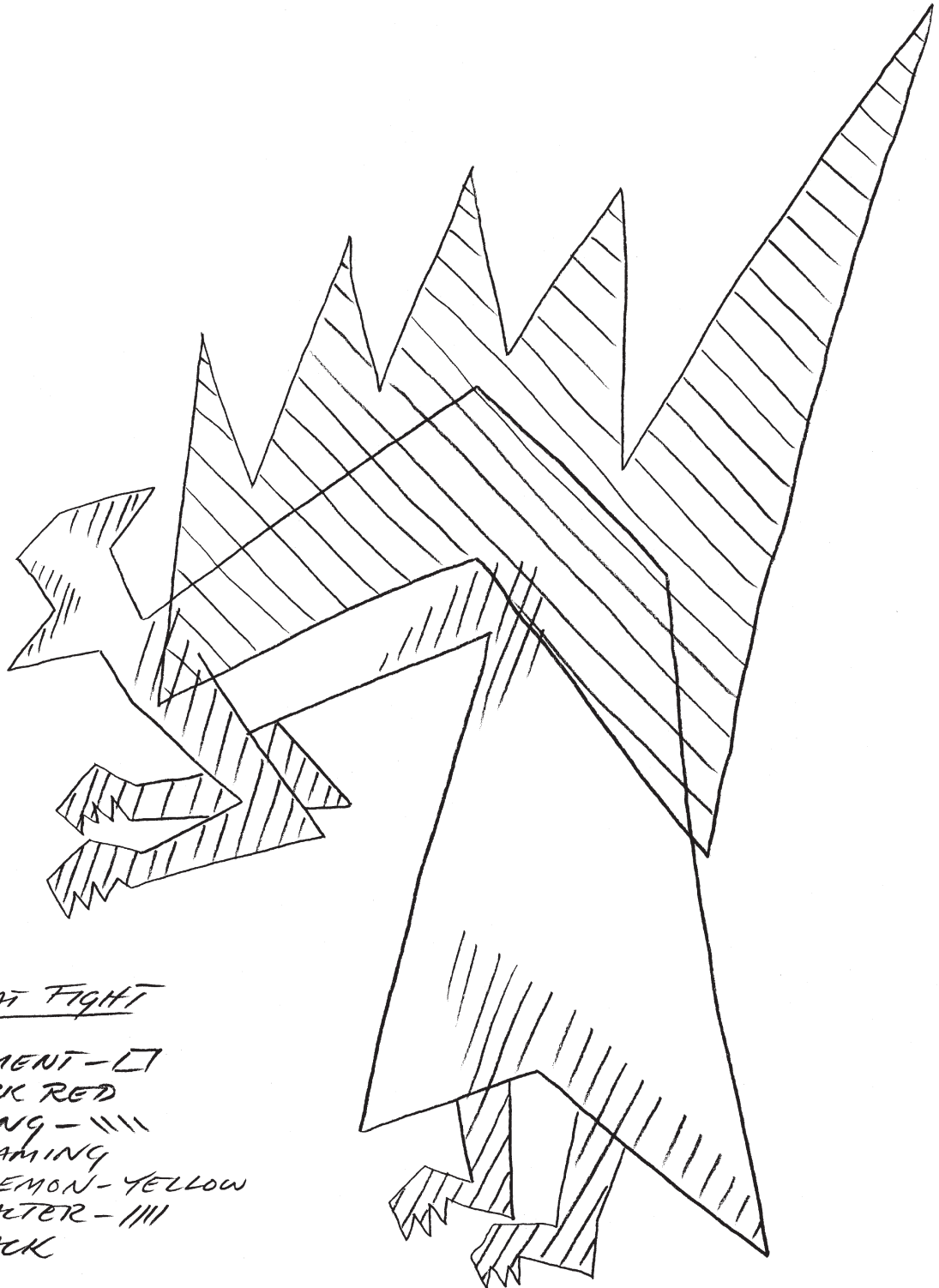
CHARACTER - |||||
 ~ DELICATE FRESH GREEN



52.80

Chapter 47: Animal Figures: additional figure: cat fighting.

Cats fighting go through a number of color chords. This is one of them. It is an 'r' variant.



CAT FIGHT

MOVEMENT - □

~ DARK RED

FEELING - ▨

~ SCREAMING

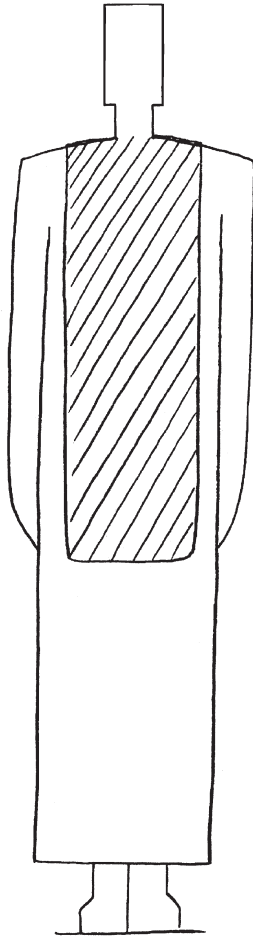
LEMON - YELLOW

CHARACTER - ▨

~ BLACK

52.81

Chapter 48: Plant and Stone: addition to 48.3, in connection to the white Movement of the plant: The zodiac and planets have no personal volition. Their volition is supra-personal, *whereas the plant's volition is sub-personal.*



STONE

MOBILITY - □

~ BLACK

FEELING - IIII

~ WHITE

CHARACTER

- WHOLE BEING

~ DELICATE

REDDISH

52.82

Chapter 48: Plant and Stone: correction and addition.

In the first edition I said that there "is no figure for the mineral kingdom that I have found". Later it dawned on me that there is one, and that it is very similar to the bar line in music. Both have a connection with the ego—in the bar line with the ego of the human being, and with the stone the lofty ego of the mineral world. Externally the figure is uninteresting and almost dead; internally it is quite the opposite.

Of Movement there is none; it is frozen Movement; black does not move. Of Feeling there is only the impersonal supra-personal: white. The stone's Character is exceedingly delicate. We see it when we realize that the stone affects us with its stillness: a fine, delicately warm reddish.

*

Black~white~reddish rivals *blue~yellow~lilac* in profundity.

*

'Stone' and 'u:' are related. We can say that the figure for 'Stone' is a modified 'u:', equally, 'u:' is a modified 'Stone'.

*

To sit with a stone and live with its color chord is a deeply meditative activity.

52.83

Chapter 51: The Color Cosmos: additional and edited material.

51.4: In blue's weight I find Taurus.

51.8: Mercury: green in its boundless multiplicity.

GENERAL NOTES

52.84

The ‘—ing’ form in English eurythmy

In English eurythmy the ‘—ing’ form is, broadly speaking, a sweeping gesture away from the body indicating ongoing activity. As a rule, it is done with one arm as it begins with the ‘i:’ vowel. The direction is often sideways (the enduring verb direction), but also sweeps up and away into the listening back space because of its strong musicality. When the preceding vowel is strong, as in ‘she is shoohing the children away’, it can be done with both arms, the ‘i:’ being done in the spine.

The gesture has a dissolving-away quality, as if flowing into the distance. We experience this quality when a ringing sound fades into silence. The inner activity of the gesture, with respect to the arm, begins in the upper arm (and even shoulder) and flows outwards via the forearm to the hand and then the fingers. The back of the hand, however, leads the gesture. Sometimes, at the end of the gesture, the hand is turned as if we are doing a gentle ‘g’ gesture. The gesture has an ‘Ei’ (ai) quality, especially if the whole body is moved—‘Ei’ being, if I remember my Steiner quote correctly, “any movement of the whole body”.

In eurythmic space the gesture moves from center towards periphery—but can be brought towards the body, especially the chest, for words with a strongly inwards soul content, such as ‘sighing’ or ‘crying’. Here the periphery is the infinite inwardness of the soul.

The ‘—ing’ color chord is *yellow-orange~violettish~blueish*. These colors relate to the three sounds within ‘—ing’, that is, to each sound’s Movement, Feeling and Character positions respectively.

The chord as a whole also relates to ‘i:’s *yellow-orange~red~blue* chord. It begins and ends with the same hues and the violettish Feeling is red enhanced. Violet draws us away from the earthly towards the inner periphery, whereas the red Feeling of ‘i:’ pulls us spiritually into incarnation and makes us present here and now.

52.85

Two aspects of yellow: 1) center is drawn out by the periphery—the etheric aspect; 2) yellow streams out of center—the astral aspect.

52.86

Green will is an inversion of red will. Green will cancels itself out and comes to stillness, while red will comes to stasis. Both have two forces but lead to opposite results. In green will, red will comes to an end, it dies—that is why green will is found in thinking; in green we find the image of the will element in thinking.

52.87

An exercise to show how the color chord of ‘b’ changes within a sentence. For example: ‘The big bad bear.’ First ‘b’ = *yellow~blue~red*; second ‘b’ = *dirty yellow~dark blue~almost black*; third ‘b’ = *yellow-brown~dark blue~very dark red*.

52.87

Our gestalt contains, in seed form, the whole repertoire of all possible gestures. He who understands the gestalt can dance a universe into existence.

LATE ADDITIONS

52.88

The Dynamic Chiaroscuro of Gesture

The following is an expansion of what is meant by the dynamic chiaroscuro (value; degree of dark and light) mentioned in the chapter on the elements and ethers (29.24). However, the content applies to all figures and gestures.

A color chord simply states the hues' involved; for instance, *yellow~blue~red* for consonant 'b'. These hues remain constant; we don't have a Movement shifting from mid-yellow then saturating to full yellow and retreating to a pale yellow, for example. The Movement is simply yellow—period. The type of yellow (or blue or red) might change according to the circumstances and way a gesture is done, but the hue within a given gesture is constant. When we paint the 'b' figure we chose the yellow, blue and red we feel is most representative. When we view the figure from the point of view of chiaroscuro we note that each color has its own particular value, and that this then plays into the overall harmony, or lack thereof, of the color chord. In the painted figure the value of each hue is likewise fixed. With respect to the chiaroscuro of the actual gesture this is a lie—if I can use such a strong word—for it is actually highly mobile and not at all fixed.

For instance, when we gesture consonant 'b' from the arms down position the chiaroscuro of the yellow Movement brightens from darker towards lighter, then the blue Feeling is in a process of darkening (meanwhile, yellow's chiaroscuro ceases to brighten and perhaps even tones down a bit); lastly, the Character ... well, if we pull the red tightly to ourselves it darkens, but if we imagine we are lifting a child into our arms as Steiner suggests with consonant 'b' then the red is lightening somewhat (meanwhile the yellow stays steady and the blue ceases darkening or follows in step with the darkening or lightening of the red). This wonderfully mobile chiaroscuro which underlies the hues gives life and liveliness to the gesture as a whole. The 'life and liveliness' is due to chiaroscuro's relationship to Old Sun and the birth of the etheric, in my opinion.

The chiaroscuro of the Movement hue (for any gesture) depends on where the arms are in space when the gesture begins. If we began a 'b' gesture with the arms stretched as far above the head as possible then the yellow will have no choice but to be darkening before leveling off as the blue Feeling becomes active.

Here are a few brief samples from other gestures.

Consonant 'v' from arms down: initially brightening Movement (blue) which then darkens and brightens rhythmically with the gesture's undulation. The Feeling (lilac) darkens and lightens rhythmically within the gesture too (indeed, the lilac causes the undulation). The Character (red) pulses (single or multiple) dark towards light and gives the gesture impetus.

Consonant 'r': the gesture overall cycles from darker to lighter to mid-range which then darkens a bit as the gesture comes to rest. Red moves from dark towards light and keeps lightening as long as the yellow keeps lightening. The yellow then tails off and darkens as the green appears at (generally) mid-value, which then darkens as the gesture comes to rest.

'Minor Chord': the blue-red Melody darkens from about mid-value and then holds steady. The orange Rhythm brightens and darkens rhythmically as long as the minor third is being moved. The mid-range value green Beat stills the chiaroscuro of the orange.

'Devotion' moves from lighter (sky blue) to darker (violet blue) to lighter (sky blue) to even darker (dark violet).

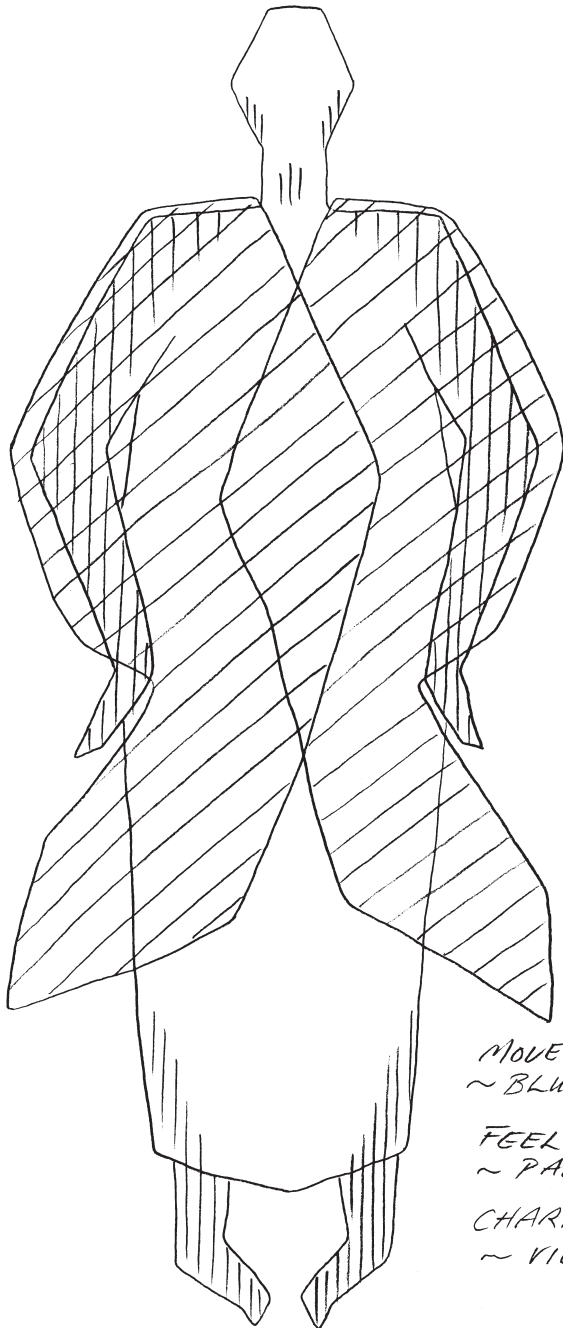
Where there is a lack of dynamic chiaroscuro then the gesture displays a certain onesideness. The classic example for this is found in the single color gestures where Movement, Feeling and Character are all the same hue and chiaroscuro. This is what makes the single color gestures so one dimensional and somewhat false, for colors need company to be whole and truly dynamic.

52.89

The schwa is the most common vowel in the English language. It is a “colorless murmur” represented by the symbol ə. Depending on dialect, it can be heard in the words: about, pencil, supply, sibyl. From its *blueish dove-gray~pale, weak yellow~violet tinge* color chord we can see why it is indefinite in gesture and sound. Bryson, in *The Mother Tongue*, calls it “colorless” because he senses the strong element of gray in its Movement—plus the gray’s Mobility plays a major role. This is followed by a pale, weak yellow Feeling that raises the upper arms, flows weakly to the lower arms but does not extend into the hands. Again, the accent in the weak yellow is on the Mobility. Lastly, the tinge of violet in the Character keeps the upper surfaces of the arms and back of the hands in suspension. The Character too has its accent on the Mobility. Thus

this vowel, so to speak, slips by us, a mere unstressed movement accompanying or bridging more definite sounds.

Its color chord belongs to the U family. The U-ness is found in that it is a rising sound which relates strongly to the windpipe (an U in itself). Indeed, it is so unformed that it is really just the sound that issues when air is released with a slight plosion into the unformed mouth. There it expands O-ishly into the oral cavity and then spills out H-ishly from the lips.



THE SCHWA

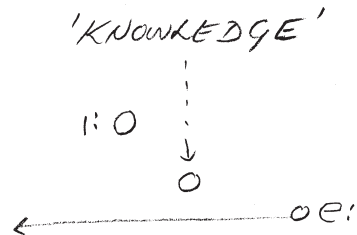
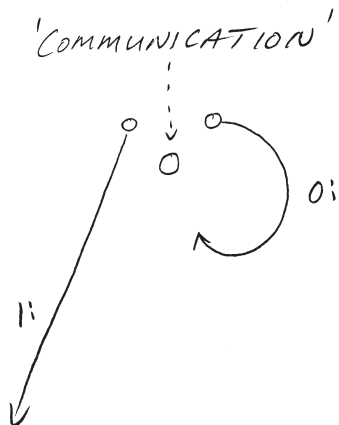
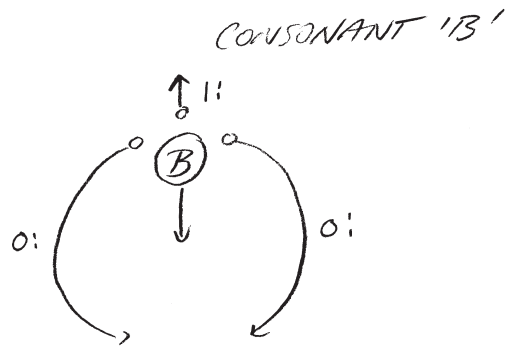
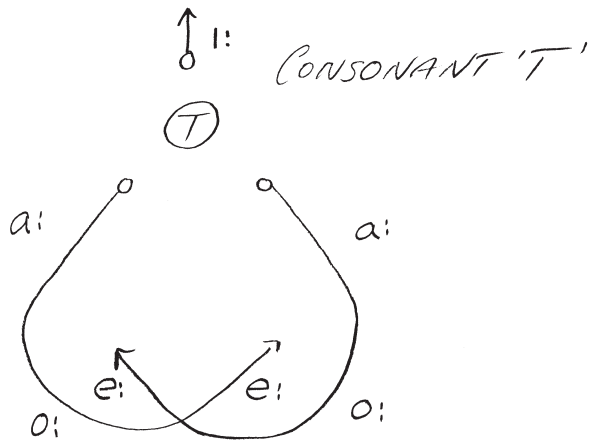
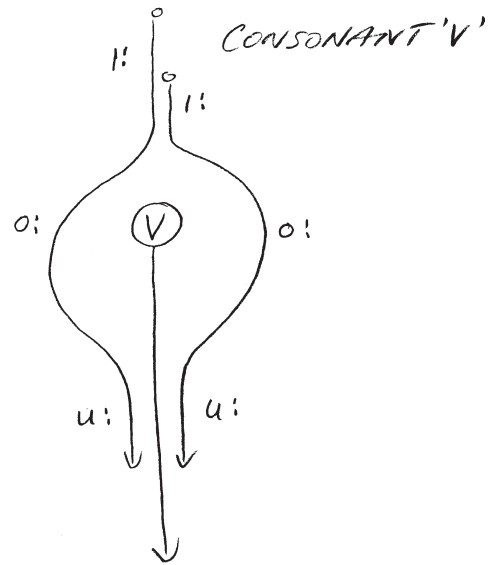
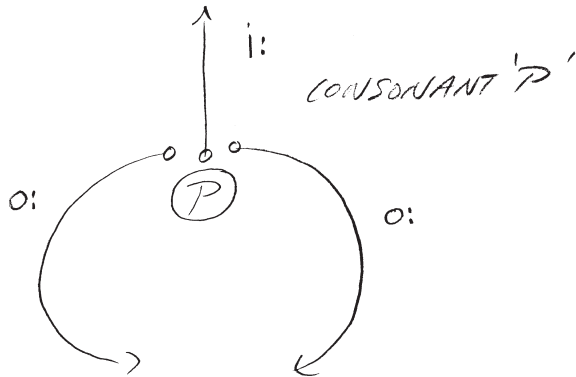
MOVEMENT - □
~ BLUEISH DOVE GRAY

FEELING - ||||
~ PALE, WEAK YELLOW

CHARACTER - ||||
~ VIOLET TINGE

Supplement to chapter 39, The Soul's Subscore.

Simple, often beautiful, exercises can be done following the subscore principles. They are effective in engaging students in the inner soul dynamic within a gesture. One person does the gesture, either standing or moving, and those around them sound and move the vowels at the corresponding part of the gesture.



↓ FRONT ↓