

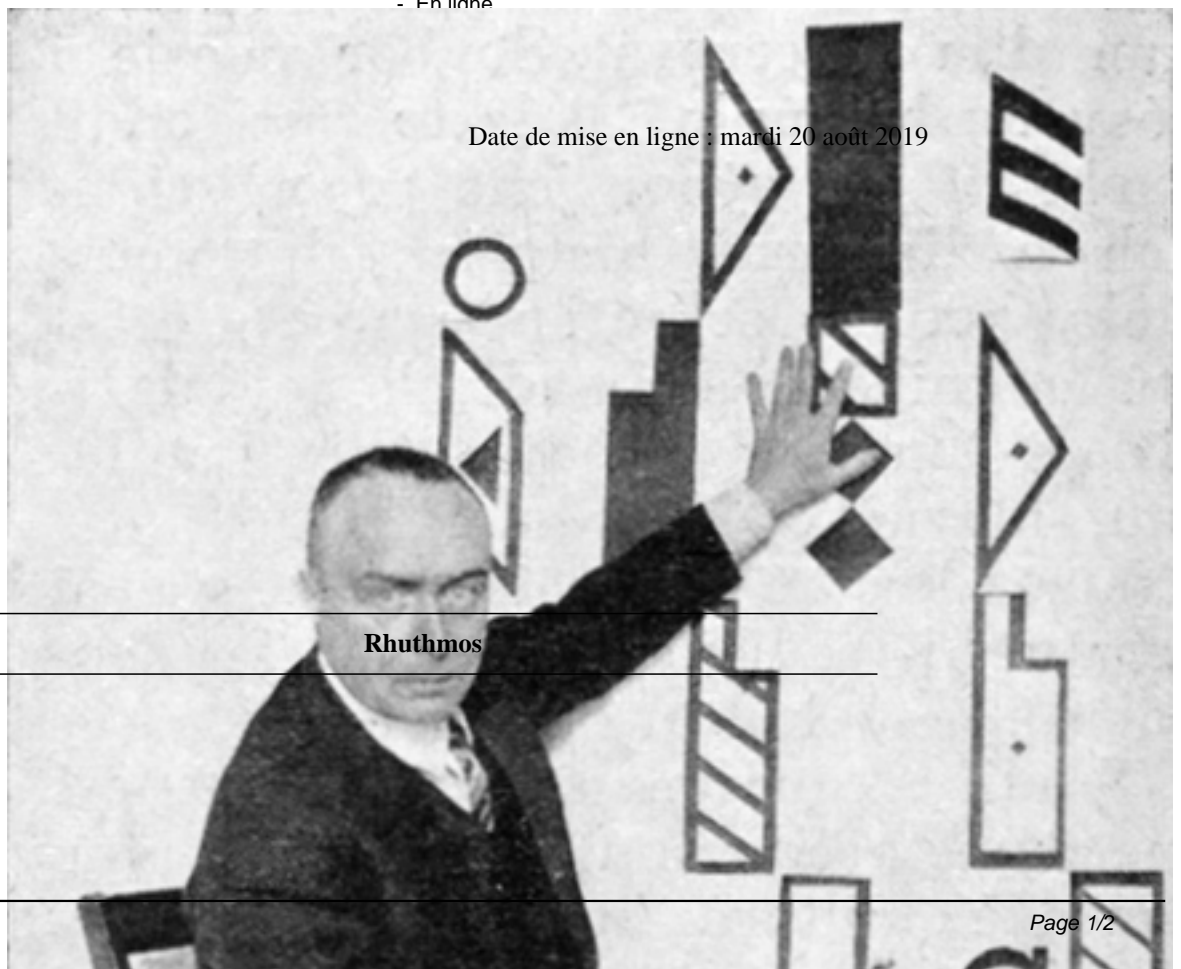
Extrait du Rhuthmos

<https://rhuthmos.eu/spip.php?article2436>

R. Laban, Eurhythmy and Kakorhythmy in Art and Education

- Publications
- En ligne

Date de mise en ligne : mardi 20 août 2019



Rhuthmos

This text has been translated and published by Paola Crespi in *Body & Society*, 2014, n° 20, pp. 75-78. It is also online on Academia.edu. We thank [Paola Crespi](#) for the permission to republish it here.

<dl class='spip_document_4458 spip_documents spip_documents_left' style='float:left;'>



Abstract : This text translated here (first published in *Die Tat* in May 1921) is an early elaboration of Rudolf Laban's polyrhythmic ontology. The phenomenon of rhythm here takes shape through the manifold ways in which it resonates in the text (Ur-rhythm, Eu-rhythm, Kako-rhythm). Besides positing a fundamental codependency between rhythm, movement and space, Laban sees rhythm here also as the gateway to a socio-ethical dimension culminating in the Festival, or art of celebration.

Keywords : 1920s, body, dance, polyrhythm, rhythmanalysis, ritual

'Eurhythmy' is a term that has been used for thousands of years, and it originally meant 'a beautiful or harmonious flow of movement [*Wohlfluss*] perceivable through our senses'. The totality of all imaginable sequences of movement is rhythm in nature. But does anything exist that is not an outcome of movement ? The easily definable, clearly visible good order [*Wohlordnung*] of sequences of movement is beautifully rhythmic, eurhythmic.¹ However, in the end does anything exist that is not well ordered, that is, perceivable as being composed of the basic elements ?

[...]