Revealing the Music of Pentameter: Putting Shakespeare Through His Paces

An In-Depth Exploration Which Might Well-Resolve John Barton's 'Haunting' Sense of Failure

– Including four sets of blank verse Companion Documents –

Kate Reese Hurd

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In my writing for my fellow members of the Eurythmy Association of North America (EANA), I have mentioned several times the poetic-metrical structure of pentameter in Shakespeare's sonnets and in the works of other poets, such as John Keats and Geoffrey Chaucer. The complex and subtle musicality of this poetic meter is truly amazing. If we really experience and understand the dynamics of this structure and its shaping forces, it will reveal to us how to speak lines of pentameter such that we bring their full poetic-musical quality to life. And this applies, of course, not only to the speaking of works in pentameter, but also to their expression in eurythmy – this art in which poems and music are to be expressed in movement as an objective reflection of the elements within the pieces themselves. Shakespeare not only wrote sonnets in pentameter: he also wrote the substance of his plays in it – the unrhymed pentameter known as blank verse. And the power of this poetic structure will guide us in unfolding these lines, too, with remarkable diversity, power, nuance, color and clarity.

John Barton, referenced here in the title, was co-founder together with Peter Hall of the Royal Shakespeare Company in England and was for many years associate director. Despite the wonderful success they achieved, in a series of films which Director Barton and the Company made between 1979 and 1984, he expressed "a bit of a sense of failure" in the outcome of their staging of the plays. And he went on to say, "I suppose I feel a particular sense of failure when I talk about Shakespeare's poetry. It's a problem that's haunted me over the years, and which I've never really solved. When I read a Shakespeare text, I'm moved and stirred by the power and the resonance of individual lines." He was referring to the text of the plays as well as of the sonnets.

When I began this report, I did not realize that what I was experiencing in the vibrant phenomenon of pentameter was in fact that special 'something' that John Barton himself had felt was lacking in his absolutely-devoted work with the scripts of the Bard. I did not know of his experience. But now I gently offer these findings to all Shakespeare enthusiasts as a resolution of his sense of lack, in the event that you share it. May you find relief in what this poetic-musical structure confers upon the work. For when it unfolds and holds sway it gives a resounding Yes! in answer to the question, "Can this cockpit hold…?" (*Henry V*, Prologue to the play) – not just the 'cockpit' of the theatre and its stage, but of the verse itself. A fellow eurythmist said that this pentameter structure feels like the banks of a river for the speaking: it holds the living pictures and carries the 'water' of the lines of blank verse forward through the plays. I find that John Barton's use of the word "haunting" is quite appropriate; for this *pentameter structure* (Rudolf Steiner would in German call this its 'Gebilde') is not present on the page or in the words themselves, but informs them as an invisible, inaudible reality which can nevertheless be discovered, as I discuss in this report.

Four well-known passages of Shakespeare's blank verse from his plays, prepared in light of their poetic-musical pentameter structure, serve as follow-up companions to the report:

1. Prologue, "O for a Muse of fire," *Henry V*
2. Gertrude, the Queen, "There is a willow," *Hamlet*, Act IV:vii
3. Romeo and Juliet, "But soft, what light," *Romeo and Juliet*, Act II:ii
4. King Leontes, "Inch thick, knee deep… Go play, boy, play," *The Winter's Tale*, Act I:ii

For each of these, three versions are provided: 1. plain, with room to make your own markings while working with the script; 2. annotated to show the pulse and word-rhythms that I have come to, and 3. annotated with speech sounds also marked, offered as suggestions to compare with your own findings of the vowel and consonant repetitions, sounds of importance to the shaping of the lines and reminders of the actual sound that is spoken regardless of the spelling. Markings for the vowels only point them up and are not intended to be phonetically-accurate. The soundings will of course vary according to the speaker's regional accent. The markings are also not meant to replicate Elizabethan English – may we each do our own research toward that!

Wishing you many blessings on your journey,
Kate Reese Hurd

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From the original posting: In my writing for my fellow members of the Eurythmy[1] Association of North America (EANA), I have mentioned several times the poetic-metrical structure of pentameter in Shakespeare's sonnets and in the works of other poets such as John Keats and Geoffrey Chaucer. The complex and subtle musicality of this poetic meter is truly amazing. If we really experience and understand the dynamics of this structure and its shaping forces, it will reveal to us how to speak pentameter such that we bring to life their full poetic rhythmic-musical quality. And this applies, of course, not only to the speaking of works in pentameter, but also to their expression in eurythmy – this art in which poems and music are to be expressed in movement as an objective reflection of the elements within the pieces themselves.(1) Shakespeare not only wrote his sonnets in pentameter: he also wrote the substance of his plays in it – the unrhymed pentameter known as **blank verse**. And the power of this poetic structure will guide us in unfolding these blank verse lines, too, with remarkable diversity, power, nuance, color and clarity.

Some definitions to set the stage

For the success of this exploration, I want to begin by being clear about what pentameter is. What follows are the fundamental elements within poetry and specifically within pentameter; but my approach is intended to open the way newly, even for those who already know a good bit about poetic phenomena.

The word, '**Penta-meter**,' points to the characteristic that each line of verse has *five poetic units of some sort.* When looking at examples of poetry on the page, the first thing one might notice is that the lines of words do not fill the page margin-to-margin as does prose. It appears that there is some kind of organization of the words. In some cases, this organization might be more so spatial – words and ideas are grouped or separated on the page. But in other cases, the organization might have to do with the sounding of the words. And it is this second kind of organization that we are concerned with in pentameter. (I prefer to call the spatial poems '**prosms**' – i.e., written work that is laid out on the page like poetry, but reads-out as prose, prosaically.)

When a poem is found to be composed in pentameter, we can then **scan** the lines for their structure (scanning is also called **scansion**). This structure is intimately bound up with the fact that syllables vary in weight and length. When a word has more than one syllable, we usually speak one syllable heavier and/or longer than the other: we stress it, accentuate it, make it louder or lengthen our sounding of it – naturally so. For example in the two-syllable word, 'puppy,' we make 'pup-' heavier than '-py'. The second syllable is unstressed, lighter, quieter than the first. And for the word, 'portray,' we make 'por-' short and light, but we sound '-tray' longer and heavier.

The phenomenon of **stressed vs. unstressed**, heavy vs. light syllables in words is the reason that the pronunciation guide in dictionary entries shows the relative weights of the syllables. *And our varied weighting of syllables is one of the primary ways that the vitality of* ***rhythm*** *enters our speech*. Rhythm in general refers to alternation between contrasting conditions or qualities that tend to repeat, such as in the beating of the heart (diastole/systole), the alternation of day and night, rise and fall, dry and wet, happy and sad, fast and slow, etc. And in poetry and in speech we can experience rhythm when the weights of the syllables alternate or vary between light and heavy, shorter and longer.

Detecting the stressed and unstressed syllables in words and sensing the rhythms they create can be new and challenging if we have not been aware of this feature of our speech. But this is so important for what follows here, that I want to reference the help that Renée LaTulippe gives in her very practical Lyrical Language Lab YouTube video: "Top 5 Tips: How to Identify Stressed Syllables in English Words…."[2] Though she includes length as a possible sign that a syllable is stressed, in this exploration into pentameter we will be finding that in English poetry, duration and weight are actually separate factors.

In poetic forms whose organizing principle has to do with the *sounding* of the words, the starting place is

always with the stressed syllables in each line. When scanning a line, we look and listen for these stressed syllables, the 'heavies.' It is for good reason that these are primary: these do the walking through each line. When we want to say something emphatic it is the heavies we press on, with more volume, accent, weight. The heavy syllables do the walking in prose, too. *But in prose the walking of the heavies is not organized in a particular rhythmic fashion; they mostly walk in accord with which words are necessary for the meaning.*

So, taking a line of pentameter we can begin by reading it, scanning for the stresses in it. Along with your eyes, it will be very helpful to exercise your voice, too, to work on the examples out loud as they come throughout this report. From Shakespeare's play, *Romeo and Juliet*, Act II: Scene ii, the balcony scene, here is Romeo's first line:

But **soft**! What **light** through **yon**der **win**dow **breaks**?

Ah! We can feel five heavies (in bold) walking through the line. These are its basic units of stress. The *number-count* of such units of syllabic stress in a line determines its **meter**; hence Romeo's line is in **pentameter**. Lines of verse can even have only one unit per line. This produces poems in **monometer**, and there are such poems! Two units would be **dimeter**; three, **trimeter**; etc.

Next, in the above line we can notice that a single unstressed, light syllable sounds between each of the heavy ones, and that the line begins with a light syllable. When we read the line, we can perceive that each light syllable gives a sense of *leading to* the heavy syllable that directly follows it. This pattern of light and heavy syllables in pairs that repeats throughout the line is the crucial thing: *within the line a specific rhythm has been established. Prose does not do this.* In poetry, the light-heavy rhythmic unit that informs this line is called an **iamb**; hence, Shakespeare's verse is often called *iambic* pentameter – it has five iambs per line.

But the light-heavy iambic unit is not the only possible rhythmic unit in poetry. A number of different patterns can be created when one or more unstressed syllables are added to the heavy syllable, either before or after it, or both before *and* after it. (Two heavies is also possible, a **spondee** – no light syllable. Fret not! Examples of the common patterns will be given as we proceed.)

Here is Romeo's line again, but now with hyphens linking together the pairs of light-heavy syllables that form the five iambic units, to show these rhythmic units clearly:

But-**soft**! What-**light** through-**yon** der-**win** dow-**breaks**?

I now want to bring to our consciousness something highly significant about this rhythmical circumstance which usually passes by us quite unrecognized. The rhythm in Romeo's line in fact crosses the boundaries between words. As in all lines of verse, the series of rhythmic units comes to our awareness *independently* of the rhythmic contours of the individual words. What I mean is that by themselves the words, 'yonder' and 'window,' are not iambs, not light-heavy. They are heavy-light – the reverse of the iamb. This is the **trochee** (tro-key) rhythm. And in the single-syllable words that make up the rest of Romeo's line, when taken by themselves there is nothing to require that they be light or heavy syllables: they could be either. *So something else must enter in*. This 'something else' is **the poetic**: while Romeo's line presents *audible* sounds and rhythms through the defined contours of the audible words, at the same time for the duration of this line *a second rhythm*, a poetic rhythm, can be grasped by us which does not always coincide with the contours of the audible words and is not dictated by them. This higher phenomenon of poetic rhythm is *inaudible* to the ear, and on the page it is *invisible* to the eye.[3] All poetic experiences are like this. Even our perception of a sequence of audible speech sounds – vowels and consonants – as a discrete **word** is a matter of grasping an inaudible element. Hence, we would be quite right to call these phenomena '*super*'-sensible – perceived with senses above and beyond the five senses.

In poetic phenomena we meet an interplay between the audible and the inaudible. In its most basic expression, in iambic pentameter an iambic rhythm manifests inaudibly along with the sounding of the words. But I have now realized that something even more complex and formative than this fairly simple poetic structure is also holding sway: *while each line sounds five metrical units of stress (as five heavy syllables), each line regularly paces in four beats per line: five stresses, but four beats as in 4/4 time in music. And the dynamic relationship between these five stresses and these four beats continually gives rise to a surprising poetic beauty and diversity*.

The following unveiling of this structure will be fairly comprehensive. My aim is not only to elaborate on what it is and how it came to my awareness, but to give you the means to be successful in bringing it alive yourself when preparing a text in pentameter. Most members of EANA are eurythmists, but the Association includes speech artists and actors. This report is an offering to everyone who works with the spoken word. I hope that through it, pentameter can earn an even more precious and enduring place in our hearts, minds and artistic activity.

Context and background for the exploration

In 1982, John Barton, co-founder and Associate Director of the Royal Shakespeare Company (RSC) in England at that time, together with actors in the Company, aired nine programs called "RSC Playing Shakespeare." In the ninth program, "Poetry and Hidden Poetry," John Barton brought to expression the sense of struggle with Shakespeare's pentameter, which continues to be felt by us

today, more than forty years later (9 of 9, at 3:00 min. in[4]). Speaking as a beloved and revered actor, director and teacher he said:

> …[W]e learn so much of what goes on in [the] text, but … when we do it I always feel a bit of a sense of failure, because we can't put into the work more than a fraction of the things that we talk about and dig for.

And a bit later he came to what I believe is the heart of the continuing need:

> And I suppose I feel a particular sense of failure when I talk about Shakespeare's poetry. It's a problem that's haunted me over the years, and which I've never really solved. When I read a Shakespeare text, I'm moved and stirred by the power and the resonance of individual lines. … Yet nothing I've said so far about marrying our two traditions, Elizabethans and moderns, necessarily helps to bring about what I can both hear and can feel in the lines as I read them. … Yet I feel I'm missing something and in rehearsal I often don't know what to say or how to help the actor.

In the second program, "Using the Verse" (2 of 9, at 0:46 sec.), John Barton had said that "the heightened language has to be found by the actor and not taken for granted, and … a right balance has to be found between naturalistic and heightened elements in the text." He also said that "blank verse is probably the very center of Elizabethan tradition, and perhaps the most important thing in Shakespeare that an actor has to come to terms with, or rather … needs to get help from." Yet he went on to say that Shakespeare's blank verse "doesn't necessarily always have something to do with poetry, though it often does. But at the beginning we can forget that."

I have wondered why John Barton would say that we can forget about the poetic in blank verse (unrhymed pentameter) at the beginning of our work with it; and I think that he explained his reason fairly well when he answered the question, "What is verse?" He said that "all it means is the rhythm that goes dee-dum dee-dum dee-dum dee-dum dee-dum." In other words, the poetic in blank verse only consists of a string of ten syllables that present five iambs; this is its entire poetic structure. If this is so, then actors would only take note of deviations from this simple structure and look for elements that are independent of it, which he characterized as "little hints from Shakespeare about how to act a given speech or scene, a stage direction in shorthand." In the nine programs, the hints that he and the actors discuss involve aspects such as: deviations from the iambic rhythm (two stresses in a row or lines that begin with a stress rather than an unstress), action words vs. description, the appearance of a verb in the same place two lines in a row, lines that are divided between characters, punctuation, lines that fall short of ten syllables, and on occasion certain words or sounds that repeat. These elements can be worked with as suggestions for changes of mood or delivery, as clues to the action or to the mental condition of the character. At times, a group of words will sound a rhythmic pattern other than iambic; and if the same pattern is repeated in that line or the next (such as 'dum-dee-dum,' heavy-light-heavy – a poetic unit called an **amphimacer**, pronounced 'am**phi**macer'), this might help guide what the actor does.

The Company gave many examples of how they understand Shakespeare to depart from the five-stress pentameter structure either for effect or to approach natural speech: the norm is established so that it can be broken. Director Barton said that Shakespeare's blank verse "sometimes" keeps the five-iamb 'dee-dum, dee-dum' structure, "but perhaps more often it doesn't" (2 of 9, at 6:15). And with various lines from the plays, the Company demonstrated how stresses can be dropped from or added to the structure.

In the ninth program, as they continued their exploration of blank verse and their search for what would answer John Barton's expressed sense of failure, actor Ian McKellen cited the commonly heard advice: "Look after the sense and the sounds will look after themselves." The Company readily agreed that this is not enough. To the aspect of comprehending the meaning-sense of the lines, actor Alan Howard brought in "the other aspect, as the sounds or the textures, the rhythms." He summed up this aspect in the noun, **apprehension** – a word "that we don't quite understand so well today." This is not 'apprehension' in the narrow sense of fearful foreboding – not at all. With this word, he was pointing to what it means to 'apprehend' something – simply put: *to seize, capture or lay hold of* something. "Apprehension, as opposed to comprehension."[5] And he explained what he meant by this in the context of their work:

> I think that apprehension to the Elizabethans was a very palpable form of being sensually highly aware … of … rhythm, sound, texture as a way of combining with comprehension to bring about … a factor which goes beyond just the sense … a kind of extra quality.

Ian McKellen added, "… something like music which would accompany wonderful lyrics."

And so it needs to be.

So, why does this elude us? My own disappointments echo those of John Barton. My first degree was in English literature with a focus on dramatic works along with a minor in drama. While in high school I went to England for a summer program in English drama and I saw lots of plays. But when seeing Shakespeare's plays acted, I have frequently felt shut out of much that goes on in them; and scene by scene I am left further and further behind. I exit

the theater with disjointed impressions, gaps in my experience and a load of frustration. The actors deliver their lines with emotion and certainty. *They* know what they are saying and feeling; but much of it runs right past me. At last I begin to understand why: as Alan Howard pointed out, I cannot *comprehend* the lines because I have not been able to *apprehend* them.

And I also felt that something was missing, when in classes on Chaucer and on Shakespeare's plays the verse was not brought to life. We noted where the five stresses might be and understood that this is what 'pentameter' meant; but we gained no skill in speaking the verse we studied. Those of us who were in the English and Drama departments met to read Shakespeare's plays aloud before taking them up in class with a special Shakespeare scholar, a Fellow of the Ford Foundation. But in our reading we approached the blank verse the same as the straight dialogue or narrative in prose; the words were just presented differently on the page. In these classes and in poetry classes the text was not read out loud much at all. The poetic meter and rhythms were things we knew something about but did not experience.

Today, I believe that setting aside the poetic in Shakespeare's lines of pentameter at the outset has a great deal to do with the sense of inadequacy that John Barton felt in the resulting work. *But insight into this structure of pentameter can be gained. And once we have begun to experience the treasure in it, we will always want to make the poetic in the lines our starting point. And quite possibly we will then find it hard to bear doing otherwise!* To achieve this insight we can firstly ask: what is it that really informs the shaping of a work that is composed in pentameter? – in other words, composed as poetry rather than prose. And we can begin to answer this in significant measure.

In the introductions[6] that Rudolf Steiner gave for presentations of eurythmy, he explained the work of a real poet. The beginnings of a poem are found in the sensing of a "rhythmic motion," an "inner flow," which is only afterward "embodied in a literal content."[6a] "The meter, rhythm and structure are really the things that matter."[6b] It is the poet's "shaping and forming" of this flow[6c] that leads to the creation of a sonnet, for instance. And although the blank verse in Shakespeare's plays differs from the verse in the sonnets as regards form and rhyming, I believe that these lines of pentameter arise out of this same poetic impulse, which Dr. Steiner further described as the poet's "pursuit" of "an elusive melody, or some harmonious musical element," that is then embodied in the structures, sentence forms, meter and "all the artistic elements of language"; endowed with "the melodic quality, the imaginative, pictorial element, … the sculptural, colorful elements."[6d] I now find all of this richly evident in all of Shakespeare's pentameter.

The task, then, is to unlock our perceptions of the pentameter of Shakespeare in order to find our way back through his lines of verse to the point where we may join him in his experience of the "inner flow" that was the source of his musical-rhythmic-poetic inspiration. I believe I can serve as a worthy first guide in this. I regret that John Barton is no longer living and not able to share in the work directly now; for so far as I know, the resolution he sought has not really come about in the intervening years since his fine work with the Royal Shakespeare Company. But may he listen in now and encourage us as we bring resolution to his disappointment, as we work to 'apprehend' with heightened awareness the elements that live and move in Shakespeare's verse that go "beyond just the sense." In both the speaker and hearer – and of course, in eurythmy, in the eurythmist and onlooker as well – we *can* foster this palpably-living quality that actor Alan Howard pointed to.

The beautifully rich and lawful structure emerges

Whenever I begin to work on a poem or a passage of verse from the plays, my first task is to discover how the lines want to move, how they walk, which syllables are the stresses and what the rhythms are. Since Shakespeare's sonnets were my first substantial training ground for working with pentameter in recitation or eurythmy, my goal with any given sonnet was to determine the five stresses and feel the movement of each line and of the poem as a whole.

In my first attempts, most sonnet lines unfolded similarly: the syllables ran along one after the other; and a short silence, a **caesura** – here marked ˅ – quite naturally concluded each line, during which I took a breath. For example, the first four lines of Sonnet 65 run this way:

Since **brass**, nor **stone**, nor **earth**, nor **bound**less **sea**, ˅
But **sad** mor**tal**i**ty** o'er**sways** their **pow**er, ˅
How **with** this **rage** shall **beau**ty **hold** a **plea**, ˅
Whose **ac**tion **is** no **strong**er **than** a **flow**er? ˅

But in some sonnets there are lines that want to run on to the next line, such as line 1 of Sonnet 24 does, nevertheless of the comma:

Mine **eye** hath **played** the **paint**er **and** hath **stelled**, ˅
Thy **beau**ty's **form** in **ta**ble **of** my **heart** ˅

The verb, "stelled," really wants to join immediately with its direct object, "beauty's form." My unease with how the caesura holds back line 2 caused me to experiment, to see if smoothing the way for run-ons was possible, maybe by simply omitting the caesura. I asked, was it really needed? I tried speaking sonnets without it, not pausing between lines, but keeping the iambs running. I spoke the lines more-or-less in a 5/4 time, as can be done in music. However, what I found is that either way, with or without

the caesura, most of the lines run along in a disappointingly-unpoetic monotony. And not all lines cooperated, anyway: it was very disconcerting to find that some of them were utterly resistant to being read as a regular flow of iambic syllables. I did not know why. *The presence of these rebels in Shakespeare's verse seemed to suggest that something more than or other than the simple unfolding of five iambs was at work in his poetic inspiration*. For instance, when the opening lines of his Sonnet 30 are spoken in a regular iambic rhythm (stresses in bold), the flow is awkward in lines 1, 2 and 3:

When **to** the **ses**sions **of** sweet **si**lent **thought**
I **sum**mon **up** re**mem**brance **of** things **past**,
I **sigh** the **lack** of **ma**ny **a** thing **I** sought,
And **with** old **woe** new **wail** my **dear** time's **waste**

We can realize that the problem in line 3 is that it has eleven syllables: one too many. The ten-syllable structure just needs to be restored. Shakespeare himself often subjected both vowels and consonants to **elision** – cutting them out, as we do when we **elide** 'o' from the two-syllable word, 'cannot' (and cutting the second 'n' also), making it one syllable, 'can't.' He usually showed these elisions with an apostrophe; e.g., 'e'en' instead of 'even,' or 'o'th'' instead of 'of the': "And the ear-deaf'ning voice o'th' oracle" (l. 9 of Act III:i in *The Winter's Tale* – note that the second 'e' in deafening' is also elided). In line 3 of Sonnet 30, I can safely make the needed elision of 'a.' I indicate it in smaller font with a little arc over it, ͡ :

I **sigh** the **lack** of **ma**ny͡a **thing** I **sought**,

This restores the iambic rhythm in line 3. But in lines 1 and 2, we can sense that the stress is also not falling in the best place (being on 'to' in line 1 and on 'of' in line 2); but here the problem is not a matter of too many syllables. These lines simply seem to fight against iambic regularity. And in general, in my explorations of speaking lines of pentameter as a regular string of iambs – even when they have flowed all right – *I have noticed that the lines hold together rather tepidly, half-heartedly. I felt that a kind of poetic 'glue' is missing – something beyond the rhyming structure (and also beyond the idea-structure that is set as 8 lines - 4 lines - 2 lines), that really ought to be there to carry the lines, to facilitate natural transitions between them and to confer significance upon the whole.*

I was already aware that an important form of glue in poetic meters is the pacing, the **beat**, just as in music. And in some meters, the caesura-pause can be a crucial feature in the keeping of the pace. They can actually have a set place in the poetic metrical structure, such as they do in **hexameter**. But because of the problems I have just pointed to, I was not ready to accept that this is the case in the structure of pentameter. Hexameter has six ('hexa-') syllabic stresses, but it paces in eight beats: a caesura falls on the opening impulse of two of the beats. These beats are usually the fourth and eighth, i.e., at the middle and the end of each line. The lines are therefore sensed as having two halves, each of which are four beats long, with one breath for each half. Henry Wadsworth Longfellow's epic poem, *Evangeline*, is an example of hexameter. In this meter, the basic poetic unit is not the light-heavy iamb as in Shakespeare's pentameter. Instead, it is the heavy-light-light unit, the **dactyl** (or **dactylus**). (Note: The opposite of the dactyl is the **anapest**: light-light-heavy, as in the familiar line, "'Twas the **night** before **Christ**mas and **all** through the **house**"[7]).

Here are two lines from *Evangeline*. Note that the mid-line caesura interrupts the third dactyl unit, but this unit is completed just before the fifth dactyl unit, so it feels balanced. This meter can be difficult to sustain in English (we seem to prefer the **rising** rhythms, iambic and anapest, rather than the **falling** rhythms, trochee and dactylic). We will find that the dactyl rhythm is not kept strictly: trochee units, heavy-light, often substitute for the dactyls, as they also did in Homer's works in Greek. In Longfellow these often come at the line-end – "**far-**mers" and "**wood**-lands." The two caesuras per line are on beat 4 and beat 8, shown as 4 ◡ and 8 ◡ . The middle caesura lasts for only part of the beat ('the' and 'like' come in):

Where is the **thatched**-roofed **vill**age,
1 2 3 4◡
the **home** of A**ca**dian **far**mers,
5 6 7 8◡
Men whose **lives** glided **on**,
1 2 3 4◡
like **ri**vers that **wat**er the **wood**lands
5 6 7 8◡

The hexameter structure is the poetic glue that carries this epic poem along, just as it did in Homer's epic, *The Iliad*. Working with this meter in the English of Longfellow, one also encounters a bit of a surprise: there is a strong sense of not only light and heavy, as in the iambs of the sonnets when read in running fashion, but of *duration* in the rhythmic units: the stresses can be both heavy *and sounded for longer;* and the unstresses can be either light *and shorter, quicker*, or light *and longer* (especially in the trochees at the line-ends). In *The Iliad*, it is the aspect of duration that informs the dactyl rhythm, not so much the weight aspect. This difference between the Greek and the English can help us realize just how much our English language bears the northern, Germanic dynamic of weight vs. lightness in its rhythms! (See *Beowulf* below.)

Tetrameter paces in four beats per line. But it often (and predictably) involves caesuras. In "Dawn," Emily Dickinson's poem in iambic rhythm, we find that while stressed syllables fall on the four beats in the lines 1 and 3, they fall on only three of the beats in lines 2 and 4.

Again we find that pacing is the glue in the flow of this poetic meter. To keep the iambic rhythm, an elision is needed in line 2. The beat 4 caesura is shown as 4‿ :

Not **know**ing **when** the **dawn** will **come**,
1 ⁀ 2 3 4
I **o**pen **e**very **door**,
1 2 3 4‿
Or **has** it **fea**thers **like** a **bird**,
1 2 3 4
Or **bil**lows **like** a **shore**?
1 2 3 4‿

So I wondered, what is pentameter's poetic glue? What is really going on in this meter? I puzzled over what to do about the awkward lines, the monotonous character of the flow, and the apparent need for run-ons from line to line here and there that, if allowed, would abolish the time-value of an end-caesura in the affected line, making the time-values of lines uneven and introducing a sense of chaos – so it felt to me. *This last difficulty is a serious issue for my musical feeling-perception*. I felt that there must be a structure that I was missing, an *invisible* and *inaudible* structure that the written lines and audible words were not providing, a structure that if recognized would let these sonnets really speak, and speak *musically*. Then what Rudolf Steiner had said about poetry in his introductions to eurythmy would live in these lines.

Knowing that a 5/4 time is unworkable, I paid closer attention to the lines, feeling-searching for a musical pacing in them of some other kind, perhaps a 3/4 or 4/4 time. Since certain groups of lines in some of the sonnets or blank verse that I was working with suggested a slow 3/4 time, I tried dividing the five stresses of the lines in three: two stresses during beat 1, two stresses during beat 2, one stress and a half-beat caesura during 3, for all of the lines. Taking Shakespeare's Sonnet 18 with the beats of 3/4 time numbered, it could begin (caesura shown as and‿):

Shall **I** com**pare** thee **to** a **sum**mer's **day**?
1 and 2 and 3 and‿
Thou **art** more **love**ly **and** more **tem**per**ate**:
1 and 2 and 3 and‿

Many lines in the sonnet can seem to move fairly well this way, even rather musically. (The whole sonnet is here below on p. 7.) But the slow 3/4 pulse seems to instill a monotony that resembles the existing monotony that I was seeking to relieve. It is perhaps good that the pace is more relaxed; but on the other hand, the movement now feels unyielding. And when this 3/4 pulse is applied to Sonnet 19, "Devouring time," it is positively obstructive. In the first line, "blunt" is surely the important word, not "thou;" but "blunt" cannot come to the fore. To my feeling, this cannot be what Shakespeare intended. And there is no way that line 3 can work in 3/4 time: "pluck" must be the first stress, but if the rest of the line follows in light-heavy alternation, it falls apart and refuses scanning:

De**vour**ing **time**, blunt **thou** the **li**on's **paws**,
1 and 2 and 3 and‿
And **make** the **earth** de**vour** her **own** sweet **brood**;
1 and 2 and 3 and‿
Pluck the keen teeth from the fierce tiger's jaws,
And **burn** the **long**-liv'd **phoe**nix, **in** her **blood**;
1 and 2 and 3 and‿

Earlier on, I had applied a 5/4 time to Portia's speech, "The quality of mercy…," in *The Merchant of Venice* (Act IV:i, line 182ff) and it was simply wrong: right away it rushed line 1 directly into line 2. But now, trying it in a slow 3/4 pulse, I found that it is at first remarkably good; and the mood even gains a worthy, measured character. But the fit begins to break when the pulse ushers in just a bit too soon the words, "It is twice blest," and then when it presses on to line 4 somewhat rigidly. And for the lines thereafter, this pulse felt rather unaccommodating:

The **qua**l**ity** of **mer**cy **is** not **strained**;
1 and 2 and 3 and‿
It **drop**peth **as** the **gen**tle **rain** from **hea**v͡en
1 and 2 and 3 and‿
Up**on** the **place** be**neath**. **It** is **twice** blest:
1 and 2 and 3 and
It **bles**seth **him** that **gives** and **him** that **takes**.
1 and 2 and 3 and‿

I abandoned the three-beat pulse.

Then I tried a 4/4 time. With a sense of wonderment, I found that the five stresses will readily divide themselves between the two halves of the 4/4 time, so that one stress falls on each of the four beats, and the remaining stress falls somewhere between the beats; i.e., on one of the half-beats or other subdivisions of the pulse. Hence, there are varied divisions and arrangements of the stresses in relation to the two halves of the 4/4 time, depending upon where this in-between stress falls. *And this makes all the difference in the rhythmic character of each line!*

|1		2		¦3	+	4		
|1		2		¦3		4	+	
|1	+	2		¦3		4		
|1		2	+	¦3		4		
|1	+	2	+	¦3		(4 is empty)		
|1		(2 is empty)		¦3	+	4	+	

Here above are the basic possibilities. A vertical line shows the start of the 4/4 measure and a broken vertical line marks the half measure. These vertical markers might at first seem unnecessary; but this is a **musical-metrical structure** and anything that will help us grasp it will be a boon when it comes to approaching the varied structuring

of the stresses within the lines of pentameter. Where the five stresses land is indicated by the *beat numbers*, and when a stress lands between the beats, for instance on the *half-beat*, this is indicated by + .

The first thing to notice is that there are always more stresses in one half of the measure than in the other. The next thing to notice is that one or more of the stresses falls on a half-beat. And what does this mean? *It means that in every instance, a significant musical differentiation arises naturally, organically, within the 'measure' of the pentameter line: the stresses in one half come at a faster or slower rate than those in the other. And wherever a stress comes between the beats, those stresses will come the fastest, will crowd that part of the measure, the line. In so doing, syllables will lengthen and shorten and will create rhythmic complexity accordingly. And the weights of the five syllables will be differentiated, too, adding to this complexity.* This novel relationship between the rhythmic iambic units and the beat structure is why I do not use the term, **feet**, for the iambic units in pentameter. *In pentameter, these units do not walk on the beats in a one-to-one correspondence the way they do in other meters, such as in tetrameter and hexameter (with their caesuras).*

Looking at the first pair possibilities in the **5-stress-4-beat pentameter structure** (as shown above), we can see that two stresses fall on the two beats of the first half, two stresses fall on the two beats of the second half, and the fifth stress falls *either* between beat 3 and beat 4, or after beat 4. Both present a 2 ¦ 3 division of the five stresses, but with a different 'packing' of the second half. *And a poetic-metrical blessing arises accordingly; because when the fifth stress comes after beat 4, the movement of the line will be especially ready to carry on to the next line, and ready to do so harmoniously*.

In the second pair of possibilities for the pentameter structure, four stresses fall on the four beats, but the fifth stress falls *either* between beats 1 and 2, or between beats 2 and 3. Both arrangements present a 3 ¦ 2 division of the five stresses; but one eagerly packs the beginning of the measure or line, and the other packs more of the middle.

And in the third pair of possibilities, three stresses fall on three of the beats, and the other two stresses fall on the half-beats between them. One beat is left empty. This makes either a 4 ¦ 1 division or a 1 ¦ 4 division of the five stresses. (There are other possibilities in which beat 1 or beat 3 is empty – more will come about these further on in this discussion.)

In light of these possibilities, let us take up Shakespeare's Sonnet 18 (with three elisions):

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
4 And Summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
8 By chance or nature's changing course untrimm'd:
But thy eternal Summer shall not fade
Nor lose possession of that fair thou ow͡est;
Nor shall Death brag thou wand͡erest in his shade,
12 When in eternal lines to time thou grow͡est:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Working with these lines, I find that many of them move in the 2 ¦ 3 arrangement with the extra stress falling between beat 3 and beat 4. The last line is one of these. A vertical barline, | , precedes the impulse of beat 1:

So |**long** lives **this** and ¦**this** gives **life** to **thee**
1 2 3 + 4

To my feeling, the 3 ¦ 2 arrangement appears only in line 8:

By |**chance** or **nat**ure's **cha**n**g**ing ¦**course** un**trimm'd**
1 2 + 3 4

And the sonnet presents many examples of the 4 ¦ 1 arrangement. The first of them is line 4. Two stresses fall on a half-beat. The empty beat 4 is shown as 4 ◡ :

And |**Sum**mer's **lease** hath **all t**oo **short** a ¦**date**
1 + 2 + 3 4◡

The 1 ¦ 4 arrangement does not arise in Sonnet 18; but I'll be bringing in examples of it further along here.

Lest these structures appear to be rather formulaic and apt to invite a deadening rigidity, please try to endure the steps of these preliminary stages of exploration; for there will be plenty of examples ahead which demonstrate how natural and beautiful the pentameter structures are in practice.

Perhaps we could take a moment to reflect on the fact that the **ratio of 2-to-3** involves two numbers that are members of what is called the **Fibonacci sequence**, which corresponds to mathematical relationships that are present in nature and used in art: 2, 3, 5, 8, 13, 21, 34…. Amazingly, when any two neighbor-pairs of numbers in the sequence are added together, the result is the next higher number in the sequence. And when the larger of two neighbors is divided by the smaller, this yields a similar (but not equal) numerical result no matter which neighbor-pair is taken. In music, the **ratio of 3-to-2** belongs in particular to the interval-relationship of the **perfect fifth**[8] – as for example, between the pitch 'G' and the 'C' below it, or between 'B-flat' and the 'E-flat' below it. The principle is that if the mathematical frequency of vibrations per second (vps) of the upper pitch were 300vps, that of the lower pitch would be 200, and it would would sound a perfect fifth lower. '3/2' is how the frequency relationship of the perfect fifth is usually designated, just as '2/1' is the usual designation of the octave

relationship. And experienced going the other way, in the **ratio of 2-to-3**, if the lower were 440vps, the higher would be 660 and it would sound a perfect fifth higher.

And in music, the **ratio of 4-to-1** is the difference in the vibrations-per-second between a given pitch and a pitch that sounds an interval of two **octaves** below it. If the higher one were 400vps, one octave lower would be 200, and yet another octave lower would be 100. So here again, the relationship is a harmonious one; and likewise for the **ratio of 1-to-4**.

These proportions of 2-to-3, 3-to-2, 4-to-1 and 1-to-4 are appearing in Shakespeare's pentameter. Was his highly-musical wielding of these ratios within this meter incidental? In his lectures on *Speech and Drama* (*SpDr)*, Rudolf Steiner spoke of Shakespeare's "instinctive" perception and his "fine, imponderable sensitiveness" as to effect of the spoken, on-stage communication of the players with their audience, as evidenced in his speeches for them. But Rudolf Steiner pointed out that what was instinctive experience for Shakespeare and his players, in our time requires conscious effort to achieve.[9]

Many lines in the sonnets suggest at first the packed 4 ¦ 1 arrangement of the stresses, with beat 4 empty. My first attempts at speaking the lines yielded packed lines (which is how blank verse and sonnet lines are often read). But in my work, not only did I find that this 4 ¦ 1 arrangement of the 5-stress-4-beat structure can cause arbitrary rushing through the words of the line; I also began to feel the need for an artistic-musical *justification* for a caesura on beat 4. Yet I often felt that the relationships between the lines gave no justification for it: a different arrangement of the stresses was being asked for by the lines. *Gradually, I learned that by delving into the nature of the poem – into the images, the way the speech sounds repeat, the rhythms, which parts of speech are active, etc. – through all of these considerations I am always led to a distribution of the five stresses that greatly transcends this rote rendering of the lines as 4 ¦ 1. In some instances more than one arrangement might serve equally well, poetically; then it is our choice. When the elements of the sonnet are explored and accounted for ever more deeply, and when the five stresses are allowed to arrange themselves newly in relation to the four beats, I find that what I call the* ***sounding-meaning*** *of the poem becomes transparent and resonant. And as a result of how the rhythms, how the pulsing-structure within and between lines, and how the speech sounds interact with each other, an ever-new diversity arises: no monotony or rigidity here!*

Blank verse, too! plus other considerations

Delighted by my new understanding, turning to Shakespeare's blank verse I realized that it wants its five stresses likewise accounted for, not spoken as though it were just a more expressive form of prose, but instead with deft attention to this structure of stresses in each line. *These lines of pentameter then sound with a character unlike the other texts in the plays – the prose dialogue and the songs (which are in other meters). It seemed to me that the only difference between Shakespeare's blank verse for the plays and his pentameter in the sonnets is this: his blank verse lacks rhyming and the strict sonnet form*.

What I found when approaching the blank verse as a 5-stress-4-beat structure – not as a series of iambs one after the other, dee-dum, dee-dum, dee-dum, dee-dum, dee-dum – is that carrying the five stresses on a pulse of four beats per line as I have described feels natural in many blank verse lines. And this being so, *I dared to take the view that what feels so natural for many lines animates all of them that rest there in sets of ten syllables on the page. Though I have not yet gone so very far into the plays, the twenty-three well-known passages of blank verse*[10] *that I have worked with in light of this have confirmed to me that the expression of the 5-stress-4-beat structure of the pentameter is transformative. A comprehensive poetic strength is freed and set into motion that is lamed and hidden otherwise*. And not only is each line a 5-stress-4-beat structure: it happens that each has the duration of an average human breath; and the pulse of four beats running through the line then mirrors the average 1-to-4 relationship between the breath and the heartbeat, one breath for every four heartbeats.[11] Because of how coherent my experiences have now been as I work with Shakespeare's verses this way, I cannot help but feel that he was thoroughly imbued with this **5-stress-4-beat-one-breath** poetic structure, that this was simply the nature of his poetic inspiration. And so, I also want to feel imbued with this poetic structure in my expression of his work.

Nevertheless of the harmonious perfection of this structure, I have found (not surprisingly) that not all lines appear to be perfectly wrought. And in his Sonnet 32, "If thou survive my well-contented day," Shakespeare himself seems to admit to this ("… These poor rude lines … / Reserve them for my love, not for their rime …."). Faced with irregularities and seeming flaws, it is tempting to drop or add stresses or change the number of beats in the lines. But I feel and now believe that such alterations are unacceptable and that they disrupt and compromise the nature of the pentameter. When the pulse and the five-ness of the stresses remain – and I find they must remain – then the poetic rhythms of the words that *ride* on this pulse form an **upper rhythm** whose nature *is* to change. And when this upper rhythm strays from iambic – as it often

does in Shakespeare – these variations are welcome to us as speakers and listeners, as eurythmists and beholders. *But the feature of the verse that allows this upper rhythm to vary as beautifully as it does is the fact that it has an intrinsic underlayment: the 5-stress-4-beat structure secures the verse so that the* **word-rhythms** *can move*.

In eurythmy we begin to learn about the 'body' of life forces that cause physical, material substances to assume and hold an organic form, whether it be that of a plant, animal or human being. This can be called the **etheric body**,[12] ('Etheric' does not refer to ether gas or to indefinite concepts that use the same word.) The **formative** action of these life-bearing etheric forces is by nature rhythmic; and whatever is organic involves rhythms. Hence, that which is life in us is disturbed when whatever should be rhythmic is not; and the same applies to the phenomena of music and speech. In poetry, if we drop stresses or beats, the rhythmic in us takes note of it. As a musician and eurythmist, I have cultivated a sensitivity for rhythmic phenomena; and this has helped me in my work with Shakespeare's verse. I am able to honor the musical-metrical requirements of its pentameter structure. This is satisfying in so many ways – as I hope to show in the remainder of this report. But one of the chief satisfactions is that *when I honor this structure, it guards me against straying, against imposing my own meaning and interpretations on the verse*. What lies dormant in the verse therefore has a much better chance to reveal itself and speak; and this is what I value most. For instance, it was difficult at first to fathom the movement of Portia's speech, "The quality of mercy"; but discovering how its five stresses move to the four pulses in each line has brought her words to life in my speaking. (Here's a hint: why hurry the words, "It droppeth as…"?) And likewise have I discovered the sustained grace that is embodied in Keats' poem, "To Autumn." It is composed of three eleven-line stanzas of pentameter. Here is line 1:

Season of **mists** and ¦**mel**low **fruit**ful**ness**
1 2 3 + 4

And the rhymed pentameter of Geoffrey Chaucer's *Canterbury Tales* (written between 1387 and 1400) moves beautifully this way, too. From the "General Prologue," here are lines 9-11. The first 'e' in "foweles" is elided, and the empty beat 4 is shown as $4_{\smile}$:

And **sma**le **fow**ẹles ¦**ma**ken **mel**od**y**e, [foweles – fowl, birds]
1 2 3 + 4

That **sle**pen **al** the **nyght** ¦with **o**pen **y**e [ye – eye]
1 2 + 3 4

(So **prik**eth **hem** na**ture** in **hir** cor-¦**ag**es) [corages – hearts]
1 + 2 + 3 $4_{\smile}$

In English (Middle English), it was Chaucer who first wrote in this five-stress meter, in rhymed couplets. It is much more varied and graceful than the **4-stress-4-beat** verse of Old English, such as in *Beowulf*. Here in lines 102-03 from *Beowulf* Grendel is introduced, the murderous spirit, 'stalker' of the moor and wasteland. The repetition of ***gr*** and then ***M*** is strong. The sounding of repeated consonants or consonant clusters in poetry is called **alliteration**; and this is the primary feature of Old English (Anglo-Saxon) verse, together with the four-beat structure of the lines, firmly divided into two halves:

Wǣs sē **grim**ma **gǣst** ¦**Gren**del **hāt**en [hāten – named]
1 2 3 4

mǣre **mearc**-stapa, sē the¦**mor**as **hē**old,
1 2 3 4

English has been influenced by many other languages, hence its large accumulation of words even before Shakespeare took hold of it to swell it so enormously. Prior to Chaucer, the French language had endowed English with the softer quality that we feel in Chaucer's verse. Working with Shakespeare's sonnets has been very good preparation for entering into Chaucer's verse, too, and all verse that is written in pentameter.

Necessities for success in exploring and expressing the complexities of the pentameter structure

When divining the movement of the pentameter structure and bringing it clearly to consciousness, there are two huge helps: **musical sensitivity and fluency** and **sensitivity to the soundscape of consonants and vowels and the architecture of words**.

It is essential to consider all possibilities when fathoming the lines; and for this I have found that everything that can be gained through playing instruments and singing is hugely helpful when working with pentameter; a poetic rendering of the lines requires this know-how. Beyond the elements of stress and unstress are the **long and short durations**; **dotted rhythms** (for example, the jumpy rhythm in the "Ring around the Rosie" song); the **upbeat** (or **anacrusis**, one or more short notes just before the barline, that lead to it); **grace notes** (one or more short notes just before the beat, leading to it); the **hemiola** (three notes of equal value that unfold over the same duration that two notes normally would), the **beat pattern** of heavier and lighter beats within each measure; and **syncopation** (weights that are other than expected – a normally lighter value or lighter beat gets the weight; rock music and rap have this as a regular **backbeat** on beat 2 and 4).

I have found ways to mark all of these above-mentioned rhythmic phenomena, to help myself in rehearsal as I discover them and settle on them. I shared some of the marks that I use in my spring 2018 article, "Finding Unison in the Vowels…." Here are the key marks and methods for rhythms, with examples:

- use superscript before the word: ˇ for light, ˣ for heavy; and place all rhythmic markings at the start of the word: ˣˇpuppy, ˇˣcompare
- add a dash for longer syllabic values: ˇˣ—abound
- add a dot to suggest the added length of a syllable that creates a skipping rhythm in relation to a short syllable following, just as is done in musical notation, e.g  : ˣ˙pay to ˣplay ˣ˙ˣacclimate.

Fully marked, the song line goes like this:

ˣ˙Ring ˇˣ˙around ˇthe ˣ—ˇ—Rosie"

(or only as needed: ˣ˙Ring ˇˣ˙around the Rosie")

And the second help is: **sensitivity to the soundscape** of the lines. *This aspect has contributed greatly to my success in working with this marvelous poetic-metrical pentameter structure.* Which of the vowels and consonants Shakespeare lays hold of in the lines, and which repeat (or not), are guides to me as I sense which words receive the stress and where the five stresses fall in relation to the four beats.

To enter this engaging process, we can take up Shakespeare's Sonnet 18 (refer back to page 7 for the text): Here is some of how I went about working with the lines in this sonnet as *phenomena in sound* in relation to the 5-stress-4-beat structure: When determining whether "thou" or "art" bears the stress at the opening of line 2, of course I considered the fact that the sonnet is all about "thou." But it is the stream of **voiced *th*** that will sound in the following lines that really pointed to "thou" as the stress in this line, which then tunes the ear to what is coming: thy, that, thou, thou, breathe, this, this, thee – and even the word 'the.' I only discovered the real resonance of the voiced ***th*** when I began to recite the **poetic miniature etude** (as in the 'étude' studies used in musical practice) that I had composed for this sound. The voiced ***th*** is made while vibrating the larynx, while intoning, quite unlike the breathy **unvoiced th**, as in 'thimble,' 'bath.' Here is this etude for voiced ***th*** ('thar' is a dialectic variant of 'there'):

> ***th*** Though they are there for thee, go thou thusly the way thereunto them thyself, thisaway; thence to those that are therein; therefore, then 'n there. Thar!

It soon becomes clear how very different voiced ***th*** is from the unvoiced **th**. This etude belongs to the sets of etudes that I composed for all of the vowels and consonants we speak in English (published under the title, *The Speech Sound Etudes*[13]). I find these etudes a joy to speak and a rich training for my voice as a speech artist.

In lines 4 and 5, ***T*** makes quite a presence and it guided me to the 2 ¦ 3 arrangement of the five stresses that I indicate for line 5. Unlike a 4 ¦ 1 arrangement that would pack the first half of the line with four stresses, having only two stresses there gives time for an emphatic delivery of the first ***T*** of the line – " ˇˣ—Some**t**ime ˇ**t**oo ˣho**t**…." followed by two repetitions of it. And since three stresses fill the end of this line, with no caesura line 6 opens immediately, which it wants to do! In line 7 – "And ev͡er͡y fair…" – the 2 ¦ 3 allows the ***V*** of "e**v**͡er͡y" its weight; and the double sounding of the word, "fair," comes out boldly. And then there's the outright alliterative repetition of ***ch*** in line 8, sounding four times in a row. When "By chance" stands alone on beat 1, and three stresses pack the middle of the line, the abruptness of the two images and the pointedness of the ***ch*** are all the sharper. With no pause after this line, lines 9 and 10 can unfurl an impulsive swell of feeling-conviction, expressed so well by the crowding of four stresses into the beginning of each of these two lines In line 11, "Nor shall death brag…," it feels clear that "shall" is the first of the five stresses, not "death," as might be preferred. No problem: vocal pitch and attention to the sounds in the word, "death," can point it up while preserving this word as unstressed. The second stress resting on "brag" feels right.

And revisiting line 1 … Am I sure "I" should be the first stress? I can ask, what is the intent? Now that "thee" and "thou" are so prominent in the sonnet, do I want to juxtapose "I" and "thee" and therefore ask, shall *I* compare *thee?* Or is it just a to-do-or-not-to-do question: shall I *choose* to do this thing in regard to thee? Or is it, shall *I* be the one to do it, as opposed to somebody else? Or am I asking permission to proceed with what I do propose to do: *shall* I do it? Or shall it be to *a summer's day* that I compare thee, or to something else? Our sense of the intent will guide our choice of "shall" or "I" as the first stress.

Since these patterns of the sounding of the consonants are so important, I either underline the letters or make them bold in my rehearsal text, as reminders. I draw lines from place to place between lines to call my awareness to recurring soundings. When a written letter can sound either voiced or unvoiced – such as in the case of 's' sounding as ***Z***, or 'g' sounding as ***J***, or 'f' as ***V*** (as in 'of') – I mark the voiced condition by placing a forward slash before and after the letter, italicizing it; e.g., /s/, /g/. When **th** is unvoiced, breathy, I might put straight slashes before and after it, e.g., |th|. Likewise I remind myself that **wh** is unvoiced, a breath sound: |wh|. And where ***W*** sounds at the opening of 'one', I place a superscript 'w' just before the 'o': 'ʷone.' The plosive consonants, ***B P D T G K***, sometimes do not sound as normal when followed directly by another consonant. Instead they might softly *yield* to the next consonant; e.g., the ***D*** in 'tidbit,' or the ***T*** in 'catnip.' I call them **stopped** when they do this. ***M*** and ***N*** can be held and then simply stop. There are many nuances to consider, such as **lip**, **teeth**, or **palate** placements, or ***B D*** and ***G*** sounding as ***P T*** and ***K***, respectively.

Why bother with all of this differentiation and marking? I do it because I know that the hearer – and in eurythmy, the viewer – will be able to apprehend through

my expression only that which I have grasped as real experience moment to moment. If the artistic facts are not secure in my experience, they have very little chance of reaching anyone in performance; so I need to work however I can to secure these experiences in myself.

Repetition of a vowel sound also plays its part. This is called **assonance**. Repetition of a vowel is part and parcel of rhyming, but it can also occur anywhere in lines and from line to line, living on in our experience as the lines unfold. Any repeated vowel gives its color to the lines; e.g., in line 5, *ā̃ī* (as in 'eye') sounds three times. Then when a different vowel sounds we are taken by it. In my text, I mark vowels that repeat by placing diacritic marks or the letter(s) for the actual vowel sound above the written vowel, such as I have done here for the softer open vowel, ***ə*/*ŭ*** ('love,' 'bud'), which has a sweet, personal quality as compared to the more open vowel, ***ah***. My vowel markings are listed in the endnotes.[14]

Here below is Sonnet 18, now marked with many of these findings according to how I sense the 5-stress-4-beat structure so far. However, the rhymes are not marked unless their sounds are also echoed in the lines. Note that the ***M*** sounds often here, though unmarked. It is also too much to show my usual marking of the lengthening and shortening of words that gives expression to the **legato** (sustained) and **staccato** (detached) qualities. These create even more rhythmic drama in recitation, while not at all disturbing the underlying pulse. I often draw angled, horizontal and wavy lines above certain words to indicate my intonation, my variance of pitch – lower to higher or the reverse, staying even, or wobbling! This makes a big difference. And important words or ideas get circled.

Sonnet 18

Shall ˣI cəmˣpáre ***th***ee ¦ˣto ə ˣSəmmer's ˣdáy?
1 2 3 + 4

ˣ***Th***ou art **m**ōre ˣ**l**əv**e**ly ¦ˣand **m**ōre ˣte**m**perˣate:
1 2 3 4 +

Rəough ˣwinds do ˣsháke ***th***ə ¦ˣ**d**arling ˣbəu**d**s əf ˣMáy,
1 2 3 + 4

4 And ˣ**S**əmmer's ˣlea**s**e hath ˣall **t**oo ˣshor**t** a ¦ˣ**da**t**e**:
1 + 2 + 3 4 ‿

Səmeˣ**t**ĩme **t**oo ˣ**h**o**t** ***th***e ¦ˣéỹe əf ˣ**h**eaven ˣsh**ĩ**nes,
1 2 3 + 4

And ˣôf**t**en ˣĩs hĩs ˣgold **c**əmˣple**x**ion ¦ˣ**d**ĩmm'**d**;
1 + 2 + 3 4 ‿

And ˣèv**e**ry ˣ**fái**r frəm ¦ˣ**fái**r səmeˣ**t**ĩme **d**eˣ**c**lĩnes,
1 2 3 + 4

8 Bỹ ˣ**ch**ance or ˣnát**u**re's ˣ**ch**áng**i**ng ¦ˣ**c**ourse unˣ**t**rimm'**d**:
1 2 + 3 4

But ˣ***th***ỹ eˣternal ˣSəmmer ˣshall not ¦ˣ**f**áde
1 + 2 + 3 4 ‿

Nor ˣlo**s**e pō**s**ˣ**s**ession ˣəf that ˣ**fáir** ***th***ou ¦ˣōwe̋st;
1 + 2 + 3 4 ‿

Nor ˣ**sh**all Death ˣbrag ***th***ou ¦ˣwande̋rest ˣin his ˣ**sh**ade,
1 2 3 + 4

12 When ˣin eˣternal ˣlĩnes to ˣtĩme ***th***ou ¦ˣgrōwe̋st:
1 + 2 + 3 4 ‿

So ˣ**l**ô**ng** as ˣmen can ˣbrēa***th***e, or ˣéỹes can ¦ˣsēē,
1 + 2 + 3 4 ‿

So ˣ**l**ô**ng l**ĩves ˣ***th***ĭs, and ¦ˣ***th***ĭs gĭves ˣ**l**ĩfe to ˣ***th***ēē.
1 2 3 + 4

Really living and moving in pentameter

After becoming familiar with the lines, speaking them, studying the sounds and tentatively identifying which syllables might be the five stresses in relation to the four beats, the best way to enter deeply into the movement of the 5-stress-4-beat structure, to fathom the pattern of stresses for sure, is to actually *walk* the four beats while speaking the lines. But although it would seem expedient to simply take a step for each beat – right, left, right, left – it turns out that this confuses and obscures the structure. Our walking needs help us track the *differentiated* metrical movement of the lines and, by really entering into it, assist our feeling-perceptions. Then when Shakespeare punctuates in the middle of a line, for instance in line 3 of Portia's speech, "Upon the place beneath. It is twice blest," we will sense it distinctly *within the context of the 5-stress-4-beat flow* and thus begin to fathom how to handle it, to bring what is happening into our expression.

To avoid the above-mentioned confusion that is made by taking a step for every beat, I have developed a method of walking the four beats that keeps both the beats and the two halves of each line clear: we feel the first half with the body weight on the right side, the second half with the weight on the left:

Beat 1 – take a step with the right foot;
Beat 2 – keeping the weight on the right foot, press the toes of the left foot lightly on the floor to *mark* beat 2 with a feeling of preparing for beat 3;
Beat 3 – take a step with the left foot;
Beat 4 – keeping the weight on the left foot, press the toes of the right foot lightly on the floor to *mark* beat 4 with a feeling of anticipating the new beat 1.

This manner of marking the beats needs to be practiced well, so that the *differentiated relationships of weight* amongst the four beats in 4/4 time become second nature. Beat 1 is the heaviest: it begins each set of four beats. Beat 4 is the lightest, and in its lightness it feels distinctly anticipatory, mobilized: through it a new impulse is grasped and then acted on, *leading to each new beat 1*. Beat 3 is second heaviest: it begins the second half of the measure. Beat 2 is less heavy than beat 3 and has a sense of *tending toward beat 3*. Beat 4 leads to beat 1; beat 2 tends toward beat 3.

Once the weighting-and-pacing of the beats through walking them this way becomes engrained enough, begin to speak the lines while pacing this way. Begin to track where you are placing the stressed syllables of each line. I have taken to using fingers of the right hand to track the stresses in the first half, and fingers of the left hand to track those in the second half. During this process it is good to emphasize each of the five stresses well, for it is very easy to fall into tracking syllables in general rather than the five stressed syllables while pacing. When this happens, it is because differentiation between heavy syllables versus light syllables is not yet clear. And there is a significant reason for this fuzziness. As I mentioned in relation to the dactylic hexameter in Longfellow's *Evangeline*, English syllables are not only heavier and lighter; they also vary in duration, being longer and shorter. Long syllables can easily be mistaken for stressed syllables. Watch out! The focus here is on the weight: five weighted syllables per line, no matter how long or short they are when spoken in the pentameter. (June 2024: I have developed an additional method for making the 5-stress-4-beat flow clear and for rehearsing it effectively: carry out the movements used by conductors to mark the beats of 4/4 time, and recite the lines while conducting. When this becomes second nature, begin to use the four fingers and thumb to track the stresses. I find it works best to express the beats and the stresses with the same hand. This works beautifully! See endnote 15.)

When the pattern in each line is felt clearly and speaking the lines becomes fluent, we can work on reinforcing our awareness of the first stress of each line, marking it with a gesture or making it louder just as an exercise. Also deliberately hold back before each new line, to make clear each unit of one breath per line. In these ways we strengthen our ability to maintain the integrity of each line-unit in our consciousness as we proceed line to line, no matter how we ultimately speak the lines, delivering them more freely and naturally and with more nuance in the subdivisions of the beats and in the durations and tempo. A wonderful dance of light-heavy along with the natural long-short of the syllables can begin to be expressed. Indeed, there are layers of rhythms working together to create this miracle of a **rhythmic sound-structure**.

With all of the above awarenesses, practices and strategies, I have been able to master this pentameter structure more and more. Time after time, I find that the lines sound with a new potency once this structure is right, when it then feels natural as a flow of speech, even though it is artistic, heightened speech. *And time after time, meanings are revealed precisely as a result of my devotion to the poetic 5-stress-4-beat-one-breath structure and to this process of discovery – meanings that I would not have found otherwise (many examples will come further on here). Each time this happens, I feel that I am gaining in my ability to find the way back, through the text, to the inspired poetic flow that was its source*.

When it comes to Shakespeare's blank verse, there is yet more to be considered in order that the musical-poetic nature of the pentameter structure in this unrhymed verse can also be perceived and consciously expressed. A number of obstacles need to be identified and cleared, to free the verse to move in harmony with its structure.

Why we miss the structure: weight vs. duration, prepositions and conjunctions, punctuation, run-ons, pauses and shared lines – Henry V; Duke Orsino; John Keats; King Leontes; Duke Orsino and Viola/Cesario; Mercutio; Queen Gertrude; Paulina and King Leontes

I believe that the aspect of **weight vs. duration** in syllables – which can so easily throw us off the tracking of the stresses while walking the beats (as above) – is one of the major reasons why pieces that are written in pentameter can so easily lose the integrity of their five-stress structure when they are spoken. Without having knowledge of this underlying structure and the musical-metrical necessity of the five stresses in relation to a four-beat pulse, one can easily dismiss stressed syllables that happen to be short in duration or add to the number of stresses by including unstressed syllables that happen to be long in duration. In some of the examples presented by the RSC Company that showed changes made to the number of stresses in Shakespeare's blank verse lines, I believe that this is what was happening (see program 2 of 9, beginning at 7:08 min.). These examples are therefore very helpful to study.

With normal iambic scansion, line 6 of Act III:i in *Henry V* unfolds five stresses. King Henry is speaking:

Then **im**i**tate** the **ac**tion **of** the **ti**ger.

But it was then read emphatically with only four stresses:

Then **im**i**tate** the **ac**tion of the **ti**ger.

This was said to be one of the ways in which Shakespeare breaks the norm of five stresses in his verse. Line 1 of King Henry's speech was likewise said to break the norm. It was first scanned as five stresses, all five of them recited equally heavy. And, as was mentioned, the line sounds utterly unnatural this way:

Once **more** un**to** the **breach**, dear **friends**, once **more**!

Then to show how Shakespeare is understood to have added stresses for greater effect, "once," "dear" and "once" were now given greater length and weight, and the stress on the second syllable of "unto" was dropped. With seven stresses in the line, it is certainly more dramatic:

Once more unto the **breach**, **dear friends**, **once more**!

But quite curiously, and quite unexpectedly, with attentive listening to the line when it was spoken this way, one can

hear that the seven designated stresses *were not equally heavy!* In fact, the five fundamental stresses were still exerting their formative power; it is just that their structural impulse was not recognized; for included in the five *was* a subtle stress on the first syllable of the preposition, "**un**to." *I would say that we seek differentiation and organization*. Hence, the ear tracks "un-" as one of the five stresses. But why? Within the pentameter structure, the ear accepts the delivery of two unstresses in a row; but it does not accept three ("unto the"). It must call forth "un" as a stress, even though the structure is being hampered by what the speaker is placing upon it.

In relation to the 4/4 time, "un-" is a lesser member of the five stresses and it falls naturally and becomingly between beats 1 and 2 – i.e., on a half-beat, as many prepositions do in pentameter. *This is how it works!* And with the preposition allowed to be sounded as this lesser stress, King Henry's men will know exactly *where* they are to go. When the 5-stress-4-beat rhythmic structure is allowed full sway and expression, the line comes alive; and to my feeling *out of its own nature this line becomes a true battle cry*. What more could be needed? The repetitions of ***W*** in the second line here, after it has been sounded twice with the word "ʷonce" in the first line – albeit not as stresses – makes the ***W*** especially strong. And this makes it easy for the preposition, "**w**ith," to take its role as the lesser stress, making it clear to us exactly *how* the **w**all would be closed up. It must sound, rather than being thrown away. (I feel that it could even fall on beat 3, rather than on the half-beat of beat 2.) The assonance of ***o*** is also informing the sounding of these lines. *(Note: some speakers might prefer the stress to rest on the second syllable, "un**to**," instead of the first):

ʷOnce mō̲re unto the breach, dear ¦friends, ʷonce mō̲re!
1 + 2 3 4

Ō̲r clō̲se the **w**all up **w**ith our ¦English dead!
1 2 + 3 4

Shakespeare varied the syllabic 'upper' rhythm of the iambic pentameter. He often departed from it by presenting two stressed syllables in a row or two unstressed syllables in a row. But to my feeling, as mentioned above, it goes very much against the grain to attempt to increase this poetic variation by construing three light syllables in a row. Inevitably this means making a syllable renounce its role as one of the five stressed syllables, making a 4-stress line as was done in King Henry's line 1 when "unto the" became light-light-light, ˘˘˘ . And I have found that my feeling of resistance to dropping the preposition out of the stress structure is good guidance. Provided that I apply myself with enough diligence to the task of finding out how each line moves, the lines always reveal their *five*-stress pattern. And as further confirmation of the rightness of my resolve, I am well-rewarded by what the pattern unveils to me concerning the real import of the line. In addition, in poetry there is no name for a set poetic unit that runs light-light-light-heavy, ˘˘˘ˣ (as "unto the breach" would run when scanned this way). A unit involving three lights in varying relation to a heavy only occurs in the **Paean**, which is not much used. Hence, it seems safe to assume that two unstresses between stresses within a line was the limit for Shakespeare … in which case there are not three stresses in a row in l. 6, above, either: "action of a" – heavy-light-light-light. ˣ˘˘˘ . And so the preposition, "of," is one of two lesser stresses in the line. *And when I compare the line with and without it, I now perceive that dropping the preposition actually weakens the line!* When it takes the stress it gives power to the movement toward the word, "tiger." Perfect!:

Then **im**i**tate** the **ac**tion **of** the ¦**t**iger.
1 + 2 + 3 4‿

So it is important to differentiate between syllabic weight and syllabic duration, lest we be pulled off track in divining the 5-stress-4-beat pentameter structure, by passing over short syllables like 'of' and 'with.'

As counterpoint to weight, I find that duration serves greatly. It brings musicality into the lines by introducing variations in the lengths of the syllables. For instance, at the opening of Shakespeare's *Twelfth Night*, I find it especially expressive when Duke Orsino dwells a bit on the first syllable of the word, "music," as a long stress, while following it with "be," "food" and "love" as short stresses:

If ˣ—music ˣbe the ¦ˣfood of ˣlove, play ˣon.
1 (2) + 3 + 4

In this case nothing falls on beat 2. Lines 2, 4, 5 and 8 all open with a stress; and each resulting trochee – heavy-light, ˣ˘ , the opposite of the iamb rhythm – deepens his 'falling' mood. His lines also have quite a number of words not only in the trochee rhythm, but in the amphimacer rhythm – heavy-light-heavy, ˣ˘ˣ – and they feed his mood: "**mu**sic … **ex**cess … **sur**feit**ing** … **app**e**tite** … **sic**ken … **vi**o**lets** … **steal**ing … **giv**ing **o**dor." Here are those lines, with the falling word-rhythms in italics. As a help with the structure, some markings are included. Note that "violets" has three syllables and sounds two stresses. Since the last line has eleven syllables, an elision is needed and possible. *And with the 'e' clipped off, " 'nough" instantly marks his abrupt change of mood:*

If ˣ—*music* be the ¦food of love, play on,
Give me *excess* of it, ¦ that *surfeiting*,
The *appetite* may *sicken*, ¦and so die.
That strain again. It ¦had a *dying* fall:
ˣ—**O**, it came o'er my ear ¦like the ˘sweet sound
That ˣ—breathes upon a ¦bank of *vi*o*lets*,
Stealing and *giving odor*. ¦Enough, no more.

A well-known example of this trochee mood is Edgar Allen Poe's poem, "The Raven." In the first line, two of the words are already in the down-falling character. I have linked the syllables of the first two trochees with hyphens:

Once-up **on**-a **mid**night **drea**ry

Here in the Duke's opening line, "If music be the food of love play on," the conjunction, "if," and the preposition, "of," are unstresses. The pentameter structure of the line point to this. But whether or not these little parts of speech take a role as a stressed syllable, they are crucially-important. They indicate who is doing what to whom, where and why. As in King Henry's line, "unto" tells his army where they (and us along with them) are going. In the art of eurythmy, the **conjunctions and prepositions** are recognized as establishing *relationships* between phrases, between nouns and between nouns and verbs. Hence, as a eurythmist I have had a head-start in working with these important elements in lines of pentameter. Prepositions can indicate three kinds of relationship: position (**dative**), e.g., 'on,' 'in'; movement (**accusative**), e.g., 'to,' 'toward'; and possession (**genitive**), e.g., 'of.' 'from.' Some languages (such as German) give visual and spoken expression to these three qualities. *In English, these qualities are not signaled by changes in word-forms, endings, and so on; but they are still there and alive, just not audible or visible.* Because I have developed my sense for these qualities, I am able to welcome both prepositions and conjunctions into the pentameter stress-structure; and it seems clear to me that Shakespeare welcomed them, too. Yet to my perception, in the customs of practice in the theatre there seems to be an unspoken rule that whenever possible, one should pass though prepositional structures quickly and lightly – 'of the,' 'to a,' 'with the.' *And my conviction is that the habitual slighting of these structures of relationship is one of the reasons why the audience cannot easily apprehend what is presented in plays: the critical relational aspect has been tossed away*.

And not only are these small words *able* to take the stress in pentameter: I have found that another small word has been slighted needlessly: the definite article, 'the.' But 'the' *can* bear the stress in a line, and can do so with ease! In Keats' "To Autumn," lines 2 and 3 present unusual structures. After I accepted "the" as the half-beat stress in line 2, the pulse-structure settled easily. The result? The voicing of the 'f' that sounds as ***V*** in "of" and the voiced ***th*** in "the" then augment the other **resonators** in the line which bespeak the season so well, ***Z***, ***M***, ***N***, ***ng***, ***N***. Here are the first four lines of the poem:

Season of mists and ¦mellow fruitfulness,
1 2 3 + 4

Close ˘˘bosom-friend o/f/ ***th***e ma-¦turing sun,
1 2 + 3 4

Conspi- ring with him ˘how ˘to ¦load and bless
1 + 2 3 4

With fruit the vines that round the ¦thatch-eaves run
1 2 + 3 4

The handling of the **punctuation** that occurs within the lines unfolds naturally with this approach, and so does the handling of the transition from one line to the next and the important question of **run-ons** between lines. The rhythmic interval of one breath per line needs to be consciously observed. And in fact, my experience in reciting poetry in general has been that the work benefits greatly when I breathe – however discretely or quickly – whenever possible between the end of one line and the beginning of another. Even short lines are their own complete poetic unit, as in Matthew Arnold's poem, "Dover Beach."* Many of the opening lines are not only short, but split by mid-line punctuation. In recitation, I found that it is my consciousness that provides the bridge between the end of one line and the beginning of the next. *This works beautifully*. *(I discussed my work with this poem in my article, "Etheric Bodies are Moving to the Speech Sound Etudes" – see the articles list at the end here.)

During my process of working out the stresses and pulse patterns in Shakespeare, I deliberately breathe between the lines so that each unit is clear to my feeling. At the same time, I must be keenly aware of how the movement within each line is tied to the lines before and after it; and these rhythmic relationships between lines do a lot to govern which words are the stresses and how quickly or slowly they come in the pacing of each line. Once the lines and their structures become clear, the delicate matter of whether a line really must run-on to the next without breathing can be approached. I find that most line transitions for which Shakespeare gave no punctuation do not need to be impulsively, breathlessly run-on. The situation and the character of the speaker do not usually demand this. Even in normal speech we can breathe mid-thought without breaking the thread. Likewise here. And when the flow of the 5-stress-4-beat structure is clear, without effort the preceding line will be *setting up* the necessary sense of inevitability in the speaking; and so the transition to the next line comes naturally and without undue pause or haste. In King Leontes' passage, "go play boy, play," in Act I:ii (l. 185ff) of *The Winter's Tale,* I find it stronger *not* to run the line that ends in the word, "clamor," on to the next line. I let "clamor" be a strong, quick heavy-light rhythm after the reverse rhythm in "contempt," light-heavy. A vertical bar-line, | , precedes the emphatic sounding of "be" on beat 1:

Will |hiss me to my grave. ¦˘ˣContempt and ˣ˘clamor
1 + 2 3 4

Will |be my knell. Go play, boy, ¦play. There have been,
1 + 2 3 4

With the breath allowed between lines, Leontes' unfounded imaginings intensify. And when lines begin with "and," "whiles," "that," "with," as many do in his speech, there is little to compel running on. Lines can keep their metrical boundaries. And if it seems that a character is *breathing* abnormally *mid-line* – not just thinking abnormally – to my feeling the conscious acknowledgment of the *line-end* nevertheless needs to be there, *perhaps even more so*.[16]

Further on in Leontes' lines we find a place where it would seem that a full-tilt run-on must ensue; but is this really so? It is worth a careful exploration. Here are the two lines. When they are scanned as iambic stresses, one can feel how unacceptable it would be *not* to roll right on to the second line as though the line division was rather a mistake. (Note: if this further discussion of lines in this monologue proves challenging to some readers, they may want to follow it gently for now and come back to it later!) :

And his pond fished by his next neighbor, by
Sir Smile, his neighbor. Nay, there's comfort in't

Here are the lines again, with the stresses in bold and a 5-stress-4-beat structure tentatively marked. With "by" dangling at the end of the line on the half-beat of beat 4, and with "Sir" as the upbeat to beat 1 of the next line, *the pull toward a run-on is very strong*:

And | **his** pond **fished** by ¦ **his** next **neigh**bor, **by**
1 2 3 4 +

Sir | **Smile**, his **neigh**bor. ¦ **Nay**, there's **com**fort **in't**
1 2 3 4 +

Yet, the lines feel awfully tame and predictable when spoken this way. They are not as I would anticipate on account of the unusual placement of the comma *before* the 5th stress, the word, "by." Of course, this would be no issue at all if one reduced the line to 4 stresses by making "by" an unstress! But something else is going on.

The oddity of this line and comma would seem to be pointing to something other than a mere run-on. *But in order to fathom what it is that might be going on, it will be necessary to reckon clearly with the subdivisions of beat 4*. Both "by" and "Sir" are in fact subdivisions *of beat 4;* we feel how they both *lead to* beat 1, pulling us to the next line. But we need a way to grasp clearly what they are doing; and thankfully, the means for this is ready-at-hand within the practice of music. Musicians actively train themselves to feel the subdivisions of the beat; and we can, too. We can reckon with the divisions using the syllables that are usually assigned to them. I have already introduced one of these: 'and' is for the half-beat (marking it + in the verse). It comes precisely in the middle of the beat-duration. Laying out the counting in the manner used for notating music, in which the *space* between notes roughly reflects their *duration*, here are the divisions:

Beats divided in half, into <u>two parts of equal duration</u>:
1 *and* 2 *and* 3 *and* 4 *and*

Beats divided into <u>four parts of equal duration</u>:
1 *ee and uh* 2 *ee and uh* 3 *ee and uh* 4 *ee and uh*

Beats divided into <u>three parts of equal duration</u> – triplets. Note that 'and' comes in advance of the exact middle:
1 *and uh* 2 *and uh* 3 *and uh* 4 *and uh*

With Leontes' words now arranged to reflect their *durations*, and with the counting-syllables under them, here is how the two lines would go. Do try to work toward getting a feel for this counting. Superscript ˣ marks the five stresses. The 'and' of each half-beat stress is in bold:

And |ˣhis pond ˣfished by ¦ˣhis next ˣneighbor, ˣby
1 2 3 4 +
and 1 and 2 and 3 and 4 ee and

Sir |ˣSmile, his ˣneigh- bor. ¦ˣNay, there's ˣcomfort ˣin't
1 2 3 4 +
uh 1 and 2 and 3 and 4 ee and

If seeing the line-end and line-beginning running together would help, here is the transition between the two lines:

… ˣneighbor, ˣby / Sir |ˣSmile, his ˣneigh- bor.
4 + 1 2
4 ee and uh 1 and 2 and

But as I said, spoken this way the lines feel awfully tame and regular; and both have the same structure. The run-on makes Leontes' naming of "Sir Smile, his neighbor" (the offender doing the 'fishing') feel utterly premeditated, anticipated. Fortunately, as another possibility for this line-end, *I find that I actually want to breathe quickly there at the end of the first line, after "by." Then I want to do a quick caesura-pause on beat 1 of the next line and come in instantly after it with the first word of that line. I thus execute a syncopation on the half-beats of beats 4 and 1!* This is tricky, but the reward is tremendous. In music, the presence of barlines helps us greatly; but in verse, we must work to clarify the structure. Here is this arrangement, shown with barlines and mid-line bars, and with the now-silent impulse of beat 1 as (1) :

And |ˣhis pond ˣ—· fished by ¦ˣhis next ˣneighbor, ˣ—by
1 2 3 4 +
and 1 and 2 uh 3 and 4 ee and

| Sir ˣSmile, his ˣneigh- bor. ¦ˣNay, there's ˣcomfort ˣin't
(1) + 2 3 4 +
(1) ee and uh 2 and 3 and 4 ee and

Again, here are the line-end and line-beginning together, showing the syncopated transition between these lines:

… neighbor, by / | Sir Smile, his neigh- bor.
4 + (1) + 2
4 ee and (1) ee and uh 2 and

I feel relief. For me, the syncopation conveys the distinct impression that the image of "Sir Smile" comes to him in a flash *between the lines* – that he did not know what he would say until that flash. We know that his mind is in 'modus-interruptus' during this entire passage, with his thoughts breaking in upon him at both mid-line and line-end, as he tries unsuccessfully to normalize his fears (in light of other men's wives and the striking of a "bawdy planet"). Rushing past these break-ins mars the character of his expression. And so beautifully, a sensitive cooperation with the pulse can deter this temptation to rush into run-ons. (We can find syncopation arising at the line 2 to line 3 transition here, too – see the companion document.)

In the RSC's discussions concerning **pauses**, punctuation is certainly regarded as an important shaping element, but not necessarily regarded as license to pause. John Barton and others pointed out that pausing a lot can be a habit that comes with training in Method acting, a habit which actors have to unlearn for Shakespeare. He said that pauses, caesuras, must in some way be "earned" in the blank verse, though I am not sure what he meant by this. Even a short blank verse line (less than ten syllables) would not necessarily mandate a pause. However, since it can indicate something transpiring non-verbally, a pause is a possibility either before or after the line. An example was Viola's six-syllable response to the Duke in *Twelfth Night*, Act II:iv, line 27 (see "Rehearsing a Text," 7 of 9, at 10 min.). Viola – in men's clothing under the name 'Cesario' – says to the Duke that the age of her love object is "about your years, my lord":

D What kind of woman is't?
1 2 +
V Of ¦ your complexion
3 + 4 ◡
D She is not worth thee then. ¦ What years, i'faith?
+ 2 + 3 4
V About your years, my lord.
1 2 + 3 ◡ 4 ◡
D Too old by heav͡en. Let ¦ still the woman take
1 2 3 + 4

In fact, at this point in their exchanges, the Duke could be ever-so-slightly aware of being puzzled by Viola's odd answers; but he is fixated on Olivia. Yet, nevertheless of his fixation, he might easily show a touch of befuddlement before responding to Viola with, "Too old, by heaven." Here, the RSC actors did not negotiate a pause before or after this short line. Two more short lines occur in the remainder of this dialogue, both of which could also be full of unspoken content if time for the actual metrical pauses were granted in accord with the missing syllables – as I believe was Shakespeare's inspiration for these lines.

I am intrigued by the short lines that appear in Shakespeare's dialogues; and before ever considering cancelling the beats that these lines leave empty (with no words), I have to try to divine what seems to be coming to pass between the characters. In *Measure for Measure*, there are quite a few short lines, for example in the encounters between Isabella and the Duke's deputy, Angelo (who in the Duke's absence has sentenced Isabella's brother to torture and death and now propositions her on promise of freeing him). Here and in other scenes, there is awkwardness between them. If the pentameter is secure in its service as underlayment, then these short lines will catch us up short and will be 'cause for pause.' If not, is what arises between Angelo and Isabella *so* jarring that they would actually refuse to share the underlayment, and instead break it by dishonoring each other's empty beats and not waiting? If so, these crises *to the structure* would be all the more potent if the fundamental meter is first clear, then clearly broken, then clearly restored; broken and restored. (Note: these two keep adding troublesome syllables to their lines, too! – yet the *pulse* must be kept.)

Putting aside the issue of short lines, I have found that the pentameter structure itself does give rise to many other pauses that are timely and poetically-legitimate. Like Leontes' beat 1 pause (before "Sir Smile"), they arise out of the text itself. Mercutio's "Queen Mab" speech from *Romeo and Juliet*, Act I:iv (l. 53ff), shows us another example. Some lines can be difficult to sleuth out both within the line and in relation to the preceding and following lines. This line took some work. Mercutio has been giving a full description of the fairy queen, Mab, and now speaks of the "wagoner," the driver of her fairy coach. Here is that "wagoner" line in normal iambic scansion in context with the line before and the line after, with the stresses in bold and numbers showing the beats in a 4 ¦ 1 arrangement. I have included the counting of the subdivisions of the beats, with the words spaced accordingly:

Her whip, of cricket's bone; ¦ the lash, of film;

Her **wa**-gon-**er**, a **small** grey-**coat**-ed ¦ **gnat**,
1 + 2 + 3 4 ◡
1 ee and uh 2 ee and uh 3 4 ◡

Not half so big as a ¦ round little worm …

However, spoken in a 4 ¦ 1 arrangement like this causes trouble because the empty beat 4 creates a the gap and a delay in getting to the next line. This feels wrong. The next line needs to come promptly. Would a 2 ¦ 3 arrangement work? – beat 4 would then be filled:

Her x—˙**wa** - gon-**er**, a ¦ **small** grey-**coat**ed **gnat**,
1 2 3 + 4
1 2 uh 3 ee and uh 4

This is better, though the first syllable of "wagoner" had to lengthen in duration, as I have shown rhythmically, and I am not sure this feels right. But the line can now move to the next line. Yet something feels rushed and encumbered

when I speak, “a small grey-coated gnat,” just as it did before. In quick succession like this, I cannot comfortably shape the sounds of the three adjectives; and the word “small” sits a bit uneasily on beat 3 – frankly, it does not feel “small” there. It should not occupy the beat 3 stress. Could “grey” occupy the beat 3 stress instead? – Shakespeare did place two stresses in a row sometimes. And could the word, “coated,” be a pair of unstresses? Yes:

Her x—˙**wa -** gon-**er**, a **small** ¦**grey-** coated **gnat**,
1 2 + 3 4
1 2 and 3 and uh 4

The second half of the line is much better! As a stress on the *half-beat*, “small” feels ‘smaller’ and now leads to “grey,” just as it should rather than overshadowing it. But I am still unhappy with the first syllable of “wagoner”; it nearly takes up the whole first beat. This feels excessive and unnatural, and the word, “wagoner,” ends up crowding the comma. Is there any way to let the word be shorter, as would be natural for it? Yes! The line could still be a 2 ¦ 3 arrangement, but beat 2 could be empty:

Her **wa**gon**er**, a **small** ¦**grey-** coated **gnat**,
1 + (2) + 3 4
1 ee and 2 ee and 3 and uh 4

Voilà! The comma comes to life! The proper, needed pause emerges. And to express it, the break made with the voice need not be more than a delicate silence, if at all. I am satisfied. I allow “wagoner” a short dotted rhythm, and I now see the picture of the driver alighting here and there with the Queen in the wagon. The line melds with the lines before and after, and the rhythmic variation is very engaging. Here are all three lines with the beats numbered and musical counting given:

Her whip, of cricket’s bone; ¦the lash, of film;
1 2 + 3 4
uh 1 uh 2 ee and uh 3 uh 4

Her x˙**wa**gon**er**, a **small** ¦**grey-**ˇˇcoated **gnat**,
1 + (2) + 3 4
uh 1 ee and (2) ee and 3 and uh 4

Not half so big ˇas ˇa ¦round little worm …
1 2 3 + 4
and 1 and 2 and uh 3 and uh 4

As in music, when the rhythms are learned and the delivery is fluent, it sings! The whole of Mercutio’s speech is full of rhythmic complexity. It matches his mind! – all kinds of inventions. For four lines in a row (Act I:iv, lines 71-74), he rearranges the words, “dream” and “straight,” and the arrangement of the stresses within the line, too, so that these words dance around for the ear.

And in this state she gallops night by night
Through lovers’ brains, and then they **dream** of love;
O’er courtiers’ knees, that **dream** on curtsies *straight*;
O’er lawyers’ fingers, who *straight* **dream** on fees;
O’er ladies’ lips, who *straight* on kisses **dream**

This is Mercutio – never dull in his play of images and words. *The nature of the text tells us his character*.

The rhythmic texture can be so beautiful when it is worked with together with the sounds. In *Hamlet*, Act IV:vii (l. 162ff), Queen Gertrude comes to report the drowning of her would-be daughter-in-law. The weight of the double ***W*** in “one woe” initiates such a heavy pace that the quickness of “so fast they follow” is like a painful exhale of the breath. The empty beat 2 allows her declaration of Ophelia’s death to be set forth cleanly. Laertes’ utterance of astonishment is but three syllables long, and a stunned silence fills the rest of his line. With the heaviness of the ***W***, the ***ə***, ***o***, and voiced ***th***, Gertrude begins to describe the newest tragedy. Sensitivity and readiness to follow pulse and the sounds, to shape the rhythms, makes all the difference. I have placed some of the sounds in bold. The repetition of “drowned,” is of course hugely-speaking; and it repeats three more times after her lament. The soft, voiced ***N*** of “in” as a stress in the last line here keeps the mood. Its ***N*** does not release to a vowel as it does in the word “another.” It only resonates. The sounds, ***W***, ***th***, ‘s***’*** sounding as ***Z***, ***V*** and ***M*** in these lines are also resonators:

Q ʷOne **w**ōe **d**ə̄oth tread ə̄up ¦on ə̄anə̄***th***er’***s*** hēēl
1 2 3 + 4

Sō **f**ast ***th***éy **f**ollōw. Yōur sister’***s*** ¦**dr͡ōwned** Láértē***s***.
1 + (2) + 3 4
1 ee **and** uh (2) ee **and** uh 3 uh 4 ee

L **Dr͡ōwned**! Ō, whére?
1 2 3 ‿ 4 ‿

Q ***Th***ére i***s*** a **w**illō**w**, ¦grōw***s*** askan**t** ***th***e brook,
1 2 3 + 4

That shōw***s*** hi***s*** hōar lēā***v*****e*****s*** ¦i**n** ***th***e glassy strēā**m**.
1 2 3 + 4

Just as musicians become masterful in bringing musical phrases alive without feeling encumbered by the beats and divisions, so too have I been able to bring lines alive within this structure. I believe that this has everything to do with the fact that *the 5-stress-4-beat underlayment gives the means to this freedom in the expression by providing a vessel for it.* And when there is dialogue between characters in which **shared lines** appear, this poetic structure holds the exchanges together, no matter that caesuras may interrupt.

One of the things that troubled John Barton was how the lines lose something when they are acted. Indeed, the lines on the page have their individuality and their discrete poetic-musical-metrical boundaries; but very often when they are acted, these boundaries and the character of the lines as grasped on the page are not in evidence. They have fallen away or been cast off, being taken as a help

to the speaking and acting, but not really essential to the expression of the lines on stage. But the magic of the poetic structure and nature of the verse itself can be divined, gotten off the page and brought to life. Success is assured!

I am very moved by how powerfully-speaking these metrical boundaries can be, for instance, between Paulina and King Leontes in Act II:iii (l. 57ff) of *The Winter's Tale*. He wants nothing to do with his queen, Hermione, nor with Paulina, who has beseeched him to hear her as the "loyal servant" that she is. (Note: the words overlap here only to accommodate the column width. There are no overlaps in the speaking – do keep the pulse). In the final line here, she drives home what she has to say to him about his queen in an utterly direct, six-syllable, 5-stress-4-beat line:

P Than ˣsuch as ˣmust seem ˣyours. I ¦ ˣsay I ˣcome
1 + 2 3 4

From ˣyour good ˣqueen.
1 2

L Good ¦ ˣqueen?
3

P Good ˣqueen my ˣlord
4 +

ˣ—**Good** ˣ—**queen**. I ˣ**say** ¦ ˣ**good** ˣ**queen**, [6 syllables]
1 2 + 3 + 4 ◡

There would be no punch to this exchange between Paulina and King Leontes if there were no underlying pulse, beating through the lines and binding them together. As in music, this pulse structure also permits further development of the 'good queen' motif when a few lines later, Paulina continues the theme. And the quality of the lines that Shakespeare wrote for her reveal the solidity of her character to us. *This makes the work of deliberating over who she is and how to deliver her lines lighter:*

P But first I'll do my errand. ¦ The ˇ**good** ˣ**queen**,
1 + 2 (3) + 4

For ˣ**she** is ˣ**good**, hath ¦ brought you forth a daughter
1 2 3 + 4

Once such structuring of lines is experienced, as here between Paulina and King Leontes, then one can understand that lines that are split between characters are livingly held together by the pentameter structure – it is the glue. Then there is much more certainty concerning how they basically mean to speak. With the shared line, Shakespeare clearly excluded pauses from the verse in the exchange between Paulina and the King here, just as he built pauses into the verse by presenting shortened lines between Viola and the Duke (p. 16 above). And in this sharing of lines lies a deeply satisfying *social* quality which is not at all evident when the phrases alternate between characters as they usually do, without awareness of the 5-stress-4-beat structure that carries them and ties them together: in Shakespeare's verse, *the characters complete each other's expression poetically, musically!*

How Paulina's six-syllable line settled surprised me. But my feeling-sensing led me to realize that five of the six syllables are in fact the 5 stresses of the pentameter structure, and that the 4-beat pulse is complete. Whereas in the shared line before this one, the structure has pointed to repeated stress on the word "queen" (beats 2, 3 and 4), Paulina now drives home, on beats 1 and 3 – the heaviest metrical beats – her message: "good" and "queen." Along with this, there is another reason why her words are so very strong in this six-syllable line: the power of the four unstressed syllables which would *normally* sound between the stresses exert palpable *unsounded* presences. "I say" is the only iambic unit, ˇˣ ; each of the other poetic units is a single heavy, a **spondee**. What is happening here might be a key to how some of the other short lines in the plays are asking to be spoken.

Confirmation: Signs of the Structure Breaking Through – Henry V, Choric Prologue; Calphurnia; Sonnet 29

When listening to certain of the passages and sonnets that were presented in the nine programs filmed by the RSC, confirmation of this marvelous pulse structure is easily found. Though the poetic 5-stress-4-beat pulse was not discussed at all, in these particular passages or sonnets the structure proved to be perceptible, emerging, accessible and ready to inform the tongue and breath. Unfortunately, it went unrecognized and it was obscured at most other times. My findings are that whether Shakespeare's verse is rhymed or not, in sonnet form or not, it always presents this 5-stress-4-beat structure. Not only the sonnets, but (for instance) the whole of Act II:iii of *Romeo and Juliet* is rhymed pentameter verse in couplets, spoken by both Friar Lawrence and Romeo! Seeing this, I have to ask, why should these lines be handled any differently from those in the sonnets? I can find no reason at all to treat any of the verse that appears in Shakespeare's plays as merely a heightened form of prose. And if the lines are regularly run-on like prose would be, how will the audience ever receive the complete wealth of sounding in a scene such as this one between the Friar and Romeo? I am not suggesting that the rhymes be brought out or belabored, only that they be granted their place in the poetic sounding rather than run over by a prose treatment. Devotion to the approach that I am presenting assures that they will not be neglected.

Upon knowing the underlying structure of pentameter, there is now every reason to go ahead and handle blank verse as the poetic form that it is! Why should the audience *not* know that they are, after all, hearing *verse?* Actors are already charged with the task of transcending the verse

structure of ten syllables per line, to present some sense of natural speech in it. They can now enter the verse yet further, going into its poetic structure of stresses, beats and subdivisions of the beat discussed here, to endow it with that same balance between heightened and natural speech that they strive for in their work with blank verse.

Some of the pieces that the RSC actors presented are very good to work with at the outset because the structure is uite easy to detect and clarify in them. One of these is the Choric Prologue to Act IV in *Henry V*, "Now entertain conjecture of a time" (see 3 of 9, at 7:30 min.). The single speaker is setting the scene at Agincourt in northern France, where the English army is greatly-outnumbered by the French army. Dawn is approaching, and with it the battle. Actor David Suchet came very close to completely capturing and sustaining the pulse within each line, and in the movement line to line. The sense of being drawn in is very fine! But then, after John Barton asked him to bring out the change of mood – the steeds neighing and the armorers hammering – he dropped the pulse and began to skip ahead at the line-ends. Despite the richness of his awareness, which is so evident here, it seems to me that the blank verse pulse-structure which he had at first given expression to had not really entered his consciousness as a fundamental feature of the verse. He let go of it. And in his other presentations for these RSC programs, he did not capture and sustain the structure as he had done at first here. My experience has shown me that a heightening of the mood does not require sacrificing the structure in the Prologue any more than it would in a piece of music.

So, is it necessary to rush line-endings in order to heighten drama? I say, no. A lot else can be done. At the point where action enters this choric prologue, there are other elements in the text that can be laid hold of. For instance, the **sound architectures** – the alliterations, assonance and word-shapes – can be sculpted and well-defined. And integral to these lines are some very compelling composite rhythms: first is the driving rhythm of heavy-light-light-heavy, ˣˇˇˣ , which opens four lines in a row here. In addition to this, at the end of the fourth line of the set, the rhythm light-heavy-light-heavy, ˇˣˇˣ , sounds – "and from the tents" – and it repeats twice in the next line. And in the line following, heavy-light-heavy-light, ˣˇˣˇ , comes twice. There is a lot here! In my text I draw arched lines over rhythmic groups of words such as these, as for phrases in music (but here I am using straight lines). In the last set, the ***B***, "**b**usy," and the ***cl***, "**cl**osing," can be sounded strongly, giving definition to each phrase of ˣˇˣˇ :

ˣ**F͠i͠re** ˇˇanswers ˣ**f͠i͠re**, and ¦ through their pály **f**lámes
1 2 3 + 4

ˣĒach ˇˇ**b**attle ˣsēēs ***th***ē ¦ ə̊***th***er's ə̊m**b**ered fáce. [each army]
1 2 3 + 4

ˣ**St͠ēē**d ˇˇthreatens ˣ**st͠ēē**d, in ¦ h͠ī͠gh and **b**oa**st**ful **n**éighs,
1 2 3 + 4

ˣPī͠ē**rc**ˇīng ˇthə̊ ˣ**n͠ī͠**ght's də̊ll ¦ ē**ar**; ˇand ˣfrə̊**m** ˇthə̊ ˣte**n**ts
1 2 3 + 4

ˇThē ˣˇˣar**m**orə̊rs, ˇˣˇˣə̊c ¦ co**mpl**ĭshī**ng** thə̊ k**n͠ī͠**ghts,
1 + (2) 3 + 4

ˇWĭth ˣˇ**b**ŭsȳ ˣˇha**mm**ə̊**r**s ¦ ˣˇ**cl**ōsī**ng** ˣˇ**r**ĭ**v**ès ə̊**p**,
1 + 2 + 3 4‿

ˇGĭ**v**e **dr**è**ad**ful nōte ə̊/f/ ¦ **prèpar**a tī ə̊n.
1 2 3 + 4

In the last line here, the buildup of sensory description suddenly gives way to the element of emotion; and I find this shift especially striking after the empty beat 4 of the line before it. With all this wealth to be found right in the text as rhythms and sounds, the speaker has everything needful for its dramatic expression. The fundamental poetic pulse-structure can be sustained unimpaired all the while. And I believe that when it is allowed to function unimpaired, the whole is stronger and even more dynamic. *This does not confer stiffness upon the lines. The pulse can give, can stretch, shrink, relax or quicken, just as it can in music – but it must not break*. There is no need to activate and impose any drama of our own making onto it.

The remainder of this prologue might seem ungainly at first (it did to me); but be assured that the resonant 5-stress-4-beat structure is present throughout the lines as they move through several more shifts in mood. The speech sounds help a great deal. The description of King Henry, "Harry," making his pre-dawn rounds, touches deeply. *Finding our way back through Shakespeare's text, seeking to unite with his inspired flow, is not always so instant or easy. Allowing familiarity with the text and the interval of sleep each night to work upon the lines within us also opens the way. It can take days for the rhythmic shapes to clarify and settle. There is no need to force the lines to do anything*.

The musical elasticity in the pentameter pulse was vivid in actor Sinéad Cusack's rendering of a passage in *Julius Caesar*, Act II:ii (l. 8ff). It was very compelling, wonderfully done (3 of 9, at 37 min.). She nearly laid secure hold of the pulse in many of the lines. If one listens with feeling for the pulse more distinctly, one can perceive how she allowed the pulse to stretch and shrink here and there without breaking it until the run-on she made in the last two lines. In this passage, Caesar's wife, Calphurnia, expresses her fears about this day upon which he will in fact be murdered. In order to recognize how Sinéad Cusack carried out the run-on, here below are the last three lines as she did them (as I perceived her to do them, of course). She spoke the first of these three lines fairly much in the pulse. Then in the other two, she emphasized

"things," "use" and "fear," thereby creating a beautiful every-other-beat stress-structure by dropping the number of *stresses* to four in the second line, adding a fifth *beat* to that line and joining the second and third lines as one. Caesar is to pick up the remainder of her last line (to begin to tell her that the gods' purposes cannot be avoided); but the beat-pulse has been disrupted, and it is not clear now how many beats the shared line should have – five or four? The run-on that was made is from line-end 'use' to the next line, 'And':

And ghosts did shriek and squeal about the streets.
1 2 3 + 4

O ˣCaesar, these ˣthings are beˣyond all ˣuse,
1 (2) 3 4 5 [extra beat]

And ˣI do ˣfear them. [Caesar: What can be avoided…]
1 2

But does the pentameter structure suggest an equally or even more compelling delivery? I say, yes! Beginning by scanning the second line here in straight iambic it runs:

O **Cae**sar, **these** things **are** be**yond** all **use**

Can the line unfold in the 5-stress-4-beat structure? Yes! It did not seem likely at first, but here it is with numbering for the pentameter; and as a help, the rhythmic divisions of the beats are provided below them:

O ˣCae - sar, ˣthese things ˣare be-¦ˣyond all ˣuse
1 2 + 3 4
and 1 and 2 ee and uh 3 and 4

The most striking aspect is how, after the comma, the three syllables that fill the subdivisions of beat 2 ("things - are - be-"), *take hold of the the line's movement and drive it from beat 2 to beat 3*. That is how "beyond" the usual "these things" are. Is there anything in the text that would support this rendering? Yes! The sounds point to it: In the line before, ***i*** (ee) sounds three times: "shriek … squeal … streets." And now in this line, ***i*** sounds strongly twice more with "Caesar" and "these;" and then as a climax of this sound, it repeats emphatically with "fear." The 'i' in "things" is allowed to tend toward ***i***, and the unstressed 'e' in "beyond" can also back up this striking **sound-mood** of ***i***, which in this case is so full of fear. ***Y*** repeats in "beyond" and "ʸuse" (the ***Y*** shown by superscript y), giving its energy to it, and the ***u*** in "do" echos the ***u*** in "use":

And ghosts did shrīēk and ¦ squēāl about the strēētˢ.
1 2 3 + 4

O ˣCāēsar, ˣ***th***ēse thīngs ˣare bē-¦ˣyond all ˣʸūse,
1 2 + 3 4

And I dᵘo fēār ˇ***th***em.
1 2

The pulse structure has opened a door into the text through which we have laid hold of what is needed in order to find and convey the mood. The speech sounds have pointed to "these" as the word that must carry the stress, not "things." And indeed, in the context it is precisely *these* things which Calphurnia has dreamed of that are absolutely *beyond* the usual, that compel her to speak; for as she had just said, she is not one to heed portents. This march of the subdivisions of the beat that lead so dramatically to the word "beyond" then conveys just how very beyond they are within her experience. We know her character by her verse: she is not a dreamer.

By adhering to the pulse and allowing ourselves to be guided to the structure through elements in the text itself, we are also led to a sound understanding of the text. *And there is really no mystery in this when we consider that the structure and the text emerged out of one and the same poetic inspiration in the moment Shakespeare wrote these lines.* I hope that you have begun to feel roused and, like me, excited by what is to be found in this poetic structure!

Another helpful example from the RSC presentations is Sonnet 29, "When, in disgrace with fortune and men's eyes." Actor Sheila Hancock recited the sonnet in a very lovely manner in program 2 of 9 (at 21:26 min.). In many lines she came near to the pulse I have been discussing here, and she gave a wonderful beat 4 pause at the end of line 8. But like actor David Suchet, she did not seem to be really conscious of the structure; for when she came to line 11, she gave a full beat duration to the fifth stress in it, making it a five-beat line, and did a run-on directly into line 12, which then did not settle well:

Like to the **lark** at **break** of **day** a-**ris**ing
1 2 3 4 5

From sullen earth, sings hymns at heaven's gate

In the last two lines, the couplet, after expanding line 13 to six stresses and six beats, she came near again to the pulse structure in line 14 and settled into a 4 ¦ 1 arrangement (empty beat 4).

She herself perceived the difficulties which arose for her with line 11. Not entirely satisfied with how the line-end went, she sought Director Barton's advice, telling him "I don't quite know what you should do" there – should you run on or not? In answer, he only said that in such situations we decide which we feel is better, and do it whichever way "helps" us most. However, they did not explore any options, to hear and evaluate the differences.

However, maybe now we can begin to see that we do not need to feel at all stuck in a quandary at junctures like this one at the end of line 11. The crux of the difficulty, and the answer lies in the 5-stress-4-beat structure. It is the primary source of help in these cases. I believe that when Sheila Hancock altered the pulse of the poetic flow by unfolding a *five-beat* structure instead of the four-beat pentameter structure for line 11, of course it threw her off and pulled the verse into a run-on into line 12 as she did, this Line 12 would actually come much more gracefully if

the pulse is kept. John Barton always stressed that pauses have to be "earned." I would say that *for the sake of the poetic flow, run-ons also have to be earned; they have to be justified out of the text and out of the pentameter structure*. In this specific situation, though there is no punctuation at the end of line 11, and line 12 opens with a preposition, "From sullen earth…," either of these facts give any fixed justification for a rushed run-on to line 12. Line 11 can easily unfold such that line 12 follows gently, without haste – like larks rising! – with or without a breath at the end of line 11. Here again, the resonator sounds carry the line. (The first line has eleven syllables, so an elision is suggested):

Like to͡ the lark at ¦ break of day arising
1 2 3 + 4

From ˣ˘sullen earth, sings ¦ hymns at heaven's gate
1 2 3 + 4

And yet another good example to study, to observe how the pulse structure would really come through if we would sense and acknowledge it and work with it rather than against it, is Sonnet 19, "Devouring Time, blunt thou the lion's paw" (see 9 of 9, at 23:20 min.; ll. 1-4, p. 4 here above). At times actor Peggy Ashcroft was almost one with the poetic flow; but then she fell out of it, quickened the pace to the next line or spoke the syllables as one would speak prose. She almost achieved unity with the structure in the last seven lines, but the real fullness of it that can come with knowing participation in it did not seem to be there. There was almost a sense in her delivery (and she is not alone in this) that the emergence of a poetic-musical pulse is something that needs to be resisted rather than worked with.

Looking beyond Shakespeare's verse, now that I am well-acquainted with the pentameter pulse, I realize how much more 'body' and poetic resonance Chaucer's verse has in it, too, far beyond prose story-telling clothed in an intriguing earlier form of our language. It just needs knowing attention to the musical-poetic 5-stress-4-beat structure in order for this richness to come forth. In recitations of the opening of the "General Prologue" to his book, *The Canterbury Tales*, one can often hear the structure and pulse emerging; but again, it is not sustained. J. B. Bessinger, Jr., offered a fine and even enthusiastic delivery of the opening of the Prologue – see the YouTube video, "Chaucer's Canterbury Tales Prologue in Middle English (Not Complete);" it includes a visual of the text.[17] If one listens for the four-beat pulse, it is almost there at times.

But sometimes the pulse in Chaucer's pentameter is even less present and only the iambic patter of the syllables is really clear. An example is Colin Gibbings' recitation of the Prologue in the YouTube video, "General Prologue of the Canterbury Tales (Premiere)."[18] His gestures are lively and his skill is absolutely exceptional. He knows his meaning well. Yet the flow of syllables is very fast, and the running of the lines is nearly breathless. Unfortunately, this approach is exactly what makes it impossible for me as an audience member to *apprehend* what is being said in order to comprehend it (see p. 3 above). And it is all the more impossible when the text is not modern English!

I recall again, that in my first efforts at working with Shakespeare's sonnets I sensed that an *inaudible* glue must be holding the audible ingredients of the pentameter verse together, a glue that I was not perceiving, that I needed to discover. Though my artistic instinct told me rightly that this is there, instinct did not just hand me the keys to it. What I realize now after these many explorations, is that when we work without the *poetic* glue that *belongs to the verse itself*, one of the things we will use to help the syllables and words hold together better is audible proximity. I believe that this is part of what fuels the practice of running quickly on from line to line and past punctuation within the lines, too. It would often fall apart otherwise.

But the pentameter structure really possesses the necessary inaudible glue; and my consciousness of the workings of this poetic form is what holds the verse together and allows the words to flow from line to line in the right way. This makes all the difference. Within the inspired nature of the pentameter itself are the keys to the rhythmic, breathing and apprehendable shaping of the text.

However, I have noticed that even with awareness of this formative force within the verse, if conscious devotion to the *diversity* of possibilities within the structure is lacking, the most ready-to-the-voice reading of many of the lines and their five stresses will be the 4 ¦ 1 arrangement. Hence, this 4 ¦ 1 structure is likely to predominate: the five stresses pour out one after the other with the unstressed syllables between them and with no greater rhythmic form than this. My experience is that this 4 ¦ 1 arrangement breeds the haste and the perpetual motion of the syllables that is so poetically unseemly (and boring). John Barton was quite right when his instinct or feeling-perception told him to question this iambic 'dee-dum, dee-dum' running (see p. 3 above). But rather than resist the underlying iambic pentameter structure of the blank verse, what is crucial is that all of the possibilities within this 5-stress-4-beat structure be heard and explored through speaking. And thus, this 'dee-dum, dee-dum' 4 ¦ 1 arrangement would only be adopted after being *poetically-proven* to be the most fitting for a given line!

The tendency toward a-rhythmical or rhythm-resistant speaking of poetic texts is not limited to works written in pentameter. For example, the medieval Christmas plays that have come down to us – such as *The Paradise Play*, *The Shepherd's Play* and *The Kings Play* from Oberufer[19]

– are written in rhymed tetrameter, four stresses and four beats per line, as are other plays of that time. But in performances, the players may not have known to identify the words that constitute the four stresses, and so the structure becomes erratic. At times the lines are poetic and invite entering into the pulse; but then the lines fall out of it. Some of the text is in trimeter, three stresses and three beats per line, as are some of the songs (in 3/4 time); and the pulse needs to be clear in these lines, too. But the tetrameter can pose a special poetic challenge. The structured regularity of its pulse can induce a somewhat stiff quality or even begin to feel more like the heavy, alliterative four-pulse verse of Old English. In tetrameter, finding the rhythms and **sound-architectures** that ride on the pulse is what will relieve the sense of too much form (to modern ears at least) and lift the lines into the musical. All of the other elements as discussed here can come in to support this, too: intonation, staccato and legato, dotted rhythms, tempo, and so on, as with pentameter.

Does anything need to hold us back? No!

Seeing how common these difficulties in speaking verse are, I am spurred to wonder whether our culture has become rather hardened against rhythm and musicality. If so, certainly the remedy is to introduce rhythm, pulse and musicality back into the work as much as possible! The meanings of the words should not have a separate existence from from the sounding of the words, as they often do in our time. And indeed in Shakespeare's writing of verse, the meanings did not stand alone: they were borne – as Rudolf Steiner described in reference to the ideal for human speech – "on the wings of the words." This is in his lecture, "The Lost Unison Between Speaking and Thinking.[20] The words are not just dried-out "husks" in relation to the concepts. The origin of the soundings and rhythms of many of our words was and is integral to their conceptual meaning; we have simply lost perception and feeling for this. And the soundings and rhythms are actually integral to grasping the meaning they convey in the highest sense; and so this sense of unison between sounding and meaning in the spoken word needs to be restored. This is something which the art of eurythmy in particular has the power to work toward by merit of its attention to the sounds of speech as *gesture*.

The examples included in this exploration of pentameter show that there are signs of the poetic breaking through in the speaking of lines of verse in modern times. The present need is to bring conscious, knowing participation the laws that are in fact being sensitively perceived but naively followed.[21] (This need is also there in the art of eurythmy.)

With pentameter – and other meters – once the ear and the voice become attuned to its musical sound-architecture, it gets easier and easier to discover how the lines want to be rhythmically arranged as lawful spoken phenomena. And although it might at first seem a challenge to carry off this truly heightened speech as something that is nevertheless natural speech, it can be done. I have been told that I achieve this in my recitation of the sonnets. In relation to this performance goal, one of the RSC actors remarked on the fine sensibility they acquire for the ten-syllable line: if they forget lines while on stage they ad lib in lines of ten syllables.

I am certain that the same sensibility can arise with the poetic 5-stress-4-beat structure itself, that we can become permeated with it just as thoroughly as Shakespeare was. It is certainly arising in me! And as Rudolf Steiner explained, this permeation with the sounding of the lines is essential to the presentation by the actor. For as he said, the actor's preparation is two-fold. Working from the script, which is the "zero-point" between themself and the playwright, they have to "re-create the poem [or role or play] in their performance on the stage, even as the musician re-creates the music from the score" (*SpDr*, Lect. 13, 1st page). The two tasks are: 1) to enter into and divine their role in context of the whole and 2) to prepare the content and sounding of the lines. These two go side-by-side. Throughout his *Speech and Drama* lectures he focussed on the presentation of the words as *sounded events*. And as dress rehearsal approaches, the actor must have "mastered the content, and moreover progressed so far with the forming of the speech" – and with the discernment of the speech sounds that inform the sound-mood of the character, also![22] – "that this *flows on of itself."*. And that is how thoroughly the 5-stress-4-beat flow of the lines of the character in question must have permeated the actor, too – just as the formative-structuring of the music must for the pianist whose hands are able to play out the piece without conscious effort, it is known so well. Herein is freedom, not limitation, for the actor (his emphasis):

> [T]hey will be able – and here comes the important point – to devote themself to listening, … to surrender themself to its influence, allowing it here and there to fill them with glowing enthusiasm or, at another time, to cause them pain. This is not of course possible until the speaking has, by long practice, been brought into flow … for only then can the actor regain his freedom and, without being disturbed in his soul by the process of creation, participate in the experience of what they have themself created. … [Yet] It must not be because of *their own ability* that the artist is thrilled with delight. (*SpDr*, Lect. 15, Sept. 19, 1924, 3-4, 8 pp. in.)

And he said that the preparation of the lines in this way *also needs to be accompanied with the elements of mime and gesture, in order to bring the human being completely onto the stage, not just their speech* (Lect. 2, half-way in).

It could seem that dwelling within this pentameter structure is limiting for the actor or speech artist, nevertheless of its diversity of flow. Yet, to my experience (and as I have been suggesting along the way here), with the lawfulness of the five stresses and the 4/4 time that pulses as the poetic-metrical underlayment, one's work can blossom *all the more* through the other elements of the text – its rhythmic sound-scapes, the shaping of the lines and the movement line-to-line, the forming of the larger sound-images to convey ideas with transparency, and of course, gesture and movement. With familiarity, the pentameter pulse-structure becomes unobtrusive while holding these rich and complex elements in harmony. And the result? *It is truly Shakespearean and forward-looking*.

Still, in my energetic focus on speech sounds in relation to the pulse, perhaps it seems that I am tending toward pointing out *too many* of the vowels and consonants, for instance in Sonnet 18 and in the Choric Prologue to Act IV of *Henry V*. If so, I want to explain that I find that the more deeply I enter the experiences of the sounds themselves, the more awake I become to repetitions in proximity to each other, in lines and line to line. And I am sure that these soundings were vitally present in Shakespeare's inspired awareness while writing the lines, too. Therefore, I am grateful for the wealth of my perceptions and my capacity to bear them in my awareness when I rehearse and recite his verse. Patrick Stewart said that as a young actor, he first encountered the intensity of content in the lines during master classes with John Barton: after just an hour, *"*almost every other word in my script was now underlined or circled." And in the next master class (italics added), "Every line that hadn't been underlined or circled now was. … *Not a word is insignificant*. … and it's all linked to all of the other significant moments." (See "John Barton The Shakespeare Sessions 2003," sessions which were brought about by actor Kevin Kline; at 15:10 min. in.)

At the end of the RSC's third program, John Barton himself revealed the intensity and care with which each word can be taken up (3 of 9, at 46:00 min.). As he prepared to recite a speech made by the King of France in *Henry V*, Act III:v (l. 36ff), he said he would be trying "to pronounce every single sound within a word"; and he said that he thought that "the Elizabethans may have done that more than we do – over-stress the sounds." Alan Howard would later point out that the Elizabethans seem to have lived in all of the soundings, rhythms and textures as incredibly rich experiences through which they apprehended with pleasure the meaning of what was said and done (program 9 of 9 and p. 3 above). We deprive ourselves when we gloss over the elements of the sound-scape of the verse.

And here it was abundantly obvious that it is not just the Elizabethans that appreciated this wealth: after Director Barton recited this speech by the King of France, which was addressed to the luminaries that headed up his troops who would now go up against the English – it was mostly just a list of names! – the RSC Company responded with excitement. He asked them if how he spoke was going too far, and they said, no! Actor Lisa Harrow jumped in to say (with my italics through all of the entries here), "it started at the beginning and was this amazing thread that went right the way through. You never let it … flag for one second. It just kept on going like a huge relentless wave. It was marvelous!" Actor Ben Kingsley said, "never let us off the hook when it's done that way. … it took us … to Rouen [in France]." Actor Roger Rees commented that in playwriting now there can be a "lack of language. To hear that so thickly crusted *and each kind of shape and movement in the sounds*…[unfinished sentence]." Lisa Harrow added: "Actually it requires a fantastic amount of energy to use this language well" … it is "not thrown away and deflated" like it can be now. Summing up, Director Barton said that "the characters need the language to express their situation and their characters (his emphasis underlined)"; and Ben Kingsley responded, "*Yes, you can't say that their language is remotely incidental. Their language is them; and that should be our starting point.*" In program 6 of 9, "Passion and Coolness" (at 40:00 min.), John Barton said, "I don't mean actors shouldn't have emotions; but they need to be channeled and controlled like the rest of his performance. Thought, emotion and text must be balanced and in harness. *But in a poetic play, the text should surely be the prime thing which is working on the audience*."

I wholeheartedly agree. And I can only imagine how much more riveting the French King's speech would have been if John Barton had been able to grasp and sustain the pulse of the 5-stress-4-beat structure as the poetic scaffold throughout.

More recently I discovered how much attention Rudolf Steiner brought not only to the nature of poetry and the task of the poet, but also to the nature of the task of the "interpreter of the poet's art" which includes the actor on the stage. In Lecture VII of his cycle on *Poetry and the Art of Speech* ("Speech Formation and Poetic Form," March 29, 1922, Stuttgart; 4th page in, italics added), he said:

> … *[The interpreter] has to conduct what comes before them as a poetical composition, which obviously communicates through words, back to quantity, meter and the weight of the syllables. What then flows out into the words has to be consciously rounded out so as to accord with the verse-structure and rhyme*. In our own age, with its lack of artistic feeling, there has arisen a curious kind of declamatory-recitative art – a prosaic emphasis on the prose-sense, something

quite unartistic. The *real* poet always goes back from the prosaic or literal to the musical or plastic.

It seems to me that his words are really a wake-up call to us in our work, even now one hundred years later. In contrast with this decline into the prosaic, he described how Johann Wolfgang von Goethe handled the interpretation of his works for the stage, which were in pentameter, tetrameter and (as my feeling-perception has found) iambic hexameter:

> And to rehearse his iambic verse-dramas, *Goethe stood in front of his actors with a baton, like a conductor, considering the formation of sound, the balance of the syllables, the musical rhythm and time-signature to be the essential, rather than the literal meaning*.

It is remarkable to learn of this; and it is so much in accord with the RSC Company's excitement over hearing a real sounding of the Shakespeare verses. I am very heartened by his reference to the "musical rhythm" and the "time signature," which I have been bringing forth here. Rudolf Steiner went on to say that the presentation of poetic works needs to "once again be raised, so as to regain the level of a supersensible formative and musical experience." And in *The Arts and Their Mission*, he said: "The artistic element comes from treating the medium in such a way that the spiritual background, the spiritual worlds, may be divined; word, color, tone, form, being but pathways" (Lect. V, June 8, 1923, 1/2 in).[23] I hope that what I have shared in this report will help us in our steps toward this.

The RSC Company had mentioned the necessity of "making" the audience listen, to hold their attention (see the opening portions of 1 of 9). I think there can be nothing better than working to relieve the audience of their heavy task of just trying to grasp the lines. Applying everything that can be gained through the above exploration of pentameter can make the lines much more easily apprehendable. Then without exhaustion the audience will gladly listen and more greatly comprehend whatever transpires. *And then something more may be perceived entering the work; for in the giving and the receiving, the palpable 'third presence' in great works of art is summoned, that blesses and uplifts. And in the plays, each time the shift from prose to verse occurs the hearers will perceive it and be ennobled by what lives there in it.*

So now in conclusion, I believe that here in the lawful 5-stress-4-beat poetic structure are crucial keys to the resolution of that sense of failure that haunted John Barton. What a wonder the poetic form of pentameter is! Setting the scene on the "unworthy scaffold" of the stage at the Globe Theatre, the speaker of the Prologue to *Henry V* begins, "O for a Muse of fire, that would ascend / The brightest heaven of invention;" and he asks, "Can this cockpit hold / The vasty fields of France. Or may we cram / Into this wooden O, the very casques [helmets] / That did affright the air at Agincourt?" Yes, indeed the cockpit and scaffold of both the theatre *and the verse* can hold it all. The richness that John Barton sensed on the page is really there.

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And two last notes: The 1 ¦ 4 arrangement comes less often. An example of a line in which I find that only one stress sounds in the first half of the line is at the opening of *Romeo and Juliet*, Act II:ii, the balcony scene. It may be heard newly now within the poetic-musical pulse of pentameter. In the empty second beat, the depth of his feeling can give shivers of awe. And in the empty first beat of the next line (a 2 ¦ 3 arrangement) he is spontaneously filled with words to express his perceptions of her, which he then pours out. (Also see the four companion documents to this report that suggest the pulse, word-rhythms and sounds for this scene and three other excerpts from the plays.):

But | soft! What ¦ light through yonder window breaks?
1 (2) 3 + 4 +

| It is the east, and ¦ Juli͡et is the sun!
(1) + 2 3 + 4

And as a help, here are the words spaced roughly over time according to the rhythms, with the counting syllables below:

But | soft! What ¦ light through yon-der window breaks?
1 (2) 3 + 4 +
uh 1 (2) uh 3 ee and uh 4 ee and

| It is the east, and ¦ Ju- li͡et is the sun!
(1) + 2 3 + 4
(1) ee and uh 2 uh 3 ee and uh 4

And if this is a help, here are the line-end and line-beginning together, showing the transition between the lines:

… yonder window breaks? / | It is the east
4 + (1) + 2
and uh 4 ee and (1) ee and uh 2

And, lastly, I am charmed that some rap artists have discovered the 5-stress-4-beat pentameter structure in their recitation of Shakespeare's sonnets. Devon Glover (first name pronounced ˇˣDevon), recites Shakespeare's Sonnet 18 as 4/4 time rap: "The Sonnet Man: Sonnet 18 Come and Be My Sunny Day."[24] In lines 7, 8 and 12 he does three stresses divided evenly over the duration of two of the four beats. In general, he fits the words to the beats in the fluid way that rap artists can have, with the strong backbeat stresses on beat 2 and beat 4. This rendition is a pleasant affirmation of the pentameter scaffold, even

though the rap rhythms that Devon Glover creates are so prominent that they eclipse many of the other sound-elements in the sonnet. He also rendered Sonnet 18 into his own words which he then set to rap – an approach to the verses that he uses with students. But for this version he fell down to four stresses per line, not five; the pentameter is gone. And when he speaks the blank verse lines of Shakespeare's Hamlet as rap, "To be or not to be," he does not hold onto the 5-stress-4-beat pulse as he did in Shakespeare's sonnet, but is free with how he fits the words to the rap beat. I sure wish he would hold onto the pentameter pulse: then the verse would *really* move!

Though I have written this report from the perspective of preparing sonnets and blank verse for spoken expression, the same approach will of course serve us every bit as well in preparing for their expression in eurythmy, too.

Do be in touch if you wish. I am open to questions and ready to help through sharing my sense of the structure in sonnets and the blank verse on request. As always, blessings on your way!

Kate Reese Hurd

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ENDNOTES:

1 Note for p. 1, regarding 'eurythmy.' The etymology of this word is: 'eu' – good, well or true, plus 'rhuthmos' – proportion, measure, recurring motion, rhythm. The name is therefore taken to refer to harmonious movement. But many forms of movement can be characterized as being a kind of 'eurythmy' when they are harmoniously coordinated, such as in modern dance and ballet. But the art of movement which Rudolf Steiner began to usher into being in 1912 is not this kind of eurythmy. Its harmony is to spring from a different source altogether. The harmony to be expressed by the performers of this eurythmy is to have its origin in the nature of our own being and of all living things. It is to spring from the fact that each performer has been able, independently and together with each other, to grasp in spirit the movement-impulses of the speech sounds, which are also expressions of the life forces, the **formative etheric forces** (see ENDNOTE 12) through which the Logos continually creates and re-creates our being as human beings and every living creature. The aim in eurythmy is the harmonious expression that is possible when, through direct inner perception and cognition of this higher reality which is all around us and in us, eurythmists grow to meet each other within the moment-to-moment necessities of this reality as it expresses itself in poetic speech and in music. Therefore, this eurythmy is not self-expression, nor is it coordinated, agreed-upon sets of movements or a catalog of inherited gestures, no matter how pleasing or personally meaningful these might be. Nor is it a kind of mime. In expressing the gesture-impulses of the sounds themselves, from within, we are one with the processes at work in the natural world and in our soul experiences, and we do not physically imitate anything as is done in mime.

2 For p. 1, regarding learning to hear the stressed syllables. Here is Renée M. LaTulippe's Lyrical Language Lab YouTube video, "Top 5 Tips: How to Identify Stressed Syllables in English Words…." https://www.youtube.com/watch?v=0R2vTDyoQRk. Usually, a stressed syllable in a word is spoken heavier, louder; but it might also be higher in pitch or longer. Words that have three or more syllables might also have **secondary stresses,** so Renée LaTulippe helps with these. In her example, 'captivate,' the first syllable is the **primary stress** and the third is the secondary stress: **CAP** ti **vate**. Note that in this report on Shakespeare's verse, we will find that longer syllables are not necessarily the stressed syllables.

3 For p. 2, regarding perception of the inaudible and invisible. Rudolf Steiner wrote and spoke about our having not just the five senses we normally consider, but seven others, for a total of **twelve senses** relative to the following: life (we sense ourselves to be alive, to exist), movement, balance, touch, smell, taste, sight, warmth, hearing, words (language), thoughts (concepts), ego (whether an ego is present in another being). See Steiner's lecture, "MAN's Twelve Senses in Their Relation to Imagination, Inspiration and Intuition," August 8, 1920, Dornach, Switzerland. Note: the word that is translated here as 'man' includes all human beings. The three words, "Imagination, Inspiration and Intuition," all have initial capitals because these are stages of higher cognition which can be developed by all human beings who choose to work toward achieving them. They are not the same as the ordinary imaginations, inspirations and intuitive hunches we commonly refer to.

4 For p. 3, regarding the Royal Shakespeare Company's nine programs for television, "RSC Playing Shakespeare." A list of programs and links is in the References section below. In 1979 under Director Trevor Nunn, the Company had done two other programs: "South Bank Show Special - Word of Mouth RSC (1979), https://www.youtube.com/watch?v=TsJ9gucPmjA (same YouTube for both).

5 For p. 3, regarding 'apprehension.' Actor Alan Howard also spoke about this in the first of the nine programs, "The Two Traditions," 1 of 9 at 13:20 min. Scott Kaiser's *Shakespeare's Wordcraft* (Limelight Editions 2007) gives abundant examples!

6 For p. 4, regarding *An Introduction to Eurythmy*. This is a volume of introductions by Rudolf Steiner, published in English by the Anthroposophic Press, Spring Valley NY, 1984. Here are the specifics for the quotes that appear in this report – page number, introduction number, place and date:

a) p. 15, III, Dornach, Switzerland, Aug. 11, 1919;
b) p, 33, VI, Dornach, Aug. 15, 1920;
c) p. 45, VII. Dornach, Sept. 17, 1922; and
d) pp. 51-52, IX, The Hague, Netherlands, Nov. 2. 1922.

7 For p. 5, regarding the line that begins, "'Twas the night before Christmas." The poem is "A Visit From St. Nick," by Clement C. Moore. The authorship of the poem was settled in 2004 in favor of Moore by the rare-document expert, Seth Kaller. See "The Authorship of the Night Before Christmas," https://www.sethkaller.com/about/educational/tnbc/.

8 For p. 7, regarding the Fibonacci sequence and the perfect fifth. In **tonal music** (classical, rock, folk, bluegrass, country, etc.), the **perfect fifth** has an important role. In the ascending

scale that is the basis of our music, seven notes sound in a row as steps upward, culminating in an eighth step that is a renewal of the starting pitch-tone, now an **octave** higher. The **fifth step** is the beginning of the real push upward toward the octave. Harmonically, the **fifth** and the **seventh** have a great deal to do with how we sense which pitch-tone is serving as **do**, the home, the **prime**, of a given melody: the fifth and the seventh both point to this 'do' musically. Remember this song?:

"Do-Re-Mi" - THE SOUND OF MUSIC (1965) - YouTube, https://www.youtube.com/watch?v=drnBMAEA3AM.

Regarding the depth of Shakespeare's genius in the realm of ratios such as 3-to-2, 2-to-3, 4-to-1, and 1-to-4, the Shakespeare scholar, Sylvia Eckersley, explored the mathematical characteristics of the plays, *Macbeth* in particular. She found surprising correspondences between the content, location of the lines and the flow of the plot that reveal a discrete formative pattern. See her book, *Number and Geometry in Shakespeare's Macbeth: The Flower and the Serpent,* Floris Books, 2007.

9 For p. 8, regarding Shakespeare's sensibility. In his lecture cycle on *Speech and Drama* (Lect. 15, about 3/4 in), Rudolf Steiner called the dramatic awareness and gifts of Shakespeare and his players *instinctive*, and compared it with how we must approach theatre in our time:

> In the times in which we are living, the actor has to undergo training if he is to acquire such experiences [of the difference between speaking out in nature vs. speaking in the theatre]; he has to learn them consciously. To Shakespeare they were instinctive. All that I have been describing to you, Shakespeare and his fellow-actors knew instinctively. They had imagination, you see, they had a picture-making fantasy; you can see it from the very way Shakespeare forms his speeches. Yes, they had a picture-making fantasy. And Shakespeare could do two things. He had on the one hand a marvelous perception for what the audience is experiencing while an actor is speaking on the stage; you can detect this just in those passages in his plays that are most characteristic of his genius. He could sense with wonderful accuracy the effect some speech was having upon the spectators sitting on the left of the stage, the effect it was having upon those sitting on the right and again upon the main audience down in the front. A fine, imponderable sensitiveness enabled him to share in the experience of each. And then, on the other hand, Shakespeare had the same delicate, sensitive feeling for all that might go on upon a stage which was, after all, no more than a slightly transformed alehouse!

10 For p. 8, regarding the twenty-four excerpts that I have worked with so far. Alphabetically by play title, these are:

- Philo, "Nay, but this dotage of our general's," *Antony and Cleopatra*, Act I:i, l. 1ff;
- Hamlet, "To be or not to be," *Hamlet*, Act III:i, l. 56ff;
- Gertrude, the Queen, "There is a willow," *Hamlet*, Act IV:vii, l. 162ff;
- Chorus, "Now entertain conjecture of a time," Choric Prologue to Act IV, *Henry V;*
- Prologue, "O for a Muse of fire," Prologue to *Henry V;*
- Portia and Brutus: "Brutus, my lord," *Julius Caesar*, Act II:i, l. 233ff;
- Calphurnia and Caesar: "What mean you, Caesar?" *Julius Caesar*, Act II:ii, l. 8ff;
- Antony: "O pardon me, thou bleeding piece of earth," *Julius Caesar*, Act III:ii, l. 254ff;
- Macbeth, "She should have died hereafter … Tomorrow," *Macbeth*, Act V:v, l. 17ff;
- Claudio, "Ah, but to die," *The Merchant of Venice*, Act III:i, l. 118ff;
- Portia, "The quality of mercy," *The Merchant of Venice*, Act IV:i, l. 182ff;
- King Richard II: "Let's talk of graves," *Richard II*, Act III:ii, l. 144ff;
- King Richard III: "Now is the winter," *Richard III*, Act 1:i;
- Mercutio: "O, then I see Queen Mab hath been with you," *Romeo and Juliet*, Act I:iv, l. 53ff;
- Romeo and Juliet, "But soft, what light," *Romeo and Juliet*, Act II:ii, opening of act;
- Friar Lawrence and Romeo (rhymed pentameter): "The grey-eyed morn," *Romeo and Juliet*, Act II:iii, opening;
- Prospero, "Our revels now are ended," *The Tempest*, Act 1V:i, l. 39ff;
- Duke Orsino, "If music be the food of love," *Twelfth Night*, Act I:i, opening of play;
- Viola and the Duke: "What kind of woman is't?" *Twelfth Night*, all of Act II:iv;
- King Leontes, "Go play, boy play;" *The Winter's Tale*, Act I:ii, l. 185ff;
- Paulina and King Leontes, "I say good queen," *The Winter's Tale*, Act II:iii, l. 57ff;
- Cleomenes and Dion, "The climate's delicate," *The Winter's Tale*, Act III:i (all);
- Queen Hermione, "Since what I am to say," *The Winter's Tale*, Act III:ii, l. 21ff;
- Paulina, "Woe the while! / O, cut my lace," *The Winter's Tale*, Act III:ii, l. 170ff.

11 For p. 8, regarding the heartbeat. This 4-beat-1-breath ratio is what makes the movement of pentameter so different from the slightly longer **alexandrine** lines of twelve syllables, which is a leading meter in French verse that is also said to be natural to the pace of human breathing. The most familiar form of the alexandrine falls into two sets of six syllables; and here is the reason for this: "Since the exact number of syllables that speakers of Fr.[ench] can routinely identify with certainty in a given verse line is limited to eight or fewer, the alexandrine is heard not as a whole but as two hexasyllabic units." See *The Princeton Encyclopedia of Poetry and Poetics, Fourth Edition*, p. 36 (accessed online).

This sheds light upon how poetically sound it is for the ten syllable pentameter lines to fall into two parts, as discussed in this report. Much of the time neither half exceeds six syllables. But when the ten syllables run consecutively, as they do in the 4 ¦ 1 arrangement with nine syllables in a row, this evidently challenges our power to 'apprehend' them. It would therefore seem to be more poetically-harmonious if this 4 ¦ 1 arrangement does not occur continuously!

More recently, I discovered that Rudolf Steiner had some important observations to share in his lectures on *Poetry and the Art of Speech*. Here is a passage from Lecture VIII, "The

Interaction Breathing and Blood-Circulation," March 29, 1922, Stuttgart (italics added):

> "Every poetic act, every forming act of poetry ultimately rests on this ratio between breathing, as inwardly experienced, and the inner experience of the circulation of the blood. *Subconsciously our breath counts the pulse-beats; and subconsciously the pulse-beats count the breaths dividing and combining, combining and dividing to mark out the meter and the syllable-quantities*. It is not that the manifestations of poetry in speech adapt themselves so as to conform either to respiration or to the circulation of the blood: but rather the ratio between the two. *The configuration of syllables may be quite irregular, but in poetry they stand in a certain ratio to one another, essentially similar to that between breathing and circulation*.
> *... [The poet] articulates this [ratio] artistically through the syllables in quantity and meter. And we approach intensification and relaxation, tension and release, in a properly artistic way when we allow fewer or more syllables to the unit of breath. And these will then balance each other out in accordance with their inherent natural proportions. In other words, we must adjust the timing of the verse in the right way*."

My experience suggests that what he referred to here as "a certain ratio" in verse like there is between the breath and blood-pulse, and that "the configuration of syllables may be quite irregular" is this: tetrameter calls upon four syllables per unit of breath; trimeter calls upon three syllable; pentameter, five; and so on. But as I have found in pentameter, the syllabic flow can nevertheless be lively, not at all fixed and regular! And in this flow I directly experience the artistically fashioned "intensification and relaxation, tension and release" of which Rudolf Steiner spoke.

And through this work with Shakespeare's blank verse, I more and more sense that I do inwardly keep a living count of the tie between the *four beats* (*pulses*) and the one-breath of each line, as well as the tie between these and the ten syllables with their five stresses – no more, no less. It is marvelous.

12 For p. 9, regarding the etheric body. 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 and more conscious 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 the latter is only perceptible to supersensible perception. For descriptions of the bodies and functions, see Rudolf Steiner's books: *Theosophy* (GA 9, 1904), Ch. 1, a bit more than halfway in, and *Occult Science* (GA 13, 1909), Ch. 2 , the first 5 pages.

13 For p. 10, regarding *The Speech Sound Etudes, Volume I: Revelations of the Logos*. There are two editions of this book: the original is a full manual that includes material on poetic rhythms, meters, sound shifts and the movement-impulses which can be inwardly perceived through sensitive work with the sounds themselves and brought forth as bodily **gesture-movements**; and the other is a *Slim Edition* which presents just the etudes along with the pronunciation key and glossary. Contact the author, Kate Reese Hurd, at karehuuu@gmail.com. You may inquire for them at the Rudolf Steiner Library in Hudson NY or the Turose Gift Shop in Ghent NY.

14 For p. 11, regarding my markings for the vowels. These are in three sets according to the perceptions I have had after reading what the Swedish singer, Valborg Werbeck-Svärdström, wrote about vowels in her book, *Uncovering the Voice* (Ch. 6, about 2/3 in). Over the course of twelve years, she worked with Rudolf Steiner to bring new impulses into the art of singing. I find not one, but *three* different open vowel sounds in my more-or-less Standard American speech: ***ah***, ***ŏ*** ('hot'), and ***ŭ*** ('love'). They seat themselves within the vocal organization differently. The other vowels can likewise be found to sort themselves out relative their placement and resonance. Hence, like Valborg Werbeck-Svärdström, I work with three sets of vowel sounds and have given the sets descriptive names: middle-full, broader-brighter and taller-darker (see in *The Speech Sound Etudes* manual or slim edition). In the list below, next to the headings I also show the International Phonetic Alphabet (IPA) symbols for each sequence of vowels, in case these help. You can hear recordings of each vowel and consonant sound in both American and British English here: "The sounds of English and the International Phonetic Alphabet" http://www.antimoon.com/how/pronunc-soundsipa.htm.

My usual markings for texts are below. I presented many of them in my spring 2018 article, "Finding Unison in the Vowels"; but I have since then changed some of them and have updated that article. *The markings are reminders and only approximations of the sounds. Regional accents will surely differ!*

Middle full placement: IPA – ɑː ɔː o ʊ uː aʊ

- swŏn - côugh, sâw - bōne
- sūe, dŏo, snōōp - o͡ût, co͡w

Broader brighter placement: IPA – ɒ æ e eɪ ɪ iː aɪ ɔɪ

- hŏt - măt - wèb (French diacritic)
- thév, fáde (diacritic adapted from French)
- sĭt, hўmn, bŭsinĭess
- convēne brēēd, thīēf, ēasȳ
- nĩne, ĩce, bỹ, ẽye, ãisle
- soil, toy, Freud

Taller darker placement: IPA – ʌ/ə ʊ ɜːʳ

- rŭn, ə̆bə̆ve
- fo͝o͝t, pu͝sh, wo͝lf, bo͝uillon
- spůr, bŭrd, hĕr, e̊arth, wôrk, mўrrh
  (the ů is always followed by ***R*** in English)
- Goethe (German, 'Gö-tə'), oeuvre (French, 'ö-vrə')
  (add umlaut dots, ¨ , above the vowel as an alert)
- Füsse (German), tu (French, 'tü')
  (add umlaut dots, ¨ , above the vowel as an alert)
- iu: fēud, ĕwe
- s*wee*t, q*uee*n, *whee*t OR sweet, queen, wheat

15 For p. 12, regarding a different way of rehearsing the 5-stress-four-beat pentameter structure in movement. As in conducting music, we can if (right-handed, and if left-handed do mirror image) make a sort of anchor shape in the air, with a downward stroke, a stroke leftward, a stroke rightward and a stroke left-and-upward back to the starting point: 1 2 3 4. This is the pulse, the set of four beats over the course of one unit of breath. We can then express clearly the 4/4 flow of the lines while reciting them. Then, beginning with the conducting hand held loosely closed, thumb-side up, we can mark the stresses as they occur in relation to this pulse by extending our fingers in succession one by one: pinky finger, ring finger, middle finger, pointer and then thumb. As revealed in the discussions above, some beats might be empty, with no stressed syllable falling on them. Admittedly, achieving fluency with this takes quite a bit of practice. But as a musician (and perhaps especially as a pianist), I am used to the need for diligent practice in order to coordinate the many elements as well as one's own body. However, the results are gratifying, in terms of feeling the beauty of this lawful structure in dynamic variety of movement and in becoming strong in my ability to dwell within it.

16 For p. 15, regarding Leontes' speech, "Go play, boy, play." Director John Barton and actor Ian McKellen present the opening of this speech in the first half of "South Bank Show Special - Word of Mouth RSC (1979), https://www.youtube.com/watch?v=TsJ9gucPmjA, at 24:20 min. in. They show how the lines would run as plain iambic 'dee-dum, dee-dum,' so that they run past the mid-line punctuations in Leontes' speech. And then the lines are spoken so that the mid-line punctuations take over entirely and all sense of the line-ends disappears. (I find both ways totally unsatisfying.)

17 For p. 21, regarding J.B. Bessinger, Jr's reading. See "Chaucer's Canterbury Tales Prologue in Middle English (Not Complete)." The text accompanies the YouTube audio. https://www.youtube.com/watch?v=GihrWuysnrc.

18 For p. 21, regarding a presentation by Colin Gibbings. The Prologue begins at 5:25 minutes in; he is in costume: "General Prologue of the Canterbury Tales (Premiere)" https://www.youtube.com/watch?v=nMsp8xHkRnA.

19 For p. 21, regarding the medieval plays. *Christmas Plays From Oberufer*, edited by Hélène Jacquet; Rudolf Steiner Press, Bristol, 1944, 1961, 1973, 1993. (Oberufer is an island east of Vienna in Austria near the Hungarian border.)

20 For p. 22, regarding the sounding of words and their meaning. "The Lost Unison Between Speaking and Thinking;" a lecture given by Rudolf Steiner in Dornach, Switzerland, July 18, 1915.

21 For p. 22, in reference to achieving knowing participation in our art. Doing so raises the artistic work to the level of 'critical' art in contrast to 'naive' art. At the end of Chapter 3 in his book, *Truth and Knowledge*, Rudolf Steiner described the difference between naive art and critical art. He explained that critical art requires us to work consciously with the laws that inform the realm of art that we are engaged in. In my article, "Eurythmy as a Critical Art: What This Means For Its Future" (EANA, autumn 2016), I took up how extremely important a complete shift away from naive art is for eurythmy now, as it enters its new century. It must move toward becoming a critical art. Otherwise, in my view it will remain uncertain as to its grounding and true legitimacy and will ultimately deteriorate relative to what it can and should be. I say this because many of the basic elements of the art are taught through imitation and description rather than first-hand inquiry into the nature of the element we seek to express in movement, such as into the gesture-impulse that actually informs the gesture of each vowel and consonant. Here is that passage from *Truth and Knowledge*, Chapter 3 (italics added):

> 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 they do not reflect about the laws according to which they create, but apply them, using feeling and sensitivity. We may call them 'naive.' It is 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.

22 For p. 22, in reference to the sound-mood of the character. Rudolf Steiner described how *the actor's delineation of the role needs to involve discerning the specific vowel and consonant sounds that characterize the role! These sound-moods or "sound feelings" (as he called them) would then be pointed up in how the actor speaks of all of that character's lines*. (See *SpDr*, especially Lect. 13, Sept. 17, 1924.) He also gave a great deal of attention to the lost art of *sounding* the words, which have declined into being merely 'heard-through' for their *idea-meaning*, the sounds themselves being irrelevant. (See Lect. 6 and Lect. 8.) In my presentation of poems at poetry forums, I have regularly divined what speech sounds feel to me to be the sound-mood of the poem. And I speak a set of poetic miniature etude-studies of alliteration (for the consonants) or assonance (for the vowels) before the poem as a preparation for the listeners, and another set afterwards to close the mood. I wrote about how I worked with two poems* this way, in my article, "Etheric Bodies are Moving to the Speech Sound Etudes," for the spring 2016 EANA Newsletter. *(Edna St. Vincent Millay's "Conscientious Objector" and Matthew Arnold's "Dover Beach.")

As revealed in this report, I find that through devotion to the 5-stress-4-beat-one-breath pentameter structure, I am guided to how the character 'wants' to speak, discovering which words form the stresses and what rhythmic patterns the character is using, all of which leads me to the meaning and mood! Rudolf Steiner called *living, formative structures* such as this one in pentameter, the 'Gebilde,' the 'Lautgebilde' – speech Gebilde. (See *Eurythmy as Visible Singing*, Lect. 1, opening). He said that *this* is what we are to experience and express in eurythmy, too.

23 For p. 24, in reference to the medium of art as a pathway to divining the spiritual world. Rudolf Steiner had also said that all of the arts are to become musical In *Art as Seen in the Light of Mystery Wisdom* (Lect. 6, 1/2 in), when speaking about the architecture and sculpture of the first Goetheanum in Dornach, Switzerland, he said (italics added):

> We attempted to bring architectural forms into musical flux, and the feeling one can have from seeing the interplay

between the columns and all that is connected with them can of itself arouse a musical mood in the soul. It will be possible to feel invisible music to be the soul of the columns and the architectural and sculptural forms that belong to them. It is as though a soul element were in them. *Interpenetration of the fine arts and their forms by musical moods has to be the fundamental ideal of the art of the future*. Music of the future will be more sculptural than music of the past. Architecture and sculpture of the future will be more musical than they were in the past. That will be the essential thing. Yet this will not stop music from being an independent art – on the contrary, it will become richer and richer through penetratng the secrets of the Töne,* as we said yesterday, creating forms out of the spiritual foundations of the cosmos. *('Tones,' meaning our experiences of the prime, second, third, fourth, fifth – as in lect. 5 where no pitch-tones are named.)

And Dr. Steiner included speech in this future of music: "Music, which includes also the musical element in the arts of speech, is destined to be the art of the future" (see 2/3 into Lect. 11 in *True and False Paths in Spiritual Investigation*).

24 For p. 24, in reference to Devon Glover. Hear "The Sonnet Man: Sonnet 18 Come and Be My Sunny Day" at https://www.youtube.com/watch?v=C-gG4MBdjvQ.
"The Sonnet Man: Hip Hop Hamlet, To Be Or Not To Be," https://www.youtube.com/watch?v=z_RTrq4mrSg

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Barton, John: "John Barton The Shakespeare Sessions 2003 VHSrip xvid," held at the request of actor Kevin Kline, https://www.youtube.com/watch?v=4751F6yiGQc.

Reese Hurd, Kate, "Etheric Bodies are Moving to the Speech Sound Etudes," article, Eurythmy Association Newsletter, spring 2016. See her other articles on the speech sounds and their gesture-impulses as the true basis of speech eurythmy).

Reese Hurd, Kate: four excerpts from Shakespeare's plays prepared as described in this report (and posted along with it). Each is presented in three ways: as a plain copy, with the pulse and word-rhythms indicated and with speech sounds markings added (for vowel and consonant repetitions and sounds of importance in the shaping of the lines). The speech sound markings are not meant to replicate Elizabethan English – may we each do our own research toward that! And the soundings will of course vary according to one's regional accent.

Prologue, "O for a Muse of fire," *Henry V*, opening of play.

Gertrude, the Queen, "There is a willow," *Hamlet*, Act IV:vii, l. 162ff.

Romeo and Juliet, "But soft, what light," *Romeo and Juliet*, Act II:ii, opening of act.

King Leontes, "Inch thick, knee deep … Go play, boy, play," *The Winter's Tale*, Act I:ii, l. 185ff.

Reese Hurd, Kate, *The Speech Sound Etudes, Volume I: Revelations of the Logos*, subtitled, *Poetic miniatures for sounding our language: a body of speech-work for speakers, actors, eurythmists, poets, writers, singers, teachers, therapists and philologists*; published by the author-composer, Philmont NY, 2016. (Inquire for the booklet at the Rudolf Steiner Library in Hudson NY or the Turose Gift Shop in Ghent NY.)

Reese Hurd, Kate, *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures, A Detailed Research Report on Evoking the Movement of the Logos Through Intensive Speech-Work with Poetic Miniatures on the Speech Sounds*; posted at the EANA website, 2014, and revised and published by the author as a companion booklet to *The Speech Sound Etudes, Volume I;* Philmont NY, 2016. (Inquire for both booklets at the Rudolf Steiner Library in Hudson NY or the Turose Gift Shop in Ghent NY.)

Royal Shakespeare Company, two programs for televsion directed by Trevor Nunn, 1979: "South Bank Show Special - Word of Mouth RSC (1979), https://www.youtube.com/watch?v=TsJ9gucPmjA (the YouTube includes both). The specials included fellow directors John Barton and Terry Hands and actors Alan Howard, Jane Lapotaire, Ian McKellen, Michael Pennington, Patrick Stewart and David Suchet.

Royal Shakespeare Company, nine programs for television: "RSC Playing Shakespeare." The Royal Shakespeare Company members vary program to program: Alan Howard, Patrick Stewart, Ian McKellen, Jane Lapotaire, David Suchet, Michael Pennington, Terry Hands, Tony Church, Sinéad Cusak, Mike Gwilym, Susan Fleetwood, Sheila Hancock, Lisa Harrow, Ben Kingsley, Barbara Leigh-Hunt, Richard Pasco, Norman Rodway, Donald Sinden, Judi Dench, Roger Rees and Dame Peggy Ashcroft.

Here are the programs referred to in this report:

"RSC Playing Shakespeare 1 of 9 The Two Traditions 1984 VHSrip" https://www.youtube.com/watch?v=D2VnxiW3oqk

"RSC Playing Shakespeare 2 of 9 Using The Verse 1984 VHSrip," https://www.youtube.com/watch?v=H3rMaHqH2TE

"RSC Playing Shakespeare 3 of 9 Language & Character 1984 VHSrip xvid," https://www.youtube.com/watch?v=4V18sryRXik

"RSC Playing Shakespeare 7 of 9 Rehearsing aText 1984 VHSrip xvid," https://www.youtube.com/watch?v=6t-HrRaqsXI

"RSC Playing Shakespeare 9 of 9 Poetry & Hidden Poetry 1984 VHSrip xvid," 52:32 min. https://www.youtube.com/watch?v=qAHJnjYqTik

Steiner, Rudolf, *Art as Seen in the Light of Mystery Wisdom*, GA 275, eight lectures, Dornach, December 28, 1914 to January 4, 1915; translators P. Wehrle (1, 4-8) and J. Collis (2, 3); Rudolf Steiner Press, Forest Row, E. Sussex, 2010.

The Arts and Their Mission, GA 276, eight lectures, Dornach, May 27 to June 9, 1923, Oslo, May 18 and 20, 1923, translated by Lisa D. Monges and Virginia Moore, Ph.D.; Anthroposophic Press, Spring Valley NY, 1984.

Eurythmy as Visible Music [Singing] (*EVSing)*, GA 278, eight lectures, Dornach, Switzerland, February 19 to 27, 1924, translated by Vera and Judy Compton-Burnett; Rudolf Steiner Press, London, 1932, 1977.

An Introduction to Eurythmy, collection of introductions to eurythmy performances, published in English by the Anthroposophic Press, Spring Valley NY, 1984.

"The Lost Unison Between Speaking and Thinking," lecture, Dornach, July 18, 1915, published with "The Realm of Language;" Mercury Press, Spring Valley NY, 1984.

Poetry and the Art of Speech, GA 281, ten lectures, Dornach and other cities, September 1920 to March 1923; translator not cited, published by the London School of Speech Formation with the Rudolf Steiner Press, London, 1981.

Speech and Drama, GA 282, nineteen lectures, Dornach, September 5 to 23, 1924, translated by Mary Adams; Anthroposophic Press, Spring Valley NY, 1959 /1960, 1986 (also Rudolf Steiner Press, London).

True and False Paths in Spiritual Investigation, GA 243, eleven lectures, Torquay, Devon,, August 11-22, 1924, translated by A. H. Parker; Rudolf Steiner Press, 1969, 1985.

Stewart, Patrick; recitation of Sonnet 18: "Sonnet 18 by William Shakespeare (read by Sir Patrick Stewart) | 2020.04.07 |" #ASonnetADay https://www.youtube.com/watch?v=VYnj7ZutTgI.

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ABOUT THE AUTHOR

Kate holds degrees in English literature and music and is a eurythmy graduate (1985). She has sung in choruses and chamber groups, has played a number of musical instruments and served as a pianist for four years at the School of Eurythmy in Spring Valley NY.

In 2016, she completed and published an in-depth manual on the speech sounds and their gestures: *The Speech Sound Etudes, Volume I: Revelations of the Logos; Poetic miniatures for sounding our language: a body of speech-work for speakers, actors, eurythmists, poets, writers, singers, teachers, therapists*. It is available on request (or inquire at the Rudolf Steiner Library in Hudson NY). A description of it is near the end of the autumn 2015 *Newsletter of the Eurythmy Association of North America (EANA*).

In late 2012 she had begun to work intensively on this body of speech sound etude-studies, honing them thoroughly through using them to evoke the movement-impulses of the sounds. Her efforts have been so successful that in 2014 she made a detailed report on this direct approach to the eurythmy gestures: *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. This report is posted (2014) at the EANA website in the artistic category and is also available as a booklet. She is slowly at work on miniatures for the combination-consonants (e.g., ***br***, ***fl***, ***sn***, etc.) as well as for the vowel-to-consonant soundings.

In addition to this report and several articles on speech eurythmy, Kate began a detailed research report on music eurythmy: *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation.* The first half of "PART I, The Archetypal Scale and Its Disappearance – a Memoir," is posted at the EANA website, artistic category (2019). The autumn 2018 *EANA Newsletter* includes a description of this four-part report which is still in progress. Her first article on the musical branch of eurythmy came out in spring 2019, followed by several other articles (as listed below). Some of the content of these is now included in the first part of PART III of the *Singing and Jumping* report, which is also posted at the EANA website together with all of "PART IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures" (2022).

Kate's intensive report on poetic speech, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, was posted at the EANA website, artistic category (2021).

Since 2015, Kate has been reciting poems, pentameter and the poetic miniatures at poetry gatherings when she can. She has now established a website for easier access to her reports, articles and materials, and is orienting toward making full use of this new foundation in speech and movement to prepare and present pieces in eurythmy.

Kate's publications to autumn 2024 are:

☆ = foundational for eurythmy

Reports:

☆ *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*, autumn 2014 – also available as booklet.

☆ *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation* (in progress, PART II yet to come):

"PART I, The Archetypal Scale and Its Disappearance – a Memoir" (first half, remainder to come), with Preface, Basics and Prologue, posted at the EANA website, artistic category, December 2019.

"PART III (first half): Fixed Do and Movable Do in Our Eurythmy – Does It Matter?" March '22, revised August 2023

"PART IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures," March 2022.

Revealing the Music of Pentameter: Putting Shakespeare Through His Paces, EANA.org, artistic category, Sept. 2021.

Booklets (contact Kate for copies):

☆ *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures* – also posted at the website, autumn 2014.

☆ *The Speech Sound Etudes, Volume I: Revelations of the Logos;* subtitle, *Poetic miniatures for sounding our language, 2016*.

Slim Edition of *Vol. 1* of the etude studies without the intensive texts of the original manual.

A Quartet of Articles – the first four of Kate's articles.

A Quintet of Articles Concerning the Gesture-Impulses of the Speech Sounds – marked with * in the articles list (booklet yet to come).

A Quintet of Articles on Music Eurythmy (booklet yet to come).

☆ *Awakening our Empfindung-Sensibilities to Movable Do and the 1915 Angle-Gestures* – a tutorial from the Eurythmy Festival workshop, August 2023.

Articles for the *Eurythmy Association EANA Newsletter:*

" 'The Word of My Feet': The Three Parts of Walking," spring '15;

"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 Movable Do in Our Eurythmy: Does It Matter?" autumn 2021 (see the enlarged version as the first section of *Singing and Jumping* PART III, EANA website, artistic category);

"The Earliest Records Show the Angle-Gestures as Movable Do," spring 2022 (the Performing Arts Section 2023 version is shorter);

☆*"Imitation and Mental Imagery in Professional Eurythmy," autumn 2022;

☆"My Responsibility to the Onlooker in Music Eurythmy," autumn 2023.

For the *Performing Arts Section Newsletter* (also in German):

"The 1915 Angle-Gestures are Movable Do," Nr. 78, Easter 2023;

"My Responsibility to the Onlooker in Music Eurythmy," Nr. 81, Michaelmas 2024.

For *Chanticleer*, the newsletter of the Berkshire-Taconic Branch of the Anthroposophical Society: "Taking the Thinking Exercise in Earnest," April 2024.

The ***5-STRESS-4-BEAT STRUCTURE***
SYLLABIC RHYTHMS and **PENTAMETER**

Markings developed by Kate Reese Hurd
as in the report, *Revealing the Music of Pentameter*

Syllabic markings for shaping the *upper* rhythm of the lines in relation to the metrical *lower* rhythm:

- x = first syllable is heavy: xmeasure
- ˇ = first syllable is light or short: ˇcelestial
- xˇ = move from heavy to light quickly: xˇkitt'ns
- ˇx = move from light to heavy quickly: ˇxbedeck
- ¯ = syllable is longer: x¯ˇdazzling xˇ¯minnows
- • = dot lengthens a syllable to create a dotted skipping rhythm, as in music: x•stalked 'n caught =  x¯•pause 'n fall = 
- | = articulate between words: cinched | cellophane
- [a] = intentionally unspoken syllable: [a]'way

Pentameter is a formative musical-metrical structure. *The relationship of the five stresses to the four-beat measure of each line of blank verse is a lively one*. Note which stress lands on each of the four beats; write the beat number under that syllable and place a broken vertical before the syllable that falls on the third beat, to demarcate the middle of the 4/4 measure. The fifth stress will land *between* two beats (usually on the half-beat). Hence it can sound in varied places within the stream of the 4/4 time. Here are just the most basic possibilities. Where the fifth stress lands is marked with + :

1		2		¦3	+	4		
1		2		¦3		4	+	
1	+	2		¦3		4		
1		2	+	¦3		4		
1	+	2	+	¦3		(4 is empty)		
1		(2 is empty)		¦3	+	4	+	

The first thing to notice is that one half of the measure will have more stresses sounding in it than the other does, because one (or maybe more) of the stresses falls on a half-beat. *A beautiful musical differentiation arises naturally: the stresses in one half come more quickly than those in the other, crowding that part of the measure, the line. Syllables shorten or lengthen and vary in weight accordingly, creating rhythmic complexity.* In this novel relationship between the rhythmic iambic units and the beat structure, the iambic feet do not *walk* on the beats one-to-one, the way the metrical feet of other meters do, such as in tetrameter and hexameter (with its two caesuras): the fifth iambic foot is freed; and it calls for sensitive musical handling. Blank verse is *poetry*, distinct from the prose narrative and dialogue in the plays; and as Rudolf Steiner said, poems are scores that need to be fathomed and brought to expression, just as in music (see "Poetry and the Art of Speech," April 6, 1921 lecture, Dornach).