



C

Pronounced "ts"

The sound C, like its companion "ch" as in Ruach" doesn't normally have a letter symbol assigned to it in English. Its pronunciation is rather inferred from the word in which it appears. It is the soft "ts" sound that we hear in words like "dance" and "grace," both of which give us the feeling of being lifted upwards from gravity to the heights.

Both "c" and "ch" belong to the constellation of the autumn equinox, Libra, the time when the year begins to turn to darkness, and the spirit light starts to glimmer in the soft fields of twilight colors.

Libra is also the constellation that rules the hips in the human body. The hips hold the balance in the pelvis, swaying up and down as the pans in a balance-scale. They allow us to keep our equilibrium as we overcome gravity with every step we take.

Creating your Practice

C embodies the force of levity that overcomes the power of gravity. Begin by holding your hands open like cups, lightly extended in the air, left and

right. Feel how your hands imitate the cupped shape of the pelvic bones.

Keeping your back straight the entire time as you do the C, so that you can feel your spine like a cord or chain from which the scales of the balance-scale are suspended. Step forward onto one leg, and then bend your knees. With your arms, dip down into the depths, as if you are lowering yourself to lift handfuls or armfuls of incense smoke into the heights.

As you sink into the depths, lower yourself with the intent to rise again. Scoop up the heaviness of matter, the darkness of winter, the solemnity of gravity, the carbon from the ashes of destruction, and spread fragrant, incensed smoke into the air around you. Lift yourself out of the darkness, the blue, and become surrounded by radiant yellow light.

As the smoke rises around you, keep your palms facing upward. Lift them up, towards and apart, towards and apart, towards and apart from one another, as the imagined smoke lifts upwards, the phoenix rises from the ashes, the snake of kundalini rises along the spine.

C enters into the roots of things and lifts them lightly into the air. It dances through the world, delighting in the forces of resurrection of life.

To close your practice, stand still and let the power of C reverberate inside you. Through working with C, you feel lightness and balance. You may feel this soul response: *In the work of transforming the world, I have transformed my own self.*

Sh, Th, J, Ch

I will conclude our study of the consonants in eurythmy with a collection of 4 combination sounds: sh, th, j and ch. These sounds are all fairly common in English, and English speakers will want to learn them. All of them are loosely related to the sound S, and connected to the constellation of Scorpio.

Let's begin with the sound "sh". In speaking this sound, we purse our lips together, narrowing our mouth, and then blow a smooth stream of air. This shape gives us the possibility of making a nice, long sound whose strength we can seemingly endlessly vary. It is a rich, full sound. Having lived with the gestures of eurythmy for decades, I experience this sound as if it creates something thick and foamy, like whipped cream or shaving cream. With my gesture I will create this "creamy" field around me. I hold my hands flat in front of me, and feel like they sit on this field of foam. I will move them in upwards-growing spirals, pushing them forwards and then outwards, then bringing them back in towards me, only to push them forwards and outwards again. This movement spirals again and again, as long as the speaker articulates the sound. As you play with it, imagine fog banks, or large white clouds, bubble bath or soft, powdered snow.

The counterpart to the "sh" is the "th," which, instead of swelling outwards, tends to collapse inwards as it falls downwards. It can remind me of rich soil falling off the back of a plow. As with the "sh," I begin with my hands flat in front of me, but I create the spirals coming back towards me and sinking downwards.

This is especially true for the voiced "th," which is heavier than the unvoiced "th." I may choose to do the lighter, unvoiced "th" with my hand movements spiraling inwards, towards me, but rising instead of falling.

The next sound to consider is the very common "j," which, linguistically, is created out of the collaboration of "d" and "sh." To create the "j" in eurythmy, we first hold our hands flat in front of us, and then push the air downwards with a "d," only to "rebound" right away with a rich, rising "sh."

Finally, "ch" is created out of t + sh. To create this movement, we hold the backs of our hands together and direct a strong "t" downwards in front of us. We then let it immediately transform into a rich "sh." The "ch" feels like dropping a small firecracker, or cherry bomb, in front of us.

