



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

The Cosmos of Words – Eurythmy and Creative
Speech Formation in Languages around the World

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Mistero Buffo ... In Search of the Identity of Italian in Art

In Memory of Dario Fo

The light, bright, airy vowels, strong in their feeling quality, make the sound of the Italian language very melodious. Consonants give new impulses to the warp and weft of the vowels in a mercurial way, imbuing them with new life. This is how the Italian language has acquired its musical qualities as well as its dynamic, also expressed in gesture.

In the 13th century Dante Alighieri studied the various Italian dialects and was the first to write in a refined but vernacular language. He succeeded in emphasising the spiritual aspect of the inner gestures in the language that allow for true human communication, and so avoided descending into the vulgar or coarse elements of the dialects and their external gestures. Carlo Goldoni also metamorphosed the vernacular language and its dialects as well as the tradition of commedia dell' arte into a light, dynamic and musical language in the 17th century. Today it is Dario Fo who, by giving popularity to the language of Grammelot, by creating his own style of recitation and performing his own writings, has created a new, contemporary language. He has succeeded both in refining the dialect and in giving a three-dimensional form to it, which allows the human 'I' to be present in it.

Tracing the inner gestures in physical, external gestures is very important in Italian. Spiritualised forms of gymnastics, such as Spacial Dynamics, or the psycho-physical acting exercises developed by Michael Chekhov, support the creation of sentence gestures using creative speech techniques. With the help of these methods we can exercise our ability to work with the Imagination, which goes beyond the purely personal aspect of the imagination, thus renewing the inner gestures in word and syllable. The inner gesture in the individual sound can be spiritualised when the archetypal movements for individual sounds are ensouled, as developed by both Marie Steiner and Ilya Duvan. If this is practised, then the consonants are no longer expression of emotions; rather, they open portals to their cosmic and archetypal dimensions. At the same time the vowels acquire an inner and outer freedom and can reveal their light-filled, clear individual qualities. Practising the six revelations of speech can then lead to subtle perceptions of a variety of possible nuances in the shaping of a sentence; conscious work with the breath in turn leads to a creative, joyful and conscious directing of an individual's speech. Italians have the gift of being in the here and now and can improvise; they are therefore able to allow these two newly discovered basic elements (vowels and consonants) to meet in the air, in space, and thus create a new language, a new way of speaking.

Italians enjoy diving into eurythmic movements and do it in a quite natural way: their language is naturally full of gestures and this provides an excellent foundation for eurythmy. When Italians move in eurythmy, their movements are full of vitality, soft, flowing and their souls are immediately engaged. They enjoy moving and the social interaction this involves, as well as the expansion of their souls into the periphery; this belongs both to the Italian folk soul and to the folk spirit. It is more difficult for them to form and shape their movements consciously. So one danger is that when Italians want to do this, their consciousness can block their creativity and they descend into working with dry, two-dimensional, intellectual images. This is where we might observe our Roman-Latin inheritance at work, which is partly evident in Italian grammar but is also inherent in the folk spirit.

Cristina dal Zio



1955 Hamburg Eurythmy School under Carina Schmid. MA Alanus University (performance eurythmy). Spatial Dynamics® and Bothmer Gymnastics® Diplomas. Member of Aphaia Ensemble, Baselland Eurythmy Academy, near Dornach. Many performances in various countries, solo and in groups. Worked with La Biennale di Venezia, DAMS Bologna, Eurythmeum Stuttgart, U.I.L.T. Unione italiana libero teatro, Laboratorio Harmònia Venezia, Tamteatromusica Padova. Courses for children, young people and adults, openly and private, also in training schools. Founded and directs European Academy of Venice Eurythmy.

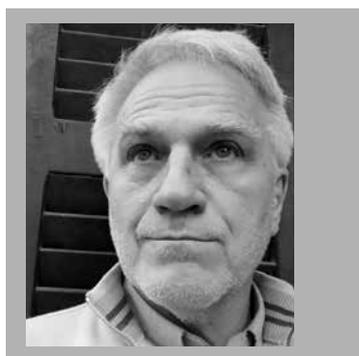
Enrica dal Zio



Born 1963 in Monselice (Padua), lives in Padova. Creative speech teacher, actress, director, clown. Works with the Michael Chekhov theater technique, Bothmer gymnastics and spatial dynamics, new adult learning. Coach for Transforming Business, Society and Self with Theory U. Italian accreditation as a drama therapist.

It is possible to practise and give form to the few volcanic consonants mainly with one's feet to counteract this tendency. The vowels, which in Italian mainly find expression in the arm movements, can remain colourful, light-filled, mobile and three-dimensional when the newly won formative power of the consonants has been integrated. If it is also possible to give expression to the vowels with the differentiated, specific power of the imagination connected to the senses, then we may develop eurythmy that is both done consciously, and refreshing and full of vitality at the same time, so that it does full justice to the Italian folk soul and its folk spirit.

Claudio Puglisi



Born in Rome. Actors training at the *Accademia nazionale Silvio D'Amico*. Later trained in speech formation in Dornach. Worked as a theatre director and actor on stage, film and television. 1984-1992 co-responsible for the acting school *Bottega Teatrale di Firenze*. 1993-2001 co-worker at the School for Speech and Drama, Dornach. 2010 co-founder of a speech formation training in Italian; certificates 2015. Co-founder of *Associazione Auriga*, a new Italian speech formation school in 2016.

The Italian Language in the Light of Contemporary Culture

I would like to contribute to a characterisation of the Italian language, on the one hand from the perspective of those that speak it and then from the perspective of those that interpret spoken Italian poetry.

Initially I want to describe the unique aspects of this language and then set out my own point of view regarding the Italian language as it is spoken today both on the stage and as it lives in the oral interpretation of poetry. I will address the question of the connection between eurythmy and all the aspects I intend to set out below at the end because I believe it is necessary to pursue such enquiries, but that these enquiries need to be conducted by those who have worked their way into the art of eurythmy thoroughly and who are also in the position to conduct such research using a scientific approach.

Premises

If we look at the Italian language from the perspective of spiritual science, we discover there are a range of considerations regarding its vitality that are not all in harmony. Steiner mentioned on several occasions that the European languages have passed their zenith and have started to show signs of degeneration: these signs can be seen in a hardening and rigidity, in a loss of flexibility and creative capacities.

Over the centuries the dependence on Latin in the Italian language decreased and space was created for its productive renaissance. The Italian dialects, for example Ladin, Catalan, Patois and Albanian, frequently developed in a completely different direction to the written language and for a while - when seen from a poetic perspective - gave the development of the language a freshness and vitality in such dialects as Venetian, Neapolitan, Sicilian and Lombardic. A number of significant poets, such as Pascoli, Ungaretti, Campana, Montale and Pozzi have also attempted to distance themselves from conformism and tradition and to find new, creative linguistic forms. Today, in the early decades of the 21st century, we are facing a dumbing down of language brought about by the computerisation of our entire life. The being of speech and language's unlimited means of expression are being drastically reduced and information has become globalised in order to be able to act in real time; in brief, there is an urgent need for linguists to investigate the inconsistencies in the vast number of complex reasons which affect and impact on the living qualities of any language.

Main Characteristics

That Italian is a language dominated by vowels is a fact. History tells us that the language once had a quality that reminds us of singing. That this language is now only partly in the position to meet the requirements of the sublime heights of