



Section for the  
Performing Arts

# Newsletter

Eurythmy  
Speech  
Music | Puppetry

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

No. 66

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## Eurythmy and Creative Speech Formation in Languages around the World



Stefan Hasler und Carina Schmid

Dear colleagues

Some months ago I asked Carina Schmid to help me develop the idea for this newsletter and also with the editing.

This has led to a very special, rich collection of articles from many parts of the world that we have given the title *The Cosmos of Words*. This is itself a quote from a poem called *The Peoples of the Earth* by Nelly Sachs. We have attempted to create a real experience of how our colleagues around the world work under very different conditions: these are determined not only by geography but also predominantly by the qualitative differences in the way in which they address the visible and audible language material at their disposal. What have they discovered in their encounters with the genius of the particular language they work in and in the ways, they work with the language?

We would have really liked to have asked every single person on the planet what the key to their own specific native language is. But we soon realised that this would have simply made the edition too bulky! So we then asked a number of eurythmists and speech artists the following questions, and to limit their responses to approximately one page:

- What aspects of your language give it its character?
- How would you describe the spirit of the language in its relation to eurythmy and creative speech?
- Can you give a few characteristic examples that illustrate how you work artistically with the language spoken in your country?

Everyone knows what it means to become aware of these steps, and how difficult it is to then describe such steps on paper. In this sense we are extremely grateful to the individual authors for the great efforts they have made to do just this, extremely grateful!

We also wish to give special thanks to the editors of this issue: Ulf Matthiesen has corrected the German contributions, Rozanne Hartmann the English, and Sarah Kane, Rozanne Hartmann and Bevis Stevens have translated the articles. Every one of them has demonstrated enormous commitment, for which we wish to thank them warmly! And in spite of every effort made, mistakes may well have slipped in to the many translations into German or English, so that the original intentions of the authors many have been unintentionally misrepresented. If you happen to be very much at home in one of the languages and discover that there are inaccuracies in the way in which its unique features are described, please let us know: it will help us in our search for greater accuracy. Many thanks!

We wish you much enjoyment in your reading of this truly global newsletter!

Stefan Hasler      Carina Schmid

Stefan Hasler and Carina Schmid

# On the 150<sup>th</sup> Anniversary of Marie Steiner's Birthday

14<sup>th</sup> March 2017 is the 150<sup>th</sup> anniversary of Marie Steiner's birthday: she was the initiator of the arts we practise, of our professions, and the first head of the Section for the Performing Arts.

Without her we would not be where we are today. She was the individuality who took care that the arts we practise and the professions we pursue have the life they have.

For these reasons, we wish to remember and acknowledge her at the beginning of this edition of the newsletter. The following words were probably written by Marie Savitch; they (Written by an Unknown Author) were discovered recently amongst the papers belonging to the estate of Lea van der Pals:

*Marie Steiner's extensive knowledge of the world of poetry and literature enabled her to open the most varied fields of exploration and research for eurythmy, as for example, the work with magnificent material from ancient cultures; her multi-faceted knowledge of foreign languages also enabled her to guide eurythmists to creating forms for poetry in French, Russian and English. Rudolf Steiner could then give indications as to the characteristic features of the movements for the sounds.*

*Whenever Marie Steiner went on tour with the eurythmy ensemble – they frequently accompanied Rudolf Steiner to places where he had been invited to give a series of lectures –the people received the greatest treasures from their literary cultures, from the inner substance of their folk soul, in their own language in a renewed and spiritualised form....*

*The way that Marie Steiner recited taught eurythmy how to characterise; her speech itself taught eurythmy how to move altogether, because the extraordinary differentiation in her speaking brought out a remarkable diversity in the eurythmy movements. The inner movement, the stepping in her speech, initiated the movements of the limbs, and the strength of her breath carried the mover, so that eurythmists were given wings and their arms and hands seemed all at once to become much more imaginative in the way that they took hold of and then shaped the sound gestures. It was suddenly possible to do something that had not been possible before.*

*And if the inner movement of language – what Rudolf Steiner called the inner eurythmy at work in speech – was in this way in complete harmony with the outwardly visible movement of eurythmy as visible speech, then something of what Rudolf Steiner called the “orchestral collaboration of speech and movement” had been achieved. The journey to find the primordial word, the Word, could therefore begin.*



Marie Steiner



# Brazilian-Portuguese

Claudio Bertalot



Eurythmy training at the Witten-Annen Institute for Waldorf Education. M.A. in stage eurythmy, Alanus University. First cellist in the Botucatu Orchester, Brazil. Co-director of the Brasil Eurythmy Training.

## In Search of an Archetypal Image for the Brazilian-Portuguese Language

The indications I know that Rudolf Steiner gave for the different languages relate on the one hand to specific characteristics, for example, he describes the nasal characteristic of French or the hard and soft consonants typical of Russian; on the other hand he also characterises the typical atmosphere in a handful of brilliant, pithy words or phrases, and these help to create a quality of movement in eurythmy that is characteristic of the specific language. I have been able to come to a wonderful experience of the English language thanks to the “two characterisations that have been handed down orally: ‘Strike lightning into the earth and glide over and beyond the wave.’ The vertical and the horizontal. Centred within yourself and present in the periphery at the same time.” [1]

As all languages evolve and change to a greater or lesser degree under the influence of the different geographical conditions in which they are embedded; so the Portuguese language in Brazil has clearly changed and evolved thanks both to the different cultural and climatic circumstances and to the special gift for language demonstrated by its major writers. This evolution took place in four stages, between 1532 and 1826, from a secondary language existing alongside the native Indian languages and Dutch, to the main language of the entire country.

In his book *Vom Genius Europas* (On the Spirit of Europe) Herbert Hahn described beautifully how in Portugal itself, spoken Portuguese sounded so consonantal that it can easily be confused with Russian. This is what happened to me as a Brazilian when I first arrived in Europe; before I could identify individual words, European Portuguese sounded to me like Russian, too. But to Herbert Hahn this was not only a coincidence but related to the two countries of Portugal and Russia: *l'extrême se touche!* (opposites attract!) So among other things he tried, for example, to understand and translate the untranslatable word *saudade* with the help of Russian words.

I am sure that no one would mistake the Portuguese spoken in Brazil for Russian, except perhaps in Rio, where some of the sounds that belong to European Portuguese can still be heard. In general the Portuguese spoken in Brazil has acquired a more vowel-like quality.

One characteristic of Brazilian Portuguese is that apart from the clearer and more open vowels the nasal qualities are much stronger; in Portugal there are only hints of this in the language spoken there. In comparison with French where the typical nasal quality comes about physiologically by the lowering of the soft palate from the outset, in Brazilian it sounds much more inward because the lowering of the soft palate is delayed and the vowel thus comes closer to the base of the tongue. A sounding space opens up behind the *ng* sound and the vowel is wrapped in this inner space behind the *ng*. This mixture of quite open vowels and those found right at the back of the speech instrument with their inner nasal quality give the Brazilian language a particular mobility that can be compared to the changes between light and shadow that one can experience during a walk in a wood. For example, the word *banana* is pronounced *banãna*, and in some parts even as *bãñãna*.

The vocalic quality of the language is quite clearly evident in the numerous diphthongs that create links between almost all the vowels. The language also has tri-

Note:

[1] Eurythmieformen zu englischen Dichtungen (Eurythmy Forms to English Poetry), Rudolf Steiner, GA K23/7 (Eva Froböse)

phthongs. The following are examples of diphthongs and their inversions: *causa*, *quarto* / *meu*, *eloquente* (nasal) / *série*, *lei*. The following are examples of triphthongs: *quais*, *averiguou*, *enxaguêi* and of nasal diphthongs and triphthongs: *mãe*, *pão*, *põe* / *quão*, *saguões*. The way one sound glides into another expresses the intense mobility of this language. For example, the word *vem* (come) becomes *wêi(ng)*, and the vowel *êi* is a nasal diphthong. The nasal quality in the language also lends itself to the formation of diphthongs. The word Brazil is pronounced *Braziu*: the L becomes a kind of U/OO and this has created the diphthong IU. The consonant at the end of the word always acquires a vowel-like quality and glides into a diphthong. This is how the language has become half-spoken and half-sung, as if it were a spoken song.

If we look at the consonants something similar happens. Borrowing from the Russian some of the consonants have become hard or soft, hard if in front of OH, AH, OO, and soft if placed in front of an AY or EE. The language has therefore both a strong sculptural quality and is also musical. There are also words that are even more sculptural in their quality than German ones: *buraco* (hole), *barulho* (noise), *faisca* (spark), and others that are more musical: *arvore* (tree), *vôo* (flight), *maçã* (apple). The dynamics of this language are constantly changing, it both glides and has a sculptural-musical atmosphere or quality.

## The Portuguese Language

Written by: Ana Paula Cabaço Galhana,  
Maria Fernanda Viegas Teodosio Wessling, António Chaves

Portuguese has gone through a long process of transformation – the origin of the language spoken by the peoples that lived in the Iberian Peninsula and specially in Portugal is still an object of research and dissent. There is a current view that Sumerian, Greek, Phoenician and Hebrew were part of the “predecessors” of Portuguese, which later was also influenced by the Celtic language, especially in the northern part of the Peninsula. The roman invasion brought Rome’s official language – Latin, but in a down-graded version – the one used by the tradesmen and soldiers – ‘Latin vulgar’. The result of the mixture of Latin and the local languages, was what is known as ‘galaico-português’.

Around the 5th century A.D. and with the fall of the Roman Empire, new migrations brought new impulses to the language – Germanic, Slavic and Iranian migrations established themselves in various parts of the Peninsula. Some words are still a remnant of that time, though the language itself kept its structure. Later, around 711 the Iberian Peninsula was invaded by various peoples of Arab origin, who occupied most of the Peninsula except the very north, namely Galicia. The result was the so called ‘moçárabe’ dialects. Until today we can still trace the Arab influence in the Portuguese language – practically all words starting with “al” are of Arab origin, or words with “uadi” included, like our river “Guadiana” (uadi means river) or the transformation of “uadi” into other forms like “Ode” – “Odeceixe” “Odemira”, and many other toponymics.

With the “Reconquista” the Arab peoples were gradually pushed to the south, and so yet another “mixture” occurred – Galician Portuguese with moçárabe dialects.

With the establishing of Portugal as a country (1143) the official language (noblemen and clergy) was Latin. The common people spoke Galician Portuguese with all its mixtures.

## Ana Paula Cabaço Galhana



Born 1968 in Portugal. Worked as a nurse, was always interested in the Arts. 2003 kindergarten assistant at Michael Hall Steiner School, Forest Row, England. 2007 Waldorf Education Training at Rudolf Steiner House. Graduated as a eurythmist in 2011, Peredur Eurythmy School. Worked in Spain as a kindergarten teacher. Since 2014 in Portugal, eurythmy teacher. Involved in some artistic projects, with Waldorf schools, the Anthroposophical Society in Portugal and the WaldorfLus Association.

## Maria Fernanda Viegas Teodosio Wessling



Born in Lisbon 1950. Bilingual secretary: portug.-english. 1973 London, Portuguese Government Trade Office. 1974, first contact with Anthroposophy. 1975–76 Foundation Year at Emerson College. 1976–77 Waldorf Teacher's Training at Emerson College. 1977–82 Eurythmy Training at Emerson College – Molly von Heider and Roger Yates, then Eurythmeum Stuttgart – Else Klink and Michael Leber. 1982 married with children. 1987 Portugal, teaching pedagogical eurythmy to special needs classes; rehearsing the Christmas Plays, board of directors, organizing festivals. 2007-9 Eurythmy Therapy Training in Stroud, UK – Ursula Browning and Shaina Stoehr. Working mainly with Eurythmy Therapy.

In the 13th century, Portuguese king Dinis founded the first University of Portugal – one of the oldest in Europe, and decreed that the official language should be the language spoken by the lower classes – Galician Portuguese. He himself, gave a strong impulse by writing wonderful poetry in it.

With the seafaring of the 14th to 16th centuries, the language acquired many new words, originating from the Italian, Greek, Chinese or Malay.

Portuguese entered its modern phase in the 16th century when printed grammar books first defined Portuguese morphology and syntax. When Luís de Camões wrote 'Os Lusíadas' in 1572, the language was already reaching its current structure. Since then, linguistic changes have been relatively minor.

During the Spanish domination of Portugal, some Spanish words were adopted by Portuguese. Later during the 18th century the French influence changed the Portuguese spoken in Portugal, making it different from that spoken in the colonies. Later on, in the 19th and 20th centuries, Portuguese absorbed new words of Greco-Latin origin reflecting technological advances.

Living languages transform and adapt themselves – and so we have Portuguese being spoken not only in Portugal, but also in Africa (Angola, Mozambique, Guinea-Bissau, Cape Verde Islands, São Tomé and Príncipe), Brazil, East Timor, and remnants of Portuguese in many other places on Earth. Each place has adapted the language to their reality and musicality.

In the western part of the Iberian Peninsula, where Galician-Portuguese was once spoken, there are three major language groups with defined phonetic characteristics, mainly involving the manner in which sibilants are pronounced: Galician Dialects, Northern Portuguese Dialects and Central-southern Portuguese Dialects. The Portuguese language is distinguished from the other Iberian languages by its total correspondence between the voiced or silent consonants with the same post-glottal articulations.

In terms of the phonation of the Portuguese language, its formal characteristics display the phenomena of nasalisation, the dropping of Latin consonants and their replacement by nasal diphthongs.

Portuguese is a soft spoken language, where vowels and consonants are well balanced. Musical and very poetic, it is very easy to sing in it. Consonants are not hard – there is just enough form in them, but not excessive. Vowels have a very wide range – an “A” goes from very open and clear to an “a” spoken so that the non-native ear would think it would be an “e” (as in German “e”).

The same can be said for all other vowels. They also have the habit (difficult for non-native speakers) of “disguising” themselves – an “o” can be spoken almost as an “u”, and the many diphthongs give the language a special colouring.

I would like to use a comparison with the languages I am at ease with, to help you to understand a little about Portuguese and its use. – Please consider this to be my subjective view. For me, German is a sort of “precision tool” – you say what you mean, no more, no less. In English, the most important is often not said, but it is sort of “in between” the lines. Well, with Portuguese, it is neither, nor! You can say things so that you can mean one thing and sometimes its opposite. Portuguese is a language of the heart – not very rich in philosophical expressions, but extremely rich in terms for describing feelings – I know no other language that has 4 different words for “tenderness” – carinho, meiguice, ternura and miminho – and all with different subtleties!

Some words have no correspondence in other languages – one is very often talked about, especially in Guide Books about my country – the word saudade. Again it is about a feeling, about missing something or somebody, a feeling that can be like a hole inside you, a hole where a sort of a longing lives, a longing that

cannot be satisfied, or should we say as soon as it is satisfied, will find another reason or object to concentrate on ...

Another word is “jeito”. I do not own an English dictionary, but in my German one, there are 10 possible translations for this one small word – jeito! Depending how it is used, it can mean you are skilled, you help somebody, you fix something, you ask for help, you’ve hurt yourself, and so on ...

Another aspect of the “tenderness” of the Portuguese language is the incredible amount of diminutives! You can add “inho” or “inha” at the end of a noun or an adjective and by doing that you change it considerably. If something is bad you can say it is “mau”, but if it is “mausinho” it could be just a little naughty or slightly annoying!

Portuguese in Portugal is often spoken quite quickly (as opposed to the Portuguese spoken in Brazil) and lively, and foreigners often complain that we “swallow” the endings of the words... I think the reason is quite different!

Most Portuguese words are not accentuated in the last syllable, except of course for monosyllabic words. Most nouns ending in “a” are feminine and ending in “o” are masculine. However, as the last syllable is not accentuated, what happens is that the “A” will turn into a more closed, shorter “a” and the “O” into an “u”, e.g. Ninho (nest) the “o” at the end is pronounced as an “u” (as in German u) and in bola (ball) the “a” and the end is a very short and soft narrow “a”.

And this brings me to the point of Portuguese eurythmy – let us look at an example: the word Alma (soul) – The first “A” is open to all that is around, clear and well formed, the “l” encompasses all that the “A” has revealed, the “m” goes into a dialogue with all that has been encompassed by the previous “Al” but then the last “a” brings it all back in, reflects the whole experience to the inside, just like in the Gospel of St. Luke, after the visit of the shepherds, it says: “...but Mary kept all these things, and pondered them in her heart”.

So, in doing Portuguese eurythmy, the endings of the words, especially nouns, are smaller on the visible side, but bigger in their reflection inwardly – that has been my experience with working with my language.

## António Chaves



Born 1977 in Portugal. Learned Capoeira and Brazilian Batucada. Studied Jazz and Music Therapy in Porto. A founder of In’CARTES – social development with arts. Member of INIFAE, an international network for new methodologies in social development. Worked as a social artist with special needs children and adults. Studied Social Arts in Luxembourg. Joined Sushila Buddhi Dharma – Arts and Spiritual enrichment and developed social and educational arts projects in Europe and South America. Studied eurythmy in Holland, where he works as an eurythmy and music teacher.

## Márcia Ferreira



Actor, eurythmist and singer. 2016 taught eurythmy at the *Freien Interkulturellen Waldorfschule* Mannheim, Germany, and studied postgrad at the *Alanus University*, 2000 and 2015 artistic projects in education and the social sector in Sao Paulo, Rio de Janeiro and Recife, Brazil. 2010 *Eurythmy Academy in Aesch*, Switzerland. 2006 worked for the Youth Section, Goetheanum for 2 years and contributed to conferences. Trained in theatre: *Núcleo Corre-Mão Sao Paulo*; Michael Chekhov Association, New York, USA and as a singer at *Universidade Livre de Música Sao Paulo*, Brazil from 2004.

## The Spirit of the Brazilian-Portuguese Language, in which All Its Peoples Intermingle

From the beginnings of Brazil in 1500, Brazilian Portuguese distinguished itself strongly from the original Portuguese as it was spoken in Portugal. The encounters between the dozens of indigenous tribes and the many individuals from Europe and Africa have led to a mixing and mingling of the most different and varied of languages, particularly in the first two centuries after the country was first discovered. The deep connection between the formative powers of the language and the remarkably strong forces of nature are revealed in the plurality of the spirit of the Brazilian language. The size of the country is approximately 8,514,000 km<sup>2</sup> and contains a broad variety of landscapes. Numerous dialects and the strongly coloured accents that belong to the way the language is spoken reflect the particular features of each of the country's different regions. One of the distinguishing qualities of Brazilian is its delicacy, and it is the vocalic essence of the language that has created this.

A vowel found both in European Portuguese as well as in the languages of several indigenous tribes is the *ã*. It is a nasal vowel, created and formed in the nasal cavity by the tongue placing a little pressure on the soft palate, as if a cupola is being created, in order to allow this sound to come to life. This sound can be found in a wide selection of Portuguese words, such as in *mãe* (mother), *amanhã* (morning), and *anjo* (angel).

In the same way as for the archetypal *a*, the arms are opened for the gesture for *ã*, but it never becomes really bright because the hands face downwards. It is a gesture that is in the process of becoming and barely acquires a clear form for more than a moment or so. The second syllable in the French word *maman* (mum) is also a good example, if one wants to imagine the tone or sound of this vowel. Rudolf Steiner's indications for the German sounds *am/an* have been used as a starting point when searching for how to create and form this sound: a gesture that flows and connects the sound sequence of *a*, *h* and *n* is the way to find the gesture for *ã*.<sup>[1]</sup>

This way of forming a sound in eurythmy is found frequently in Brazilian Portuguese: the gestures flow and connect sound sequences because the language is rich in diphthongs. *Eu* (I), *mais* (more), *via* (street or path), *põe* (hang up (the phone)), *vazio* (empty or emptiness), *cuidar* (to care for) etc., are all words in which vowels blend in to each other, words which in eurythmy can rarely be given consonantal character. The flowing and blending of sounds is therefore a characteristic of this language and of its eurythmy gestures.

The sculptural element in the gestures that the consonants of course create can be strongly coloured by the soul element present in the vowels. Many words rich in consonants have an onomatopoeic character and if we take the word *molhado* (wet), for example, we find in the *lh* (the same as in the Italian sound *gl* found in the word *famiglia*) the *l* is immediately lifted or redeemed by a small *h*; the gesture starts in the shoulder blades and flows through the arms. The movement of the arms is like a wave, like water, that dampens, wettens as it spreads out.

The Brazilian Portuguese sounds are in the process of becoming and find their fulfilment in this process of making something visible in the art of eurythmy, be it in feeling, movement or character. Because of the extremely mobile vocalic nature of the language the image of a word cannot be given as a fixed form, as can happen in German, for example. The real fullness or potential for eurythmy gestures in Brazilian Portuguese lies where the movement lights up inwardly be-

Note:

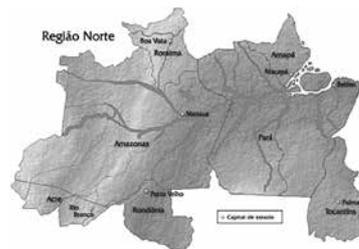
[1] This indication was passed on orally to the students during my eurythmy training but I have found no reference for it. I have nevertheless taken the liberty of freely describing what we were told in class.

fore the actual physical movement is executed.

Giving form and life to this musical-vocalic language in eurythmy is a great artistic challenge. This is because many streams have created and formed this language and still live within the speakers of it, in the main unconsciously.

In the same way as the Brazilian nation, created by the ethnic and cultural mix described, is still searching for its identity, we can see that the spirit of the language is a being that is searching for its form, as the different elements of its plurality flow into and complete each other.

Research into the eurythmic being of the language of Brazil goes on, paying special attention to the meeting between the formative forces of the language and of the forces of nature.



## Spanish

If you find yourself listening to Castilian Spanish, then you will first notice the clear vowels, diphthongs and triphthongs that support the soul's expression of itself in the language; then, on the other hand, you might perceive the dynamic support that the rather dry consonants give to what is expressed in the song the vowels create.

The consonants specific to Spanish are

[θ+]hazme,/s/si,/j/mayo,/x/jamón,/r/ferrocarril,/ɲ/caña,/ʎ/lave,/tʃ/muchacho.

I have found an indication given for the Romance languages by Lea van der Pals in 1984 very helpful as a starting point for eurythmy in Spanish:

*“Allow in standing the clear vowels to sound and echo through the body. The back and the feet are particularly important here. Sense that you are a column or pillar. The change from one vowel to the next requires a strong inner transformation process. Imagine a Roman theatre in which there is a resonance created by hollow, sounding amphorae.”*

Spain has been influenced by the Grail stream that crosses the camino to Santiago de Compostela. The hollow amphorae mentioned can be found in the vaults of countless Romanesque churches and monasteries. The sound of Gregorian chant is projected into the bones of the audiences; these then vibrate in tune with the sound. This is how human beings and temples can fully connect.



The image of the amphorae can help us to perceive the soul-spirit sound space within our own physical form as the starting point for eurythmy in the Spanish language. I would like to connect this image with the diphthong ue (u and e). One can perceive the u in one's feet on the dry earth calmly and with dignity, and sense how it reaches up to the head. The u is the concordance of the prime, and so we walk on the earth in the mood of the prime.

Let us now take the e as the boundary to our own inner space, our body. The image of the dignified Don Quixote's shining armour fits well here: the aggressive qualities of Mars stimulate him to take action. The e is the concordance of the fifth interval, in which human beings breathe in harmony with the earth; it is also the boundary of the skin, where we sense light approaching us from the periphery that streams through us, illuminating us.

The form of the amphora is similar to the eurythmy form for the fifth interval.

## Elisa Betancor



Born on Gran Canaria, Spain. Studied eurythmy under Lea van der Pals. Projects and tours with *Else-Klink Ensemble, Stuttgart*.

On Gran Canaria, taught at Waldorf teacher training and in Waldorf and state schools, projects and universities. Founded the first eurythmy training, Gran Canaria.

Researching eurythmy for those who have died for many years.

Member of *La Mariposa Viajera* ensemble, childrens' programs on Gran Canaria and of *Ensemble Camino in Germany*. Productions with Gran Canaria philharmonic orchestra. Solo programme with piano and cello: R. Strauss, F. Poulenc, S. Gubaidulina, S. Tsintsadze and C. Franck.

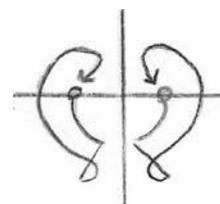
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The spirit of the language sounds and is projected into the space as if through the amphorae. The Spanish temperament is liberated when the dynamic of the consonants and the variations in steps are integrated into this basic movement

The following word gives us a basic exercise that allows us to explore the dynamic of the Spanish language within its Latin structure:

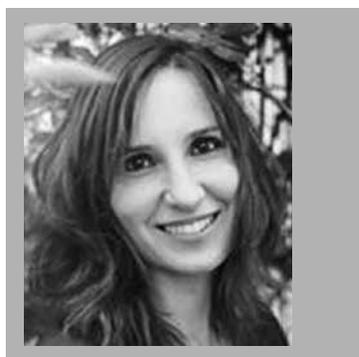
corazón = heart

1. Light, falling rhythm, short : c
2. Arm gesture: o
3. The feet step a light, rising rhythm: r
4. Arm gesture: a
5. The feet step a dynamic, rising rhythm: z
6. Arm gesture: o
7. The feet step a falling, breathed through rhythm: n



Both the fixed structures of the Latin language and the cultural traditions of the Spanish language mean that rhythm and dynamic are needed to experience joy and express inner passion in Spanish eurythmy. What usually happens is that as soon as the vowels in a poem are given form in eurythmy, the soul-spiritual experience becomes so intense that they lock themselves into their hollow, enclosed amphorae. But if the arms and legs are able to give the consonants or the rhythms in the poem their dynamic, the eurythmists' faces become alive and the spirit of the language can incarnate. In such magical moments the *duendes* appear.

## Tamara Chubarovsky



Born in Buenos Aires. Creative speech artist in Waldorf teacher training seminars. Runs courses, workshops and a practice, especially for individual self-development and child development in education. Leads a two-year intensive course for creative speech in education in Barcelona. Published numerous childrens' verses and rhymes for finger puppet plays. Written *Geschichten zum Hören, Sehen und Fühlen* (Stories to Listen, Look and Feel) and *Die heilende Kraft der Stimme und des Wortes* (The Healing Forces of the Speaking Voice and of the Word), with all of Rudolf Steiner's speech exercises in Spanish.

## The Vowels in the Spanish language and Their Potential in Creative Speech

Spanish is one of the Romance languages. In spite of the many similarities the language has with other members of this language family it also has its own distinctive features. At the same time there are clear differences between the pronunciation of Spanish in Spain itself and in Latin America that also point to the differences between the souls of the Spanish speakers living on the two continents. I wish to look at these aspects by looking at the vowels; this in turn may give some clue as to how we might continue to develop creative speech in Spanish.

In Spanish, the consonants and the vowels live in a balanced relationship, but the consonants are soft, often voiced, and the majority have a strong dynamic, such as /r/, /s/, /n/, /m/ and /l/. The few plosive sounds there are sound thinner, brighter and, when compared to German, are spoken further forward in the speech instrument. Further, most words end with an open syllable (with a vowel), so that the individual words can meld together in the flow of speaking. All these aspects lend Spanish its characteristic melodious and musical sound and its soft, warm and velvety consistency.

Other Romance languages, such as French, Portuguese and Catalan, have many closed vowels, such as /o/, /u/ and /i/; these languages also contain a number of vowels that create *emotional half-tones* (that can perhaps be compared to German diphthongs, such as ö, ü and ä). Because of this the languages sound nasal and more inward. As in Italian, Spanish only has the five main pure vowels; they are clearly projected outwards, and have at the same time a deep resonance. The /a/, the most open vowel, that expands the human soul most strongly, is one of the most prevalent. This vowel enables us to open our hearts when we speak and to give deep expression to our feelings. Thanks to this unique feature Spa-

nish enables us to connect with the deepest part of ourselves and at the same time to create a true connection from our hearts to other human beings. This is an opportunity that the Spanish language only has in seed-form, and the seeds cannot always develop into full blossoms. In contrast to the more objective quality that German has, the many vowels in Spanish can mean that the language becomes over-emotional. The most common vowels are the /a/ and the /e/, that stand in diametrical contrast to each other, and they influence the fact that the language swings between sympathy and antipathy. It is therefore easy for an overly emotional quality to come into the language when it is spoken, and the manner of speaking can become aggressive. Creative speech can help to restore the lightness, warmth and mobility inherent in the language by giving more focus to the consonants. In Latin American Spanish, in which gentleness prevails because the language is spoken more on the lips, creative speech can help to prevent the spoken language from becoming overly sentimental or superficial, and to give it back its deeper resonance, so that its authenticity is restored.

Indeed, creative speech enables anyone speaking Spanish to transform their emotional life and how they communicate. But even if the vowels are important for this process of transformation, we still have to follow the same path that Rudolf Steiner set out for the German language, and that means dedicating ourselves to articulating the consonants both with clarity and love. In Spanish, too, we need initially to free the voice by working at articulating the consonants so that they can sound in the space around the speaker in freedom and are not tied to the vocal chords and the accompanying hoarseness. At the same time, we need to work at freeing ourselves of any nasal tones and connecting our body with the consonants through movement. It is important to focus on the specifically Spanish articulation patterns for consonants and not use those of the German language: only then does the work on the vowels become truly productive and their healing forces unfold. I have come to believe that every language can be both medicine and therapy for those who speak it, and in the same way that the German language with its strong forms and structures gives its speakers the opportunity to order their thinking and their will forces, so the Spanish language gives its speakers the opportunity to order and take charge of their feelings. This might well be a very important task for Spanish speakers.

## The Spanish Language and Eurythmy

This is the Spanish language as it lives in South America: it was created and developed by Celts, Iberians, Romans, Visigoths and Arabs, enriched and expanded by the indigenous inhabitants of South America and given powerful new impulses by the African slaves living in the colonies. And if we consider that the mission of the Spanish – and the English - language was to carry Christianity, that is the Christ impulse, beyond the borders of Europe and out into the whole world, then much has already been stated about the spirit of this language.

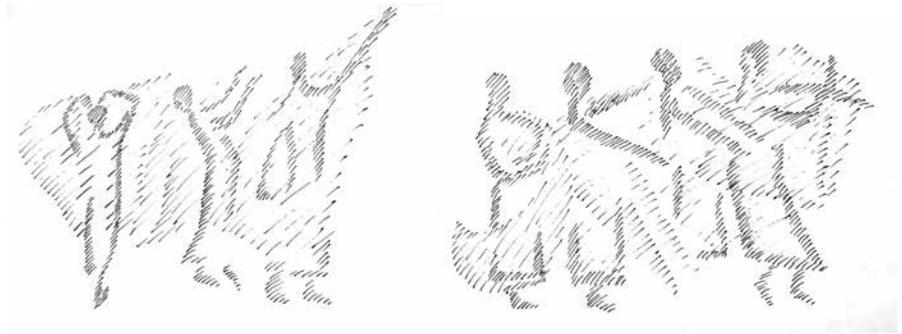
The Spanish language contains a wealth of images, has a rich and diverse vocabulary and relies primarily on its vowels. The strength of its feeling or sentient quality is particularly evident in the vowels *a*, *e* and *o*. It might indeed be said that in the same way as English is the language of reason and the intellect, and German the language of consciousness, so the Spanish language is expression of pure feeling. The consonants are not as important as the vowels in Spanish. Words with quite different meanings can be identical in their consonantal structure and only use different vowels. Below are some examples: *zapatillas* (shoes) and *zapallitos* (pumpkin); *casa* (house) and *caso* (case); *cosa* (thing) and *queso* (cheese); *quiso* (he wanted) and *quizá* (perhaps); *saco* (jacket) and *seco* (dry)

## Axel Rodríguez



Born 1956, in Argentina. Studied eurythmy in Buenos Aires. Taught eurythmy to middle and upper school at the San Miguel Arcangel Waldorf School, Buenos Aires, 1996 to 2012. Founded the Prometeo eurythmy ensemble, 1997; the Buenos Aires Eurythmy

School, 2008 and the *Espacio-Tiempo-Movimiento eurythmy ensemble*, 2015. Currently teaches eurythmy and anthroposophy in the Eurythmy School of Argentina and performs with the *Espacio-Tiempo-Movimiento ensemble*.



The Spanish language describes the world that surrounds us in terms of feeling and experience. For example, in English the word *tree* describes the tree's height; the strength of the will in the German language lets us sense in the word *Baum* the resonance of the tree's trunk when it is chopped down. The word for *tree* in Spanish, *arbol*, describes, on the other hand, the tree's height, trunk and foliage.



Spanish is a language of the soul; it opens up to the periphery and leads its speakers out into the world of the senses. Below are examples of this aspect: *cabeza* ( head); – *hombre* (man); – *Dios* (God) – *espíritu* (spirit) – *alma* (soul) – *mundo* (world) – *palabra* (word)

All these words that describe fundamental aspects of existence show both in the English and German languages that the terms can mostly be defined in one syllable, while the Spanish sounds expand out into the periphery and they awaken and open the speaker's or listener's feelings for the contents of the same term or definition.

In eurythmy, the specific character of Spanish needs to make especial use of the inner muscles of the arms. Unquestionably any movement in eurythmy begins between the shoulder blades and ends in the fine and expressive forms made by the hands. Experience has, however, taught me how important it is to engage the arm muscles when working with Spanish in eurythmy: they provide the strength necessary to give appropriate expression to the character of this language, and that means its wealth of strongly expressive sounds that describe both the inner and the outer world with sensitivity and feeling. And of course how a eurythmist steps is extremely important:

*Earth's gravity is telling me, Through the word of my feet ...*

# The Distinguishing and Particular Features of the Spanish Language

Carmen San Miguel

Rudolf Steiner spoke of how the primal or original language was divided into different language families, and of how, during the mass migration periods, the first words in individual languages came about through individual peoples having inner experiences of such things as warmth and cold, and also perceiving their geographical surroundings or the particular quality of light.

We can experience the different qualities in their languages when we watch eurythmy, whether it be performed by English, Swedish, French or Spanish eurythmists. We can also meet the beings of particular consonants, for example, the Spanish sound ñ, that contains a hidden *i*: it invites us to take a little jump at the same time as we move the arms forward as the beginning of the gesture for the sound *n*, as if we are freeing our hands from something sticky. This creates a playful gesture for the word *niño* (child); or we might also meet the double *L*, *LL*: it is as if the gesture in eurythmy jumps out of the heart region and briefly lights up. Then there is the short, quick sound of *ch*, which almost sounds almost like a sneeze.

If asked what image arises when listening to the word *arbol* (tree) in Spanish, the following might offer an answer: There is a tall trunk with a large top covered in leaves; the wind takes hold of and moves the leaves in a gentle *r*; the *b* describes the trunk and the *L* the top or crown of the tree. Rudolf Steiner described how our own language nourishes us from birth in the same way as our mother's milk does; it also influences our physical development.

The one language describes in its word for tree more the trunk and the branches, another presents more its height and roots while others again perhaps see more a small, well pruned tree. If we examine the images in the word for sea, in Spanish *mar*, we might experience something similar regarding its external movement and the way in which the waves break on the shore. The soul element lives more in the vowels: perhaps it is the desire to run to the water to feel the temperature, others prefer to stand on the water's edge and look into the distance or sail across the waves. The expression used in different languages for *l* is also interesting: in Spanish, the word is *yo*, pronounced *io*. In such a diphthong each vowel gives up a part of its being, part of its specific quality, to the other one, thus co-creating a new being. There are 14 diphthongs in Spanish and these give a wealth of opportunities to uncover their polarities and give them expression: for example, in *ei/ie*, the quality is either gentler or harder and in *ai/ia* the change is from lightness to firmness. In the diphthongs *au* and *ua* I can relate the one sound sequence to myself, while the other frees me from myself. We can experience how these diphthongs complement each other in the way their colours flow into each other. We know, after all, that if we collect the same terms in different languages then the being reveals itself in its entirety: as Plato once said: *The idea is what can be seen*.

The experience today is that the richness of the Spanish language is disappearing. The Royal Spanish Academy of Language has removed individual consonants from some words: if the *b* in the word *oscuro* (dark) is removed, then we lose the enveloping quality that this darkness contains. If we lose the formative forces within the consonants we lose the power of our imaginative consciousness as well as the formative activity particularly of the languages most connected with the sentient soul.

The Spanish language has no alliteration in its poetry, even if comparable fragments may appear in a few sentences here and there. I wrote a piece of allitera-



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Argentina: eurythmy teacher in Waldorf schools, courses for doctors, teachers and curative education seminars; co-founder of The Parsifal Centre for Art 1987–2000.

Principal of first eurythmy training in Spanish.

From 2004 onwards, daily eurythmy for the IPMT in Argentina, Peru, Columbia and Mexico.

2015 eurythmy training.

Publications, lectures, broadcasts, translations.

tive text as a speech exercise, which in the meantime has been used by teachers in their work with children in every Spanish-speaking Waldorf school. Eurythmy itself is the word and we work at developing our own instrument in order to make its individual elements visible. This is how we can connect the conscious work of spiritual beings with our language so that these beings, working as the logos, can enliven us. Regrettably I am not able to go into this theme in any more detail here.

In the times in which we are now living, when there is so much that separates, thanks to eurythmy we are in a position to bring to life what connects human beings and to make this visible: this is the creative movement of language and speech, the word in movement, the movement in words. It is the way in which we communicate with each other using the spiritual contents of the words and with the help of the various folk spirits.



lo (l) in Spanish

### Alliteration

*Fuertes, fogosos, feroces guerreros,  
cabalgan corceles cubiertos de acero  
y buscan los bosques que braman violentos,  
montañas y mares marcando senderos.  
El trueno tremendo la tierra estremece,  
rompen rugientes las rápidas olas.  
Dudas cual dardos desatan las Furias,  
colosos combaten cantando a Odin.  
Surcan saetas silvando el peligro,  
cruel y constante cae la nieve.  
Cegados cercenan los Cíclopes fieros,  
resuenan, se rompen rabiosos aceros.  
Abiertos abismos que ahora bostezan  
nombraron los nombres que nunca debieron,  
yo vi las vacías, violentas regiones  
en donde sedientos de sangre sucumben  
los dioses.*

## Eurythmy and the Italian Language: some characteristics in doing Dante's poetry in eurythmy

Annamaria Tripodi



Eurythmy teacher in 2 Waldorf schools in the region of Latium, in Rome and in Latina. Tutor in Rome in the 3 year Waldorf Teacher Training. Tutor in the Eurythmy Training in Rome, in co-operation with Eurythmeum CH in Aesch. Teaches eurythmy and Italian (adults and children) in anthroposophical institutions in Rome. Vice-president of the Italian Eurythmy Association (AIE), founder and vice-president of the branch "Gruppo Artistico Romano Amici dell' Euritmia" which has been practicing and representing eurythmy in the capitol since 1987.

The human being as a human being is networked in a continuous dynamic relationship between freedom impulses that are connected to his own spiritual life and the defining cosmic principles that are dependent on him.

The reciprocal effect between his organs and the cosmic music of the spheres that the human being took up in his process of development, are also related to the place where he lives. These define certain inner connections in his soul to the people to which he belongs and to the historical circumstances that his people experienced over a long time-span.

Without coming back to what Rudolf Steiner said about the etheric aura of the folks and about the forces, that rise up out of the substrata in the various regions, we look at what he put into the following words:

*"The Italian folk soul has a body, free of solid and fluid elements, yes, air is the most solid forming element..."; "the human being owns an airy element, as he breathes in and out ... the Italian folk soul carries light within it, that is related to the airy element in the human being."*

In Berlin, November 1914 Rudolf Steiner said as he draws on the continues transition between earthly incarnations, the human being carries the acquired consciousness across the threshold and the actual state beyond the threshold, which he creates from his earthly experiences:

*"The Italian folk spirit looks back on its experiences in the Egyptian-Chaldaic folk spirit ... the Italian folk soul experiences its self-anew as a sentient soul, but now internalises a new nuance"*

In connection with the Divine Comedy, he emphasized:

*"The spirituality of the whole cosmos from the Egyptian point of view, is internalized and renewed by Dante ..."*

Dante lived at the end of the fourth post-Atlantic epoch. The content of the Christian middle ages was forming within him in grandiose poetic expression, where a sentient soul is still resounding, that is strongly connected with the outside world; where one can perceive the divine quality of the beauty of the sense world; where the brightness of day is unveiled in every form in nature, in a close relationship to the divine and to nature itself. It is however just as true, that the spectacle of the sense world, as Dante saw it, is destined more and more, to be connected to the inner aspect of the human being. Dante opened and made possible a renaissance. Science and beauty find their centre in the human being. The power of Dante's word, the successful metamorphosis of popular speech, made Dante father of the Italian language. This began with the secular attitude at the time of Frederick II, the Swabian Lord of Sicily, who stood in opposition to the Latin of the Roman Catholic Church. Perhaps this is about the end of an epoch, as has already been said, but also about a new beginning, at the time of an unprecedented turning point. No other poet, despite being excellent, has been acknowledged as the father of his language. Dante embodied genius by giving the language of his own folk, a new impulse. Look at the fact that the Italian language led the way by 600 years for individuals like Garibaldi, Vittorio

Emanuele and Cavour to found the Italian state.

The poetry of Dante anticipated a condition in the human being, that was in the making, that resounded in the Italian soul like cosmic music, like music of the spheres, that takes us back to the breath of the heavenly hierarchies; and the rhythm of the verse is almost an excuse so that the poet can breathe together with everything he longs for. The Word itself is life, pain and carrier of the highest light, that can be revealed through itself.

*O Supreme Light, who lifts so far above mortal thought,  
lend to my mind again a little of what you seemed then,  
and give my tongue such power,  
that it might leave even a single spark  
of your glory, to those to come.*

Paradiso Canto xxxiii, verse 69-72

The use of the eleven-syllable metre, that gives it its rhythm and tempo, is always connected to the meaning and context: the sounds, the order of the emphases, even the alliteration, that is almost missing in Italian, are well present with Dante, serve the meaning of the image. The verse and consequently the eurythmical gesture representing it, flows and radiates like an echo of the human soul. It follows the rhythm and the breath of the poem, transcends the physical movement and transforms in such a way that the elements of air and light penetrate the artistic presentation.

Later in 1525 at the height of the Renaissance, Pietro Bembo, one of the greatest Italian humanists confirmed, “that two aspects make writing beautiful: dignity and courtesy; and there are three things that fill and fulfil this: sound, number and variation”. Here is a clear connection to the number of syllables and their length, as they are spoken. As opposed to charm, they also master the language: sound, rhythm and the changes that are connected to the chosen sounds.

The musicality, that one observes in Italian, the dance that vibrates between the words, comes about because of the double sounds, that change the sound of the previous vowel; even as this vowel places itself at the end of each word, to encompass the word itself in an embrace.

So one can observe this peculiar turnaround, that is only present in Italian, where the vowels take on an almost apollonian sense and the consonants a mostly dionysian dimension. In many different ways, this expresses a state of soul more than a form.

In addition, the use of the liaison, i.e. dropping a vowel in a word, when it connects with another, creates a special rhythm, an effect of a break before the afore-going syllable.

A lot was said about Dante, who first made these relationships in Italian visible, but little tried and tested. If you want to work with eurythmy as an experience of the living gesture, you connect yourself with the time-stream, with a power of language, that has transformed itself from its archetype into a language of the people. Dante, as no other poet does, combines sound and movement to belong together in such an inward connection.

# 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.

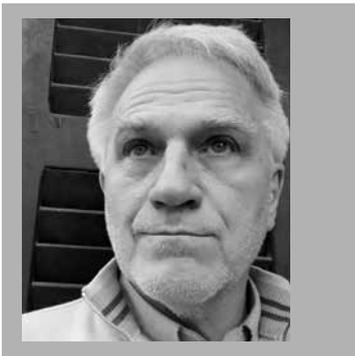
## Enrica dal Zio



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

contemporary poetry is a claim that some would dispute.

The Italian language is a simplification of its predecessor, Latin, in its structure. This is true for sentence structure, for the use of prepositions instead of cases for the development of thought processes; in other words, the revelation of a thought by means of the subject-predicate-object structure reveals a simplicity rather than a complexity and encourages an immediate understanding, but inclines to superficiality.

These two factors have led to Italian being admired for its simplicity and immediacy, the further it has moved away from its origins in Latin. It seems, therefore, that Italian has a particular predilection for the lightness and the allure of the sensual. When it is spoken, the language creates a genuine listening pleasure, it is also a pleasant language to speak, independent of its contents. In brief, then, to quote Steiner, air is the dominant factor in Italian.

What remains today of the language of Dante, the true founder of Italian, to whom everyone refers? Undoubtedly the ability to create the most differentiated of images in words:

... *Parlar e lagrimar vedrai insieme.* (May thou see me weeping and speaking at the same time.)

This is Ugolino speaking, who is tortured by the pain that the memory of his heinous crimes awakens in him.

... *dirò come colui che piange e dice.* (I'll do as he who mixes tears and words.)

But this is a reference to Francesca, the victim of an overpoweringly sinful love, because of which she, too, has come to partake in the flames of hell.

Perhaps it can be said that in Italian the foundations of a very high spiritual dimension are present on the one hand, but alongside this there exists a wonderful phantasmagoria, which is able to unfold its full sensuality within this. Put simply, we might speak of elements of Dantism and Petrarchism

## **Conclusion**

An extremely inspiring collaboration between significant artists and undisputed masters of eurythmy has created a vast number of profound experiences in the course of the last forty years. I have never forgotten Elena Zuccoli's intuitions, the depths that Lea van der Pals developed in her work with modern Italian poetry, the esoteric imagination that Else Klink demonstrated in her interpretation of Dante. But we are living in a world in which poetry and creative expression in language are disappearing, in which the ability to give one's attention to what lives between the words and their sounds to find real expressions of the spiritual world is fast disappearing. It is as if language has been banished into a dark corner from which it can only light up for a moment like lightning, but can warm nothing nor shed any real, true light. It would be anachronistic, even unreal to devote one's life to rediscovering and giving new life to the spirit of the Italian language so that it can spread its wings again. But it is also a fact that there are more and more young men and women living in the real world today who are searching for new approaches to art as the herald of the spiritual world in order to do just that. The artistic expression of the Italian language still has, it seems, in this sense, a significant contribution to make.

Marie-Claire Couty



Born 1930, Paris. Eurythmy training under Else Klink, Stuttgart. Eurythmy teacher in Waldorf schools in Germany and France. Joined Else Klink Ensemble in 1964 and tutor at the Stuttgart Eurythmeum. Tutor at Paris Eurythmy School from 1979. Worked intensively with the French language. Visited many countries doing eurythmy. Freelance from 2000.

## Reflections on the French Language and French Eurythmy

French poetry does not have the well-known rhythms of olden times with long and short syllables. We count the feet (metric foot) in a verse, the metre.

The Alexandrine verse form has 12 feet i.e. 12 equally long syllables. The verse has 2 parts: 6 syllables, a caesura, (breath, Schwung) and again 6 syllables. So, we must step the 12 syllables with our feet. One must learn to declaim the verse in one breath i.e. on the outbreath. One could say French has much in common with the air element.

All of the languages on our planet, have the same archetypal images for the sounds, for the vowels (5 archetypal images), also the consonants (12 archetypes) But the pronunciation of each of these letters varies from language to language.

Here are typical sounds in French: The nasal vowels: AN, ON, IN, UN.

The Ö (French E,) with the open Ö (French EU) and the closed or dark Ö; the UA (French OI), the mouille-L (this half-vowel Y is to be spoken as delicately as possible; it reminds one of an L but is not spoken – transl. comment), the Ü (French U), the UI and the GN.

One knows that one does a jump for the Ö, whether it is open or closed. This jump has its impulse not in the feet, but completely elsewhere, in the popping open of the sound O, that expresses itself in two ways: either out of the inner space of the O (closed Ö), or out of its outer space (open Ö). This popping open departs from the vowel, that is formed by the arms. This is the expression of the life in our soul, that mainly lives in the O, and then also in the Ö. This impulse for this jump does not come from the feet, but from the chest area. When doing the so-called dark Ö, the feet are lifted, but the impulse to move does not reside there. In the open Ö, the feet are lighter. One sees there are a thousand and one ways of doing Ö.

I would like to bring a poem by Lamartine (1790-1869) as an example:

« Vers sur un album »

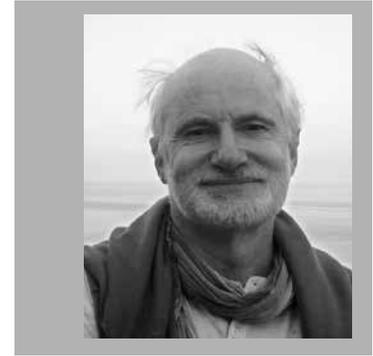
*Le livre de la vie est le livre suprême  
Qu'on ne peut ni fermer ni rouvrir à son choix,  
Le passage attachant ne s'y lit pas deux fois ;  
Mais le feuillet fatal se tourne de lui-même :  
On voudrait revenir à la page où l'on aime,  
Et la page où l'on meurt est déjà sous nos doigts !*

Each Ö is very different. In the first line, one hardly touches the floor. In the second line, we are invited to hold back the gestures and the steps, with the blunt Ö. In the third line, it flows, then holds back for a moment. In the fourth line, there are very many open and closed Ö. The Ö in Feuillet is made weaker by the mouille-L. One steps a little quicker. The fifth line, with both of the Ö invites us to be in a state of perpetuity or duration: through the two Ö one after another, it is as if a sob is held back. And the 6th line with the only open Ö heralds the end, with a possibility of freedom.

The other French sounds could be the subject of another equally short article.

# Aphoristic Comments on the French Language and Poetry in the 21st Century

Serge Maintier



How often have I heard when paying at the check-out in a shop: *Oh, French is such a beautiful language, so melodious!* Then I hear a warm, friendly: *Au revoir*. The melodious quality originates in the fine balance in the way consonants and vowels are used; it resembles Ancient Greek.

The French language was squeezed into a corset of fixed rules at an early age by such institutions as the *Academie Francaise*. The regional dialects and colourings as well as new word creations have been exterminated. We are in the fortunate position to have at least preserved old Celtic words in the names for towns, villages, rivers and mountains.

Today's French - as it is used throughout the school system and on radio and television - is mainly a product of the language spoken in salons and the academic world by intellectuals. French linguists are well aware of this phenomenon. Countless poets, philosophers and writers have nevertheless made use of this too heavily regulated language, thereby freeing and refining it.

There are over 250 small magazines that publish poetry in France! One day in the year, *le Printemps des Poètes*, (*the Poets' Spring*) is dedicated to poetry. Poetry lives on in many parts of the world in young people's slam and rap. The lyrics often have a social message; the very poetic and refined lyrics of French *chansons* are world-famous.

Some French poets, such as Victor Hugo, Arthur Rimbaud, Charles Baudelaire and Stéphane Mallarmé, have had a great influence on world literature. An entirely new category of poetry, thought lyric, began with Mallarmé, for example, who wrote in a letter in 1867 that his thinking had thought itself.<sup>[1]</sup> This can also be called *consciousness poetry*, and as such can take its place alongside the much older nature poetry.

The time in which French ruled the entire world as the language of diplomacy has gone. The Treaty of Versailles at the end of the First World War was composed in English. It is nevertheless striking that in the course of the 20<sup>th</sup> century it has been individuals from other cultures who spoke other languages who have in particular breathed new life into the venerable old French language and whose strong images have made their mark on it. I am thinking here of the theatre of the Romanian Eugen Ionesco (1909-1994) or of the Irishman Samuel Beckett (1906-1989) or of the poetry of Andrée Chédid (1920-2010), a great poet from Lebanon who was born in Cairo; I had the good fortune to meet her in person.

Of all European languages, French is closest to Japanese. This discovery - made by literary academics - is initially rather surprising! The reason for this is that French has the most single-syllabled words in its vocabulary. If one studies the development of this language, one can see how over the course of centuries the French people has continued to reduce and refine all the words that have come from the original Roman/Latin. The Latin word *oculus* (*eye*) has become *oeil* [œj]; *anima* (*soul*) transformed into *âme* via *anme*, *alme*, even *arme*, around 1600. (I am not able to go into a psychological explanation of this phenomenon here.) Hugo commented in his notebooks that he was struck that many French words, which describe something important, profound, uncanny and cosmic as words are themselves all small, such as *Dieu* (*God*), *âme* (*soul*), *ciel* (*sky* or *heaven*), *homme* (*man*), *mer* (*sea*), *peur* (*fear*), *fou* (*mad*), *vent* (*wind*)...

The Renaissance poet Charles d'Orleans described a small stream in spring in the following words: *gouttes d'argent d'orfèvrerie...* (drops of silver from a

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Speech therapist in Freiburg.

Speaker of Lyrical Programmes and for eurythmy projects from 1985.

2013–15 Avignon Theatre Festival with Mistral Eurythmy Ensemble.

PhD: The Science of Speech on The Aero and Morpho-dynamic in the Speech Sounds in the Breath. Author of the book with DVD *Speech – Invisible Creation in the Air*, Steiner Books, USA (2016)

Notes:

[1] [https://www.uni-due.de/lyrik-theorie/texte/1867\\_mallarme.html](https://www.uni-due.de/lyrik-theorie/texte/1867_mallarme.html)

[2] Quoted from *Par-delà les mots* (Beyond Words), published in 1999

goldsmith's workshop...). Like a goldsmith's creative work the French language is carved, right down to the most precise forming of a sound. The sound sequence *ui* [*y*], for example, requires high mobility and a mastery of the movement of the lips, and this is even difficult for our French-speaking neighbours in Belgium! Speaking French is like playing the flute.

The image of the small stream in spring with its drops of silver corresponds precisely to the flow of the French language! The watery element lives in French, and as mentioned above, there may be many single-syllabled words, but they are all linked into a flow in rhythmic word groups by means of *liaison*.

The nasal sounds (*an, on, in*) create many subtle shades or hues in speaking. To create these sounds, air or breath for speech travels up into the nasal passages, but not in its entirety. This is how individual nuances are created in speech. And precisely this word, with its French origins, contains a nasal sound: *nuance*. This was why the French-American writer Julien Green (1900-1998) wrote in his book *Language and its Shadow* that French is a fine psychological language that can move easily between seriousness and humour and smile as it does it. But it needs the help of nuances!

I would like to close these aphoristic comments with a meditative poem by Andree Hadid<sup>[2]</sup>:

*Ici  
La clarté  
Chemine*

*Ici  
Les chemins  
S'éclaircit*

*Ici  
La rencontre aboutit*

*Here - Clarity - Wanders, Here - The paths - Become clear, Here - Meetings end.*

The poet succeeds in weaving the sounds and sense - *le son et le sens* - together. It is worth mentioning that both she and Nelly Sachs wanted to become dancers. Accordingly, it is wonderful to perform their poems in eurythmy.

# Line Composition, Rhythm and Sounds

Jean-Marc  
Seguin-Miniaou

I will limit myself to one question, that comes up when I do a poem in eurythmy, to comply with the required length of this article.

The question is: How can I fill the stage with my eurythmy instrument in such a way that the resonant space, created by the poem through the medium of speech, becomes visible? Which movements are appropriate, which proportions, what dynamic and what sounds can I show to advantage in eurythmy. Is there a method, that grows out of the requirements of a work of art in eurythmy? How can the exploration into the sound gestures create an adequate frame for the forming of the sounds? The following lines are just a sketch, that makes no pretence to be absolute; doing eurythmy tends rather to make one humble.

## 1. Looking for the movement flow and the sentence line

I express the general sense and meaning of the composition mostly through my arms and my hands in the forming of the movements.

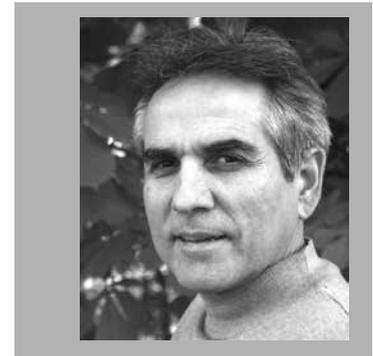
Does the poem express something about the outer world? Is our attention focused on the heavens, the earth, the trees and the surrounding nature? Are there objects, other people, with whom I can interreact? Or does the poem speak about me, about the world within me and that which the poem tries to bring to expression? Does the poem strengthen me in my values, my vision, does it share my doubts, my joys and my suffering? These two worlds - always conscious that my gestures must speak to the audience – invite me to initiate movements that could lie near me in space or further away. Does the periphery that I describe, come towards me and touch me in any way? Do my movements carry me from the outer to the inner space? Is the question I am working with, put to the world or to another person? Do my movements carry me from the inner to the outer space?

This first level of movement stays close to the meaning, is supported by the images that are contained in the text, draws a vague sketch, gives object and subject their place, defines the closeness or distance, the contours, reveals the sense and meaning. In this way, I create a connection to what is around me, to what moves me, a connection that I feel, that I perform. On this first level of artistic working, the audience can experience my relationship to the world through the movements of my arms and hands. In all their simplicity of the way they are presented, they must however orient exactly to the content of the text, so that the audience can follow. They already bring the main basic elements, the activity and the interactive space into experience. On this is woven the rhythm and the full resonant sounding of the poem. This level of the artistic working process, reveals nothing more than the semantics and syntax of the structure of the composition, that is hidden under the sentient felt experience and poetic images.

## 2. Engraining and memorising the rhythm

Once this basis of the artistic form is laid down, the rhythm is added and enlivens it. What would the word be without rhythm, that gives it such particular and diversity of life? Rhythm comes into a certain discrepancy at first with the simplicity and the mimetic context. I find it is always useful to scan the rhythm of a poem without vowels and consonants, as a chant. My hands and arms naturally have the tendency to eurythmically contract and expand. Gradually a sort soundless speech comes about, still raw and undifferentiated, but in its archetypal quality fully alive, a type of proto-speech, through this play in the arms and hands, which become the instruments of rhythm in the poem. The emphases in the clause or sentence become visible, the heights and the depths, the speeding up, the pauses, the differentiation.

After entering into the rhythmic element, a continuous play of combinations of



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longer and shorter syllables, the next part of the work consists of putting together the flow of rhythmical impulses onto the previously described stage of the sketch of the lines of the poem. It is not always easy, to bring these two realities into a harmonious unison. A line often inscribes the rhyme with the composition into a connected rhythmical whole; my gestures should be developed and carried out carefully and consciously, so that they can artistically form the whole dynamic process, without being interrupted through a new type of movement, that contradicts the semantic context. Perhaps this aspect of the process is specifically French? Simply put: When a line of the poem describes something, that has come down from the heavens, I try, to lay the totality of the rhythmical impulses on the descending movement, before I go to the next clause, to the next line, that carries a different meaning and a different rhythmical whole.

The movement given through the meaning in the first layer of artistic working, that shows a rather schematic aspect, comes alive through the rhythm. The rhythm enlivens the flow, as feelings warms thoughts. The colours of the sounds can now be truly radiant. In moving the sounds, as we would like them to be revealed in eurythmy, it is not about sounding what we hear, but about illustrating the gestures.

The power of expression of the conduct of the movements, combined with the rhythm of the speech, prepares the creation of this very penetrated and worked through second stage of artistic working. These elements were bestowed on us by Rudolf Steiner at the hour of birth of our art.

Conduct of movement, rhythm and the sounds of speech, when taken up in this way, should become a visible alchemy for the audience, and correlate with the magic, one hears directly from the poem and our ears can recognise.

### **3. Forming the sounds**

The conduct of the movements in the first level of the artistic process, gives the general idea and the context of the composition; the rhythm enlivens it, by putting the accents in and emphasizing the impulses. The movements of the sounds now distinguish the contour, the colour of the words.

My search for the appropriate movements, their shading, and being weighted, the mutual relationships, the transitions is made much easier through the artistic working process. The sounds of the long syllables assert themselves, whether they are vowels or consonants. In the flow of sound, I took hold first of the short moments of letting go, to give my movement form, so that the typical movement of the vowel or of the consonant can develop. The sounds of the short syllables become a fulcrum, and are taken hold of as a starting point for the long sounds, as a source of dynamics. An enormous diversity of artistic possibilities come into being, a vast breadth; the right measure comes into relationship with the appearance of the sounds of speech. At this point in the artistic quest, intensive and diligent practice of the results is necessary. It goes without saying that other questions of the approach to the artistic working process described here, could be enlivened further: What is the style of the poem? In which epoch is it written? In which form, should it be developed? Poetic language is manifold in its being. It is an art to make it visible.

## The Rumanian Language

Mariana Marincea

It is necessary, to start with a general comment on the Rumanian language. When you listen to Rumanian you do not at first notice that it is a Latin language: the Slavic influence is responsible.

A comparison between sentences in Latin, French and Rumanian is probably helpful to understand this:

1. The human being is a divine being

*Omul este o ființa divină* – Rumanian

*L'uomo e' un essere divino* – Italian

*L'homme est un être divin* – French

*Hominis divinum esse* – Latin

2. The sunflower laughs in the green field

*Floarea soarelui râde pe câmpul verde.*

*La Fleur du Soleil rit sur le champ vert.*

*Il girasole ride sul campo verde.*

*Helianthus ridet vivide in campo.*

Without a doubt, the vowels dominate in Rumanian, it is musical, the formative forces of the consonants are not as strong as in German.

The grammar in Rumanian is built on the Latin structure.

There is a difference: certain articles do not appear before a noun, but after; this is also valid for the relevant case: for instance, the masculine word sun: Soare – singular, indefinite in Rumanian; *Soarele* – singular, defined by the syllable *le*, as a definite article at the end of the word.

Latin	Sol	–
Italian	Sole	il sole (definite)
Rumanian	Soare	Soarele

Other masculine and neuter nouns, like *Copac* (tree), *Cal* (horse), *Pământ* (earth, floor), *Copil* (child; singular, indefinite) receive the syllable *ul* as a definite article: *Copacul*, *Calul*, *Pământul*, *Copilul*. These nouns receive the ending *lui* or *ului*, in Dative and Genitive: *Soarelui*, *Copacului*, *Calului*, *Pământului*, *Copilului*.

In certain cases the feminine nouns get the article and change the last vowel into the half vowel *ă*, or they simply get an *ă*, at the end, as in the example below:

Latin	luna	–
Italian	luna	la luna (definite)
Rumanian	lună	luna
or		
Italian	fiore	la fiore (definite)
Rumanian	floare	floarea

Rumanian has 7 vowels: *a*, *e*, *i*, *o*, *u*, *ă*, *î*; the last two give a particular quality to Rumanian.

In comparisan to the vowel *a*, the *ă* is darker. When pronounced the mouth is less open than with *a*, but a bit more than with *e*. A part of the out-streaming breath is taken back in again. This turn-around, a rounding of the air stream, is comprehended as a darkening of the sound. When spoken over time, one



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can experience a dark archetypal state, as if a dedication to archetypal nature, connected with a slight sense of helplessness. In researching eurythmy gestures, we came to express it as a gesture that has an opening quality as in the vowel A, but with rounded palms of the hands. There is a feeling of blue-brown colour, a brown character travels almost along the whole arm. A feeling of wonder is shadowed by a certain element of doubt.

The vowel î (or written â) is also dark, but has a force striving toward the light. It is like a living expression of the battle on the journey of personal development, as if seizing a positive affirmation of self; an expression of fully penetrating the darkness, not yet taken hold in the soul, a longing for the i. In pronunciation, the mouth is almost the same for the vowel i, but the lower jaw and the tongue pull back a little and therefore impede some of the air. This vowel is similar to *bl* in Russian, but not as strong and not as guttural; so it seems that this sound in Rumanian is influenced by the slavic languages. The eurythmy gesture is like a darker *i*, where a part of the movement toward the outside, is held back, the hand shadowed and the arm not as stretched as in the vowel *i*.



Oswald Gayer's research shows the vowels *ă* and *î*, as Dionysian vowels – also as sounds able to carry a difficult destiny, when they become images in eurythmy – they have an awakening effect in the Rumanian folk soul.

We are still busy finding the way we represent diphthongs and triphthongs in eurythmy gestures. It is difficult to express the transitions between the vowels, in this group of sounds. We have ascending and descending diphthongs with, respectively longer and shorter vowels. The ascending diphthongs *ia, ea, oa, ou, iu* have a longer second vowel, as in the words: *iar-na, deal, soa-re, ca-dou, iu-bire*. In the descending diphthongs *ai, ău, âi, ei, eu, îi, îu, oi, ou, ui* however, the first vowel is longer, in for instance *mai, că-lău, flă-căi, vrei, zeu, căi-ne, ploi, ca-dou, cui*. It is as if a trochee or iambic rhythm is hidden in the manner in which the vowels and the diphthongs are connected together.

The triphthongs *eau, oai, iau, ioi* etc contain a vowel and two half vowels and depending on their relationship to the half vowels, are centred or advanced, progressive. For instance *le-oai-că, do-reau, tră-iau*. This applies also to the way in which the sounds follow certain rhythms in the way they relate to one another, are connected with one another: in the centred series of sounds, it is amphibracus  $\wedge-\wedge$ , in the advanced, progressive sounds, the anapest  $\wedge\wedge-$ .

Phonetically Rumanian has 20 consonants: *b, c* (*a* soft *k*), *d, f, g, h, j* (pronounced as a hard, dark *sh*), *k, l, m, n, p, q, r, s, ș* (*sh*), *t, ț* (pronounced in many words as *c* (*ts*), in others as *z, v, x, z* (like a voiced, vibrating *s*).

Walter Weinzierl noticed that the consonant *p* comes more often in Rumanian than in German, mostly in the middle of a word, for instance *încăpere, capac, copac, asprime, sprinten, împărat, împrejmuire, aripioară, supărare* – a fact that is surprising to the eurythmist and can be distressing. He also noticed that very many rumaninan sounds contain the sound *k* (written *c*). I can add that that this sound, is a relative pronoun at the beginning of the words: *care, cine, ce, cât, câți*, aside from the adverbs of place: *acolo, dincolo, dincoace, încoace, încolo*. Notice also the eurythmy meditation that ends in German with the three verbs all beginning with *s*, have *k(c)* three times:

It tells me ... how the world in the human being / speaks, sings, thinks.

Es sagt mir... wie die Welt im Menschen / Spricht, singt, sinnt.

Îmi spune mie... Cum universul în om / Cuvântă, cântă, cugetă.

Specific to Rumanian are also the groups of sounds: *ce, ci, che, chi*, that are pronounced: *tsche, tschi, kche, kchi*; and *ge, gi, ghe, ghi*, pronounced *dsche, dschi, gche, gchi*. The sounds *e, i* at the end of this sound group, are silent palatial

sounds and stay inaudible for people who do not speak Rumanian.

For the above-named sound groups, that are similar to sounds in Russian, but also in Italian, Spanish or English, we chose a gesture that begins with the consonant *t* and dissolves into the sound *sh*, or we do a *d* that streams on into a *sh*.

At the beginning of the training, almost every day we had to make time for a conversation with the Rumanian spirit of language, to find how the eurythmy concepts (like breath/Schwung, letting go) can be translated in our language.

It is an enormous challenge to rediscover the original vitality in the language, that was destroyed in the Communist period. Communism darkened the soul. The language became empty, cold, lifeless, in slogans full of lies and propaganda. It is now like dead wood. People were not able to express what they thought or felt, for fear of their lives. Only through poetry written then by people who kept their dignity, uprightness, vitality of soul and their creative spirit, was something of the real spirit of the language kept. Poems by Lucian Blaga, Vasile Voiculescu, Tudor Arghezi, Ion Minulescu, Radu Gyr, Paul Celan, amongst others, that have been done in eurythmy, have been re-awakened in their living quality and vitality of language. Through eurythmy we have been able to give our students the possibility to re-enliven the beauty, the richness of experience and also the spiritual nature of the Rumanian language, and to find a new path to the spirit of the language.

## English

### Eurythmy and the English Language

Annelies Davidson

Working in English the speaker has to observe several elements. I assume that we all know the great Indication given to eurythmists: *Blitz in die Erde hinein und über die Welle hinweg. Lightning into the Earth, be above (or: and away over) on the wave.* Reread lecture 4 in *Eurythmy as Visible Speech* relating to this. One should translate the images thus conjured up into a dynamic imagination of a vertical stream intersecting a horizontal plane to get to the essential experience. In addition to this topic there is also that of the in-between and the inaudible to be discussed.

#### Vertical and Horizontal

Cultivate a deep grasp of the depth-height (vertical) and with (horizontal) dynamic. Sounds arise from this, showing the way to the revelation of the depth thus mastering and overcoming weight by uprightness. This is the essential challenge of English. When doing *Th*, the body needs always to retain the upright, not rigidly but flexibly lending itself to the movement downward. The speaker experiences the substantiality and strength of resistance in it.

The sound *W* is a double *U*, so strong that the *U* is led right down into the depths, therefore able to shift it, to move it forwards and redeem it. Compared to that, *V* lies on the surface while the *W* lives below the surface, and it unites with the volume of water, moving it along horizontally as a mass, as it were. In the *Th* and *W*, the vertical and horizontal of the Indication are shown especially strongly.

To come back to the *Th* (originating in *Leo* and *Scorpio*): In *the*, *this*, *that* and *those*, the sound searchingly investigates where the *th-ing* is, that is indicated – so very differently from *der*, *die*, *das*, etc. The defined solidity of things indicated with the *D* is absent in English. Instead one seeks to penetrate, enter matter to rediscover its mobile, spiritual past. The penetrating power of *Th* lies in its similarity to *S*: *Th* lies between the *D* and *S*. The *Th*, when not mastered (very hard!), will undo all our efforts at clarity.



Originally from the Netherlands, did her eurythmy training with Marguerite Lundgren in London. She began performing and teaching in adult education in 1975 while still in England. After moving to the USA she continued that work from 1986 till 2002 as faculty member and stage artist at Eurythmy Spring Valley. In 2008 Annelies resumed teaching and directing there. Working freelance from 2017 she now also enjoys working in different settings there and abroad.

### **The In-between**

This element is an emphasis on the polarity of Centre-Periphery which creates the in-between. All the unvoiced plosive consonants (P, K, T) need to be aspirated by the speaker, lending them their light brightness and crispness in form. K, P, and T can only come to realization through our ability to move instantly, with agility, inwardly and outwardly, between the brilliant clarity of the form at the centre of the sound and its lightly expelled breath surrounding the *manifestation moment*, giving it light. These sounds will only live when poised between the centre and periphery through this aspiration. Say *stop*, and you must hear a shining breath after the T and P. (Some Irish speakers from the Republic do this to the extreme.) In Dutch I say *stop* with the gap between the T and the O completely closed. Again in English I say *path* with the P aspirated, lending it a kind of glory. In Italian, for instance, as in Dutch, the P is immediately embraced by the vowel; there is no gap, no in-between to free the sound and give it this poise.

### **Silence**

The R in English is exceptionally difficult to accommodate. R lives so far out on the periphery (though not so much when at the beginning of words) that it disappears into inaudibility, opening up a vast *field of being*, to do with silence. (This is less the case in American but still present.) Before R opens up in this way, it rides on the flow of the vowel Ah. Words such as *where*, *there*, and *here* are gateways into a realm *beyond* the definitely curly R of most other European languages. With the Ah *marrying* the R at the end of *there*, life is still resounding inaudibly in a place touched by the sound, in a place somewhere beyond the horizon. In connection with this and much else to do with vowels, Marguerite Lundgren suggested that with our consciousnesses, we should *be where we are not ...*

### **Spelling**

This aspect is crucial and often asked about: What about the letters that are not pronounced? Those were sounds once upon a time. Gh, the equivalent to Ch in German, in *night*, *light* (sometimes becoming audibly an F as in *laugh*, *cough* (from *kuchen*), is inaudible yet should be felt and made very gently perceptible. These words are histories, each telling how they were pronounced in the distant past: as *licht*, *night lach* and *drouth*. Today saying *night* in a living way requires at least a little of the H (sometimes barely visibly the Ch) to lighting or surround the *i*. There are many examples of these inaudible sounds (*through*, *knowledge*, etc.) needing acknowledgement of the inaudible, adding reality and life to the language. One's discretion and common sense are required. Do not exaggerate! Then the W and U - for instance, in words such as *crowd*, *proud*, *flower*, and *flour*, —should be felt as lending themselves to a diphthong phenomenon, giving up their separate character. The differences between *whether*, and *weather*, *what and watt*, *where* and *were*, etc. should certainly still be fully audible.

In the case of Ph we know Steiner said to do both the P and the H in Greek words such as *nymph* even though modern ears may be satisfied with F. Interestingly, the eurythmy gesture F, when touched on lightly, comes to a very similar result as when doing Ph anyway, but lacks the lightness. A speaker is able to sound the F sound in *sphere*, *sphinx*, *nymph* differently. Even between *throw* and *though*, *sky* and *high*, *bow* and *bough*; perhaps even between *bow* and *bow!* (sic). The list of pairs of words pronounced differently but spelt the same, and vice versa, is long! All these need the speaker to be alert to *inherent* movement.

### **Breaths**

There is the question of breaths (Schwünge) or moving-spaces between words. For example, to make words last longer to slow them down, destroys English. When the line *When to the sessions of sweet silent thought ...* is spoken slowly, the spaces between the words should be made to live longer, never the words themselves. To suspend the T at the end of *thought* is perhaps possible by allowing the GH to inaudibly sound in its silence (sic) but to prolong the vowels, sing them, is not possible. One can say *so beautiful*, as *sooo biuuu-tiful*, but one does that only for dramatic effect.

In English the spaces/silences are deeply significant, leaving room for inaudible sound-presences at all times for all sorts of reasons, as described above. I heard this from Dorothea Mier regarding doing a Steiner form in English: When she was rehearsing *When icicles hang by the wall*, Marie Savitch asked Maisie Jones (London) to speak O at the end of each line of the first verse and U at those of the second less cheerful verse, while Dorothea was to do them in eurythmy also. Savitch stressed that these vowels could *make up* (in the form) for what was not possible to do during the

text because the words were not to be stretched to slow them down. Rudolf Steiner's forms for English texts require that the breaths between the phrases are moved as much as the words are.

For further reference, particularly a treatment of English vowels and the mission of the English language in the development of the consciousness soul, please see: *Eurythmy and the English Language*, by A. Davidson (Anastasi, 2004).

## The English Language

## Geoffrey Norris

Many years ago, whilst on tour with Ashdown Eurythmy I was asked a very interesting question by an eurythmist in Hamburg. "What is the difference between English and German?" The imaginative answer she gave has lived with me ever since and has inspired my artistic speech and drama work deeply. She said, "In Germany the trees stand alone, in Britain they talk to each other." On my numerous tours worldwide, both with Eurythmy and Drama, I have had the possibility to observe people, landscapes (including trees) and architecture, in many countries and perceive the interrelationships between these and the qualities of the many different mother tongues, accents, and in some places dialects. When it comes to English it is quite complex in that English is the mother tongue of more than one country, from the four countries of the United Kingdom (England Ireland Wales and Scotland) to as far afield as Australasia, South Africa and North America. What I will now say is largely based on Received Pronunciation (RP) but I experience that there is a quality of the English language that transcends the differences of accent experienced throughout the English-speaking world.

English is a language of the interval, a musical experience of the in between, a language of relationships, a social tongue. Yes, the trees and nature do indeed speak to each other in the British Isles, and even though it is the land of the consciousness soul "observer consciousness", which gave birth to the industrial age, it is also the land where the Kantian illusion of eternal separation can and is overcome through the birth of the Spiritual Soul where centre and periphery need truly work in harmony.

In English Speech and Eurythmy the "living sphere of movement" is vital for without it the language flow is clipped, the breath stifled and the relationship with the "other" ignored. When the centre is too strong the English language is hardened, and loses what is the purpose of language, the power to communicate and indeed to commune. Do I speak or do Eurythmy to express myself alone, or to express only the sounds of speech, or is it in service to the other, the audience, the spiritual world? Is it visible sound or visible speech?

Both Speech, and hence Eurythmy, in the English language demand this centre – peripheral balance at all times. The sounds, in service to language, are never of equal proportion and always are imbued with qualities of elemental movement, of earth, water, air, fire; of form, flow, freedom and radiation. Just as in a sentence there are operative words around which the sentence gesture is formed, so in each word certain sounds can be more expressive than others and the whole word gesture is motivated by that sound or sounds. This does not ever mean only that that sound is moved, but the other sounds relate to it and are present in smaller movements and even posture giving rise to the sound-sense word gesture. English Eurythmy must always adhere to this and it is a characteristic of the language.

Furthermore, a tree is not a Baum or an arbre; it has its own imaginative gesture and physical appearance even, though you may also have the boughs of a tree



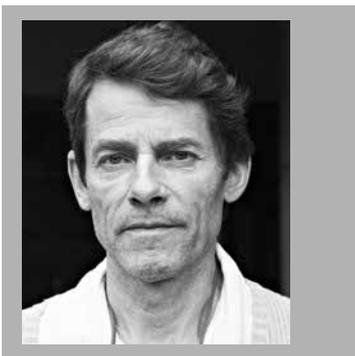
Graduated in English Speech and German Sprachgestaltung with Maisie Jones and Ulrike Brockman, in 1978. Toured Eurythmy as speaker/actor worldwide with groups including Ashdown Eurythmy, The Stuttgart Eurythmeum, The Botton Ringwood Group, The Anderida Ensemble, Teatro Della Stella, The Goetheanum Stage Players, Maren Stott and Chantal Heijdeman. Co-founder of The Rose Theatre Company. Capesius in all four of Portal Productions presentations of Rudolf Steiner's four Mystery Dramas in the 1990's. Taught speech and drama at The Hague Eurythmy Academy for 17 years. Speech consultant at Michael Hall School for 18 years. Currently teaches, directs, acts and gives workshops in London. Developing a new international speech and drama initiative with other Speech colleagues.

or they can form an arbour. This leads us to an important point about English. It is in simple terms a fusion of two language streams the Northern – Germanic – Anglo Saxon and Nordic influence and the Southern Latin – Romance – French influence of the Normans. Hidden deeply is of course also the Celtic-Gaelic influence. No wonder then that the language has a huge vocabulary and almost as many vowel sounds as there are consonants. Hence the subtle interval and movement qualities and manifold and musical shadings of expression. A mite is not might; a knight is not the night, though to the undiscerning ear they might sound the same.

This marriage of North and South, with an esoteric Celtic centre, creates a language in which Ego/ spirit presence is vital in holding together the contrasting gestures of the onomatopoeic alliterative North and the rhythmic pictorial South. The language is forever in movement like the winds and the waves of the sea. English Eurythmy characterises this by the size and musical quality of the forms Steiner created for the language in which it is clear that at least half the forms are the movement into and the movement out of the actual words the poet has written. If this is not understood and correctly grasped the language ceases to be English and loses its breath and power of communication as indeed if the sounds are all equally spelled it ceases to be English in quality.

In conclusion, I would just like to add that in my opinion, I have always strongly felt that both languages, i.e. German and English cross-fertilize each other and need learn from and modify the other. The Ego has its home in the Consciousness Soul and when both are united gives birth to the Spiritual Soul which transcends the illusion of separation and allows spirit to transform matter and art to be born.

## Jonathan Reid



Born 1957 in Westmoreland, England. 1980 Co-worker of Botton Village Camphill. Eurythmy training 1982-1984; taught eurythmy in many Camphill Communities also in the Waldorf School and Eurythmy School in Botton Village. Till 2014 co-director of the Botton Eurythmy Ensemble. Currently offers a selection of courses in English speech eurythmy to eurythmy students and professionals.

## News from the North

When, in the opening lectures of ‘Eurythmy as Visible Speech’, Rudolf Steiner begins to elucidate the individual sounds of speech, he repeatedly references the dialect of his youth. I’ve always taken delight in the fact that he could best illustrate his subject by using the language of the farmer and fish-wife rather than that of the intelligentsia. This punctures the assumption that important things can only be said in important voices. When I was growing up, if a local farmer asked after my health he did not say: ‘How are you?’ but ‘Hoo ‘st tha garn orn?’ It’s not merely an enquiry, but an interjection, an outburst of the soul. It’s vigorous and robust and one was expected to be likewise as robust in order to accept in the right spirit, a greeting that can feel a little like having a bucket of water thrown at you.

In other parts of England one will also find pockets of dialect where words have a definite sound-value as well as a meaning-value, but the south-east is now dominated by what has been termed ‘estuary English’. The estuary referred to is that of the River Thames, and the phrase aptly suggests a river of language that has burst its banks and is filling its flood-plain with turgid, grey-brown water. It serves to circulate the flotsam and jetsam of information but, because it doesn’t belong anywhere in particular, it seeps in everywhere. This tendency is inherent in the English language which, originating in a fusion of Germanic and Romance tongues, has gone on to celebrate and enhance its mongrel pedigree by devouring and assimilating elements of many other languages with barely a hiccup. But it has perhaps become a little pale.

*The early bird hurt the worm*

How is a eurythmist to approach the formation of this phrase, particularly its vowels? One well-trodden path is to avoid the problem altogether by applying the German ‘umlaut-o’ throughout, but that really won’t do. In both speech and eurythmy, the umlaut-o requires a definite and distinctive formation, whereas in this phrase, the vowels, which all sound the same despite their spelling, have no such clear formation when they are spoken, and if they shift their placement at all in the speech instrument, it is because the consonants are pushing them

around. So, does the eurythmist ignore them and focus on the consonants? Here's where dialect can help.

In Scotland, 'early' rhymes with 'fairly', the composite vowel A/E. In Northumberland, 'worm' sounds like 'warm', the composite O/A. Furthermore, the Scots roll the R, which makes the vowels in the phrase short and clipped. In English pronunciation, the R is not sounded, but serves to lengthen the vowels and may even play a part in smudging the distinct vocal identity of each. So, the eurythmist can begin to work with this phrase in such a way that the vowel as written, is approached or indicated through its gesture but then, before it can be realised, dissolved or erased by the R. This gives each vowel a similar yet subtly different expression. It is, for my feeling, a valid and authentic way of approaching these grey-brown English vowel sounds, and one that in turn enhances one's appreciation for greys and browns. One can complement this work visually by picturing the five 'pure' vowels A – E – I – O – U emblazoned in their planetary colours, green – red – yellow – orange – blue, then mixing them in imagination to create a coloured background of planetary conjunctions and oppositions for each intermediate and indeterminate English vowel sound.

*May human beings hear it!*

## Norwegian

Norway is the land of the midnight sun, of granite mountain ranges, valleys and fjords. This unique landscape forms and influences the inhabitants and the language they speak, which has become differentiated into a whole range of dialects. There is, for example, for the word *jeg* (I) the variants *e*, *i* and *ä*. In comparison to German, vowels and diphthongs sound much more open in Norwegian.

The rawness of nature in Norway has an impact on the consonantal element of the language and gives it its three-dimensional formative power and its elemental strength of will. It is no surprise, therefore, that there are many examples of alliteration:

*Slit tvihugen tvert av! / Statt på skium foruten stav!  
Våg deg frami og sving sverdet, / ro deg utpå i ville veret  
til fritt fiske på fritt hav! – Aus Viljen, O. Aukrust (1883–1929)*

The roots of Norwegian lie in the Norse language. *Voluspå*, the creation story in the Edda, describes how Odin or Wotan is given language as a consequence of his initiation. He hangs for nine days in Yggdrasil, the world tree, is blown about by the wind, drinks from the well of memory of Mime, the giant, and is initiated in this way into the wisdom of sounds and runes. In the lecture cycle *The Mission of the Folk Souls*, Rudolf Steiner described Odin as an archangel, and, in a lecture he gave on 20.01.1910 (Berlin, *Spiritual Science and Speech*) as a being that works through the air, the spirit of speech.

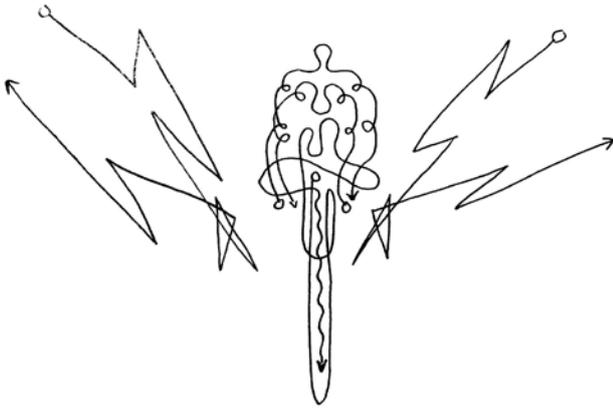
If one studies Norwegian nature poetry, in which the elements and elemental beings are frequently spoken of, eurythmy helps one to sense and make contact with these creative powers of language and speech. Daffi Niederhäuser created the following elemental form for the opening of a poem called *Treet* (The Tree) by B. Björnson (1832-1910). In it, Frost desires to rob the tree of its leaves and buds, and, trembling, the tree begs Frost to spare him:

*Treet sto ferdig med blad og knopp/ "Skal jeg ta dem?" sa frosten og  
pustede opp.  
"Nei, kjære, la dem stå/ til blomster sitter på!" / ba treet, og skalv ifra  
rot til topp.*

### Ragnhild Fretheim



Born 1958, in Norway. Eurythmy training in Vienna, 1984. Eurythmy therapy training in the UK. Taught eurythmy for some years in Waldorf schools; then in the eurythmy training in Oslo for 20 years. Many performances and tours with Oslo Eurythmy Ensemble. Working in special needs education since 2016.



When we practise the first eurythmy exercise, stepping alliteration, given to Lory Meier Smits, we redeem the etheric space around us by giving ourselves up to gravity when we stamp our feet, thus overcoming gravity (cf. *The Origins and Development of Eurythmy*). The Norwegian eurythmist Eva Lunde (1914-2015), whose main field of study was alliteration, often emphasised that she experienced speech eurythmy as too musical. It was possible to experience in her work how her gestures became full of character through *the word of my feet*.

In Norway, there are two official forms of the written language, one which developed from the Danish language and another which arose from the dialects. Poetry written in the first language tends towards the thoughtful, as, for example, in the writings of Henrik Ibsen (1828-1906):

*Å leve er – krig med trolle / i hjertets og hjernens hvelv.  
Å dikte, – det er å holde / dommedag over seg selv.*

A poetic example of the language based in dialect can be found in a passage taken from *Haugtussa*, a poetic and dramatic work by A. Garborg (1851-1924). The vowels in it can be given a beautifully musical form in eurythmy: it describes how elfin country mysteriously emerges from the sea.

*Det stig av hav eit alveland / med tind og mo  
det kviler klårt mot himilrand / i kveldblå ro.*

Experiences of the threshold appear as a theme in more contemporary literature, for example in *Når vi snakker*, a poem by G. Hofmo (1921-1995). The first part uses succinct language both in gesture and form; the second part opens up the spiritual dimensions of the planets and the signs of the zodiac.

*Når vi snakker, har vi glemt stjernene og månen skinner ikke / gjennom ordene.  
Ordene slår universets dører igjen! / Men i taushetens månelandskap  
i stillhetens stjernebesatte / himmel strømmer universets ånde / gjennom deg  
og du har ingen død / lenger*

## Vilde Hegland



Born 1963 in Trondheim, Norway.  
Eurythmy training in Moss with Eva Lunde and Dornach with Elena Zuccoli.  
Eurythmy therapy training in Dornach.  
1989-97 teacher at the Nesodden

## Norwegian in Transition: The Evolution of a Modern Written Language

In the summer of 1989 I was privileged to take part in a demonstration of the Norwegian language developed by Eva Lunde for a Goetheanum conference on the languages of different countries. It was important to Eva to have as part of the demonstration the strong presence of alliteration in the Norwegian language.

On the same day as our presentation, a eurythmy group from Sweden gave a presentation on the Swedish language and alliteration was an integral part of it, so the question arose amongst the audience as to how two so closely related languages could use the same poetic means and but come to such fundamentally different artistic forms. Alongside the friendly, dynamic and poetic qualities of the Swedish language, Norwegian came across as more stringent, tighter and stronger. We repeatedly heard in the course of the following days how surprising this contrast was to the Central European conference participants

From mediaeval times onwards, Swedish, Danish and Norwegian have each developed more and more clearly in different directions. But at the same time, they have remained so similar that the speakers of each language can as a rule

understand and communicate with each other.

After a cultural flowering in the High Middle Ages, Norway came under the sovereignty of Denmark 1380-1814, in what was called *the 400-year night*. Danish became the official language of Norway during this time and this led to the disappearance of the old form of written Norwegian. But Norwegian continued to be the language that was spoken in a wide variety of dialects and a rich treasure of fairy tales, ballads and folk songs continued to live amongst the rural inhabitants. The language was harder, rawer and less smooth than Danish, and the speakers of Norwegian were considered to be uneducated.

From 1800 onwards, against a background of growing national independence, the need for a written form of the national language that was not tied to a foreign language began to grow. A particular challenge in this situation was the publication of Norwegian fairy tales and folk songs. Poets and collectors of folk poetry and song began to pursue two different directions: the first was to gradually make Danish more Norwegian and the second was to develop an entirely new written form of the language based on the existing dialects.

These efforts have led to the appearance of two different languages: the one developed from the Danish, Bokmål, the other, completely new, emerging from the dialects, Nynorsk. From 1885 onwards they were considered equal.

There are no official rules for the pronunciation of Norwegian; dialects are officially accepted. The gradual emergence of the written forms of both languages has given much scope for development, and has also made it possible for the individual colours of the dialects to assert themselves.

This can initially be confusing, but it means that in this way freedom for the development of an individual style of speaking was won. It can be seen as an expression of a nation's desire for freedom, which only achieved independence in 1905 and developed its own language at the same time as it developed its national identity.

In the last century, an attempt was made to connect the two languages. But in spite of the efforts made over decades, at a political level, too, it was ultimately not successful. A group of writers, many of whom are connected with anthroposophy, became involved in this question and so the development of the language has remained an independent, artistic and spiritual process, and not put on a political agenda.

In conclusion, a *truth-wrought* verse by the poet Olav H. Hauge, born in 1961:

*Kom ikkje med heile sanningi,  
kom ikkje med havet for mi tørste,  
kom ikkje med himmelen når eg bed um ljøs,  
men kom med ein glimt, ei dogg, eit fjom,  
slik fuglane ber med seg vassdropar frå lauget  
og vinden eit korn av salt.*

*Don't bring me the whole truth,  
Don't bring me the ocean for my thirst,  
Don't bring me the sky when I ask for light,  
But bring me the dew, the lustre, the flake,  
Just as the birds carry water drops after a bath  
And the wind a grain of salt.*

Steiner School.

Worked artistically with the Oslo Eurythmy Ensemble, the Goetheanum Eurythmy Ensemble and many small projects in Norway and Switzerland.

Eurythmy Therapist in the Oslo Steiner School på Nordstrand from 2005.

## Birrethe Arden Hansen



Born 1945. Waldorf school Copenhagen. Eurythmy training under Lea van der Pals. Member of her ensemble and under Angela Locher until 1978. Founder and director of Copenhagen Eurythmy School 1981–1998. Courses and lectures on Eurythmy as a Rosicrucian Path.

## The Danish Language and Eurythmy

*Den danske sang er en ung, blond pige.  
Hun går og nynner i Danmarks hus,  
hun er et barn af det havblå rige,  
hvor bøge lytter til bølgers brus.*

*The Danish song is a young, blonde girl.  
Softly singing she walks through the house of Denmark,  
She is a child of the sea-blue kingdom,  
Where beech trees listen to the sounds of the waves.*

This language is a quiet one in the choir of its larger European neighbours, and the gentle transitions between the vowels and the soft consonants make it similar to English. The moisture present in the sea air conjures up similar transitions in the colours of the sunrises and sunsets.

Individual words are mainly only half-spoken, and this drives non-native speakers to despair, because they do not recognise the written language when they hear Danish.

And grammar? It is as good as non-existent, the rules dissolve in the constant wind! It is the language of insinuation, full of what is not said, of silent agreements...

In our national anthem it states that: *our language is both strong and soft*. In the lyrics there are interruptions that seem to be accidentally interspersed, little jolts, which are only audible in half of the country. They are missing in southern Zealand, South Jutland and in the middle island of Fyn. Further north, they give the language something of a form. Marie Savitch once said to me that my language is *flowingly hard!*

After many years of living with the clear vowels and consonants of eurythmy in German, it was a challenge to return to working with the Danish language!

The Swedish eurythmist Signe Neovius, who was the first person to work with Danish eurythmy in Denmark, passed on how to form the characteristically flat *a* as a transition between *a* and *e*: it should not be formed as an *ä* but as if it were on the journey from *a* to *e*.

The indication for Swedish consonants is helpful in finding the general character of the Danish language: the starting point or *Ansatz* is in the wrist, in the periphery. This creates a harmony with the Danish landscape, which consists of gently undulating flatlands surrounded by the sea along its coastline, 7,000 kilometres long.

Our gaze is drawn into the distance here, beneath the passing clouds.

And what about the jolts, the repeated interruptions in the flow of the language? The priest Friedrich Benesch suggested to those celebrating the Act of Consecration of Man to allow the language to *dissolve into the etheric*. We can also try this in Danish eurythmy.

Denmark is a small country, and yet there are great differences between the East and the West, both from the perspective of the language and the people: it is as if they are divided. There is Zealand and Copenhagen where Søren Kierkegaard chiselled away at his philosophical thoughts; the friendly and pleasant island of Fyn, where Hans Christian Andersen wrote his fairy tales; Jutland, with its raw

North Sea coast, is austere: it has a tough population of fishing folk that have been struggling for existence and an income for centuries. This was where the Vikings started from, when they invaded England, bringing home English sounds with them for their language, in particular the deep w, which exists in no other part of Denmark.

*Al Sjællands ynde og Jyllands vælde,  
de tvende klange af blidt og hårdt.*

*(Zealand's beauty and Jutland's power,  
Two sounds, both soft and hard....)* ... is how the anthem continues.

It is important for eurythmy in this language to develop a sense for the magic of transitions and to embark on a journey to discover the wealth of the existing poetry. It is worth it!

A small country in the choir of its larger neighbours; a song sung softly by a blonde girl in *Freia's hall*.

## The Danish Language between Stop and Flow

Denmark consists of 1,419 islands, of which one is only a peninsula. The ocean's waves either lick at or roar at the edge of the hilly land, giving it form and structure. The land and the language have been given up to nature; there are no protective mountains, and there are strong and constant winds everywhere.

The language is both bright and light. Sounds and syllables quickly follow on from one another and it is difficult to distinguish individual words. Norwegian and Danish are related; whenever Norwegians hear Danish for the first time they only hear the gentle melody of the language. Norwegians speak the consonants clearly, while Danes skip over them quickly and drop many of them at the end of words. Depending on the dialect, there are between 20 and 50 vowels.

With the exception of a few in the south of Denmark, the approximately 28 dialects contain many words that have a glottal stop between the syllables. There are no rules for this phenomenon, but it can be found in quite particular words and between quite particular syllables. Danish is one of the most difficult languages in the world.

The country is divided into three parts, both from the perspective of geography and the language: in Jutland, the melody of the language rises at the end of the sentence. Its will forces can be sensed here, where the forces of nature are wild and rough. But the language sounds gentle, as if it wishes to sail round the huge waves and the strong winds and rather imitate the hilly landscape. In the West of Jutland, Danish occasionally sounds almost English: *k* is pronounced like the English *ch*, as in *church*, and the *r*, which is otherwise only hinted at on the soft palate, sounds like the rolled *r* in English.

On Fün, the Danish language sounds very friendly and good-natured, and has a *hilly* sound, as if it is being sung, as an echo of the hills around.

On Zealand, the melody rises at the end of the word or sentence, and the language is spoken both faster and with more lightness than in other parts of Denmark.

Bornholm is another story again: on this island the language spoken is a mixture of Swedish and Danish.

Danish is a fast language; the wind is at home here and a sentence is spoken approximately as fast as a gust of wind. The phrase *Prøv lige og hør her* (*Try to listen here*) is often spoken as *Prøliåøer* (*Prø' li' å' 'ø' 'er*): there are no glottal stops, the words run as if in an arc downwards as part of a descending octave, holding the breath back. *P* is a combination of *b* and *p*; the Danish *v*, that is

## Dorthe Rosendahl



Trained waldorf kindergarten teacher and speech formation therapist.

Many years experience in educational work with babies and kindergarten ages.

Speech therapy with school children and adults. Teaches speech formation in lay classes. Works with the Ildfuglen Eurythmy Ensemble. Programme with stories, fairy tales and poetry with or without music. Planning an international conference on speech in Denmark in October 2017.

usually spoken like a German w, is pronounced here as an English w.

When non-native speakers learn Danish, they have to learn to speak the favourite sentence of all Danes: *Nede på gaden spiser vi rødgrød med fløde på* (*Ned. p. gað.n spi..s. wi røðgroed m.ð flød. p..*) (the Danish ø = the German ö). The *a* is flat, and sounds somewhere between the German *a* and *ä*. The vowels and the soft *d* are very difficult to pronounce.

Poets have often praised the Danish language and its spirit. They have much loved the sound of the language and its finer elements, and the Danish poet Erik Lembcke wrote: *Vort modersmål er dejligt, det har så mild en klang...* (*Our mother tongue is beautiful, it sounds so mild and gentle...*).

When I work with creative speech I need to be both flexible and sensitive. The finer nuances of the vowels and those of the consonants that are very soft need to be spoken smoothly, so that the reeds on the edges of the lakes do not break, but just bend.

## Swedish

### Aurora Klingborg



Grew up in Stockholm. Eurythmy training in Dornach. Educational eurythmy training in Järna. Tutor at the eurythmy training at the Rudolf Steiner College in Järna. Worked for many years in various Waldorf kindergartens. Tutor for pre-school teachers at the University of Stockholm and at the Waldorf Educational College, Stockholm. Co-responsible since 2003 in Moving Art Company. Took part in many large productions. Some of own larger works are *Between 2 Worlds* 1995 and *Change of Seasons* 2003, with composer Lars Erik Rosell.

Received the cultural award Eklövet from the LT-newspaper of Södertälje

### Eurythmy and the Swedish Language

To create an inner picture of how the Swedish language can be given adequate expression in eurythmy, it is important to discover the specific features of the language as they are expressed both in human beings and in the natural environment that surrounds them. The natural world is a great source of inspiration to many Swedish poets, and the Swedes have a close connection to nature: they are surrounded, after all, by forests, lakes, islands, trees, fields and meadows. In spite of the fact that Sweden's population is growing steadily, it is still easy to find unspoilt areas of natural beauty, and most Swedes go in search of such places when looking for inspiration and relaxation.

It is a feature of Swedish culture to strive to come to an agreement, and to avoid conflict. A typical Swedish word is *lagom*: literally, it means *to go around* or *to make the rounds* and metaphorically it means that what is there, is enough for everyone, it is not too much and not too little, but just right. This aspect of the Swedish character may occasionally come across as vague and undefined; Swedes want to avoid conflict, and therefore endeavour to resolve such conflicts with diplomacy.

There are many Swedish expressions that have no equivalent in German. For example, *ta hand om något, någon* means *to take care of something or someone, to provide with*. This expression contains both an element of will and of the feelings: I will do something, but also lay a protective and loving hand around or over something. *Det ordnar sig* means *it will work out, it will sort itself out*. This is a much-loved and much-used expression in uncertain situations. It contains the feeling that one cannot and does not have to control everything oneself, that there is a space in which the problem can be resolved. *Känna, känna till* means *knowing, feeling, sensing, intuiting*. I know something or someone, but also I sense, feel, intuit something.

#### Figures of Speech

*Man ur huse* means *the man (is) out of the house*: one unites, joins forces or teams up for something, for some purpose.

*Sjösätta* means *to launch a ship*, i.e. to start a project.

*Hemkär* means *one loves one's home*.

Non-native speakers experience Swedish as melodious, it is simple to put Swedish songs to music or to sing in the Swedish language, probably because of the vowel tones. The same is said of Italian, although it is a completely different language. One of the greatest contemporary Swedish opera singers, Peter Matthei, has a Swedish mother and an Italian father. The melodious sound of the Swedish language is expressed in the pitch of the vowels. For example, the Swedish vowel *a* has a somewhat lower pitch when spoken than the German one, and many words end with this vowel. This can be understood both as an openness to the world around and as the primarily sensual experience of impressions.

Many sounds, particularly the consonants, are expressed in eurythmy through peripheral, airy hand movements: the hand becomes an organ of perception. For example, the word *ljus* (*light*) begins with the *l* in the hands, then transforms into a gesture identical to a light German *ch* and ends in a Swedish *u*.

The Swedish *u* lies between the German *u* and *ü*. The hands are brought together in the eurythmy gesture and make a light *v* gesture for the long *u*, for example *susa* (*to whoosh*), *brusa* (*to boom*), etc. The hands are held one above the other in the short Swedish *u*; the hand beneath is then lifted and placed above the upper hand, in the same way as water bubbles up from a spring. *Bubblar upp* means *to bubble up*.

The German sound *u* is written in Swedish as an *o*, for example *skog* (*wood*). The hands are brought together and this creates something like a dim hall, full of pillars, in a large wood, the mood of Saturn. The German sound *o* becomes *å* in Swedish. It is closer to the *a* and therefore more open. In the word *jord* (*earth*), the *j* moves from above downwards. In the word *kärlek* (*love*), the *k* (pronounced like a German *ch*) is given expression by forming a strong *ch* in the hands.

These indications for Swedish sounds have come from Signe Neovius. Whenever Rudolf Steiner visited Stockholm, he stayed with her family. Signe Neovius had two sisters, Brita Rosenthal and Anna Ljungkvist, who both lived in Dornach, Anna was interested in nutrition and became involved in the opening of the Goetheanum restaurant in Dornach.

During my eurythmy training in Dornach in the 1960s, there was no understanding for a Swedish speaker who could not pronounce the sounds in the same way as German speakers could. No matter how hard I worked at shaping the sound gestures, my teacher was never satisfied. I have assumed that this is connected with the fact that our etheric bodies are dependent on the country and the landscape in which we were brought up, and that we are all different from each other. Now that eurythmy can be found all over the world, it is exciting to see how its encounters with new languages and new qualities are helping it to develop further.

I had what was a quite unforgettable experience in 1966, when the Swedish eurythmy ensemble performed at the first International Eurythmy Conference in Dornach. At the end of the performance, the entire audience rose to their feet, applauded, stamped and yelled enthusiastically. Obviously, most people will not have understood much of what was spoken in the Swedish language, but it was such a strong experience and sounded so wonderful that many people who I met on the street a good number of days after the performance were still repeating words that they had heard and seen: *stänka*, *blänka* etc.

This experience strengthened me in my decision to dedicate my life to eurythmy. Eurythmy contains an artistry which is expressed in the sound gestures, it is an art that reaches beyond just the physical.

*Aurora Klingborg-Granstedt in collaboration with Inger Hedelin and Brigitte Deck*

Thomas Sutter



Born in Switzerland. Rudolf Steiner School in Basel. Trained in electronics. Eurythmy training at the Goetheanum under Lea van der Pals. Member of Goetheanum eurythmy ensemble, head of the stage lighting department, orchestra scheduling, then a member of the stage direction group. Since 2000 free-lance eurythmist and 'light eurythmist'. Currently director of the Light Eurythmy Ensemble. [www.eurythmie.com](http://www.eurythmie.com)

## Eurythmy in Swiss German and Its Specifics!

*Vom Brodässe* is a short story by Curt Englert-Faye. Angela Koconda (a Swiss eurythmist living in Dornach, a member of the eurythmy stage ensemble at the Goetheanum) created a eurythmy form and then a performance. I had the good fortune to be part of the production and I want to use the experience of this work in the following article to describe some aspects of working with eurythmy in the Swiss German language.

There are countless dialects, called *Mundarten* (vernacular) in Swiss German, also known as *Schwizerdütsch*. Because single words are often very different to each other in the various dialects, even native speakers of Swiss German do not always find it easy to understand each other; almost every village has its own dialect and all Swiss citizens speak their own version of the dialect. These dialects originated in the Allemanic language, and can also be found on the other side of the border to Germany. It can be said that Swiss German is a language which is distinct from High German and has similarities to Middle High German. This means that it has a rather different mood, which also has its implications for eurythmy.

I am not able to attribute the story by Curt Englert-Faye to a specific region in Switzerland. From the perspective of my own Basel county dialect, the language is broader and more good-natured, and might be allocated to Berne. But it depends on which part of Switzerland the speaker for the eurythmy comes from, because the text written in one dialect is given another hue or colouring by the way the speaker speaks it. But for our purposes it is enough that we assume that the text is of a good quality Swiss German and enjoy the strong sounds with their sculptural qualities.

If, after careful listening, we live into this dialect with our feelings, and then attempt to express it in eurythmy, we will find that it is our upper arms that become most active; it is as if the sounds have been wrested from the upper arms and this makes for strong, sculptured gestures. In the movement of the legs the thighs are most strongly emphasised; this leads to a slight bending of the knees, so that the eurythmist stands firmly on the ground with both legs.

Angela Koconda developed for the story clear – almost exemplary - Apollonian forms, as Rudolf Steiner himself developed them. The clarity of this language of form is very helpful when working in Swiss German, in working with it a sense of truth comes into being: *'This is the way it is and no different.'*

When creating a stage performance, we need to pay special attention to avoiding the grotesque or the caricature, and to faithfully bring what is heard into visibility. Naturally humour lies very close to how dialects are performed. Let us try to give form in eurythmy to part of a sentence, such as the following: *d'Mutsche-n-ewäg gässe het or zletscht alli beidi a der Vergöstig gstorbe. Gott bhüet is dervor.*

If we manage to work through and really savour the whole text, with the eurythmy sound gestures, then this creates of itself a wonderful etheric image of this dialect. There is not much veil movement to discover; instead, a body of warmth appears that surrounds the whole human being.

There are of course many small elements that one can use as if they were *indications* to be applied to a text. In the story, Hans and Elizabeth are not the

names of the characters, but Hansli and Bethli. The *-li* at the end of the name, the diminutive form, creates a particularly charming atmosphere that we can skilfully give form to by making a small *l* with the right hand every time the syllable is spoken, adding the *i* with the forefinger at the same time.

Curt Englert-Faye:

### Vom Brodässe

*Der Hansli het es Fraueli gha, und das het Bethli gheisse, und s` Bethli het e Ma gha, und dä het Hansli gheisse; der Hansli und s`Bethli sind beidi gar ordeligi Lüt gsi und hend beidi gar ordeli chönne Brot ässe. Der Hansli het aber nüt uliebers gässe als der Rouft, und`s Bethli nüt uliebers als d`Mutsche. Und häretgäge het der Hansli d`Mutsche schröckelich gärn gässe und s`Bethli der Rouft. Dessetwäge hend sie`s gar guet mitenander chönne. Denn der Hansli isch froh gsi, wenn s` Bethli brav Rouft gässe het, wyl ihm de allmol d`Mutsche-n-übrig blibe-n-isch; und s`Bethli isch froh gsi, wenn der Hansli d`Mutsche gässe het, wyl es de der Rouft ganz übercho het. Und eso isch es gange, bis der Hansli am End aller Ende ghimmet het. Do dernochet het aber s`Bethli z`eismol Niemet meh gha, wo-n-em d`Mutsche-n-ewäg gässe het. Was tuets? Es het halt wider e Ma gno, und dä het gheisse Jöri. Und der Jöri und s`Bethli sind beidi gar ordeligi Lüt gsi und hend beidi gar ordeli chönne Brot ässe. Aber o heie! Der Jöri het au grad numme welle de Rouft ässe, und s`Betli hätt um`s Läbe kei Mutsche abebrocht. Do hend si alli beidi enand liberments nüt meh ässe lo und sind zletscht alli beidi a der Vergöustig gstorbe. Gott bhüet is davor.*

From:

Curt Englert-Faye, *Das Schweizer Maerchenbuch neu mitgeteilt*, Volume 1 (The Book of Swiss Fairy Tales Re-Told, Vol. 1), Helbling & Lichtenhahn Publications, Basel, 1941

## Dutch

### The Dutch Language and its Relationship to Eurythmy

The elements that have the strongest influence on the Netherlands are water and air. The country is small, flat and green, and the expanse of sea is perceptible.

This has something of a limitless quality. The sky is often overcast and the wind blows strongly. Wind and clouds, light and shadow, are in a never-ending interplay. These qualities make their mark on both the people and its language. The following is a fragment from a poem by H. Marsman:

Herinnering aan Holland

*Denkend aan Holland  
zie ik breede rivieren  
traag door oneindig  
laagland gaan,  
rijen ondenkbaar  
ijle populieren  
als hoge pluimen  
aan den einder staan;*

Memories of Holland

*When I think of Holland  
I see broad rivers,  
flowing sluggishly through  
unendingly flat country,  
rows of unimaginably  
fragile poplars  
stand like tall plumes of feathers  
on the horizon;*

When the poet thinks of Holland, the first thing that comes to his mind is the broad rivers. The word for river in Dutch is *rivier*, pronounced *rivir*. The *r* and the *i* are spoken twice in the word, and the word, a palindrome, is the same forwards as it is backwards. The broad, flat countryside is all around. The next image is of the slim poplar trees in the distance, like tall plumes of feathers; this makes for a strong vertical quality that is both mobile and airy at the same time.

### Elisabeth Appenrodt-Patijn



Born 1950. At the age of 18, Den Haag Eurythmy School; final year under Lea van der Pals in Dornach, 1972. Eurythmist at the Rotterdam Independent School. Later eurythmy therapist in a therapeuticum. Member of the Netherlands Eurythmy Ensemble. Joined Werner Barfod as tutor 1981–1994 in the Eurythmy Academy. Then tutor in the Moscow Eurythmy Training for 4 years. Back in The Hague since 2004, mostly as a freelance artist. Mentor for Moscow Training. Member of the Shostakovich Eurythmy Ensemble (Russia-Netherlands)

That the watery element prevails means that the sound *L* is very important in this language. The following excerpt is from a poem by Guido Gezelle:

*Als de Ziele luistert  
spreek'et al een taal dat left  
't lijzigste gefluister  
ook een taal en teeken heeft:*

The *L* sounds nine times in this poem. With the mood of *L* as its foundation, the human soul listens to nature or the universe and even senses the quietest whispers as speech and signs.

A common diphthong in the Dutch language is the *ui*. In eurythmy it is formed using *e-u-i*; the sounds start in the forearm quickly, one after the other, and the gestures stream outwards, either diagonally or horizontally; or one can begin by working with a small *u* in the hands, and quickly follow this with *e-i*.

Here is an example of this sound in a poem by Guido Gezelle:

*Hoort de winden buischen  
ruischen door den blaarden boom:  
ze ruischen  
ze huischen  
ze buischen  
lijk peerden zonder toom!*

The words *ruischen*, *huischen*, *buischen* are all verbs; translated loosely, the lines mean: Listen, the winds are roaring and rushing, like horses with no reins!

I wish to add another sound that is also typical of the Dutch language: *ch*, sometimes written as a *g*. The Dutch *ch* and *g* are spoken something like the *ch* in the German word *ach*, only that the sound (*ch* or *g*) is formed further back in the throat in Dutch. The German – or English - sound *g*, as it occurs in such words as *gold* or *go* does not exist in Dutch.

The following is an example of the sound *ch* or *g*; it is a fragment of a poem by Ida Gerhardt, Herfst (Autumn):

<i>Grootmachtige vlagen</i>	<i>Almighty wind,</i>
<i>grootmachtig licht</i>	<i>Almighty light,</i>
<i>najaar, wij dragen</i>	<i>Autumn, we carry you</i>
<i>u, ongezwicht</i>	<i>without wavering</i>

The *g* or *ch* sounds ten times in this poem. Rudolf Steiner gave an indication to Erna von Deventer in person: Sounds that are spoken far back in the speech instrument need to be shaped and formed far out in space in eurythmy.

As a eurythmy gesture, the Dutch *ch* or *g* starts far out in the periphery and streams towards the body; the palms of the hands face inwards.

In conclusion, it is worth mentioning that Holland is a country in which painting has undergone a very significant development; painting in sound, onomatopoeia, is also a particular feature of this language

## Dutch - Ik en jij (I and You)

Elsemarie  
ten Brink

Imagine that you are standing in a broad and expansive Dutch coastal area; the horizon surrounds you, the ground is flat beneath you, there is a vast sky above you and the wind is blowing strongly.

In such an environment it is difficult to say 'I' to oneself.

How does one feel within such a landscape: large or small? In the German word *ich* the *i* would be too large, too expanded, the *ch* too permeable, too mobile to be able to assert themselves against the wind. A plosive sound is needed to be able to stand one's ground on this sand.

The Dutch say '*ik*'. The *i* sounds short and tight, it has a modest or sober quality, as can be found in such English words as *mist*, *kit*, or *lit*. But the *k* sounds strong, and is spoken without aspiration, without the accompanying *h*, as is found in English.

How does the German eurythmy exercise *Ich und Du* sound in the Dutch language?

Below are the words of the complete exercise:

German	Dutch	English
<i>Ich und du</i>	<i>Ik en jij</i>	<i>I and you</i>
<i>Du und ich</i>	<i>Jij en ik</i>	<i>You and I</i>
<i>Ich und du</i>	<i>ik en jij</i>	<i>I and you</i>
<i>Du und ich</i>	<i>Jij en ik</i>	<i>You and I</i>
<i>Ich und du sind wir</i>	<i>Ik en jij zijn wij</i>	<i>I and you are we</i>
<i>Du und ich</i>	<i>Jij en ik</i>	<i>You and I</i>
<i>Du und ich</i>	<i>Jij en ik</i>	<i>You and I</i>

The pairs repeat the movements towards and away from each other until they cross each other and form a circle that includes everyone.

In eurythmy the German *Du* (you) - the indication given by Rudolf Steiner for this word is that we should use a vowel for it - has a clear direction. The *d* points and the *u/oo* streams clearly towards one's partner.

In Dutch the *jij* (you) streams flexibly towards the other person, but also still has something of the human *I* in it. In the exercise the pairs alternate several times between pointing towards themselves and pointing towards their partner.

I wish now to explore the form of the word *wir* (we). In the exercise we stand in a circle: the *we* in German speaks to all of us. What is the nature of this feeling of *wir* (us, togetherness)? In the German version of this exercise the sense of self is strengthened and confirmed by the repetition of the vowel *i* (*ee*). The *wir* (we or us) contains every individual *I* of those who are part of the circle.

In the Dutch version the sound sequence is different. The word *wij* (we) is the plural of *jij* (you) and so the sentence *zijn wij* (we are) contains a repetition of the vowel *ei*. In the dynamic of the sounds in eurythmy this repetition of the vowel confirms the other person.

This exercise was frequently a source of great hilarity in the Dutch eurythmy training. Both German and Dutch students were enrolled in this training and both groups noticed the different sequence of sounds (from *ei* to *i* (*ee*)) in the two languages. The different sequences reflect the fundamental differences in the ways in which the speakers of each language feel and also interact socially.



Born 1955 in Utrecht.

Trained at the London Royal Academy of Dance. Studied adult education in Utrecht. Worked with Bernard Lievegoed at the Independent College in Driebergen, NL 1979–81. Studied at the Den Haag Eurythmy Academy under Werner Barford, 1982–86. Then 12 years as teacher and eurythmist in the Netherlands Eurythmy Ensemble. 12 years with the Goetheanum Eurythmy Ensemble under Carina Schmidt from 1999. Stage eurythmy training for the newly qualified. 2011 founded eurythmie-studio-focus. 2014–16 artistic director of De Zalen, Den Haag.

## Marjo van der Himst



Born 1957. A mainstream speech therapist, creative speech at the Alanus University 1985. Experience in Waldorf and Special Needs education, own practice, in the eurythmy training and creative speech training in The Hague, the Netherlands, and has spoken for a wide variety of eurythmy. Currently mainly a lecturer in the Speech and Drama Therapy training at the University of Leiden, Netherlands.

## The Meeting of Two Languages, German and Dutch – Sculptural and Pictorial Aspects

Experience shows that the German and the Dutch languages are related; there are nevertheless interesting features that distinguish them from one another.

After three years of working as a mainstream speech therapist, in 1981 I decided to study creative speech at the Alanus University in Germany. I moved from the loamy flatlands of the Netherlands to the slightly hilly countryside around Bonn.

If one travels south from the Netherlands towards Switzerland down along the banks of the Rhine, one can see villages, houses and even castles built high into the rocky cliffs, and this is how I experience the German sentence.

I experienced both my move into this landscape and the training course in creative speech as a deep intrusion into my soul constitution. I was confronted with an unusually strong formative force present in both; they gave me a sense of uprightness.

I experienced the sounds as something completely new and different to what I knew. They seemed to me like the rocks in the mountains: angular, straight and strong. I experienced my own language as much softer and more flowing. In Dutch, the *g* is not spoken as a plosive but as a fricative sound, and it does not have a *z* (*ts*) or a *pf* as German does, so an exclamation in German such as *Pfui, das geht zu schnell!* (*Ugh! That is too fast!*) becomes in Dutch *Foei, dat gaat te snel!*

And how different the sentence structure is in both languages! I found the following sentence on page 47 of an article by Dietrich Rapp in the magazine *Die Drei*, entitled *Wie begegnen wir der Sinneswelt?* (*How do We Encounter the Sense World?*):

*... Indem das entäußerte Selbst seine Aufmerksamkeit auf den gegebenen Inhalt lenkt und ihn mit seinem ihm eigenen Selbstbewusstsein durchdringt, leuchtet er auf, erscheint und offenbart sich als bewusste, in sich evidente objektive Wahrnehmung...*

*(... When the self that the individual has relinquished directs its attention to a specific content, and penetrates it with his or her own self-awareness, then this content lights up, appears and reveals itself as conscious, self-evident and objective perception...)*

That sentence is like a castle or fortress, one must walk through and around several times before one can really grasp the substance of the thought. If I succeed in this, then I can experience a fine clarity in my soul and spirit. For the Dutch, this is an unusual sentence. We use the subjunctive mode less than the Germans do, and declensions have been lost over the course of time. Rarely, in just a few expressions, do we use the genitive case (*am Abend* (*in the evening*) in German becomes: *s avonds* in Dutch); the accusative and dative cases have quite disappeared from everyday speech. The roles of these cases have been taken over by prepositions in conjunction with articles, or they are no longer indicated: for example, instead of *beim* in German, the shortened form for *bei dem*, becomes *bij de* in Dutch, as in *ik heb de mens gezien* (*I have seen the human being*.) That means that a sentence in Dutch cannot always be as compact as a German sentence, for example, *Des Lichtes webend Wesen* (*The light's weaving being*) in German becomes in Dutch *Het wevend wezen van het licht ...* (*The weaving being of the light*)

This can also create a new rhythm, as in the following example:

*...Ragen Klippen* (trochee) – (*...Cliffs projecting*) – *Dem Sturz entgegen...* (iambus) (*Opposes its progress...*) from *Gesang der Geister über den Wassern* by J.W. von Goethe

... Verheffen zich klippen (amphibrachus) – Dwars op zijn valweg ... (adonis) transl. by J. Theissen

Word combinations are less frequent in the Dutch language. Words are more frequently taken apart: *Geistesgegenwart* (presence of mind) becomes *tegenwoordigheid van geest*; *Heilpflanze* (medicinal plant) becomes *geneeskrachtige plant*. Or, the following word from a verse, *Einzelseele* (individual soul) becomes *ieder individu* in Dutch. The sequence of words is also frequently different. The word at the beginning of a line can give a statement a certain strength. In a translation, it is unfortunately not always possible to put words in the same position as in the original version. This means that a certain plasticity may vanish, as, for example, can be experienced in the following verse:

<i>Heilsam ist nur, wenn</i>	<i>Dit alleen werkt genezend:</i>	<i>The healthy social life is found</i>
<i>Im Spiegel der Menschenseele</i>	<i>als in de spiegel van de mensenziel</i>	<i>When the whole community finds its reflection</i>
<i>Sich bildet die ganze Gemeinschaft;</i>	<i>de hele gemeenschap ontstaat</i>	<i>In the mirror of each human soul,</i>
<i>Und in der Gemeinschaft</i>	<i>en als in de gemeenschap leeft</i>	<i>And when the virtue of each individual</i>
<i>Lebet der Einzelseele Kraft.</i>	<i>de kracht van ieder individu.</i>	<i>Lives in the community</i>

The little word *es* (it) in German is another speciality of German sentence structure. Sometimes it can be translated with the Dutch word *het*: *es liegt dort* (it lies there) in German becomes *het ligt daar* in Dutch; sometimes the German *es* becomes *er* in Dutch, as at the beginning of fairy tales: the German *Es war einmal* (Once upon a time) becomes *Er was eens*. But if the word *es* indicates something else, it disappears in the translation, and the full word immediately replaces it instead. This has consequences for the sentence structure and sometimes for the number of feet in a line of verse, and therefore for the dynamic of the speech, as is evident in the 47th verse in Rudolf Steiner's *Calendar of the Soul*, for example:

<i>Es will erstehen aus dem Weltenschoße,</i>	<i>De wordingslust wil uit de wereldschoot ontstaan,</i>
<i>Den Sinnenschein erquickend, Werdelust.</i>	<i>het beeld der zinnen lavend.</i>
<i>Sie finde meines Denkens Kraft</i>	<i>Laat hij mijn denkkraft vinden,</i>
<i>Gerüstet durch die Gotteskräfte,</i>	<i>met goddelijke krachten toegerust,</i>
<i>Die kräftig mir im Innern leben.</i>	<i>die krachtig leven in mijn innerlijk.</i>

*There will arise out of the world's great womb  
Quickening the senses' life, the joy of growth.  
Now may it find my strength of thought,  
Well armed by powers divine,  
Which strongly live within my being.* (transl. Ruth and Hans Pusch)

I want to return to the strength of the sounds: a Dutch friend who had also lived in Germany for a long time described to me a surprising experience she had had with regard to a part of the Foundation Stone meditation that begins with *Denn es waltet* (For the ...) in German (in Dutch: *Want machtig werken...*). Because of the *d* and the *e* in the word *denn*, she experienced that this part of the meditation held her fast in the outer world, the sounds created a distance to the contents and she herself remained therefore in contemplative mode. It always felt somewhat abstract to her. Then my friend began to work with the meditation in the Dutch translation, and the following happened: when the *w* (*v*), a sound born of warmth, sounded together with *a*, which streams from the centre out into the widths of space, she suddenly experienced a stronger inner connection to them, as if she was inside what was happening. She was able in this way for a moment to grasp the contents of the meditation with great spiritual clarity.

When I returned to the Netherlands ten years later, my colleagues told me that my speech had a strongly formative quality, but that it did not flow and stream enough. It took me a while to find this again; I needed to land on flat ground again, learn how to let go more, to *weer op klompen leren lopen* (learn to walk in clogs). The ground in Holland is different to the ground in vast swathes of Germany, it is not firm, but soft and one's feet sink into it a little. That is why the peasants used to wear *klompen* (clogs): they provide firm footing when standing in the almost constant winds and gazing over the flat landscape to the horizon and into the pictorial light and shades of colour.

# Lithuanian

Liudmila Troickaja

Lithuania-Lietuva



(Liuda Adomaityte in Lithuania)

Actor who performed in the Jaunimo muzikine studija Theatre, now the Kauna Kammer Theatre. Spent some years in the life and culture of Moscow and of Ethiopia. Teacher in Lithuania. Waldorf teacher training in Stuttgart, eurythmy in Hamburg and an M.A. in eurythmy therapy at Alanus University. Working as a eurythmy therapist in Germany from 2006, currently in Gröbenzell near Munich.

Lithuania can be described as a country in which water dominates, and one can sense the magic of the Baltic Sea in the subdued tones of the colours, in the forms of the countless hills, in the singing wind and the sounding rain. Drop-shaped clouds connect the earth and the sky in a magical way. A bluish-green atmosphere pervades the country and is absorbed by its people, in whose souls lives an intense longing for warmth and light.

Lithuanians are deeply connected with the world of nature, with the etheric. The pagan religion and culture still influence their desires: they long to spend time at special sites, creating places in natural surroundings with a great deal of imagination where they can quietly listen to their thoughts and feelings. In rural regions, they have set up measures to protect adders, for example, because they feel magically drawn to what are to them sacred creatures.

The word for I in Lithuanian is *aš* (pronounced ash), and it sounds as if a star from heaven has just landed in water: a-š-š-š. The Lithuanian spirit is connected to the qualities of flowing and rushing: a – sh – sh – sh.

Lithuanians of a more melancholic or phlegmatic disposition do not manage to say much. First, they listen to how what has been said, sounds. They attempt to sense the essence of what lies between the lines, between the words. They do not return to the water's surface until they are sure that it is all right to make themselves vulnerable. What Lithuanians sense and feel dominates everything, and it takes a very long time until words begin to take on a physical form or life.

It may well be that other nationalities experience Lithuanians as cool or cold, but this is deceptive. In the Lithuanian language feelings are expressed in the way that it is spoken, in names and the diminutive forms of nouns in particular. The language helps to express what lives in a soul tuned to loving kindness. The rich variety of diminutive forms for names and other nouns imbues the spoken language with a warmth and cordiality; the diminutive form of a single word seems like a little smile and caress to the listener.

There is a myriad of forms for the diminutive endings to names or nouns, such as *ėlė, -ėlis, -ytė, -utė, -ulė, -užė, -iutė, -ukas*, etc. Below are some specific examples:

Mama becomes *mamulė, mamytė, mamutė, motulė, motulytė, motuliukė, mamytukė* or *mamučiukė*

The sun becomes *saulė, saulelė, saulytė, saulutė, saulužė, saulutėlė* or *saulužėlė*

God becomes *Dievas, Dievulis, Dievukas, Dievulėlis, Dievuliukas, Dievaitis* or *Dievužėlis*

These diminutive forms in Lithuanian have not become old-fashioned and are not used in a derogatory sense. On the contrary, they are frequently used both in daily life and in folk songs and poetry.

*Ak, obelele, ir vėl žydi,  
žiedakelėle, mano širdy!*

(Justinas Marcinkevičius in *Gyvenimo švelnus prisilietimas*)



Image: *Tomorrow*, from the *Window cycle* by Stasys Krasauskas, 1968; Alma Littera Publishers, Atspaudai, 2006

Such ornate words have a living warmth and create a space for an I-you relationship. The soul gesture for loveableness could be included in every poem performed in eurythmy in which loving togetherness is a theme, whether human beings or nature.

Something that is related to inwardness in one's inner life, but that is still quite distinct from it, is fondness for someone, being charming, the soul mood of lovableness. – as Rudolf Steiner describes in, *Eurythmy As Visible Speech*.

Eurythmy in Lithuanian would be best served if there were other soul gestures between the lines of a poem.

Every time I am at home in Lithuania I really enjoy hearing the shortened and diminutive forms of my name, *Liuda: Liudelė, Liudutė, Liudytė, Liudužė, Liudukė...*

## Finnish

### On the Kalevala

How is it that the language of the *Kalevala*, and even the Finnish language as it is spoken today, have been preserved for so long?

Both strive for complete harmony and for balance. The Finnish language has 14 cases; these give it a remarkable flexibility. The so-called power of the TAO, which bears within it both the vertical and horizontal forces, ensures that the language is balanced from the perspective of the etheric; this is also the power of conscience.

The etheric balance cannot be allowed to falter: this is an unconscious requirement of those who speak Finnish. The Finns simply know how the words are declined, because anyone who speaks Finnish as their native language can explain how the gradation of the consonants works. The most wonderful thing is that the sense of language alive in all Finns because they have acquired it during their childhood, makes them aware – while the speaker is actually speaking – whether the word being spoken is old or new. The newer words are declined in a different way to those words that are thousands of years old. This instinctive knowledge is needed to be able to use the right form of declension.

The characteristics of this original, half-sung language used in the *Kalevala* have even influenced the being of the original inhabitants of Finland. The main characteristic of those Finns who lived thousands of years ago, is their childlikeness. The limbs, the trunk and the head were all involved in the speaking. The Finns were and still are people with large eyes full of amazement and wonder, obedient, and open to what happens around them, all of which are the qualities of A. Every cell within the body of the whole human being used to be present in the act of speaking. Before the *Kalevala* people spoke, they made a certain gesture of contraction. They were like children, who would lose their temper and stamp their feet. Their whole body would shake whenever they spat out words. These *Kalevala* people had cosmic powers that originated in the signs of the zodiac, particularly in the sign of Sagittarius, the sign closest to the Finns.

The basic structure of the *Kalevala* is the refrain: the spoken image is repeated enriched, expanded and strengthened, in different words.

The reticence, the quietness of the Finns has also contributed much to the pre-

### Riikka Ojanperä



After her eurythmy training, she founded the ensemble: Eurythmy-studio. In the 70-80's there were performances every year in the Finnish National Theater and then a tour through Europe. Summer was time for rehearsals and sewing of costumes, in the beloved Untola. And in Autumn the tours would take off to Europe, with e.g. a *Kalevala* program.

*As dictated to Leena Tiusanen*

servation of the Kalevala epic poem.

Elena Zuccoli was half Finnish; she came to Finland frequently and worked with the eurythmists there. She often spoke of Rudolf Steiner and his regular visits to the first eurythmy school in Stuttgart, where the students were given many opportunities to have conversations with Rudolf Steiner on many different themes.

Whenever we were in Dornach, Elena Zuccoli also invited the Finnish eurythmists to her home. Then, on one occasion she asked me to watch her rehearsal of part of the Kalevala that she was working on. She asked me to speak in Finnish the piece that the eurythmists were rehearsing in German. I had not finished my speech training at the time, and barely opened my mouth anyway, so I whispered in shock at the request: *I cannot take responsibility for doing something like this, it can in no way be truthful!* Elena Zuccoli smiled and replied: *So it is still true today what Dr Steiner told me.* The following are Elena Zuccoli's words: they give an account of what Rudolf Steiner said about the Finnish tendency to quietness:

*There were initiates, spiritual leaders at work within the high culture of the Kalevala people who were still able to create and maintain a direct, living relationship to the spiritual world. They wrote their questions in the smoke inside the mystery centre temples, and the initiates were able to read the responses that came from the gods in the smoke. But even the mystery centres gradually became decadent: when the initiates presented their questions to the gods, the heavens no longer responded. The initiates became aware that not everything amongst them was as true and pure as it once had been, and so understood why the gods had stopped speaking to them. Their shame at this was so great that they, too, fell silent, for the rest of their lives, as did the entire people.*

## Anja Riska



Helsinki Music College, eurythmy training at Stuttgart Eurythmeum  
Eurythmy teacher in Finland, Estonia and Russia

Leader of eurythmy ensembles: performances of Finnish poetry, mainly the Kalevala and contemporary music

Solo performances in Scandinavia, middle Europe and Irak

Composition of choral works, children's songs and music for theatre

Publications in Finnish on eurythmy and music

Director of the Russian-Finnish eurythmy ensemble Septim

## Finnish: A Sculptural-Musical Language

Just as the beings of the element of water have spread out over the whole of Finland, forming tens of thousands of lakes, so the diphthongs wend their way through the Finnish language. All the vowels can combine with each other in any direction, the only exception being that the diphthongs *ä*, *ö* and *y* cannot exist alongside *a*, *o* and *u*. But the following combinations do exist: *ai*, *ia*, *ou*, *uo*, *ei*, *ie*, *öy*, *yö*, *äi*, *äy*, etc. The Finnish language truly has a high degree of flexibility as well as musicality.

It is surprising how often the diphthongs *ä*, *ö* and *y* occur:

*Äidillä on työpäivä* means mother is working today.

*Isä käyttää höyrykonetta yötä päivää* means the father uses the steam engine day and night.

*Lasten täytyisi yöpyä ystäväkylässä* means the children are supposed to stay the night with friends.

It is worthwhile trying to pronounce these diphthongs clearly, indeed, to move clearly through all the sounds, because in the Finnish language nothing may be left out, everything is spoken as it is written. The stress in Finnish is always on the first syllable. The double vowels and the double consonants must be spoken as long syllables, even if they are unstressed, and even when they are at the end of a word, because stress or emphasis and syllable length are quite independent of one another. Simple sounds (single vowels or consonants), on the other hand, rush by quickly.

In the case of double consonants, it is important to linger in them. How does one speak the unvoiced sounds, *k*, *p* and *t*, that appear in *katto* (roof), *kukka* (flower), *oppi* (teaching, doctrine) and *ukko* (old man)? The speech slows down, as if something briefly emerges: there is a quick moment of suspension in the air and then one lands on the earth. If the meaning of the words allows it, it is ext-

remely fitting to really take a small jump in the movement, or at least to gently draw oneself up above the feet, briefly holding the sound in the arms.

These moments of slowing down have both a remarkable power and a plasticity. They are like the granite blocks, the primeval rock of Finland, that lie between the mild, living waters.

In contrast to the way the same sounds are spoken in German, with a short breath at the end, the *k*, *p* and *t* are pronounced without the breath, or 'drily', in Finnish. Finnish has instead of *b* and *p* only one sound, written as a *p* and pronounced as a sound somewhere between the two. The same is true of *d* - *t* and of *g* - *k*. The *b*, *d* and *g* do not exist in the genuine Finnish language.

This same phenomenon of stopping or slowing down (called aspiration) also appears between two words, firstly in the imperative form, when the order or the challenge needs to be strengthened, and secondly, in sentences with auxiliary verbs. The following are examples of the imperative: *tule tänne* is pronounced as *tulettänne* (Come here.); *osta kakku* is pronounced *ostakkakku* (buy the cake). This applies to every consonant and every vowel. *Kokeile sitä* is pronounced *kokeilessitä* (try it); *mene eteen päin* is pronounced *mene'eteenpäin* (go forwards); *et voi tehdä tätä* becomes *et voittehättätä* (You cannot do it). *Saanko pyytää kättäsi* is pronounced *saanko pyytääkkättäsi* (May I ask for your hand?). The double consonants and the aspirations demand that the breathing is dynamic and strongly formed.

### Rhythm

While the Germanic languages, for example, can easily build the classical metrical forms in poetry with the help of short words (such as prepositions or articles), it is barely possible in Finnish to write two lines in one of these specific metres. There are no articles. Prepositions and adverbs - as well as personal pronouns - are replaced by word endings attached to other words. It is possible to say a whole sentence in one word when a conjunction, a personal pronoun, a preposition, perhaps even an adverb, is attached to the verb: for example, *juostessasi*: while you were running, or *lähdettyänikin*: even after I had left.

Words become longer, the rhythm becomes flexible and has variety as a result of this slowing down. Instead of the beat - that is determined by the classical metres mentioned - remaining the same, there is a living, dynamic breathing in the language:

The following are examples from the Kalevala:

v - - v - v - - v - - v - - -  
Mieleni minun tekevi, aivoni ajattelevi

v - - - v - - - v - - v - - - -  
lähteäni laulamahan, saa'ani sanelemahan ...

v - - v - v - v - v - v - - v - -  
Olipa impi, ilman tyttö, kave luonnotar korea ...

v - v - - v - - v - v - - v -  
Ukko Pohjolan sokea, tuop on Tuonelan joella ...

v - v - - v - - v - v - v - v - -  
Akka mantereen alainen, mannun eukko, maan emäntä.

v = stressed

- = unstressed

The long and the short syllables are not differentiated here. All the diphthongs and double sounds are long syllables.

## Eila Väisänen



Born 2.10 1941 in Helsinki

Nurse's training 1965

Speech formation training, Dornach 1975–1979

Worked as a speech formation artist in the Husemann Clinic 1980–82, in the Rudolf Steiner Seminar, Järna, Sweden 1982–84, in the Snellman College, Helsinki, Finland from 1984.

Speech formation teacher from 1990–2009, then pensioned. Currently works artistically.

## Some of The Qualities of the Finnish Language

Emeritus Professor Reijo Wilenius used to begin his lectures at Snellman College in Helsinki on the Kalevala and the Finnish language by describing the language as being: *full of the bones of mammoths*.

Linguists have demonstrated that ancient, primal qualities have been preserved in the Finnish language. Similar to the way the ground frost in the Arctic tundra has preserved the remains of animal bones, the Finnish language, too, has preserved ancient words almost in their original forms. An example is the word *skuningas* (today: *kuningas*), which is a root word for the word for *king* and then *kung* words in Germanic languages.

But mammoth bones are not the only things that can be found in this language: there are also traces from much older ages and times. Rudolf Steiner's research points to there being in Finnish, elements of a very early spoken song or singing. These are most readily found in the *Kalevala*, but today's Finnish also contains such features. Riikka Ojanperä mentions in an article that examples of this can be found in the harmony and balance between vowels and consonants and the flexibility of the language with its many cases, of which there are approximately 15. Alliteration and the rhythm of the *Kalevala* that was developed prior to the emergence of the Greek metrical forms belong to its essence.

Further, there were originally 12 consonants in the Finnish language. Initially, this is very surprising, because it is well known that two consonants are missing, *z* and *f*. I would like here to point to a sketch of the zodiac made by Rudolf Steiner in 1922<sup>[1]</sup>, where these consonants are also present. There are also very fine nuances in the sounds and their pronunciation, which are created by the specific links between the consonants and the vowels.

Finnish vowels are very strong; a single vowel can become an entire syllable, as is the case in the following examples: *a-la*, *e-lämä*, *i-ki*, *o-lo*, *u-ni*. The linked vowels, where there are two different vowels in one syllable (*ai-ta*, *au-ma*, *täy-si*), present a challenge as to their pronunciation. The breath needs to be mobile and well-formed if it is to take hold of them; they are like eddies in the stream of speech or meanders in a river.

*Tuonen lehto, öinen lehto, siell'on hieno hietakehto... (Aleksis Kivi)*

### Rhythm

Aaro Hellaakoski (1893-1952), the poet, writer and geographer, wrote an essay on the research into the Finnish languages, in which he emphasised the following: until the middle of the nineteenth century it was not clear what the verse form or metre was on which poetry was to be developed in the Finnish language. Finnish was originally a language spoken by its rural population; once the *Kalevala* had been published in 1849, a new awareness took hold in the language, it was lifted to a new level of artistry and grew in importance for the whole of Finnish culture. Attempts are often made to use the Germanic languages, with their stressed and unstressed syllables, as an orientation for the artistic quality of the Finnish language, but pursuing this direction is not particularly helpful, because when international metrical forms are applied to Finnish, the rhythmical flexibility of the language quickly diminishes. Finnish consistently emphasises the first syllable in a word and has very few single-syllabled words. A pedantic assimilation of the stress-based rhythm would lead to a wooden formalism in the language. In addition, the fact that the length of a stressed syllable can vary, further increases the elasticity and vitality of the language. The main stress is often in a short syllable and the unstressed syllable therefore long, as in *e-lää*, *os-taa*, *tu-lee*, or the syllables are of equal length, as in *tuu-lee*.

Note:

[1] Riikka Ojanperä and Leena Tiusanen, Rudolf Steiner's Insights into the Elements of Ancient Spoken Song in the Language of the Kalevala, 2014

The Finnish metre perhaps lies in the middle between a structured and a free metre. The metrical form only gives a poem a skeleton, it only provides support for its movement, so one can determine that Finnish has its own metrical forms, and borrows nothing from other languages. We might call this the *Kalevala* metre.

If the translation into another language is rhythmical, then the four-footed trochee is what is generally used, but in Finnish, the *Kalevala* changes its rhythms to and from trochee and dactyl and then to free rhythms in free and playful ways:

*Mieleni minun tekevi  
aivoni ajattelevi  
lähteäni laulamahan  
saa`ani sanelemahan...*

Examples of pure trochees, as in the following, are rare: *läh te ä ni lau la ma han*

The rhythms in the *Kalevala* are alive; they neither accentuate words strongly nor make the lines drag, because they have grown out of the language itself. It is not possible to translate them into other languages without falsifying the original magical sounds and harmonies.

### Alliteration

This basic feature of the *Kalevala* has not quite disappeared from the language spoken today. Old sayings were alliterative and therefore easier to remember: *työ tekijäänsä kiittää*. Today journalists like using alliteration for their headlines, and advertisers and marketers are aware of how effective repeated leading consonants can be, and this is how alliteration still maintains a presence in everyday life.

### The Etheric

There lives a cosmic, wave-like movement in the two-line verses in the *Kalevala*. The verses flow here and there in a watery manner, at the same time always moving forwards. The repetition is no tautology; there is also constant change. Dr. Juliette Monnin-Hornung, who was still living in Geneva in 2013, aged 100, spent her entire life befriending the *Kalevala*, and was at that age still researching different aspects. She especially recommended the *Kalevala* for young people with the aim of encouraging them to search for the inexhaustible energy of the heroes in the calming effect of the two-liners.

The gardener and Waldorf educator Eckehard Wroblowsky spent more than ten years giving courses on tree care and management in Finland. He taught his oldest children Finnish and then said: *Once you have learned this language, you will know how plants grow here.*

This means that it is possible to learn something from this language about the being of living movement. Finnish contains neither articles nor prepositions. Whenever it is necessary to determine a situation in more detail, an ending is added to the root word in the same way as a plant produces a new bud or shoot at the top of its stem. This is called *agglutinated* language. I can give some examples of this form of declension, using the basic form of the word *talo* (house): *talossa* (in the house); *talosta* (out of or from the house); *taloon* (into the house); *talossa-ni-kin* (in my house, too).

The number of consonants in the syllables in the root word or the *stem of the plant* remains unchanged, even if one consonant is replaced by another, because the word holds the etheric balance. This plant-like development can be found in a nursery rhyme with the title of *Wiegeliied* (*Lullaby*), published in *Kanteletar - Alte finnische Volkslyrik* (*Kanteletar - Ancient Finnish Folk Poetry*) by Diedrichs, ISBN 3-424-01363-3. The nursery rhyme is without meaning, has no intellectual content; the common thread that runs through it can be found both in the development of the sounds and syllables and in the way in which a new word arises out of a sound or a syllable:

*Oli ennen onnimanni  
onnimannista matikka  
matikasta maitopyöra  
maitopyörästä pytikkä  
pytikästä pöytäristi...*

The word plant or tree grows and develops, moving through 24 variations, returning to *maitopyöra*, then starting afresh. The way the nursery rhyme moves is plant-like, it is an entirety, like a giant cosmic wheel. *Maitopyöra* can then also mean the *Milky Way*. There is movement in language, it is a living being and stimulates and awakens the vitality that has its roots in the depths of humanity.

# Estonian

## Küllli Volmer



Born 1966 in Estonia, philologist. From 1995 in the Johannes Kool Waldorf School in Rosma. Speech formation further training 2010 in the Hamburg Carus Academy. Further training since 2013 at AmWort Speech School, Dornach. Currently teacher of Russian and drama in the teachers training.

## Virgi Ojap



Born 1963 in Estonia, married with 4 children. Founder of the Viljandi Independent Waldorf School. Studied law, working as a notary. Active in eurythmy since the 90s: Estonian-Finnish eurythmy training 2010. Freelance eurythmist in the Viljandi Waldorf School. Member of the 2-year-old Eurythmy-Studio for young people. In Spring 2016 toured with Bachist Pärđini (from Bach to Pärđini), in Estonia and Finland.

## The Estonian Language

The Estonian language, or eesti keel, as it is called in Estonian, belongs to the Baltic-Finnish branch of the Finno-Ugrian languages and is an inflected-agglutinated language. What does this mean? In German, one says the following:

*In die Stille, in das Licht, in die Reinheit gehen.  
(I can go into the stillness, into the light, into purity)  
kann ich, wenn ich mich überwinde.  
(when I overcome myself).*

But in Estonian, the same thing has to be sensed or imagined or expressed differently:

*Vaikusse, valgusse, puhtusse minna  
suudan, kui ületan enda. (U. Alender)*

In contrast to the most widely spoken European languages, Estonian does not belong to the Indo-European group, but is, on the other hand, closely related to Finnish and the almost extinct Livic language. It is also distantly related to Hungarian. There are about 1.1 million native speakers of Estonian.

Today, Estonian is recognised as one of the official languages of the European Union; after Icelandic, it is probably the smallest language community in the world, and it lives in every layer of society, right up to the academic, military and political worlds.

### The Characteristics of Estonian

Both Estonian and its relative, Finnish, contain a wealth of vowels, though Estonian does not have such fricative consonants as š, ž and z: they and the f, c and ch only appear in foreign words. While the Finnish language uses many diphthongs, and speakers of Finnish need to be really active with their speech instruments to be able to pronounce these sounds, (such as in yö, öy, äö and öä), written Estonian has a greater clarity, developing clear, long vowels, and the different diphthongs are not usually found next to each other, as in, for example, the Finnish mööda and Estonian myötä (along), the Finnish öö and yö (night), or Finnish leida and Estonian löytää (to find). In contrast to Finnish, Estonian has a system of three grades: the second grade has been inserted between the strong and the weak forms, in the case of both the vowels and consonants. This system has long been seen as a unique feature of Estonian, though academics have recently discovered similar phenomena in some North German dialects; no distinction is made between the second and third grades in written Estonian because the context clarifies the meaning and pronunciation of the word in question.

The Estonian language has a soft, singing quality. In comparison to German, the Estonian consonants k, p and t sound more like g, b and d. It has been debated whether for eurythmy we might perhaps need to make an exception and use the gesture for a soft sound where a hard plosive appears in written form; I (V.O.) am of the opinion that we need to let the being of the language lead in this question and although there is not such a strong contrast between the hard and soft elements in Estonian as there is in German and Finnish, nevertheless our consciousness clearly recognises the differences.

Palatalisation, or the distinction between hard and soft sounds, is a phenomenon that we know from Russian eurythmy. Four consonants have a soft and hard form in Estonian: t, l, n and s. Occasionally, this phenomenon has a consequence

for the meaning of a word, for example:

*palk* (hard l) – salary, wages

*palk* (soft l) – beam

How can we distinguish between voiced and unvoiced sounds in eurythmy? Can the indications for Russian eurythmy help here?

There is only one way to pronounce the sound *r* in Estonian, and that is in a wonderfully airy way, so that the sound hums and vibrates. Any other pronunciation is simply considered to be an incorrect use of the language. It is useful practising speech exercises in other languages in order to recognise the further aspects of the *r*.

How does an Estonian recognise that someone is not a native speaker, whatever the effort that person makes with pronunciation? It seems that no foreigner can master the pronunciation of the letter *õ*. When spoken by an Estonian, it sounds something like an English *o* in such words as *lonely*, *cold* or *road*. Up till now we have not found a gesture for this Estonian sound, and many important words have this sound in them, for example, *sõna* (word), *kõne* (speech), *tõde* (truth), *õigus* (right or law), *õnn* (happiness), *rõõm* (joy), *võit* (victory), *õnnistama* (to bless), etc.. I (V.O.) have attempted to move this sound in such a way that the fingers and hands do not meet in the middle of the circle created for the archetypal sound, but that they move past each other in parallel lines, as if they wished to rub each other. There is also a long *õ* sound in the words *hõõruma* (to rub) and *hõõrduma* (to rub oneself).

Estonian is a trochaic language; the first syllable in a word is the one emphasised. As the nouns have no article, and there are no prepositions (Estonian is an inflective-agglutinative language), it is particularly difficult to express an iamb or iambus, and requires conscious work. Because this rhythm is particularly important in anthroposophical writings, I (K.V.) have begun to create rhythmical translations to stand alongside the first translations that have focussed on meaning.

#### **Love and I**

One special feature of the language is the word *armastus* (love): its sounds belong to the same beings of the zodiac as are found in the word *Kristus* (Christ), only instead of *k*, the word contains another sound, *m*, affiliated to the sign of Aquarius, with its qualities of balance and harmony. This sound is also present in the Estonian words *mina* (I), *maa* (earth) and *inimene* (human being). The shortened form for *mina* is *ma*; the Estonians were called *maarahvas* for a long period of time.

In combination with *m* and *n*, the vowels *i* and *a* in the word *mina* point the way for Estonians to their own individuality or “I”: they are linked to the earth on the one hand and to eternity on the other. The consequence of this is that they seek a balance between their own movements and the outer world, between heaven and earth. The sounds *m* and *n* describe eternity and the relationship to the spirit, appearing in the declension of personal pronouns in many Indo-European languages. In Estonian and Finnish this has been preserved in the nouns.

Both eurythmy and creative speech are new arts in Estonia, and they have not yet developed habits or traditions here. The spirit of the language challenges Estonians to reflect on its being, to take it in as an experience, in order to be able to discover how it wants to be given form in eurythmy.

Kati Cserháti



Born 1975 in Budapest, Hungary. Studied literature and language at the ELTE University, Budapest, 2001. Studied under Maria Scheily in the Budapest Eurythmy Training, 2009. Has taught for 8 years at a Waldorf school and kindergarten and for 2 years in the Budapest Eurythmy Training. Takes part in the Eurythmy Therapy Training in Budapest with Maria Scheily and Maraike Kaiser. Member of Artemis Eurythmy Ensemble.

## Hungarian and its Characteristics in Eurythmy

In my experience, Hungarian often awakens our interest in speaking in another language, as it is essentially different in its sound and grammar from other European languages. What are these differences? After seeing a eurythmy performance in Hungarian, onlookers are often inspired by the fiery quality, by a captivating elemental strength, rhythm and musicality – as Rudolf Steiner says in Chapter 4 of *Eurythmy as Visible Speech*: “Something archetypal lives in the Magyar language ... certainly, many languages have a strong musicality, just as in Magyar.” This article is looking for an answer to the question above.

### Lettering of the Alphabet

If we start with the smallest element of language or speech, the letter, we see the richness of Hungarian in this respect, in vowels and in consonants. We have 9 different vowels, 5 have short-long variations, that give different meanings. In total, there are 14 vowels: ‘deeply’ formed (dark): *a, á, o, ó, u, ú* and formed ‘to the fore’ (light): *e, é, i, í, ö, ő, ü, ú*. This circumstance serves Hungarian poetry well. The differing length of the vowel is an important basis for the meaning, as the syllable-foot (or quantifying) metric principle – that thanks to this situation, in Hungarian it can be just as artistic and perfectly expressed, as in classical Greek. This opposition, (long-short) is also found in the consonants, which makes an even greater difference possible, on the longs and as the case may be, the short syllables. All these properties, make Hungarian eminently suitable for the classical quantifying metric principle and explains the rhythmical richness and also the powerful musicality of our poetry.

The vowel A is especially important, as it bears the role of the definite article. Its own eurythmy gesture was created by Maria Scheily and Clemens Schleuning, the founding teachers of the Hungarian Eurythmy Training, in the beginning of the 90’s, after thorough research, at the time the first eurythmy group came into being. It is interesting that during their research a spiritual connection was found to the German diphthong AU, which belongs to the sun within the 7 planetary vowel connections. (sun = *Nap* in Hungarian, radiate = *ragyog*, gold = *arany*, the golden sun radiates = *az aranyló Nap ragyog*). Over the centuries, the diphthongs have disappeared from Hungarian, with the exception of certain dialects.

Our consonants also describe a richness. (We have 24 consonants: *b, c, cs, d, dz, dzs, f, g, gy, h, j, k, l, m, n, ny, p, r, s, sz, t, ty, v, z*). In Hungarian, the softening of certain plosives is characteristic: sounds related to *g, t, n* are the softer sounds *gy, ny, ty*, formed in other places, that are illustrated in eurythmy in the following way: we connect the gesture and the softening quality of the sound *J* with the gesture of the original sound.

A peculiarity of Hungarian, is the rule of the harmony of the vowels. Essentially the dark vowels, the vowels built at the rear (*a, á, o, ó, u, ú*) and the light vowels built at the fore (*i, í, e, é, ü, ő, ö, ő*) do not mix within a word. (coat = *kabát*, bread = *kenyér*). This characteristic, that is the basis of the peculiar quality of the sound of the Hungarian language, is realised in eurythmy through the colour of the sounds.

The orthography of Hungarian follows in the main the pronunciation. This is of great importance for educational eurythmy, as the eurythmy supports and pre-eminently encourages the cognitive faculties, especially those of listening and reading.

## Vocabulary

The vocabulary of a language consists of many layers and truly mirrors the history. Rudolf Steiner showed in the above-mentioned lecture, that in Hungarian there are many borrowed words. Hungarian has been surrounded by other foreign languages for more than a thousand years, and has been influenced by them. Even so our archaic words of Ugric origin are the basis of our vocabulary. And besides untold words as sound pictures bring images and colourful strength of expression (e.g. *oson* = slunk, *crept*, *csörtet* = rustled). In the artistic and educational eurythmy these image qualities stand us in good stead, to lift the language out of its chains of abstraction for a eurythmy presentation.

## Word Emphasis

Now we come to the essential point of the sound of Hungarian. In Hungarian, the emphasis within the word is given. The main emphasis is always on the first syllable of the word. Each individual word has a forceful beginning, an emphasis and vigour, that - to use Rudolf Steiner's image - is a powerful impulse, similar to the moment of releasing an arrow. That is an archaic Finno-Ugric peculiarity of Hungarian. The crucial point of the beat emphasised metre is not the length of the syllable, but the succession of the so-called beats, that consist of 3 to 4 words and are formed according to the principle of the word, respectively the emphasis of composition. A poem consists therefore, of a rhyming succession of 4-9 syllable beats, that start with an emphasised syllable

## About the Hungarian Language

I was rather horrified when I first read Rudolf Steiner's description of the Hungarian language in the speech eurythmy course:

*One cannot listen to the language of the Magyars without developing the feeling that something is missing after every third word ... after every third word, a stag should actually be shot, ... because the genius of the Hungarian language is a hunter. (Rudolf Steiner, Eurythmy as Visible Speech, lecture 4)*

I felt that this fitted the cliché of Hungarian, i.e. Hungary is the same as *puszta*, goulash, paprika, etc. But then came the day a few years later when I wanted to work on a Hungarian poem in eurythmy after so much time spent with German literature. And then, without any recollection of the description by Steiner I had read years earlier, I immediately chose one in which a stag lives through the seasons, is wounded by hunters, suffers, dies, and is reborn at Christmas, bearing thirteen candles in his antlers.

Shortly afterwards I attended Elena Zuccoli's first summer course, a wonderful event. At that time, I had already found two kind German fellow artists who were both willing to research with me the particular features of Hungarian in eurythmy: one was Eva Müller, who had already given courses open to all in Hungary, and the other was Clemens Schleuning, who had become so enthused by the language that he could already speak it fluently. We were all determined not to let the opportunity go by of putting our burning questions to Ms. Zuccoli, as she might have some specific indications...

We had intended to give her a little demonstration, in the hope that she would perhaps be inspired to remember the old days with Rudolf Steiner. As no-one else spoke Hungarian, I took on this task; apart from the poem about the stag, we had also prepared a duo, a love poem with images taken from nature. As we worked on the pieces, i.e. during the work with eurythmists whose native language was not Hungarian, it became much clearer to us what the rather ominous comments quoted above, as well as many other things, might mean. This enabled us to put in to words quite a few of our experiences and reflections.

## Mária Scheily



Studied at the Music Academy, Budapest. Taught music for five years. Studied eurythmy and eurythmy therapy in Vienna and Dornach. Worked as a eurythmist at Michaelshof, Hepsisau and Öschelbronn Clinic in Germany. Taught at the Lukas Seminar in Arlesheim, Switzerland.

Since 1989, in Budapest, eurythmy and eurythmy therapy in Waldorf schools, teacher training, doctors' courses, public courses and lectures. Since 1992, head of the eurythmy and eurythmy therapy trainings in Budapest, and the eurythmy ensemble.

What struck us was that in Hungarian, the first syllable is the stressed one, independent of whether the syllables are short or long. There might be six short syllables in a row, with the stress in the first word, which also falls on a short syllable. The stressed syllable does not necessarily have to be a long one. Eva came up with the image for this of a little (flat) pebble used for skimming across water. Is this perhaps where Steiner's association with the killing of a stag comes from? The sound of a pebble skimming over the water, repeatedly touching its surface, can sound like the distant shots from a machine gun.

It was striking that the vowels and consonants in Hungarian do not meld with each other as strongly as they do in German. The stream of vowels carries the consonants; they do not connect with this stream in a sculptural way, but instead retain part of their own character, in the same way as a river takes with it such objects as leaves or twigs.

The original Greek metres can easily be applied to Hungarian because there are long and the short vowels in the language and both are present in the alphabet (*a-á, e-é, i-í, etc.*). Short and long syllables have therefore been clearly defined: they consist of either a short vowel and a consonant or either a long or a short vowel and several consonants. The old rhythms that point to a horizontal etheric stream like the ocean's waves have retained their original vitality, and the stress, the beat from above, accompanied by the 'l', is not, as is the case with many Indo-European languages, firmly connected with the principle of a long syllable being equal to a stressed syllable, but has its fixed position on the first syllable of a line, beside pitch and volume. However, the stress is not necessarily connected with a long syllable.

We also noticed in *The Miracle Stag* that the consonants used frequently in the description of a particular season are those allocated to the same season in the zodiac. In other words, using the images that accord with the character in the zodiac: after the enthusiastic and high-spirited jump in the sphere of the Sun in Leo, we immediately come to the sobering and burning up, within Virgo (*napba, pörkölődök*), suffering and death in Scorpio (*Sírva, sírok*) and Sagittarius, where the hunters take aim (*vadászok, meglönek, golyó a szügyemben*) Both *Hal-leluia* and the *Tao* are both expressed in the image of Christmas with the thirteen candles: *Csodafü szarvas feláll, az oltáron, szép agganca gyúlva gyullad, gyertya Tizenhárom, gyertya Tizenhárom.*

It is therefore also entirely understandable why Rudolf Steiner always saw the Magyars as at home in and connected to nature: ... *himself planted firmly on the earth...* & ... *roaming through thicket and forest.* (*Rudolf Steiner, Eurythmy as Visible Speech, Lecture 4*)

The strong connection with nature is even expressed in *én (I)*: the two-fold separation from the environment is what enables the finding of the Hungarian self.

After our demonstration, Ms. Zuccoli told us that Rudolf Steiner had unfortunately not given any further indications for the Hungarian language because none of those present at the time had asked him for any. However, she herself sensed that the concordances - that are there to show the pitch - play an important role in the Hungarian language. The musical element may be experienced as a strong audible presence because the stress is on a high note, while the short and long vowels create a variety of musical sound. We attempted in the little duo to give due attention to the concordances and they actually brought a beautiful and appropriate colour in the performance.

Several decades have since passed, and the impressions described have become both more intense and more differentiated. I have found consonants that correspond to the seasons in numerous nature poems written by a variety of poets; the many Hungarian children's poems and their musical rhythms make eurythmy in Hungary easier.

I would like to conclude with giving some insights into how eurythmy can make language and its effects more understandable by quoting what a psychologist once said. As we were practising the rhythms and sounds in a eurythmy course, she suddenly cried out:

*Now I finally understand why the suicide numbers within the Hungarian-speaking population are the highest! (At the time, it was of no importance whether the people concerned lived in Hungary or elsewhere.) The word for death, halál, that is so iambic, (in addition to the iambic, has the stress on the short syllable) describes something with its beautiful sounds that is more of a transfiguration, and*

can therefore not cause anything like fear! Our historical heroes have repeatedly chosen to make a sacrifice of themselves, a decision born of ecstasy and ardour, as a way out of hopeless situations; one took little trouble to find out what happens afterwards!

**Csodafiu-szarvas** by Nagy László

Tavaszkerekedik, bimbó tüzesedik, jázminfával fényes agancs verekedik, csodafiu-szarvas nekitülekedik, nekitülekedik.

Jázminfa virágát lerágom hajnalra, inaimmal ugrok nyárdelelő napba, pörkölődök, vékonyodok, maradok magamra, maradok magamra.

Vadászok meglőnek, golyó a szügyemben, Balatonban a sok víz, mind az én könnyem, sírva sírok, sírva sírok, ha sietek lemaradok, csodafiu-szarvas hiába vagyok, hiába vagyok.

Deresen, havasan eljön a karácsony, csodafiu-szarvas föláll az oltáron, szép agancsa gyúlva gyullad: gyertya tizenhárom, gyertya tizenhárom.

**The Miracle Stag** by Nagy László

Spring is approaching, buds are on fire, and the antlers of light are battling with the blessing of the blossoms on the jasmine tree. The miracle stag throws itself violently against all this, against all this.

At dawn, I am stealing the beauty and majesty of the blossoms on the jasmine tree; into the blood-red of the solar heat of summer I am springing, springing far.

Hunters, they are pursuing me, my opponents' fury is intense, the flood of my tears is flowing in to the torrents of the Balaton, my cry is shrill and piercing, shrill and piercing, miracle stag – ah, I am in vain, I live in vain.

Snow is falling gently, Christmas is approaching in the hoar frost. Look, there is the miracle stag climbing on to the altar. The majesty of his antlers glows in the night, thirteen flames are ablaze on them, thirteen flames are ablaze on them.

**Nagy László:**

Liliom-dal Télen sírtál, te vékony liliom, torkodig felért a hó. Aranyfoltos pázsiton, liliom, hajladozni ugye jó!

Tünemények előtted játszanak: fény s levelek sűrűi, sárgarigó szárnya ha föllebeg, delelő nap átsüti.

Alkonyatkor öldöklő angyalok táncolnak a tűzfalon. Alkonyatkor bújj hozzám, liliom: vállam árnya: oltalom.

# The Slavic Languages: An Overview

Nataša Kraus



Born in Arandjelovo, Serbia. Lives in Berlin and Prague. Teaches and works artistically in Slavic countries (Russia, Serbia, Bulgaria, The Czech Republic and Poland). In 2012, founded and directing the Eurythmy, Art and Aesthetics Training in Prague.

## My Languages, My Country

The whole tree of Slavic languages is still beautiful today, enriched as it is by its many branches; it is still full of blossoms, in spite of the wide variety of transformations and curtailments it has endured. It has a mighty trunk, which was formed of the ancient Slavic languages. About 1,000 years ago, it was heavily pruned, and this created two unequal halves: there is now an eastern, or southern half, to which Russian, Serbian, Bulgarian and Macedonian, etc., belong, and a western half, to which belong the Polish, Czech, Slovakian and Slovenian languages. This division was accompanied by a religious incision. As long as the eastern-southern part saw itself as part of the Greek-Byzantine tradition, the other half remained essentially affiliated to the Latin-Roman tradition. The effects of this division have been and are still tangible in the visual and musical arts, both in recent centuries and up to the present age. In the arts of movement, it is the aesthetic essential dimensions of these effects that have become visible.

When looking at languages, the division is to be found in the two different alphabets, which have different structures and different sequences of letters. The south-eastern languages use *azbuka* or the Cyrillic script for the alphabet. The Western languages are based in the Latin alphabet and the corresponding script. Serbian has a special role in this context: although it has both scripts, the Cyrillic and the Latin, the alphabet is constructed using only the principle of *azbuka*.

About one hundred years ago, Rudolf Steiner created eurythmy, which is an art form with its foundations in movements; these, in turn, are based on individual sounds. The sounds primarily used were those of the German language. The first and most comprehensive indications given by Rudolf Steiner for the Slavic languages are for Russian. This was simply because there were Russian speakers present when eurythmy was born. These Russian-speakers asked Rudolf Steiner questions about the Russian language and he indicated that the differences in the movements came about because of the hard and soft consonants in Russian. From the perspective of movement, the harder consonants are expressed by emphasising the right side of the body, while the softer consonants by emphasising the left half. This contrasts with the German language, in which the movements for the sounds are essentially made symmetrically.

This principle of asymmetry can, based on my experience, be applied to other Slavic languages, especially if there are soft consonants in the language. There are soft consonants in Serbian: *dj*, *lj*, *nj* and *tj*. But there are also special sounds that only appear in individual languages, as for example, the *ř* in Czech and the *dž* in Serbian: each is a special challenge when looking for movements or gestures for them. My own experiences with eurythmy have given me some criteria for sounds found in all Slavic languages, ones that have a special position. This also applies to the sound *ž* (as in *illusion*), the first letter in the word for *life*, that in Russian becomes *жизнь*, in Serbian *život*, in Bulgarian *живот* and in Polish *życie*.

The sound *s* also belongs to this group; it is the first letter in the word *word*, that in Russian becomes *слово* and in Serbian *slovo*. The meaning and root of the word Slav can be derived from this and in this way, reveal the true mission of the Slav peoples as the *bearers of the Word*.

## Three Perspectives on the Czech Language

Hana Giteva

*The common language of any nation is a unique mirror of the cosmos; it is an irreplaceable instrument with which individual human beings from a nation - and thus the nation itself - can project themselves into the cosmos.*

Pavel Eisner

### The Czechs swim in the sea of consonants

The Czech language is full of consonants and thus in keeping with what Rudolf Steiner described in the sixth lecture of the Eurythmy Therapy course:

*... Human beings live in a certain tension whenever they listen to consonants. They would actually like to unconsciously imitate consonants physically whenever they hear them, but they hold back. There is a tension there. In essence, what happens is that a state of calm arises, but it is an artificial one created by the power of the individual ego in relation to the movements that they actually want to make.*

Rudolf Steiner, *Eurythmy Therapy Course*, lecture 6

So, non-native speakers admire how Czechs speak words without a trace of a vowel and are somewhat troubled at the same time by the fact that this is possible. Here are some examples:

*krk* (neck), *smrt* (death), *skrz* (through), *prst* (finger), *prs* (bosom), *vlk* (wolf), *smršť* (tornado), *smrk* (pine) <sup>[1]</sup>

Beside the main consonants, which are also in the German alphabet, there are the following variations in the Czech language, with a small tick mark above them, as below: *c/č, d/d', n/ň, r/ř, s/š, t/t', z/ž*

In eurythmy, the gestures for these variations are more gentle than is the case with the clear consonants, and the forms of the plosives dissolve when their movements are made with the left hand. In the case of *č*, the gesture is as for the English *ch*; the *ř*, a typically Czech sound, fizzes and quivers like a seventh. Only the Czechs and the Lusatians have this air sound with the little tick mark above it in their language.

Anna Stránská-Jerie, the first Czech eurythmist, began her training in Dornach in 1928 and was given indications for Czech eurythmy by Emica Mohr-Senft. These are supposed to have originated with Rudolf Steiner, and both Michaela Dostalová in Prague and Johanna Roth in Dornach may be approached today by those interested in finding out more.

### Czechs Have a Seven-Fold Relationship to the World

Czech grammar is extremely difficult. The masculine, feminine and neutral forms determine how the verbs end: Petr stál, Anna stála, dítě stálo (Petr stood, Anna stood, the child stood). In addition, it is also decisive in the written language when a soft *i* or a hard *y* is used: muži stáli, ženy stály, děti stály (men stood, women stood, children stood). However, the grammar of verbs is not as complicated as in German, for example. Czech grammar has a special phenomenon: compared to German grammar, there are not four, but seven cases, the nominative, genitive, dative, accusative, vocative, local and instrumental. Below are examples using the name Petr.



Studied eurythmy at the Tabor Academy in Prag under Jirina Lexova and in Vienna. Eurythmy Therapy in Prag, Dornach and the School for Natural Medicine. Teaching experience in Czech Republic, Bulgaria, Germany, Austria, South Korea. 12 years of experience in education in all grades. Founder of the Böhmen and Mähren Eurythmy Trainings. Co-founder of the Eurythmy Therapy Training in Prag (2005–2008 und 2015–2018). Co-founder of the artistic eurythmy ensemble Theodora and the Association for Medicine and Eurythmy.



Note:

[1] [https://cs.wiktionary.org/wiki/Kategorie:%C4%8Cesk%C3%A1\\_slova\\_bez\\_samohl%C3%A1sky](https://cs.wiktionary.org/wiki/Kategorie:%C4%8Cesk%C3%A1_slova_bez_samohl%C3%A1sky)

1. Nominative: Petr stojí. (Petr stands.)
2. Genitive Petrův bratr. (Petr's brother)
3. Dative Koupit dárek Petrovi. (To buy a present for Petr.)
4. Accusative Dárek pro Petra. (A present for Petr)
5. Vocative Petře! (Petr!)
6. Local Mluvím o Petrovi. (I am talking about Petr.)
7. Instrumental Jdu s Petrem. (I am coming with Petr.)

### Czechs Live on the Threshold between East and West

The Czech Republic is one of the Slavic countries. It lies at the centre of Europe and is influenced by its neighbours in many ways. This very small country has four such neighbours at its borders. Its language has also been influenced in many ways since the 9th century. From the west, German and French have made their mark, while the influences from the east have been the Slavic, Polish, Ukrainian, Russian and Bulgarian languages. Yet despite all these external influences, Czech has remained, a light-filled, independent pillar of language that can thus strengthen the forces of the ego and inner independence.

### There now follow examples of Czech words that have been adapted from German:

*meldovat* (melden announce), *vercajk* (Werkzeug tool), *barák* (Baracke barracks), *cálovat* (zahlen pay), *flaška* (Flasche bottle), *foťr* (Vater father), *kanape* (Kanapee canapé), *mašina* (Maschine machine), *pucovat* (putzen to clean)

The Czech Republic, Bohemia, has been painted as a jewel on the necklace of Europa on a symbolic map of Europe of 1592 (cf. illustration). This medallion hangs above the solar plexus, and both from the perspective of the language and the geography, there is a quality present that we might associate with the solar plexus, a light-filled and radiant ego force.

## Slovak

### Silvia Hanuštiaková



Born 1974 in eastern Slovakia. Trained in Vienna as an artist, eurythmist and waldorf teacher. Worked in Slovakia as art and eurythmy teacher in various trainings and seminars, also in the Waldorf School. Also working strongly developing Anthroposophy in Slovakia. 2009 founded the Anna Sophia Eurythmy Training with Pavel Hanuštiak. Longstanding stage work within and outside Slovakia.

### The Spirit of the Slovak Language in Relationship to the Logos

Slovakia is one of the countries that forms the heart of Europe. The spirit of the Slovak language is a reflection of its relationship to the forces of the Logos: even the name of the country, Slovakia, which is called in Slovak *Slovensko* (*Slovakian*), has at its root *slovo*, the word for *word*. Slovakia can therefore be understood as *the country of The Word*.

There is further evidence for this statement: words such as *voice*, *sound* and *love* have a unity in Slovak. *Láska* is the word for *love*, and when this word is whispered, it becomes *hláska* (*sound*). A sound is, then, spoken love, and every sound represents or expresses a different form of love.

Rudolf Steiner's indication that eurythmists need to sense the movements of the air when they themselves move can be experienced directly in the Slovak language, because the words for *spirit* and *air* are also related in Slovak: *duch* is *spirit* and when the spirit is at work, Slovaks describe this as *vzduch*, *air*. The Slovak language therefore can lead eurythmists to the perception that they are surrounded by the spirit when they move.

Within the context of these short reflections I wish to mention that linguists see the Slovak language as one of the most difficult in the world. This is probably because of its mobility and vitality: it is possible to write a poem that only consists of new words, which all nevertheless have meaning. This language refuses to be

confined to laws that can be easily grasped.

Perhaps these few characteristics suffice to give a brief but powerful impression of the Slovak language, a language that is not spoken by many people but is nevertheless extremely interesting.

## Pavel Hanuštiak



Born 1975 in eastern Slovakia. Studied mathematics, waldorf education, then in Dornach, eurythmy. Led various eurythmy courses in Slovakia. Eurythmy and class teacher for 11 years in the Bratislava Waldorf School. 2009 founded the Anna Sophia Eurythmy Training with Silvia Hanuštiaková. Eurythmy stage work mainly in Slovakia.

## Croatian

### Croatian Language and Speech Eurythmy

Vladimir Nazor (1876–1949), one of the most important Croatian poets, who found his inspiration for his poems also in anthroposophy, says how “*every folk has its own poetic metre which is influenced by characteristics of its language, which is a product of the Psyche*”. Besides the Shtokavian dialect on which Standard Croatian is based, Croats also speak Chakavian and Kajkavian. Shtokavian literature is rich in resonant sounds (LJ, NJ, DŽ, Đ) and respects the norms of metre and accentuation. Chakavian lyric is formative, carrying power of fiery sounds (Č, Ć, Ž, Š), contrasting happiness and sorrow with lots of elements of humour. A Mediterranean and Dionysian mood can be experienced. Kajkavian lyric is gentile, idyllic and melancholic as the pictures of Croatian Naive paintings and is similar to the language of a neighbouring folk, the Slovenians.

Zagreb Eurythmy Ensemble *Iona*, founded 2004 (when it received the status of an artistic organization by the Ministry of Culture) has interpreted poetry of many Croatian poets in different dialects (V. Nazor, M. Dizdar, T. Ujević, M. Krleža, G. Krklec, D. Cesarić, D. Gervais, T. P. Marović ...) as well as fairy tales from the well-known Croatian writer *Ivana Brlić Mažuranić* whose works are translated in many different languages.

Specific to Croatian language is that for every sound, only one letter is used, in other words, we write as we speak. For us eurythmists that rule helps us, because in speech eurythmy we do sounds as we hear them and in other languages more letters are used for one sound (for example sch=š, tsch=č, ...). With our four accents, which gives it special expressive possibility, Croatian language has a great capability for suggestive telling of poetic content – it can sound sharp, gentle, angry, soft, hard and subtle in all nuances. Because of all these characteristics Croatian language is very challenging for eurythmical expression.

### Vida Talajic Čuletič



Studied Art history and English language in Zadar, Croatia. Foundation year and Waldorf education at Emerson College. Studied Eurythmy at Peredur Centre for the Arts, England. From 1994 teaching eurythmy in waldorf schools, giving workshops and performing. Head tutor of the Zagreb Eurythmy Training (mentor Eurythmeum Stuttgart). Since 2004 artistic director of Zagreb Eurythmy Ensemble *Iona*.

## Alen Guca



Faculty of Law at University of Zagreb. Studied Eurythmy at Eurythmeum Stuttgart.

1997-1998 performing with Else Klink Ensemble. From 1998 teaching eurythmy in Zagreb Waldorf School, giving workshops and performing. Tutor at Zagreb Eurythmy Training (mentor Eurythmeum Stuttgart). Since 2004 performing with Zagreb Eurythmy Ensemble Iona.

The Croatian language tends to both spin yarns and to describe emotions and inner states. There is nothing formative in the language, it is the narrative element which creates any formative structure. Croatian has an epic character in many descriptions and metaphors, for example, the following sort of statement is typical: *I am very happy to have met someone like you!* Anyone hearing this would wonder who the speaker had met, not realising that the statement refers to him or herself.

The strength of Croatian does not lie in its precise expression of facts; rather, as a Slavic language, it is influenced by the element of rhythm, and the trochee seems to be the predominant metrical form in its poetry. The well-known Croatian poet Vladimir Nazor's writings demonstrate the vitality of this language, and *Pantha rei* (*Everything Flows*) is a typical example.

*... sve teče,  
U vrtlog se kreće  
I likove drukčije prima...*

(...everything flows, wrapping itself in vortices, continually taking on new forms...)

Nazor has also written a poem called *Rhythm*, which begins

*Iz bića ga svog  
Je sažeo Bog,  
Kad razmrsi kaosu čvorove  
On htjede i reče,  
I ritam još teče  
Ko voda kroz svemirske dvorove...*

(*God squeezed him out of His being when He untied the knots of chaos. He willed, He spoke and the rhythm is still flowing through the corridors of the universe like water...*)

The sentient soul, which always expresses its own emotions and states, is also expression of the spirit of the language; it does not automatically attempt to find an order and structure, to rule over outer appearances and demonstrate its power in this way. In the course of history, many Croatian poets have developed an inner attitude of melancholy and tried to express unfathomable depths of soul, which have included experiences of death. Many poetic works have addressed the destiny of this nation to be subjugated to foreign powers. It is therefore not easy to find examples of humorous writing, for a humorous piece in eurythmy, for example. But in contrast to this, everyday life is full of humour; it weaves and flows through the people, carrying through the most difficult moments.

Exclamations and vowels play a strong role in dialects spoken in the villages: there people communicate almost only with vowels, using them to express their feelings. Even one of Croatia's most famous epic works – *Osman* by Ivan Gundulić – begins with the cry *Oh*.

The *o* is a very important vowel, and appears either as a suffix or prefix in many words, as, for example, in *obljubiti*, *obuhvatiti*, *obujmiti*, *odjenuti* and *ovjenčati*, or *ovoliko*, *onoliko*, *svekoliko*, *valovito*, *stjenovito*, *pjeskovito*, *plavetnilo* and *zelenilo*. *Okolo* ...

Croatian is closely related to the Czech, Slovak and Russian languages. But identical words in these languages (*ruka*, *sunce*, *čovjek* for example) are pronounced quite differently: the stress lies on the first syllable (---) in these three examples.

Some of the sounds specific to the Croatian language (*č*, *ć*, *đ* and *dž*) have a soft form when spoken (*ć* and *đ*), and in this case the eurythmy form is made with the left side of the body. For the hard sounds (*č* and *dž*), the eurythmy gesture is made to the right. The centre is much more present than in the well-known

indications given by Rudolf Steiner for Russian.

There are two more sounds, *lj* and *nj*, that are separate from *l*, *n* and *j*. I sense that Croatian might develop further in the future and that eurythmists should be playing as important a role in this development as poets and others who work with language. We experience that as technology expands, language retreats and withdraws

## Polish

### Eurythmy in Polish

Wanda  
Chrzanowska

If it is true, that speech is revealed through the 'Word of the Feet', then the feet should express themselves in each character and expression in each language. So we tried, in our polish eurythmy group, to test and taste the polish language with our feet. The floor became warm, was not so easily influenced in a formative way by our steps. In fact, it became alive and sent impulses to our feet, as if the eurythmy shoes had little wings on them, such as one sees on the sandals of the god Mercury. We noticed that the best opportunity to take hold of the polish language was to dance the mazurka, as then it seemed as if sparks flew from out of the earth.

When you listen to this language, what one notices most, are the many blowing sounds: "Szczęście" in this word that means luck or happiness, are in only 2 syllables, four different kinds of blowing sounds. The german word for death – Tod, which is appropriately surrounded by two plosive sounds, is in polish "śmierć" is also enclosed by two plosive sounds. There are 12 sibilant sounds (blowing sounds that mostly have tongue and teeth articulation)

s	sz	ś
c	cz	ć
z	ź	ż
dz	dź	dż

A peculiarity of polish is the two nasal sounds  $\xi$  and  $\eta$ , similar to the french sounds 'un' and 'on'. They come from the original language of the Slavs and have only been kept in polish. Then there is the L that is crossed through: Ł, that I found again in the Bern dialect. When someone from Bern wants to say 'yes, yes', he says 'mol mol', but it sounds like 'mou mou'. A very important sound is Y. It sounds like a blunt I, as in the german word for fish - Fisch – an I, as we experienced it, that battles against resistance, an I that does not quite come to be fully stretched.

The 'singing of the hands' is more difficult to describe than the 'words of the feet', as it is the sound that should become visible through sound gesture. The sound must be heard. In Polish the sound is defined by the manifold consonants. There are just open, short sounding vowels. An O for instance in the german word for moon - Mond, in English in the word 'or', does not exist; only the O as in the german word for sun - Sonne, in the English 'off'. We then tried all the sounds for which nothing is given, nothing is indicated, to listen in to them until they evolved into a gesture.

This work I have described here took place 25 years ago, in Poland. I hope very much that eurythmy in Poland develops further and that many of the very valuable works by polish poets can be brought to light.



Born in Warsaw, 4 months before the outbreak of the 2nd World War. Lived solely in the polish language till 8 years old. Came to Dornach in 1947 and attended the Basel Steiner School. Studied eurythmy in Vienna with Trude Thetter and Friedel Meangya. Then joined the ensemble with Elena Zuccoli. After a short while, began speech formation training at the Goetheanum. Worked for almost 30 years as a speaker in the Goetheanum, mainly for eurythmy. Taught speech formation and eurythmy for ten years at the Eurythmy Academy in Aesch.

Note:

[1] Polish eurythmy group: Anniemieke van den Heuvel, Maria ("Jenny") Burniewicz, Beata Kosowicz, Katarzyna Piesak, Katharina und Peter Werner, Andrzej Wojnicz and Wanda Chrzanowska

## Olga Drugova



Born 1959 in Moscow. Studied architecture at the Moscow Architectural Institute 1981–1987. Studied at the Moscow Academy of Arts for Eurythmy, 1991–1996. Tutor at the Moscow Academy of Arts for Eurythmy, 1996–2004. Dissertation in Philosophy, 2003. Artistic director of the Persephone Eurythmy Ensemble (Moscow), 2004–2007. Since 2006 associate professor of the Moscow Eurythmy School. Member of the Shostakovich Eurythmy Ensemble (Russia – Netherlands), since 2006.

## Die russische Sprache und russische Eurythmie

Russian eurythmy is a big problem for Russian-speaking people. However, the Russian language is a big problem, too.

While teaching eurythmy (my experience in this area exceeds 20 years) I have become convinced that people who were born and are living in their native language environment, keep many of its features in the sphere of their unconscious.

Starting with the topic of accented syllables: In the Russian language, the lexical stress (word stress) does not have a universal rule. It is absolutely free, that is, it can fall on any syllable. The right stress placement is stored in the memory of the person in the process of learning the language. We keep it in our memory at the level of intuition. Comparing cognate words, one finds that the accent moves as if it were doing it spontaneously, inexplicably, for example:

“udar” (punch) – “udareniye” (emphasis); “soznaniye” (consciousness) – “osoznanno” (consciously); “mysl” (thought) – “mishleniye” (thinking) – “osmysliat” (comprehend), etc. Intuition suggests that this diversity of accents is a great truth, as the root of the words remains the same, but the concepts expressed, the essence of the phenomena – are quite different.

In eurythmy, I pay a lot of attention to the exercises related to this aspect of the enunciation. After all, it is stressed vowels, or accented sounds that give the language its unique expressiveness. However, fluent placing of accents in Russian eurythmy is particularly difficult for many people.

While developing eurythmically, the Russian-speaker’s thinking usually looks for justification for placing the lexical stress on the syllable of greatest importance, for the sound to express the semantic or the emotional meaning of the word, sustained by its root.

When the stress moves to an apparently insignificant, variable part of the word, either suffix or ending, the eurythmist often finds no justification for such phenomenon in the Russian language. The existing rules do not give proper explanation of this phenomenon either. In such a case, the eurythmist needs to break the tradition of pronunciation and to focus on the root vowel which seems to him the most important, or he has to completely ignore the accent which makes the word expressionless and dull. A living, developing Russian language, suggests a certain degree of freedom to change the rules or traditions, however, it also challenges the eurythmist to develop intuition in this area, based on deep spiritual-scientific research.

The phenomenon of so called iotated vowels (a form of palatalization in Slavic languages): я (ya), е (ye), й (y), ё (yo), ю (yu) – seems even more enigmatic.

The problem is that the way we eurythmists, perform these vowels by gestures, using pressure and release with a sense of explosion or jump – ya, ye, yo, yu – can be used only in cases when this iotation of the vowel can be heard clearly, for example, in the words: ёлка (fir tree), юбка (skirt), объяснение (explanation), etc. However, in the words in which this sound is not heard as an iotated one, such as, for example, vowels in the words любовь (n. love), легкий (adj. light), мягкий (adj. soft), etc., Russian-speaking people, as a rule, refrain from doing it in the same way. And I think, it’s fair. Strictly speaking, from the standpoint of philology, there are no iotated vowels here; there are palatalized

(softened) consonants preceding ordinary vowels – *u* in the word *любовь* (love), *o* in *легкий* (light), *a* in *мягкий* (soft). Most eurythmists who already have considerable experience with the Russian language perform these gestures like those used for the German umlauts: *ü, ö*.

Well, as for the consonants – whether hard and soft, which are known to be performed in eurythmy by movements of the right or the left hands – in this case only performance skills reveal the problem. Russian people like this game of heavy/light, hard/soft, close/distant, etc. But it is fun for our colleagues only at the stage of exercises.

From my own experience, I can say that one needs years of effort before your body transforms and you start to feel hard consonants living in the right half of your body and soft consonants in the left part of your body. Then you acquire a special sense of the interaction of consonants with vowels, which means that you can come to the vowels *a, o, y, ы, э* only from the right, just out of gravity, and they are always there, they are always near. And one can approach iotated vowels – *я, е, й, ё, ю* – solely from the left, only from a distance, just out of ease, but when pronounced they always (!) lose their iotation features. We have only one possibility to hear a truly iotated sound after consonants, both soft and hard: the soft and hard signs *ь* and *Ъ* give us such opportunity. The soft sign can be found after a palatalized consonant like in the word *льется* (v. flows), The hard sign *Ъ* is used after a hard consonant – like in the words *подъезд* (n. porch), *объятие* (n. embrace). However, there are exceptions in this rule, such words *вьется* (it winds) or *пьется* (it has been drunk) in which a consonant followed by the soft sign is still pronounced as a hard sound.

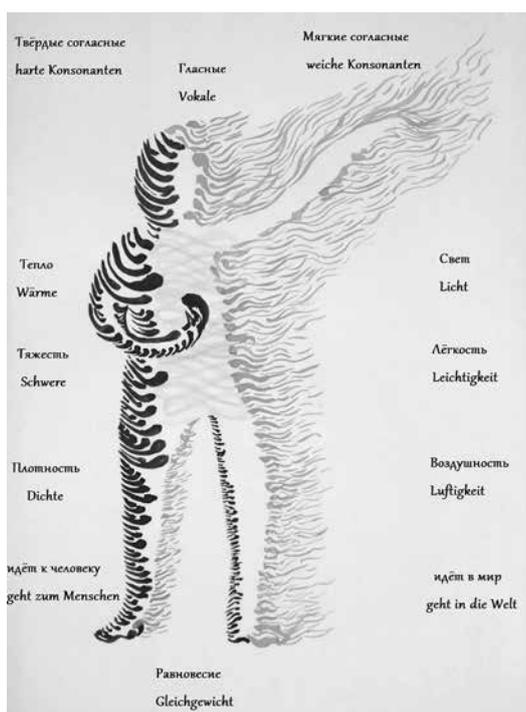
Thus, despite the unfathomed number of rules in the Russian language and even more unfathomable number of exceptions to them, a Russian eurythmist relies on his personal intuition, preferring the aesthetic element of his knowledge.

An immediate experience comes as a result of this observation: despite the fact that all the gestures representing vowels in Russian eurythmy are usually made in the middle of the body, they submit to a certain gradation: iotated vowels that have lost their iotated features when pronounced, like German umlauts, tend to join the left side; back or dark vowels that have no iotation features tend to join the right side; and in the middle, iotated vowels both in spelling and in sound.



Born 1970. Studied Russian language and literature at the St Petersburg University. And at the Academy for Art of Eurythmy in Moscow. Director of the Theatre Studio for Eurythmy, St Petersburg. Since 1999 tutor of Russian eurythmy. At present researching the origins of Russian eurythmy and is in contact with Elisaveta Reimann von Sivers. In 2012 worked on the subject with the estate of T. Kiseleff in the Rudolf Steiner Archive.

*right of body:* hard consonants, warmth, weight, density, to body; *centre:* vowels, balance; *left of body:* soft consonants, light, lightness, airy, to world.



The unique features of Russian eurythmy can already be detected in the word человек (*human being*). If you move the word человек [tʃ'elɐn'ɛk] in eurythmy, you will immediately notice the polarity in which the Russian soul lives.

This polarity is expressed in the hard and soft consonants in the language. The continually changing movement or dynamic between the hard and soft consonants becomes clearly visible in eurythmy. The hard consonants we form on the right of the body, towards ourselves, and the soft ones away from ourselves. When a hard consonant sounds, the soul becomes deeply attached to the physical aspect of the human being, and when a soft one sounds, the soul flies off into the far distance. This can happen several times in one word!

Thus, the Russian word человек, with its soft ч [tʃ'] (*ch*), comes from the cosmic widths of space, touches the body in the hard л [l], is then released in the soft в [v'] and tries to reunite with its own being by means of the hard к. In the word тело [t'ɛlɔ], (*body*), the word descends from the soft, peripheral т' (t) to the hard л, that is formed close to the body.

How do we find calm in this dance that tugs so at our physicality? The vowels can help here: they rule the middle ground and balance the extreme desires of the soul and the language either to descend into the depths or to dissolve in the heights. A good, dramatic reason is needed to form vowels on the side and not in the centre of the body.

The vowels enable the soul to sing. In the word голова [gɔlavá] (*head*), the vowels o, o and a create a vessel that initially solidifies in the two o vowels, in order then to open up to the world in the broad a. But the vowel o in Russian tends to sound like a; today, we pronounce the word голова (golová) as [galavá]: this allows the thoughts, ideas and images to permeate human beings, on the one hand; but they slip through the open a, past the thinking, directly entering the feelings. This is why we form an o in eurythmy where what we pronounce and hear as a traditionally appears in written form as o. However, this o gesture always remains open, and the hands do not touch, so that the a can also sound with the o.

Russian eurythmy has one special feature: the words руки [ruk'i] (*arms*), ноги [nóg'i] (*legs*), конечности [kan'éts' nɐs't'i] (*limbs*) all stream towards the periphery, both in their sound as well as physically. The flow of sounds in eurythmy starts in the middle, in the region of the heart, and flows out to the periphery; the sounds can be directed anywhere. But in every word, in every sentence, in every piece, the arms ultimately lead the gestures back to the heart.

I wish to share a final observation: the word человек (*human being*) is a closed one, but when many individual человек come together, this action creates a народ [naród], the word for a people or nation. This word awakens an image of a heavy, dense, faceless mass, which either acts as a whole or 'waits'. But there is another word for a such a mass, люди [l'ud'i] (*people*), that only contains soft consonants. Russians use this word as an exclamation to appeal to the community, when help is needed. And whenever this lightness is sent out into the world, an answer always follows immediately; another human being, a friend, will assuredly stand beside those seeking help. In Russian, this word for friend is друг [drug]; the sounds d, r and g make it firm, sure and strong.

## The Russian Language and Eurythmy

Elena Krasotkina

Writing about spoken language is like trying to swim on dry land: language needs to be heard. Nevertheless, I shall try to convey something of the nature of the Russian language in writing. What are the particular features of Russian? Someone trying to learn the language as a non-native speaker can perhaps say immediately what these are: the hard and soft consonants. The Russians themselves are not conscious of this and just speak them, but if a non-native speaker wants to speak Russian, he or she cannot avoid studying these two groups of consonants. In the German word *lila* (*lilac*), the first and the second *l* are soft (the first more, the second less so), but if the same word is spoken in Russian, the first *l* is soft and the second *l* hard. How can one know the difference? The vowels can be of help here. There are six vowels in Russian (*a, e, i, o, u, y* (*ы*)), but ten letters are needed to write these six. Why are so many needed? Precisely so that we can distinguish hard and soft consonants.

1. *a, e* (*э*), *o, u* (*у*), *y* (*ы*) are used for the hard consonants.
2. *ya* (*я*), *ye* (*е*), *i* (*и*), *yo* (*ё*), *yu* (*ю*) are used for the soft consonants.

In addition, there is a sign (*ь*) for the soft consonants that are not followed by a vowel.

In order to experience the difference in quality between the hard and the soft sounds it is worthwhile trying to speak aloud consonants with the following vowels:

*ko – ki*  
*go – gi*  
*so – si*

It might be perceptible that the *k* is harder in front of *o* than it is in front of *i*; the same is true of *g* and *s*.

And then, if one only thinks the vowels in the examples above and does not speak them, the distinction between the consonants becomes even clearer.

There are 15 pairs of hard and soft consonants in Russian, and again, it is worthwhile trying to speak each of them aloud as if they are both hard and soft. There are also, however, some consonants which always remain hard, in spite of the vowels that should follow and therefore soften them. They are *ж* (as in *illusion*), *ш* (*sh*) and *ц* (*ts*). There is a soft *ж*, but it is a sound used only infrequently, and there are also consonants that always remain soft, such as *ч* (*ch*), *й* (*y*) and *щ*, a combination of *sh* and *ch* in Russian.

It may be difficult to believe, but Russian has 37 consonants, precisely because there are hard and soft ones. With the vowels, there are 43 sounds, but only 33 letters. Trying to understand this is almost like a mathematical problem: please try to calculate this independently. And please do not forget to count the two letters that are only there to support the others, the hard and soft signs.

Another unusual feature of the Russian language that I wish to mention here is the phenomenon that causes so many problems for non-native speakers, and that is the reduction of the vowels.

The vowel is spoken less and less clearly, given less and less space, the further it is away from the stressed syllable in the word. It is even more difficult to remember that some of the unstressed vowels transform into others, for example, *o* becomes *a*, *ye* becomes *i*, and *a* is pronounced as *y* (*ы*): these are called the reductions in *quality*. The other unstressed vowels become shorter and are spoken less clearly, leading to a reduction in *quantity*.



Born in northern Russia, grew up in the Crimea. Studied geology in Moscow, worked as geologist in Siberia. Studied speech formation at the Goetheum Speech and Drama School 2005. Worked as speech formation artist in Russia and Ukraine – in Waldorf schools, teachers' colleges and homes for people with special needs. From 2009 tutor at the Speech Formation Training in Odessa. From 2015 initiator of the Russian Speech Formation Training in Dornach. Various artistic projects alongside.

The development of the language has made it almost impossible to avoid or stop this reduction. Only in some particular parts of Russia is the language spoken in a non-reduced form and all the vowels are pronounced fully, for example *chorosho* (хорошо). In the civilised world, the word is pronounced *charasho*, with the stress on the final o. The first two os are shortened and become a. When working with creative speech, we attempt to speak the reduced vowels consciously if not fully, and to penetrate them with our breathing so that they are given enough space within the word.

The next speciality found in Russian is the shifting stress: stresses in words do not always remain on the same syllable as found in the nominative case, but can shift, depending on the case, from syllable to syllable. The consequence of this is that all the known rhythms, and not just one, can be included in a piece of poetry:

e.g. the nominative case - Берег [*bereg*] (*the river bank*)

Я иду по берегу [*Ja idu po beregu*] (*I walk along the river bank*)

Я сижу на берегу – [*Ja sizhu na beregu*] (*I sit on the river bank*)

What has been demonstrated here can be found in any word, and this is not only difficult for non-native speakers. Native speakers of Russian, too, need to learn how to pronounce certain words correctly, and it is possible to determine the level of education and the origins of an individual from the way he or she stresses certain words.

I can now only briefly mention that the Russian language only has an r rolled with the tongue; the r rolled on the soft palate is considered a speech defect that needs to be corrected at as young an age as possible.

I have only been able to set out some of the special features of the language. As a whole, Russian is a being with vitality and dynamic. The people who speak or learn to speak this language are also mobile and flexible in their thinking, feelings and actions. The Russian language also gives its poets and writers vast creative freedom.

In 1882, Ivan Turgenyev wrote:

*In difficult days, when I reflect on the destinies of my native country – you alone are my support, you great, powerful, truthful and free Russian language! If you did not exist, how should one not despair in the face of what is happening at home? Such a language as you can only have been given to a great nation, a great people!*

## Gems from the Ancient Greek

Gail Langstroth



45 years as an international eurythmy performer, (NYC Fringe Festival, Königslutter Domkonzerte, IDRIART), lecturer (*whoso danceth not*, Poeta/Palabra/Camino, the Unicorn Tapestries), teacher (Language as a Whole Body Experience) premiere of over 30 programs, (mute silence, ONEWORD, *en el fondo del aire*, SiegelWorte, TIERRADENTRO, Aripa Frinta), award-winning poet (Patricia Dobler award, Jeffster award, Passager Poetry award), film credits, (Sacred Sites, *in the beginning*, In & & &).

[www.wordmoves.com](http://www.wordmoves.com)

As a student in the Priest Training of the Christian Community, Hamburg, Germany, I was introduced to the Ancient Greek language. While I am not a scholar of this language, I can share aspects of the new and distinct landscape revealed to me through eurythmy. Upon leaving the seminary, I sought the counsel of Frau Elsbeth Weymann, a writer, Greek scholar and teacher. With her help, I became an attentive listener. More accurately, my eurythmy-trained limbs became attentive listeners.

At the beginning of this work, I chose the seven so-called I AM statements as found in the gospel according to John. It astonished me that the Christ, in seeking language to reveal qualities of His being, spans an arch from I, I AM the bread of life to I, I AM the wine, the true. *Ego Eimi* is the unique form. *Ego* means I. *Eimi* houses within it the I as well: I AM. The language indicates that the I itself creates the vessel for the I to be; this act of the I is its own self-creating deed.

If we look at the last of the seven statements: I, I AM the wine, the true, *Ego Eimi he ámpelos he alethiné*, we note that the adjective *true* closes the statement. The adjective sings like a rising note at the end, allowing the quality of the wine to live on.

When we look at the striking contrast between how Mark and John commence their gospels, we note further characteristics of the Greek. Mark begins, *arché, tou euangeliou jesou xristou hiou theou*. John begins, *en arché, eyn ho logos, kai ho logos eyn pros ton theon, kai theos eyn ho logos*.

Mark commences directly with the word Beginning, *Arché*. John prefaces his word Beginning with the preposition In, *En Arché*. John gives us an opportunity to sink into the very substance of word beginnings. Neither of the gospel writers includes an article before the word *Beginning* (i.e. a, an, the). We are immediately placed within the mystery and activity of *Beginning*. The Greek language enriches our experience of the *Logos* as a tool of creative being.

After his *Arché*, Mark proceeds with a proclamation in which seven strong, trumpeting / U's / prefaced by an / O / resound. Here we may recall those first indications, September 16<sup>th</sup>, 1912, as Dr. Steiner introduced / U / as "Jedes nach oben wenden . . . zum Beispiel in Lust, Jubel." (Each upwards-oriented movement . . . as in pleasure and jubilation.) Mark's first words include no verb. His prophetic announcement moves through the characteristic shapes of the strong vowels themselves: / A /; / E / (e.g. gate); and / U /.

John lets us sink; he leads us into an endless flow. John introduces his high poetic prologue as the wave itself. The end of the first line becomes the beginning of the second, *En Arché, eyn ho logos / kai ho logos eyn pros ton theon / kai theos eyn ho logos*. Through John we dip and liquefy in *Chronos*, chronological time. Mark thrusts us into *Kairos*, qualitative, vertical time. Mark's message is imbued with an urgency, the Greek word *Euthus*. It sounds 42 times in his gospel, and means suddenly, immediately, at once.

Another insight of this ancient language is found in its five words for love: *Fillía*, friendship love; *Storgä*, parental love; *Charís*, charitable love; *Eros*, erotic love; and *Agápe*, love in which the individual freely opens himself/herself in order to receive. In the highest form of love, *Agapé*, the double I of the *Ego Eimi* gives us the strength of *Metanoia*, change, in order to unite our blood with His life.

By deepening our relationship to the Ancient Greek of the New Testament we can see why this language and the gospels of Mark and John are intricately bound up with the founding of eurythmy.

*Ego eimi he Hodós, kai he Alétheia, kai he Soé I, I am the Way, the Truth, the Life – John 14:6*

## Aramaic

### Daliya Paz



Teaching eurythmy at Shaked Waldorf School in the north of Israel, at teacher seminars and Derech Hagai Eurythmy Training.

The Aramaic is an old Semitic language spoken today by very few.

Writing about the experience of this language is unfortunately not through being able to speak it, but from working on the Lord's Prayer in Aramaic, so I can tell a little about that:

Aramaic has many breath and fire sounds but it is not a burning flaming fire, rather a warm deep heat.

The consonants are not pushed and don't explode strongly, they are given warmly with much breath.

In Aramaic, there are five clear vowels. The words mostly end with a vowel, for example:

*Ar-ha* (earth)

*Shma-ya* (heavens)

*Al-ma* (world)

*Lach-ma* (bread)

*Yo-ma* (day,daily)

In Aramaic, the verbs come at the beginning of the sentence and the expression of belonging at the end:

*Yit-ka-dash* (hallowed)

*Shmade* (name, thy)

*Ta-vo* (come)

*Mal-chu-tade* (kingdom, your)

*Ti-hi-ye-te* (done)

*Re-u-tach* (will, your)

The impulse is strong in the beginning of the sentence, it seems like a will language.

Aramaic is felt and created very deeply in the back of the throat but reaches all the way to the lips. It opens up, in the same way in space, the feeling is that you come from a very far back space, reaching all the way to every heart in the front space.

The experience is that the sounds should be made enormously big and full, with a feeling of the gesture for communication surrounding them.

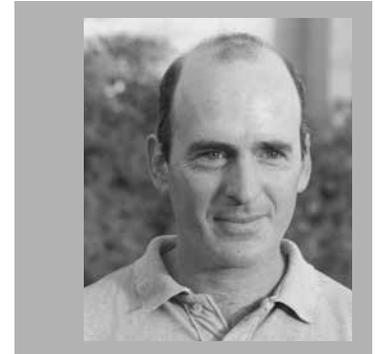
Hebrew is a sister language, very near and similar. As a Hebrew speaker one can understand most of the words in Aramaic.

Hebrew is very powerful, one can create the world as described in Genesis and pull trees from their roots with every sound. In Aramaic one can plant trees. In Hebrew, it is very easy to command! Aramaic has a feeling of kindness. And you rather ask than command. Hebrew expresses wisdom, Aramaic expresses love.

Maybe these are the reasons why Christ in his earthly incarnation, chose to appear and be heard through this language.

## Hebrew and the Art of Formative Speech

Yiftach  
Ben Aharon



Studied literature and philosophy at Tel Aviv University and Haifa. Took the Foundation Year in Anthroposophical Studies at the Goetheanum under Georg Gölzer. Studied speech formation at the Dora Gutbrod School. Teaches Anthroposophy, for 16 years now, in the Foundation Year in Harduf, as well as in other schools in Israel. Co-founder of the Speech and Drama School in Harduf. Currently writing his PhD about the poet Paul Celan.

When, at the end of the 90's, after completing my training in formative speech in Switzerland, I returned to Israel, the renewed acquaintance with Hebrew was fascinating. Hebrew was hardly spoken for c. 2000 years. Between the destruction of the second temple until the re-founding of the State of Israel early in the 20th Century, it was almost exclusively used as a sacred language in Prayer and religious ceremony. In contrast to European languages, everyone who has grown up with the language spoken in Israel can easily understand the biblical texts, which were written thousands of years ago. Ancient Hebrew and Modern Hebrew are fundamentally the same language. So we work today in formative speech (and also eurythmy) with a language that bears within it the characteristics of the Archetypal language to a very high degree, which lives in it since ancient times.

Observing Hebrew with this point of view one sees immediately that it only has five vowels a, e, i, o, u. There is only one diphthong *ei*. The external world, the world of the consonants stands in the foreground, while the world of the vowels only emerges in the most elementary moods of soul, connected with religious ceremony. The Hebrew language represents a stage in the developing consciousness in which the human being's inner soul life is not yet demonstrated.<sup>[1]</sup> In contrast to this the diversity of vowels, which has developed in European languages, indicates that the soul frees itself from the world to assert itself as an autonomous being. But how can one create modern poetry with all its nuances of soul in such a language as Hebrew? How can one develop in such an old-new language, artistic work which correlates to the consciousness soul?

In 1998 when I began work in the School for Drama and Formative Speech founded by Miriam and Yaakov Arnan in Harduf, the encounter with the Hebrew language and with Hebrew poetry became a challenge for us. We began work on Hebrew poetry from different epochs – biblical poetry, which typically contains a lot of parallelism, with medieval poetry of Spain which was directly influenced by Arab poetry, and with modern and postmodern poetry which had taken on all layers of European poetry: from Romantic through Symbolism till modern and postmodern poetry. This work has become a lively research into language and consciousness.

The challenge for formative speech consisted in understanding the Hebrew language with all its singularities; the Hebrew poetry and its development needed to be researched on the basis of Anthroposophy and with respect to speech formation. We discovered the great beauty of biblical texts, for example the Book of Genesis, with its emphasis of the picturesque-consonantal element. On the other hand – in modern texts, especially when dealing with lyric poetry – we needed to find ways to evoke the activity of the speaker, through re-enlivening a universal element of ancient language to compensate for the missing vowel element in the language. One of our discoveries was that the biblical language, with its many parallelisms, stood between Greek poetry with its recitative and metric character and the Germanic declamatory poetry with its strong character. The biblical poetry usually contains pulsating lines, which repeat with variations on the same motif.

The human being incarnates gradually out of the periphery of the world; from the viewpoint of language, he develops from the universal archetypal language into the individual languages. The story of the Tower of Babel is a picture of this

Note:

In other Semitic languages there are only three vowels. Arabic, which only has a, i and u, has upheld this characteristic in present times

development. The knowledge of the totality of language, the consonants and vowels, as it is revealed through spiritual science, finds the being of each unique language with which we work. We need to discover in what is new, the universal foundations, their particular characteristics and connect that once more with the complexity from which it originates. In this connection, the Whitsun event of the outpouring of the Holy Spirit, which spoke in tongues of fire and which enabled the apostles to speak in all world languages, is the reverse story of the Tower of Babel, and gives us the direction for our continuing work.

## Talia Finn-Geller



Born 1953 in Tel Aviv, Israel. Studied Eurythmy in England with Marguerite Lundgren from 1979 to 1983. 5th year in Spring Valley, NY, with Dorothea Meer and later with Elsa Klink, Stuttgart. Began by working in Eurythmy with handicapped children in state schools and simultaneously at Kfar Rafael, Be'er-Sheva, a village for handicapped adults (work that is ongoing), and teaching lay courses. In 1991, started teaching in teachers seminars. Founded the Orpheus Eurythmy School in Jerusalem in 2003.

## Eurythmy in Hebrew – an attempt to link past and present

The Hebrew language is one of the oldest languages in the world. The legend tells of 70 angels coming together in order to create this language. As it is considered a holy language, even today there are some Orthodox Jews in Israel who speak Yiddish (a dialect created out of German and Hebrew) in everyday life and Hebrew only in connection to religious life.

When Hebrew became a written language, the vowels were not written, only the consonants. The vowels were considered too sacred to be fixed in letters. One can say, the vowels are the esoteric aspect of language, therefore they are heard or spoken, but not seen, not materialized into letters. They move and secretly carry the soul of the language and thus the soul of the beings of the world.

Only around the 8<sup>th</sup> century, symbols for the vowels were added, but not letters. For example: the letter Dalet for the “D” sound is ד; Dah will be ד; Deh will be ד, and so on.

The Alef, which stands at the head of the alphabet, creates, according to the Kabala (Jewish esoteric stream), the beginning of movement which opens the gate for all the consonants to follow.

The Alef takes on all the various symbols of the vowels and not only the short “a” sound (“a” as in “father”). Therefore its nature is felt as a vowel as much as a consonant.

In my eyes, this is an invitation for research regarding the relationship between vowels (the sacred, esoteric, concealed which wants to become visible in Eurythmy, without losing the inwardness) and the consonants (exoteric, visible, creating form, a “home” for the vowels to sing through).

For many centuries Hebrew remained attached and loyal to its antiquity. Most Jews lived in the diaspora, and their daily language was either the local one or a dialect, such as Yiddish or Ladino. The sacred language was used solely for prayer or poetry, which was mostly religious. The language did not evolve with the times. Only at the end of the 19th century, when more and more Jews began to settle in Israel, there became an urgent need to revive and adjust Hebrew to modern times. How can that be done? How to create many new words and still remain faithful to the spirit of the language? There is a wonderful secret in the Hebrew language which can serve this purpose. Every word in Hebrew has a root, usually consisting of 3 letters. Out of one root can spring a chain of words, expressing different meanings and at the same time indicating an inner connection to the source, the root. For example: from the root A.D.M., the words *Adam* (man), *Adama* (earth), *Dam* (blood) are created; or the connection among *Esh* (fire), *Ish* (man) and *Isha* (woman). Isn't that what Dr. Steiner says about the origin of the “I” of man, fire being the source, kindling the human “I” of man and

Note:

[1] Ch as in German

woman? Another example: *Lenatse'ach* (to win, to overcome) and *Netsach* (eternity).

In this way it is possible to create new words out of old roots (There are other sources and ways which I will not address in this article).

Another aspect which concerns us in Eurythmy is connected to the structure of possessive pronouns and nouns. In Hebrew, they are united in one word. For example: *Lechem* is bread; *Lachmi* is my bread; *Lachmecha* is your bread. Where is the Eurythmic problem? The root of *Lechem* (bread) is L.CH<sup>[1]</sup>.M. The accent/emphasis is on *Le*. When *Lechem* takes the possessive form, the accent/emphasis changes and moves to the end of the word, a form which Hebrew prefers, emphasizing the last syllable, expressing more of a quality of will. Therefore the original word, the root, doesn't sound fully; it is the grammatical form which sounds forth. So we have a seeming disharmony between what we hear (and want to express in Eurythmy) and the main content, the root which recedes to the background.

In our work in Eurythmy we try to combine the two aspects. We have to listen to the sound and to the root and express both. That keeps us on the tips of our toes.

In my eyes, the Hebrew language is very wise and has a lot to teach us of inner hidden connections, if we just wake up to that. In its own way, this language is challenging, due to the relationship between the past and the present, the big gap between them, and the wish not to lose its inner qualities and yet to adjust and create a fit language for today. We, as Eurythmists, feel privileged and grateful to work in this language.

## Hebrew – The Birth of the World through the Word

Jan Ranck

***“In the Beginning God created the heaven and the earth.”*** <sup>[1]</sup>

Writing a short article about Hebrew eurythmy is somewhat like trying to create the world in one day: the spirit needs must remain “*hovering over the surface of the waters*”<sup>[2]</sup>.

Rudolf Steiner is said to have recommended that every eurythmist occupy him/herself with the Hebrew language because of the tremendous imaginative force of its sounds.

Indeed, not only does each letter of the Hebrew alphabet have a name with a pictorial meaning (*Beth* = House being the most well-known), kabbalistic insights about the spiritual significance of a single sound can easily fill several pages.

As though anticipating eurythmy, in 1910 Rudolf Steiner characterized Hebrew as a ...

*“language which creates forms in its sounds, whose sounds crystallize in the soul into forms. And these forms are the very pictures which one receives when one penetrates into the supersensible realm out of which the material part of our physical earth sphere has evolved”*<sup>[3]</sup>.

The auditory impression of Hebrew is one of magnificent consonants punctuated by almost exclusively pure vowels with a distinct preponderance of “A” (as in “father”) and a notable dearth of “U”, and a marked pervasiveness of guttural fricatives that can make a question and answer about directions to the post office sound like an altercation.

If one compares the plasticity of the eurythmic gestures in German to the figures of Michelangelo, then doing justice to the colossal sculptural quality of biblical



Founding director of the Jerusalem Eurythmy Ensemble (1990) and the Jerusalem Academy of Eurythmy (1992) and a faculty member of the Jerusalem Waldorf Institute in the David Yellin Academic College of Education. She studied music and comparative literature at Indiana University, Bloomington, flute at the Royal Conservatory of Music in The Hague, eurythmy at the Eurythmy Academy of Lea van der Pals in Dornach and therapeutic eurythmy in Stuttgart. Before immigrating to Israel in 1989 she was a faculty member of the Eurythmy Academy in Dornach and The London School of Eurythmy. She regularly holds performances and master classes in Israel and abroad, including on the theme

of the eurythmic expression of the Hebrew language, in and with which she has worked intensively for nearly 30 years.

[www.eurythmyjerusalem.org](http://www.eurythmyjerusalem.org)

Notes:

[1] Genesis 1:1

[2] Genesis 1:2

[3] Munich, 18 Aug. 1910, GA122

[4] via Marie Savitch

[5] There are characteristics of modern Hebrew which parallel those of constructed languages such as Esperanto. To explore this and many other fascinating aspects of the eurythmic expression of Hebrew a separate publication is planned.

[6] Erna Wolfram van Deventer in "Beiträge zur Rudolf Steiner Gesamtausgabe" 75/76, Ostern 1982, S. 34

The indication in this context to use cymbals between the verses of the Psalm was related to the ritualistic nature of the text and not necessarily to the Hebrew language.

[7] Genesis 1:3, 5

Hebrew requires enlarging those massive upper arms with several thick layers of etheric sleeves and enhancing the muscular legs with gigantic etheric socks. After doing eurythmy in Hebrew, even Goethe's poetry seems flimsy.

Bringing this overwhelming will force and warmth into eurythmic expression feels like carving in granite – or, to use Rudolf Steiner's simile: "like ripping palm trees out of the earth"<sup>[4]</sup> – although in some modern Hebrew<sup>[5]</sup> poetry it seems as if the rock becomes a cloud and the gestures glide with airy ease.

Rudolf Steiner is also said to have described the force of the consonants as being the main element in Hebrew eurythmy, their accumulation reflected in "predominantly sculptural movements between which the vowels stream"<sup>[6]</sup>. But despite this monumentality of the consonants and although the vowel sounds have no written representation in the Hebrew alphabet (a theme in itself), their vocal expression is in no way restrained. Quite the contrary: the vowels also ring out with an archetypal strength which gives the impression that even they are 'sculptured'.

Hebrew is indeed a language of immense creative power, its words emerging out of primeval roots as though from a fountainhead and its sounds emanating life forces from the birth of the world through the Word:

*"And God said, 'Let there be light,' and there was light...  
And there was evening, and there was morning—the first day."*<sup>[7]</sup>

## Esperanto – A Michaelic Impulse for a Language of Hope

*“I have heard excellent, beautiful poetry in Esperanto.”*

Rudolf Steiner said this on more than one occasion, emphasizing that he “does not want to say anything against those with aspirations toward such an abstract language”, although he did characterize the origins of artificial universal languages as “superficial, inorganic” and “intellectual” and was concerned that they could have an “externalizing” effect. His vision was that a common language be born out of spiritual experience and learning to live into the sounds of speech, and that the spirit be returned to all languages where the “non-spirit” of empty phrase held sway.

*“The essential thing is that we find the possibility to bring substantial spirit into Russian, into German, into English, into French and into Esperanto.”<sup>[1]</sup>*

In this sense eurythmy can do much for the language, and due to the heartfelt passion put into Esperanto by its adherents, Esperanto Eurythmy can reveal a unique entity.

Dr. L.L.Zamenhof published his “International Language” in 1887 under the pseudonym Doktoro Esperanto (“one who hopes”). His ideal was that this language would become the second language of every person on earth and serve as a peace-promoting bridge between cultures. This Michaelic vision of humanity as a cosmopolitan family is shared by the individuals drawn to learn what came to be known as “Esperanto”, currently the most widely spoken constructed language.<sup>[2]</sup> One can genuinely feel the presence of the “Zeitgeist”, (“Spirit of the Times”) in the international Esperanto community, fostering human initiatives for the sake of the common good and perhaps also stepping in as its “Spirit of Language”<sup>[3]</sup>. With the goal of making the language easy to learn and use, Zamenhof built the vocabulary from a selection of roots common to many European languages and aimed to keep the grammar simple and flexible.<sup>[4]</sup> These characteristics, along with the phonetic predominance of pure vowels, give the feeling of a neutral inner transparency which seems to facilitate “heart to heart” communication.

When beginning to work eurythmically with a text in Esperanto, the intonation can at first seem lifeless, the syllables lacking connection and at times stumbling over awkward consonant clusters, even to one for whom it is her mother tongue and who has embraced it wholeheartedly. The roots that form the vocabulary, gathered from scattered origins and combined in an agglutinative grammar, are like Osiris before being re-enlivened, and Isis-Eurythmy has the magic to make him whole. Moving the rhythms and vowels of the text warms the intonation; forming the sounds archetypically as well as in various soul zones reveals vivid imaginative possibilities in the formerly awkward consonant clusters; adding planet and zodiac gestures establishes a connection to the cosmic source of all languages. Thus gradually quenching its etheric thirst and being adequately enlivened, Esperanto, a language created with care to give a voice to the good that lives in people, offers its enthusiastic cooperation in searching for creative gestures to express pictorial images, soul experiences and spiritual content, sharing the eurythmic quality of sensitively detecting and flexibly expressing what lives in the heart of the text.

The activity of bringing Esperanto Eurythmy in performances and courses within

Tali Wandel



Born in the USA to Esperanto-speaking Israeli parents, she grew up tri-lingually in Israel and the USA and is one of an estimated 1000 native Esperanto speakers in the world. She studied Waldorf Education at the David Yellin Academic College of Education in Jerusalem and received a eurythmy diploma from the Jerusalem Academy of Eurythmy. She is currently a teacher of eurythmy in several Waldorf Schools and Kindergartens in Israel and a member of the Jerusalem Eurythmy Ensemble under the artistic direction of Jan Ranck, likely the first Eurythmy Ensemble in the world to have performed in Esperanto.

Jan Ranck



Biography see page 73

Notes:

[1] Rudolf Steiner’s remarks are found in lectures held on May 5, 1920 (GA 301), Oct. 25, 1914 (GA 287), and Mar. 17, 1920 (GA 334).

[2] Unless modern Hebrew is counted as a constructed language, with which there are some interesting parallels.

[3] See lecture held on June 8, 1910 (GA121).

[4] Opinions differ about Zamenhof's success in achieving these linguistic goals.

national and international Esperanto conferences has also begun to spin etheric threads and weave a Michaelic fabric in support of the substantial spirit which lives in the vibrant Esperanto community.

## Arabic

Martina Dinkel



Eurythmy training at Stuttgart Eurythmeum 1981–1985  
Master in Social Eurythmy, Alanus 2011

Eurythmist in Sekem, Egypt from 1992

Developed a folk-educational eurythmy impulse and the Eurythmy Training in Sekem.

Performed in Faust, Goethes Fairy Tale, The Magic Flute in Arabic; Training for educational eurythmy in the Sekem schools.

Training for students at the University of Heliopolis.

Social Eurythmy in Sekem firms.

[www.sekem.com](http://www.sekem.com)

[www.hu.edu.eg](http://www.hu.edu.eg)

## Some General Points on the Arabic Language

### Some General Points on the Arabic Language

The Egyptian author Taha Hussain (1882-1973) wrote: *Europeans read, in order to study, while Arabs study in order to read.* This means that the Arabic language is a spoken one, which divides into many dialects, each with their many individual facets. However, the dialects have never been written down. Only *Al Arabi al Fusha*, High Arabic, has a written form, but it is not spoken daily and remains inaccessible to many Arabic speakers. Even in educated and cultured circles, people struggle to find the meaning of a word, and the specific pronunciation of a word in a eurythmy session gives rise to discussion.

The character of the Semitic languages, of which Arabic is one, is entirely imaginative and symbolic. The roots of consonants convey a movement, which then divides into syllables. The vowels are mobile and can transform. For this reason, a variety of words can be created from the root of one consonant; for example, the root *ktb* has given birth to the words *kitab* (book), *jaktib* (to write), *katib* (writer), *kitaba* (the written), etc.

It is not possible to express the word *is*, which expresses being, in a Semitic language. In contrast to an Indo-Germanic language, it is not possible to say in a Semitic language *God is good, or the sky is blue*, which in each case is a clear statement; instead, one says *God the good or Heaven the blue* (cf. Rudolf Steiner, *Spiritual Science and Language*, 20.01.1910). But this is much more an objective perspective; nor can one speak of there being a counterpart, as in subject and object, in a Semitic language. There is no barrier between the outer and the inner worlds. Nor are the vowels and consonants so differentiated, from the perspective of the inner experience and perceptions of the outer worlds, as is the case in German.

### Eurythmy in the Arabic Language

The Arab language lives in the connections and transitions between words, that means that what is between the words is for more important than what is in the words themselves. A large degree of mobility is then required of the movements in eurythmy. A vowel is never clearly expressed, and so there is never a complete form for a vowel in eurythmy. At the same time the consonants are strongly coloured by the vowels and this can vary, indeed, change constantly, because the vowel is only connected with a momentary mood. Everything is therefore in flow, in flux.

In the German language, the flow and flux is present in the timbre of the vowels; when we examine the timbre of the vowels in such words as *Sonne* (sun) and *Mond* (moon), we may experience that the sound is strongly coloured. The *o* in the word *Sonne* is darker than the *o* in *Mond*, which is lighter in its timbre. The colour or hue - the hardness or softness in the vowels - is even clearer in the case of *e*. There are quite different colours of the sound *e* in words such as *Welt*

(world), *Herr* (gentleman. Mr.) or *Esel* (donkey).

These distinctions in the colouring of the vowels in German, the appearance of lightness or darkness, are also present in the consonants in Arabic. So, there is a dark and a light *d*, a dark and a light *t*, etc. The dark sound is always felt and moved with a certain weight before it is created in eurythmy, and *vice versa*, the human form needs to become filled with light and brightness before the sound gesture can begin.

These two qualities of sounds are written in different ways in written Arabic; there is a *de* and a *da*, *te* and *ta*, *siin* and *sad* and *he* and *ha*. This makes the distinction between the vowel colours or hues in the Arabic consonants even stronger.

The colourings or hues for inside and outside are also similar. There are many sounds in Arabic that sit deep in the throat; because of this, the characteristic start to any movement in Arabic eurythmy sits close to the body and involves minimal arm movements for such sounds as *aein* or *qaf*. On the other hand, there are sounds in Arabic that are spoken at the front of the speech instrument, almost in front of the lips. A dynamic image of movement, which exists between tension and relaxation, between the stressed and the unstressed and also between a decrease and increase in tempo, appears as a result of the inner and the outer, of the striving up towards lightness in the light sounds and the descending into weight of the dark ones. All movement in eurythmy becomes a sculptural-musical and dynamic creation.

The Syrian author Rafik Shami described this phenomenon in his book *The Calligrapher*, using the example of Arabic. The Arabic language cannot be better characterised:

*Whether written by hand or printed, the Arabic letters are linked to each other. The words create a calligraphic flow, and because of this quality, the Arabic script is made for becoming music to the eye. If one would like to carefully make music with the letters, the empty space between the letters and the words requires yet more skill. The empty spaces on a page written in calligraphy are moments of stillness... and Goethe recognised that there is no other language...*

*'in which spirit, word and script come together in the same way as at the beginning of times as in the Arabic language.'* He also wrote:

*'a universal balance between the heavenly and the earthly, the horizontal and the vertical, the arc or curve and the straight line, openness and reticence, expanse and tightness, joy and grief, hardness and softness, sharpness and playfulness, swing and fall, day and night, being and nothingness, Creator and creation.'*

*...The harmony of the Arabic letters has its origins in geometry, and this is thanks to the duality of the arc and the straight line, to contraction and expansion, to the visible and the invisible.*

The script manifests what then becomes the creation of style in language; this is that the sound separates from a central point, from a cosmic centre, as if it were divine wisdom, and streams into a straight line, aiming downwards. It is as if the Divine itself wishes to reveal itself. Human beings open like a vessel in order to receive the power of language, *alif* and *bet*, i.e. the line and the vessel, the straight line and the curve, the archetypes of eurythmic movement, the archetypes of the human being.

## Christoph Graf



Studied music and eurythmy.

Member of the Goetheanum Ensemble for 15 years.

Tutor at the Academy for the Art of Eurythmy, Dornach

1981–2002 artistic director of the Academy for the Art of Eurythmy, Dornach.

Founded the Academy Ensemble; toured the world.

2002–2014 developed the Eurythmy Training in Sekem, Egypt.

## Mohamed Mamdouh



Born 1976 in Bilbeis, Egypt; Study of Physical Education; Eurythmy training in Sekem with Christoph Graf and Martina Dinkel, 2010; Eurythmy in the Work Place with Annemarie Ehrlich 2008; currently eurythmy instructor at Heliopolis University for Sustainable Development in Cairo, Egypt.

## Impressions about the Arabic Language

My mother tongue is Arabic. But I didn't recognize the language or even didn't feel it until I started to learn Eurythmy. Since then I started to find out the relationships and the differences between at least 3 languages (English, German and Arabic). By deepening the Arabic through Eurythmy, I recognized an interesting phenomena:

How do vowels carry the consonants and move and wave with them even when the vowels are written or signed at the end of a word (Tashkil)? This influences and transforms the way of pronunciation in a poetic way. You can find the same word with the same consonants but with another meaning due to the change of vowels. This can show us a little word with the two consonants B & R. It has three different pronunciations and meanings: *bir* (good), *bar* (land) and *bor* (wheat). It is one of the reasons why the Arabic language in Eurythmy appears very flexible and moveable.

The Arabic speaking people feel their language very deeply connected to its origin by God. It's coming like a light beam with the Alif (ا) and it's received in our body with the Be (ب). The first two sounds in the Arabic alphabet are symbolizing the two forces of straight line and curve.

In conclusion, I would like to say that it was fantastic to learn Eurythmy in Arabic. It helped me a lot to find out the hidden treasure of the Arabic language.

## Armenian

### Lilit Erdösi Hovhannisyan



Born 1971, in Yerevan. Studied geography at the University of Yerevan, 1993. Eurythmy Training in St Petersburg, 2000. Artistic eurythmy until 2004 in Paris, Järna, Dornach, St Petersburg. Tutor until 2006, Teacher Training in Italy and Switzerland. Projects with the Goetheanum Ensemble under Carina Schmid until 2013, including the Mystery Dramas. Concurrently Anthroposophy tutor in the Yerevan Eurythmy Training, until 2014; and eurythmy teacher at the Steiner School in Basel. Since 2015 in artistic projects.

At the beginning of my eurythmy training I noticed straight away, how often the vowel A appears in Armenian. I also noticed the difference in pronunciation in Armenian, Russian, English and German. One always meets the vowel A in Armenian epics, in poetry, in church hymns, and in everyday language. Through this vowel A, Armenian becomes a kind of prayer; it is however difficult to find words for modern media and other contemporary phenomena, despite Armenian linguists making every effort to translate the new modern words into Armenian. The modern words often sound silly or strange, but also very clear. A peculiar thing is that the A is spoken with a deep sound at the back of the throat in the larynx. It relates to the eurythmical archetype of the sound.

During my eurythmy training in St Petersburg it was soon clear and very real to me, that the vowel sequence: A (ah), E (ay, as in say), I (ee), O (awe), U (oo), is ordered from the back to the front of the body. For the Russian friends this was not noticeable. In Russian, especially in the north of the country, the A is often spoken as an open O, it lies somewhere between A and O. The Armenian accent is particularly noticeable to Russians because of this deep A falling far to the back. The eurythmy figure for the A completely relates the experience of the sound in Armenian. Just as in the archetype, the hands could never point upwards. A lot later, I found out that also in Hebrew the sound A is spoken a lot at the back of the speech instrument.

The second thing I noticed in my eurythmy training in Armenian, was the trinity, as opposed to the duality of consonants in Russian. The special quality of Russian, is that the vowels determine whether the consonants are pronounced hard or soft; as a consequence, the vowels are done with the right hand towards the body or with the left hand away from the body, in eurythmy. At the same time the vowels harmonise and make the strong asymmetry between right and left more mild.

In the Armenian language, the vowels do not have a defining quality, as the hardness, mildness or softness already lies within the consonants themselves. The Armenian Alphabet has 36 letters, 5 of these are vowels, 4 have a quality between vowel and consonant.

An example of the trinity for the consonants: in German one has P and B, both related to Virgo. In the Armenian alphabet, there are 3 consonants related to Virgo. So each Zodiac houses 3 and not just 2 consonants. Ք Պ Փ

As another peculiarity, I noticed that the Armenian language is a language that is sung. In Armenian one says: *the sung word or chanting*.

The whole Armenian liturgy (301 A.D. Christianity was the official religion in Armenia) is half sung half spoken. However, the spoken part is almost like singing (a clear pitch and rhythm are recognizable). In the spoken part, lives more what the senses perceive as reality. In the sung part, it is all about heavenly revelations, about the eternal love of the Father, the Son and the Holy Spirit (in Italian opera one calls it recitative).

It is a little different with the Armenian epic. Here also part is sung and part spoken. The effect however is completely different. Here you cannot separate the word from the melody. One is not more important or more divine than the other. Word and music are one, and can only exist together in this way. And I knew already in my training that it is a powerful experience for the eurythmists and for the audience, to have the sung element done in eurythmy as the gestures of the consonants and the vowels done in various zones relate to the pitch, that clearly spreads out between the upper, the middle and the lower areas. In Armenian, the last syllable is stressed. Often with rising pitch a word with the vowel I, in the last syllable comes into being; opposed to that in the descending pitch a word with the vowel U in the last syllable.

How different is it in the *horovel* songs, the love songs and working songs? In manifold lines, new words appear, but the vowels always stay the same, dependant on the pitch. The rhythm is doubly defined through the word and through the music. That has a strong effect on the eurythmical movement.

There are many types of songs and each time there are other rules, that govern the relationship of word and melody.

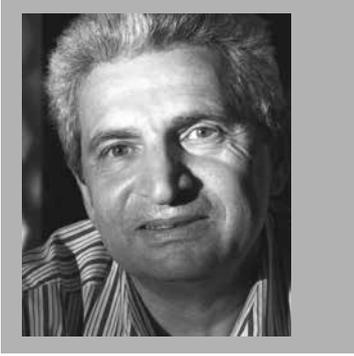
In the sung word with its manifold expressions the Armenian way of thinking is revealed.

After my training, I noticed that Steiner spoke of *visible singing*, not *visible music*. It is impressive, how people sang previously, when working in the fields, with the sheep or cows in the mountains; or at a wedding or at a baptism. People experienced songs not as words and music but as a unity. Just this is the particularity of the sung word, of the chant. The inner emotional experience could be expressed exactly by the pitch and in the directly related vowel. The meaning and content however showed through the rhythm and the consonants. This can be compared to wet-on-wet painting, where the actual picture only appears at the end of the process. The starting point is the colour. Eurythmically a greater richness appears when one does a song in eurythmy. Naturally this takes enormous preparation. The objective and the subjective may exist next to one another in a song. Point and periphery are suddenly experiential.

In the new edition of *Eurythmy as Visible Singing* (in German) I was touched by the following quote:

*When you speak of cherries and grapes, you use worldly words;  
when you speak of the gods, you must sing.*

## Eduard Saroyan



Born 1954. Co-founded Noy, an anthroposophical publishing house, in 1990. President of the Armenian-German Society since 1993. Former Armenian Deputy Minister for Press and Information. From 2002-05, lecturer and executive board member at the Institute for Democracy and Human Rights (IDHR) in Yerevan; In 1998 founded and still directs *Arminius Travels*. 2012-13 studied organisational development, conflict resolution and mediation at *Trigon Developmental Consulting*.

The Armenian language is a member of the Indo-European family of languages. The ancient Armenian language has a close relationship to Sanskrit, Latin and ancient Persian, to Germanic and ancient Slavonic. After Armenia was Christianised in 301 A.D., attempts were made to translate the Bible with the help of Greek and Latin letters, but they failed because of the special phonetics. Then Saint Messrop Mashtots developed the Armenian alphabet in 406 A.D.; it consisted of 36 letters on a board with four rows, with which the numbers could also be written. That means that the first row with nine letters contained the one-digit numbers, the second row the two-digit numbers, the third row the hundreds and the fourth row the thousands. Messrop did indeed create a letter for every number. The legend has it that he saw the whole board in a vision. Messrop then founded schools in many parts of Armenia and translated the Bible and then the most important philosophical, theological and scientific Hellenistic and Mesopotamian writings into Armenian, with the help of his first pupils. The first sentence which he translated was from the Book of Proverbs:

*These are the proverbs of Solomon ...  
for gaining wisdom and instruction;  
for understanding words of insight...*

Today there are two literary forms of standard Armenian, western Armenian and eastern Armenian. Both demonstrate a rich literary and cultural heritage. The grammar and phonetics of the two are different but their vocabulary is the same. There are also 25 dialects. Will it perhaps be possible one day to develop two forms of eurythmy in Armenian?

## Irina Sorokina



Born 1962. Russian Philology at the University of Yerevan. Eurythmy training at the Stuttgart Eurythmum. Teaching eurythmy since the founding of the Yerevan Waldorf School in 1994. Head of the Yerevan Eurythmy School.

## A Working Draft on the Armenian Language

How can one get familiar with the Armenian Language, with its characteristics, with the naming of words? Here lies an important task. Can one dance, can one move this language? An Armenian circle dance moves between heaven and earth, one strives to reach up to the heights and then back to the depths. It moves in a vertical harmony and does not lose itself in polar opposites. There is a balance found through the wilful middle field of tension created there.

In the horizontal movement, though, the men and women, standing next to one another each feel their shoulders, a wall comes into being, so that the horizontal and the vertical movements build a cross.

The same principle is found in the language. In the impersonal form of the verb ending one finds the consonant M. It is interesting that before the M there is an emphasised U, as for example in *gnu'm, asu'm, jergu'm* etc. In the first person, the verb has an auxiliary verb added with an M, as in *gnu'm e'm, asu' e'm, jergu'm e'm*. Thus the mood is strengthened with the double M and creates a balance in the present time.

The individual character of the first person receives the verb, thanks to the I, the emphasised vowel, only when indicating its activity in the past. For instance, in the past form of the verbs: *gnats'i, asets'i, jergets'i*. Thus do we learn about the wisdom of language and become rather modest in the face of this greatness.

The sound E (a, as in say) has a special meaning in Armenian, which carries within it the principle of the crossed polarity, for example how the I and the world meet. For the E we have two sounds: Ä (hard) – Է and JE (soft) – Ե.

Է is the only sound, that until today has not lost the force of its sound-root, that

originally all sounds had. Է appears in its three qualities: as a vowel, as a noun and as an auxiliary verb. As a noun, it refers to the Being, God; as an auxiliary verb, it means the state of being.

Each language has shorter words that are made up out of two or three sounds. In Armenian one has the emphasised, accented vowel between two consonants. For instance: boz, tur, net, kar, sar, ser, get, nur, tuz, kin, nav, gin. By doing these words in eurythmy, one can learn to draw with simple lines, or to apply the principle of the consistent line, that is well known in oriental painting. In this way one can develop the faculty to do words with many sounds.

The phenomenon of laconism in speech, is interesting of itself. The competency lying within the language, to give expression to content with minimal language, calls up amazing possibilities. (Take the case of Է). All sounds in the Armenian alphabet, could once express manifold content. Eurythmy in its original, archetypal quality, can help to re-enliven it, it receives in this way its old inherent power.

Through eurythmy we penetrate the creative and creating world of forms, colour, light and movement, that lights up in the spoken word and then disappears; we get closer to the archetypal source, out of which ideas well up in resonance, that become visible with the help of eurythmy, and not just because it is expressed by this or another language, but because, as sounds in the forming of the prologue and epilogue, it appears in a certain particular order: in variations of vowels, vowel-consonants, or pure consonants. The sounds in the prologue and epilogue, work in the spiritual reality, and reveal to us, the deeper content of the work in a completely new way. Here all the world languages meet. In working with the eurythmy sounds of a piece, we learn amongst other things, not just to read in our mother tongue, but also in the universally human Language.

## Georgian

### Some Observations on the Georgian Language

The Georgian language belongs to the south Caucasian, the Kartvelian group of languages. Georgia is called Sakartwelo in Georgian; the root of the word, kart, appears in many words connected with Georgia. Alongside the Georgian language, there are people who speak Mingrelian and Svan, both in the western part of the country; in the ancient core of the country, Laz is also spoken, in what is now in the north-eastern part of Turkey. All these languages make up the Kartvelian group of languages. It is very difficult to establish whether this group of languages is connected to any others. Academics have initiated some research on this subject and one of the theses developed is that these languages have their origins in the Sumerian language. But there is still no unified, generally recognised position on this that the linguistic world has adopted.

The language has not changed much in the course of its history. Georgians understand 5th century writings, they do not need specialist knowledge, just an explanation of a handful of words, as long as the writings have been printed in a script in use since the early Middle Ages. But the alphabet has changed in the last two millennia; the Georgian language has used three different alphabets in the course of its history. Georgian is one of the approximately 20 still extant writing systems in the world. The mkhedruli or rider alphabet has been used since the 11th century: in contrast to the clerical alphabet, there is a so-called 'profane' one. Georgian belongs to the c. 20 still living systems of writing in the world.

### Valerian Gorgoshidze



Director, theatre tutor and speech formation artist. Born 10.02.1977 in Moscow, from 1986 now lives in Georgia. Trained at the University for Theatre, Tbilisi and at the Goetheanum Speech School. Director of several theatres, incl. Rustaveli Theatre, Tbilisi of The Visitor by E.E. Schmitt and Prince of Hamburg by H. von Kleist. 2014

awarded one of the 10 best directors of the year. Directs the class plays at the Tbilisi Waldorf School, undertakes artistically social and educational-theatre projects.

Because the language has not changed very much, it has been able to preserve its most significant characteristics; it still contains much of its original elemental power, of the wisdom embedded in its word gestures. There are many examples that I could give: I shall mention the word in Georgian for sun, *mse* (Georgian script მზე). One can still somehow sense the music of the spheres when one speaks this word; this music sounds from cosmic depths, it surrounds the universe and its effect is harmonising and constructive. Then, one can enjoy pronouncing the word in Georgian for I, which is *me* (მე). Here one can sense how the original Divine in the mystical *m* is freed when it dissolves and transforms into *e* in the human 'I'. If one continues, and repeats the *mse* (sun) after the *me*, the life-giving sound of the *s* allows the cosmic element to return to the *me* (I).

The first expression that children in Class 1 are traditionally taught is *აი ია* (*ai ia*) (a little violet there). To Georgians, this little phrase contains the essence of their native language. It is so wonderful to hear in these two short words how the little flower grows towards the light and the blossom opens.

In *Creative Speech, The Nature of Speech Formation*, Rudolf Steiner spoke of how mountain dwellers use a lot of sounds formed on the soft palate when they speak, and the Caucasian part of Georgia confirms this. In the same place, Steiner also mentions the sounds formed in the throat. An example of such a sound is the Georgian *q* (*q'*), which is spoken right at the back of the throat. Many words, whose meaning becomes clear when they are spoken, have been created with this and with other sounds formed at the back of the speech instrument. Two examples of this are *ყელი* (*q'eli* - throat) and *ხორხი* (*chorchi* - larynx).

There are 33 sounds in Georgian, five vowels (a, e, i, o, u) and 28 consonants. There used to be more, but in the nineteenth century, a language reform led to the abolition of some sounds as part of a modernisation of the language. However, they are still present in dialects. The broad variety of consonants give the language its particular quality. There are many examples of words containing a number of consonants appearing without a vowel in between, for example, in the word *წვრთნა* (*tswrtna* – to practise); there are words with eight consonants without a vowel to separate them. Regular practice can give one the impression that Georgian wants to paint the world in all its diversity with the help of its numerous consonants.

The noun and the verb have special characteristics in Georgian, but I cannot address this theme in this short article. I wish to finish by sharing a Georgian version of *Fulfilling goes*, Rudolf Steiner's breath exercise, as a way of entering the Georgian language in practice. In this Georgian version, it was important to implement the rhythms appropriate for the strengthening of the breath and for the style of speech, and this has naturally led to different contents.

Georgian text and Latin script:

ჰაერი კრის	Haeri qris
კრის გარეთ	Qris garet
გარეთ და შინ	Garet da schin
კრის ველად	Qris welad
ველად რბის	Welad rbis
ვეება ველად	Weeba welad
რბილი ბაბანიტ	Rbili babanit
რბის ბაბანიტ	Rbis babanit
რბის რბილად	Rbis rbilad
ქროლვით გვრის	Qrolwit gwris
ქროლის ქარვას	Qrolwis qarwas
ქურუმს	Qurums

# The Georgian Language

Lela

Prangulaschwili

1. ა	a	12. მ	m	23. გ	g
2. ბ	b	13. ნ	n	24. კ	k
3. გ	g	14. ო	o	25. შ	sh
4. დ	d	15. პ	p	26. ჩ	ch
5. ე	e	16. ჯ	jh	27. ც	c
6. ვ	v	17. რ	r	28. ძ	dz
7. ზ	z	18. ს	s	29. წ	ch
8. თ	t	19. ჭ	ch	30. ჭ	ch
9. ი	i	20. უ	u	31. ხ	hh
10. კ	k	21. ფ	p	32. ჯ	gh
11. ლ	l	22. ძ	k	33. ჰ	h

There are fourteen alphabets in the world, one of which is the Georgian. It is so independent that it resembles no other extant alphabet.

Georgia lies on the border between two cultural streams, an eastern and a western. The Arabic, Persian and Greek cultures have played an important role in the development of Georgian culture, of its architecture

and its language. King Æetes and his daughter Medea were the predecessors of the Georgians. The dramatic story of *Jason and The Golden Fleece* took place in Kolchis, West Georgia, on the Black Sea coast, in the vicinity of where Poti lies today.

One's mother tongue is generally something so intimate, so individual that it seems almost impossible to distance oneself from it, to experience or look at it from the outside. I have been asking those of my foreign friends (including Russians, Swiss, Germans and Armenians) who have learned Georgian how the language sounds to them, how it is different to other languages and what the most difficult aspect of learning the language is for them. With what can one compare the Georgian language so that a non-native speaker can experience its essence? They in turn have said to me that the consonants are the first thing that they hear, this excess of consonants, which is responsible for the fact that the language is not as melodious as Italian, for example. The sounds formed on the larynx are prevalent, and so when they articulate a word, the speakers of the language experience that the larynx needs a lot of strength to catapult the physical and etheric streams out into space so that the sounds are connected in a sequence. A friend of mine and a non-native speaker even asked if it is possible to speak in this way. Physically, some sounds arise out of such depths that only Georgians can pronounce them. This experience can be compared with a landscape surrounded by mountains, in which the soul-spiritual aspects of the human being move in a down-up direction. When listening to Georgian spoken, one can experience that the language creates a stream of air that is pushed out in a down-up direction, too.

Georgian is close to the character of Luna in Rudolf Steiner's Mystery Dramas:

*In Luna, we encounter weight; we feel in her the direction towards the physical plane. Luna's language therefore, while still vocalic, begins to be consonantal.*  
– R. Steiner, *Speech and Drama*, 2<sup>nd</sup> lect. (transl. Mary Adams)

In Greek, the word *georgios* means *the human being working on the earth*. Georgia is a mountainous country and Georgians have always been made to battle with the forces of the earth, which are so hard to work. These intensive demands made on the will have had a strong effect on the Georgian language.

Rudolf Steiner described:

*The genius of the German language is actually a sculptor ... The genius of the Latin languages has ... something of the lawyer, the advocate ... The genius of the Hungarian language is a hunter.* (*Eurythmy as Visible Speech*, 4<sup>th</sup> lect.)

In this context, I believe that the genius of the Georgian language could be a tiller of the soil. The writing is very old, there is evidence that it existed in the fourth century. It is also a language that is written the way it is spoken or pronounced; there are no upper or lower cases, no grammatical genders and no stress; the



Born in Georgia. Studied psychology at the National University of Georgia. Psychologist in management and economic research institutes in Tbilisi. 1990 Eurythmeum Zuccoli. 1991 Faust production with the Goetheanum Eurythmy Ensemble. Eurythmist in Waldorf schools and kindergartens, in the Centre for Social Therapy and the training seminar in Tbilisi since 1998. Runs an educational advisory practice. Married and has three grown-up children.

language is written from left to right, the alphabet has 33 characters, of which 5 are vowels, but there are no diphthongs.

As Rudolf Steiner said in the 2<sup>nd</sup> lecture in the Speech and Drama course, (transl. Mary Adams):

*... speech has lost its connection with its beginnings, with its true origins.... The languages of Europe today - with the possible exception of Russian and a few languages less widely spoken – are by this time very far removed from their origins...*

I imagine that Georgian might also belong to the exceptions of which Rudolf Steiner spoke here. The language has retained its original devotion, its reverence, its connectedness to the world.

Georgians use a lot of gestures when they speak, and one might draw conclusions from them about their constitution, temperament and their relationship to the environment.

For example, when you speak the word God in Georgian, *gmerti*, it contains the word *me*, which means I. This illustrates how Georgians experience *me (I)* as a part of the Divine, *gmerti* of the power of the spirit; human beings have separated from this spirit in the course of evolution, but they still have it within themselves as individual strength.

*me (I): e – Something has been done to me ... a direct experience.*

*m – The expression of agreement. (R. Steiner, Eurythmy as Visible Speech)*

In Georgian, the word for *head* is *tawi*. In the 2<sup>nd</sup> lecture of the speech eurythmy course, Rudolf Steiner describes the relationship of a German to this word. When a German says *Kopf (head)*, then he is thinking of its rounded shape. The Georgian word, *tawi*, does not describe the shape, rather a creative process, one of incarnation.

*t - meaningfully radiating from above down*

*a – wonder, amazement*

*w - what moves the being*

*i – self-affirmation (R. Steiner, Eurythmy as Visible Speech)*

Georgian eurythmy is still in development. It is certainly not like French eurythmy, for example, which: *...is a mincing away in front of the being of the words...* (R. Steiner, *Eurythmy as Visible Speech*). But - if one is permitted to express this in this way – it is closer to the body, its spatial forms are more three-dimensional, and the movements more expressive. In general, Georgians feel at home in the element of movement. It is relatively easy to come to a common experience in a eurythmy group, sympathy and openness tend to prevail. Experience shows that when the group is large, it is difficult to develop a sense of self, to be objective. This is also evident in children's eurythmy classes in school.



The strongest feature of the Georgian language is that it is full of images and has something elemental, vital about it. It has not become as abstract as some other languages. It is civilisation that is suffering today from the growing abstract qualities in languages.

A story has been passed down that a professor from Georgia attended a lecture that Rudolf Steiner gave in Vienna and spoke to him afterwards. When Rudolf Steiner discovered that he came from Georgia, he asked him to speak the names of the four elements - miza(earth), zkali(water), haeri(air), zezchli(fire) - aloud. From then on he was very keen on the Georgian language, precisely because of its strong images, its vitality and strong elemental qualities.

We are at the very beginning of discovering the potential of the Georgian language and of transforming it in to movements appropriate to eurythmy and eurythmy therapy.

## Xhosa

### Nomathemba Bakana



Born in Eastern Cape, South Africa, basic school education in Xhosa. 1996 entered Waldorf Teacher Training course at the Centre for Creative Education, met Eurythmy as a subject and expressed the wish to become a Eurythmist. 1998 joined the first group of the Kairos Eurythmy Training in Cape Town with Silke Sponheuer. Since Graduation in 2001 working in different schools in Cape Town and Western Cape, mainly Khanyisia for supportive Education and Zenzeleni Waldorf School in Khaylitscha. Graduated 2016 as Eurythmy Therapist.

### Eurythmy in isiXhosa in Cape Town, South Africa

South Africa is filled with beauty. In Cape Town, we are surrounded by diverse Fynbos, the blue oceans and we can see Table Mountain standing majestically on the horizon. The people in South Africa are as diverse as our natural beauty, we have eleven official languages spoken all over; in the Western Cape, we mainly speak, Xhosa, Afrikaans and English. The Zenzeleni Waldorf School is situated in Khayelitsha, a township in Cape Town. Khayelitsha means New Home in Xhosa. The area is densely populated, sandy and windy. Music is often heard in the streets, and occasionally cars need to give way to herds of cows or goats.

In the school where we teach, the children learn in Xhosa from class 1 till class 4. From class 5 they begin teaching their main lessons and many of the running lessons in English. At the school, we have found that language and culture are intertwined and weave together. The children seem to find their ego consciousness within the group, the sense of *us* is much stronger than the sense of *I*. The children struggle with the inner quiet that Eurythmy requires. They are confident in their movement and dramatic in their expression of a story or piece of music. When learning forms and gestures, at first, they are confused and when applying inner work time, they experience, in the beginning, an uncertainty.

The older classes are taught in English, yet because it is not their home language sometimes instructions are misunderstood and this can lead to disruptive behaviour, but it comes purely from a feeling of being insecure. This is helped by moving stories with gestures that the children, even though they are in the upper classes, only have to imitate. This creates a space for them in which they can gain an understanding of English and be more confident in expressing themselves using the English language.

The children that we teach come from a colourful, vibrant community, there's often loud music in the streets and children playing. There are few moments of silence. When they finish school, they have chores to do, meals to cook, shopping, homework and many other responsibilities. They don't have time or the space to be calm and quiet. Eurythmy has become a time for self reflection, stillness and calm. As well as a space for fun, dynamic, socially responsible movement where they gain a sense of self within the group and they become gentle and kind towards each other through harmonious movement.

The lower classes are taught in isiXhosa. There are many sounds which are completely unique to the Xhosa language, this different texture of the sounds find a living expression through Eurythmy. The children are able to understand

Eurythmy easier in their mother tongue, and Eurythmy allows the sounds and stories to come alive through movement and gesture. Eurythmy allows the children to socialize in a wholesome manner, where there is reverence in communication with each other. The children are responding well to the Eurythmy lessons as they grow in their own development and as Eurythmy becomes more a part of their consciousness.

Using stories that come from their history and experiences allow them to respect their language and be more considerate to the difficulties that others might face, their history becomes part of them and their inner light and truth is experienced through movement. This has helped on a therapeutic level where the children are able to express their challenges, hardships and difficulties in a secure, non-judgemental loving space. The other subjects became easier as the children were able to focus more and found it easier to relate to the subject through forming inner pictures and experiencing the work through movement. Through this trusted environment, where they are free to express themselves, they became confident in their own language, and this was helpful when they start learning English. They are given the time to go on a journey of sound. When the children begin learning English it is hard for them to form inner qualities and gestures, they struggle to identify with the language and they are unable to share their experiences. Eurythmy provides a non-verbal means of expression and communication, through music, gesture and sound. Eurythmy allows the space and time for the children to gain confidence and social skills.

## Emma Stotko



Studied at the Kairos Eurythmy Training at the Centre for Creative Education in Cape Town. She works at the Zenzeleni Waldorf School as well as in the primary school at Stellenbosch Waldorf School and at the Vera School for autistic learners. Her interests include playing the clarinet, charcoal sketching and volunteering.

## Maori

### Eurythmy and Te Reo Māori

I was introduced to eurythmy by Sue Simpson at a community workshop at Pathways Kindergarten in Rotorua, New Zealand. I immediately connected with the vowel and consonant gestures from a sense of a language depicted through movement. As a cultural performer, I recognised the shapes of these gestures and their strong correlation to our native language – te reo Māori.

*Tihore Mai te Rangi* by Hirini Melbourne, originally a children's *karakia*<sup>[1]</sup> sung to clear the rain, provides a perfect example of the strong correlations between vivid images of Maori language and the language gestures of eurythmy:

*Tihore mai te rangi*

*Tihore mai*

*Mao, mao, mao te ua*

*Whiti mai te rā!*

*E rere kōtare*

*Ki runga pūwharawhara*

*Ruru parirau*

*Kei mate i te ua!*

*E rere e noke*

*Mai tō pokorua*

*Kei ki i te wai*

*Kei mate i te ua!*

*Clear up Sky*

*clear up*

*stop, stop, stop Rain*

*come out Sun*

*Fly Kingfisher*

*upon the astelia*

*Ruffle your wings*

*in case you catch a chill*

*Escape Earthworm*

*out of your burrow*

*in case it fills with water*

*and you drown*



### Jade Dè Flavelle

*Ko Te Arawa te waka*

*Ko Tarawera te maunga*

*Ko Okataina te moana*

*Ko Te Wairoa te whenua tūturu*

*Ko Hinemihi te marae*

*Ko Ngāti Tarāwhai te hapū*

*Ko Te Arawa te iwi*

*Ko Jade Rangimarie Flavell ahau.*

*Tihei mauriora!*

Married to Joe with 4 children, all waldorf pupils or ex-pupils. Connected since 2008 with the Michael Park Steiner School, Auckland. Enjoys working there now since 3 years with Class 7 to Class 12 in the native language of New

Zealand, te reo Māori. Enjoyed eurythmy 10 years ago in a workshop and expresses increasing love for the art. Hopes to develop this further and to support others.

We recite the song as a verse or a karakia to initiate an understanding of the movements. We begin with the alphabet of te reo Māori in eurythmy gestures. First vowels: *a-e-i-o-u* and then consonants *h-k-m-n-p-r-t-w* and digraphs *ng-wh*.

With each gesture an added right foot stamp is offered. Time has shown my tendency to have a balanced step in *a* and a backward step in *e*, balanced in *i*, backward in *o*, and balanced in *u*. The digraphs I learned from Bevis Stevens which blend *n* and *g* gestures. The *wh* gesture has a gentle quiver as the arms come to full extension outwards from the body which is notably a traditional gesture in Māori performing arts. The other slight difference in the movements I offer are varying transitional moves which are also notably of Māori tradition. These are seen as closed fists moving to open hands as in the transition from *wh* to *rā* in the last line of the first verse.

There is no focus on any one syllable of the word rather a particular consonant or vowel from within the word which connects to the imagery of the word. The *t* gesture shows a clearing, a tearing of the *u* deluge from rain clouds as does *m* to make way for the *wh* flashing rays of the *rā* sun. The *o* in *pokorua* gives form to the entire word which means *hole* or *hollow*. The *p* performed with a backward step, in *parirau* depicts the wings of the *kōtare*, our kingfisher and the *n* gesture performed with a balanced right foot step looks just like an earthworm feeling its way on the ground.

The proverb *Toitū te kupu, toitū te mana, toitū te whenua. Tihei mauri ora!* expresses the importance of continuity (*toitū*) in the retention of language (*kupu*), influence (*mana*) and land (*whenua*) without which the essence of Maoritanga (Maoridom) would no longer exist. Without these three aspects we cease to exist as human beings in the world. To me, eurythmy serves as a vital tool to support the permanence of our native language. Eurythmy and *te reo Māori* work in reciprocity to keep each other alive. Eurythmy provides a medium to show connection to language, influence and land for the revitalisation of *te reo Māori*; and *te reo Māori* offers an essential understanding of reflecting the innate connections between man and his environment as depicted in ancient verses, song and karakia. Together, eurythmy in *te reo Māori* and *te reo Māori* in eurythmy work to breathe life into language: to allow the full expression of man, within his environment, to be shared with the world.

Note:

[1] Karakia: invocation and prayers of the Maori people, used to call down spiritual guidance and protection

I have been using waiata, stories and short poems in Te Reo Māori for quite some time now, since I met my partner Uekaha Taane at the Rudolf Steiner School Christchurch. When I attended the first Kapa Haka class I was intrigued by certain concepts of *Te Kore* (The Nothingness), *Ihi*, *Wehi*, integral Māori concepts of the inner source of wisdom and connectedness, *I* meaning *inner* and *hi* meaning *shining light*. This made so much sense to me coming from a eurythmy background. The creation of the world, seemed to be expressed through a highly sophisticated and deeply spiritually meaningful concept.

Te Reo Māori revealed itself as a spiritual language, containing many layers of meaning and not easy to translate into one English word, for example the word *Karakia* cannot just be translated into *Prayer*. One would need to break down the word into syllables, therefore *Ka* meaning to ignite, *Ra* meaning the sun energy and *Kia* to speak. Moving all these words together in one's thinking, then perhaps one would start to gain an understanding, meaning something like this: "to ignite the divine cosmic spark by speaking".

If we bring these words into movement via eurythmy gestures then one immediately will have a sense of the power and meaning of the words, making sense in a deeper way.

Over the years I have also worked with Waiata (song) or accurately translated: *Wai* (water) and *ata* (early morning), and developed some flowing gestures for the words within a waiata, as the word *wai*: water indicates, there needs to be a flowing motion, therefore the sound *W* was readily used and the vowels merge into it.

I have *borrowed* the motion of the *Wiri* (fast, gentle, quivering of the hands) to indicate *life* movement. This motion I have observed often and after understanding the concept of it, namely stemming from the story of the sun-god (Te Rā) who had two wives, the summer and the winter maiden. With the summer maiden he had a child called Taane Rore, the 'shimmering light'. This shimmering light of Tāne Rore is expressed through the *Wiri*.

In Eurythmy this movement reminds us of the gesture for the interval of the seventh, the gesture of being active in the surrounding and also indicating cosmic pure life.

## My Approach to Māori

My approach in Eurythmy began while teaching in New Zealand and was inspired by a conversation I had with the New Zealand Eurythmist, Simone when she introduced me to the Poem Kapokapowai (darting-over-the-waters, or dragonfly). It was ideal for eurythmy done with the legs in combination with the arms. What struck me as special was that she used the consonants as well as the vowels, as distinct from the European dexterity exercises which only use vowels. The strong steps of the consonants gave an effect similar to the strong, war-like Haka.

There are two main characteristics in the Maori language, one which is chant like and lyrical, the other which is strongly emphasised and is accompanied by strong arm and leg gestures as in the Haka. These two qualities are also found in the single elements of speech. For instance the vowels are either short or long, for example: "A" as in mother, and "A" as in father. The consonants vary between hard and soft, with the t having both qualities.

With the vowels I varied the gestures accordingly, the long vowel gestures being those we know, while the short ones like "A" in mother being like the English

## Simone Koenigsperger



Studied Eurythmy in The Hague, 1995. Lives in Christchurch/NZ. Works now since 21 years in the Rudolf Steiner School Christ Church and as eurythmy therapist at Helios medical integrative center. Over the years immersed herself in the Maori culture and created LS productions, fusing Eurythmy with Maori legends and music.

## Bevis Stevens



I grew up with classmates who were Maori and played rugby on the local marae. Later I was fortunate enough to take part in building the huge Waka of the Ngati Kahununu tribe for the 150 years celebration of the Treaty of Waitangi. There I learnt to paddle, do the haka, and sing waita. I now

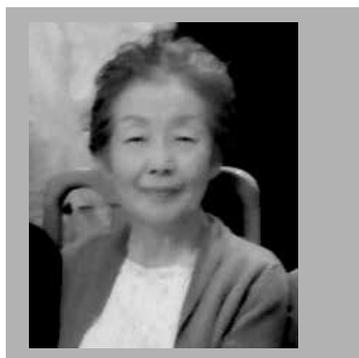
teach eurythmy in the Überlingen Waldorf School in Germany

eurythmy gesture for the “A” in love. With the consonants I would make a ha-ka-like stamp on the hard consonants, and a soft step for the soft ones.

I worked intensively with classes 4 and 5 on some wonderfully picturesque Maori Proverbs. The challenging task was to use Apollonian forms, firstly moving the forms with the stamps in the correct places, then learning the gestures together with the stamps in standing, and finally putting both together.

## Japanese

### Etsuko Agematsu



Born 1942, in Tokyo. Eurythmy Training in Munich, 1981. Working as a eurythmist since 1982, mostly in Tokyo. Eurythmy Training in Tokyo since 1994. Wishes to implement eurythmy in the Japanese human form.

#### I What is characteristic of the Japanese language

There is a vast difference between the Asian and European anatomy of the mouth. The European palate is like a dome of height. The Japanese palate is flatter and lower. This is indicated by the level of the nose (size), our noses are mostly flat. So the oral cavity is very different in German and Japanese persons. For instance, we Japanese cannot easily pronounce the L and the R clearly distinguished on from the other. We must be very awake to be able to pronounce an R. We also cannot pronounce the A and U (even E, I, O) as deeply as the European.

The Japanese language could be described as *a sculpture in relief*. More about that later.

The Japanese home is a cube, but not with regular proportions, rather with little height and a low flat ceiling in the inner space. On the floor are tatami mats made out of rushes (180cm x 90cm big). The walls and the panes of the rooms are made out of paper and wood. The roof is made out of straw or reeds or out of clay tiles. We eat mostly rice. This grows in well-watered fields. Our body is rather delicate, our constitution is not very strong.

#### II How does the Spirit of the Language live in Eurythmy

The peculiarities of the oral cavity create a rather flat pronunciation. The German speaking space in eurythmy should be a spherical space with a strong connection to the centre. The space occupied by Japanese eurythmy is also spherical and very large, and therefore far away from the centre. Our experience of space tends to be more in the plane than of height or depth. The etheric does not move the Japanese language so strongly upwards and downwards. It is densely layered, *like folded veils*. We move within this and can easily move to and fro, depending on the soul quality that the poet presents to us. This etheric thick curtain is full of light, brighter than the sun. Mostly we have no consciousness of this substantial light-filled flowing and weaving etheric curtain that is around and behind us. I as a Japanese can still not actually place the centre of my movement of speech, I sense however it must be far away from me. Only after a very strict and conscious working with ourselves and with our speech, can we access the proper eurythmy space in Japanese.

#### III A typical example of a Japanese eurythmical piece

For 50 years, I have known the following haiku (Basho 1644-1694). I practised it many times in detail, only to let it go, just to see, repeatedly. I was animated in my thinking by just 5 syllables, yes even unsettled. Ever and again I tried to encompass the Spirit of Speech.

*I see directly  
Shepherd's purse, ah now in bloom  
On railings on earth*

Yokumireba  
Nazunahana saku  
Kakine kana

I had never noticed the shepherd's purse before. Only when working with the haiku did I recognise this flower and allow myself to be impressed by its being. I made an effort to get to know it better

There I had a kind of revelation, that everything on this earth is 'maya'. I saw the flower and yet I didn't see it. I lived with this twofold truth for a long time. The being of eurythmy also has to live in both states of the immediate present. This knowledge could be prized wisdom. It has a force to this materialistic civilisation.

One day the haiku revealed a spiritual light to me. *I was not to stay in the double states of the present and to dream. I should divine the source of Basho's haiku.* His haiku comes from there in the earth. There is the home of eurythmy. Eurythmy cannot live when we see it physically and materialistically. We cannot reach the *realms of spiritual light* by ourselves. We need help. The *angel of Anthroposophy* helps us.

Today I can only take up one haiku by Boshu

1. Only follow the sounds
2. I see the flower with my soul, and am inspired
3. I live both truths, on earth and in the spiritual world.
4. I want to traverse the path onwards to the spirit.

A small haiku indicates the path to eurythmy. Japanese language reveals how through repetition mantras of truth live in poetry.

## Forming the sound 'AU' in Japanese eurythmy using a haiku as an example

In Japanese eurythmy there is often a discussion as to whether one represents the sounds A and U or the sounds A and I as diphthongs or not. There are no diphthongs in Japanese, comparable with those in German; but when A and U or A and I come after one another, it sounds similar to the German AU or EI

I am of the opinion that one can represent what one hears in eurythmy. If we avoided the representation of diphthongs in Japanese, we would lose the sounds representing the sun and the moon – that would be a great pity.

In the following haiku, I created the gestures for the sun with AU and with the colour white.

うしなへば うしなふほどに ふるゆきよ

(Ushinaeba usinau hodoni furu Yuki yo)

*It is when we lose, that it does snow more and more, the more do we lose*

The poetess Midori Teri was affected directly by the catastrophes of the earthquake and the tsunami on 11.03.2011. She published a memorial volume of haikus: Ryugu<sup>[1]</sup>, from which this haiku comes. I performed it as a solo on the form of a cross: the vertical axis in black as the soul mood and the horizontal axis in white as an image of the snowy landscape.

Ushinaeba (It is when we lose) in the first line becomes Ushinau hodoni (that it just snows more and more). We see in the verb the E becomes AU. This transformation is inspired by the white of the snow. Here I represented the AU in white in Ushinau hodoni as opposed to the black Ushinaeba in the first line. The white of the snow reminds me of the sun and thus of Christ as the Sun-Being.

## Hiroko Kagawa



Eurythmy training in Hamburg. Eurythmy in Education training in Stuttgart. Social eurythmy with Annemarie Ehrlich in Sekem, 2005. Now works in Japan in a small Waldorf initiative in Chiba. Gives courses for adults and children. Leads the Mystery Drama Project in Japan.

[1] Ryugu means Dragon Palace at the Bottom of the Sea, after the Japanese folk tale of The Palace of the Dragon King of the Sea

I have always had the impression that those affected by the catastrophe of 11.03 represent humanity going through the Passion. So, I wanted to express in eurythmy that they are fulfilled in the power of Christ, to show the sense of their great suffering.

In the transformation of the mood of the sounds of this haiku, it shows the meaning the poetess gives to the white of the snow. I venture the next step would be, to interpret the snow as the mercy of Christ. In this way, the AU in the second line receives a special meaning; in the epilogue, the sun gesture appears as a consequent closing, and I exit the stage with another white AU. I always checked to see whether this representation of the sounds was good, and found this to be right.

## Makiko Tahara



Music teacher. Eurythmy training in Eurythmeum Stuttgart. Teaches eurythmy and music in Japan to old and young. Helped develop the Hirabu Saturday Steiner School, 2003 and the Fukuoka Steiner School, 2009. Teaches eurythmy there. Also teaches lyre. Developed a method integrating eurythmy exercises into lyre playing, to develop resonance in the player's body. Considers her life's mission to make lyre an art of movement.

## The World of *Kotohogu*

The Japanese language in its history has been transformed through many contacts with different foreign cultures. In ancient times, it was influenced strongly by the Chinese with its Han character script; during the age of discovery through Portuguese, Spanish and Dutch; most recently in the Second World War through American English. There are also pure Japanese words, *Yamatokotoba*, that we call the most beautiful. I would like to introduce one of these, *Kotohogu*, where the mission of eurythmy is as if condensed and present within it.

We use this word nowadays meaning: to celebrate or to congratulate. In olden times, it meant: the power of this word could become a wished-for reality, in that the spiritual power of the word is more effective when spoken.

Actually, this meaning is contained in just *hogu*. Why then is the Koto added?

Koto can be written with four different Han characters, that have different meanings.

言	<i>the word, speaking</i>
事	<i>a thing</i>
琴	<i>the horizontal Japanese harp</i>
殊	<i>specialness</i>

In ancient Japanese times, there was no difference between the pronouncing or verbalising and the thing itself, as the magic power of speech simultaneously effected its manifestation.

The Koto harp was *Yoroshiro* in Japanese mythology, the messenger of the gods, even as the Sibyl facilitated the word of the gods in the temple of Apollo in ancient Greece. One prophesied through the sounding of the Koto and heard the intention of the gods therein. The sound of the Koto was the word of God itself.

Thus a special world lies within the word *Kotohogu*, everything in the world existed found its resonance and echo in speaking and playing the Koto. The realisation of wishes took place by itself. I think there lies a similarity to the world of Orpheus. I am always deeply touched that in *Kotohogu* the mission of eurythmy is expressed within one word.

## Speech Exercises from the Kabuki-Tradition

Kazuhiro Suzuki

In a scene from the Kabuki Theatre, where a peddler sings the praises of a pill (Uirô) that he sells, and he swallows it himself. It goes like this:

*Sorya sorya sorya sorya mawattekkit-wa mawattekuru-wa* (it rolls, it rolls!)

*Âwâya nondo* (Â wâ ya are guttural sounds.)

*Satanara shita-ni* (Sa ta na ra are tongue sounds.)

*Kage sashion* (Ka ge are fang sounds or palatal sounds.)

*Hama-no futatsu-wa kuchibiru-no keichô* (Ha ma are lip sounds, h = light m = heavy.)

*Kaigô sawayaka-ni Akasatanahamayarawa, Okosotonohomoyorowo*

(now and then refreshing Akasatana ..., Okosotono ...)  
= it depends on the blood vowels A, O.

*Hitotsu hegihegi-ni hegihoshi hajikami*

(cut and dry the ginger.)  
= it depends on the nerve-vowels E, I.

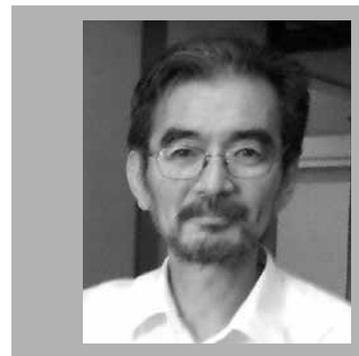
The scene was played for the first time in 1718, by a well-loved Kabuki-actor Ichikawa Danjûrô II and was well received. This speech of praise is still used in most Japanese acting schools as a speech exercise. Unfortunately, however there is not usually a sensitivity for the special features of the sounds.

The speech continues:

*Bon-mame Bon-gome Bon-gobou, Tsumi-tade Tsumi-mame Tsumi-sansyô, Syoshazan-no Syasôsyô, Kogome-no Namagami Kogome-no Namagami Kon-kogome-no Ko-namagami,*

*Syusu Hijusu Syusu Syuchin, Oya-mo Kahei Ko-mo Kahei, Furu-kurinoki-no Furu-ki-rikuchi ...*

I presume, I don't have to tell you how amazing the speech organism is. And probably this speech was really experienced by old Kabuki players, actually as a speech exercise. There is a story handed down that Danjûrô II once spoke it backwards. And it is a bonus, that we can re-enliven it as an exercise with speech formation.



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## Mikyoung Han



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## The Beginnings of Korean Eurythmy

Since 1999, when the Eurythmeum Stuttgart directed by Michal Leber, made its first tour to Seoul, the demand for eurythmy has steadily grown together with the enormous growth of the Waldorf School movement in South Korea. In 2016 the Eurythmeum Seoul was founded by the Centre for Anthroposophy in Korea. in cooperation with the Eurythmeum Stuttgart. From this Korean eurythmy will develop. A thorough study of the Korean language is needed for this. Individual and cooperative projects of scientific and artistic content are to be carried out.

At first Korean was assigned to the Uraltaic language family, then only to Altaic. But the differences between other Altaic languages and Korean are much too great. Today many linguists consider Korean to be an isolated language family.

The most obvious aspect is the great differentiation of the Korean vowels. (Korean does not have a specific pitch like the Chinese, and the vowels and consonants are organised separately). The consonants are strongly fused to the vowels, so that the language sounds fluid and lyrical. A small change in the vowel creates a big change in meaning, often causing foreigners difficulties. As in English, there are flowing transitions between adjacent sounds. Like the waves or the wind one can impart a rhythm on the length of the vowel and let it flow together with the neighbouring consonant.

The consonants 'swim' in the river of the vowels and so the vowel-concordances play an important role in Korean eurythmy. Connected to this, is that the consonants are very mildly intoned: There are 16 consonants, but only G, N, D, L, M, B, and NG come at the end of the word. K, T, P, and S, which one likes to clearly hear in Europe at the end of the word, do not exist as such. The fricatives F, W and V completely disappear as they are either integrated into W, U or into the consonants P and B. In Korean L and R obtain the greatest flexibility, e.g. when the letter L is the last consonant it is often transformed to an R with the neighbouring vowel and is spoken first. Thereby the rolling character of the R is greatly softened. This means that in Korean eurythmy the L and R need to be skilfully combined so that very interesting, beautiful movements arise.

Structurally, the flexibility of the sentence structure must be mentioned. Korean grammar has one strict rule, which is always kept. This is the endings of the substantive, adjective, verb, dative, accusative etc. Each function has its own ending and may not be confused with another. The sentence structure is very free, especially so in poetry and art. Each part can freely find its place within the sentence, as the meaning is not determined by the sentence structure, but by the ending syllable. Naturally enough Korean does have a formal sentence structure, which is most popular and natural. But Korean shows great tolerance. This is a huge advantage for Korean eurythmy, especially when one wants to do eurythmy to poems by R. Steiner with the inherent forms. The Soul Calendar Verses, the Truth Wrought Words and fairy tales can be authentically done in Korean eurythmy.

To close I want to send a cautious plea to Korean eurythmists. In searching for the essence of Korean eurythmy one often comes to the Ancient wisdom, e.g. the I-Ching or yin-yang theory which has been raised as the source of Korean eurythmy, or one tries to derive eurythmy gestures from the Korean lettering. Of course it makes sense to take the ancient spiritual sources into account or to thoroughly study Korean lettering. But for the development of Korean eurythmy the directive should be, that with this art a new path for the future development

of mankind has arisen. Every language is an important historical being, which has therefore given its contribution. Also Korean contains an immense past and future. The Ancient oriental wisdom is part of her past and eurythmy is a promise for the future. The lettering has indeed made the language visible, but only as part of the being of the language. Eurythmy wants to make this being visible in its totality, how it arises and passes away in space and time. It is a new creation. Therefore I ask Korean eurythmists and eurythmy students to genuinely internalise anthroposophy, to thoroughly study the lectures and the eurythmy legacy of Rudolf Steiner and parallel to this to show great interest in contemporary linguistics research in order to acquire the necessary ethos and capacities, both theoretically and philosophically, methodically and practically, which this new Art requires. Above all, may the Eurythmeum Seoul create an impartial community in which Korean eurythmy can be lovingly nurtured. Only then can the harmonious birth of Korean eurythmy come about. A birth which the whole world will celebrate with thanks and admiration.

## Thai

### The Thai language and Eurythmy

#### The language

Thai belongs to the Tai-Kadai language group spoken in Southern China and parts of Southeast Asia, especially Thailand, Laos and Myanmar. The following will deal with standard or central Thai which is now the official language of Thailand. It originally comes from central Thailand around Bangkok.

The Indian influence is important for Thailand. Countless words and also the script is derived from Sanskrit and Pali. This is especially obvious in the religious register (ภาษาพระภิกษุสงฆ์, pasa phra) and the royal register (ราชาศัพท์, racha sap).

The connection to the Chinese Cultural lies in the fact that Thai is a tonal language. Most single syllable words totally change their meaning when pronounced with varied pitch or contour.

Thai has 5 lexical tones: Middle (a), high (á), falling (â), rising (ă), and low (à). So the syllable *Ma*, can mean either: come (Ma), horse (Má), or dog (Mă). Thereby a strongly musical element comes into the language.

Thai is an isolating language, meaning it lacks inflectional morphology, i.e. no change in the word endings. Like a pearl necklace each element stands for itself and remains unaltered. The position of the grammatical segments is clearly structured according to subject-verb-object. All adjectives stand behind the object. Tense and gender are indicated by an extra word. The numeral system is more complex than Western languages. It is dependent on the importance of the numbered concept, whether it is a long or flat object, an animal, human or mountain, or reliant on the form of address, e.g. personal pronoun or title. There are more than 10 words for "I". They are differentiated according to whether the speaker is male or female. In the royal and religious register this is differentiated further. Determining is also whether the context is familiar or official and how old one is.

To the western ear, Thai sounds strange at first due to the unfamiliar rising and falling of the speech melody and the abundance of vowels, diphthongs and triphthongs. Clearly prevalent are A and E. The many plosives and the almost non-existent consonant clusters are often only hinted at in speaking. Final consonants, which would act tightening and awakening are commonly clipped. The character of the language remains flowing.

The mostly monosyllabic words create through their sequence a manifold

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### Chanok Pinsuwan



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dynamic of impulses. In exact units of time short ( $\frac{1}{4}$  note) and long ( $\frac{1}{2}$  note) vowels are differentiated. When the short vowels dominate, a driving staccato like impression arises. If the longs are predominant peace and legato enter. Thus rhythm arises through the length of the vowels (also in written form) and not as, for example in German, through stressed and unstressed syllables. Furthermore no accents or word emphasis exist. The emphasis lies far more in the phrase as a whole. Proof of this is that the end of a sentence is slightly drawn out. This can be understood from the holistically oriented worldview of the Thais (Buddhism, wants to lead human life back into the cosmos, into the spiritual world). What is the effect on the speaker, when the emphasis and speech melody is not intended by himself, but is prescribed by the language? A part of the personal expressiveness is held back for the benefit of a more objective, higher impulse.

In Thai, the lower jaw remains rather passive, the mouth opening is narrowed, the lips are hardly active and projecting forwards and the tongue lies higher and more to the back of the mouth than in German. The higher position of the tongue causes the speech to be lighter. The passive mandible and lips cause the sounds to be hardly articulated. The intonations are tentatively begun and then immediately let go again. Especially the plosives are, in comparison to German, not properly worked through and pronounced. This all makes Thai sound soft.

Summing up, one can say that the musical aspect and a certain lightness in Thai is shown in the differentiated rising and falling of pitch and the abundance of long and short vowels, and that the plastic-consonantal element is strongly held back.

*We must surely realise that the character of a whole people speaking a common language is in a certain sense dependent on that language. Anyone who studies the more intimate connections between the characteristics of race and speech knows to what an extent the way a man is able to express the content of his soul in sound reacts upon the strength and weakness of his character, upon his temperament, indeed upon his whole outlook on life. Those who have knowledge will be able to learn a great deal about the character of a people from the configuration of their particular speech or language.<sup>[1]</sup>*

### **Eurythmie**

In regard to performing Thai eurythmy, it is important to conscientiously locate the comments Steiner made which could apply to Thai eurythmy. Regarding the nature and forming of diphthongs, which, as we have seen, are strongly represented in Thai, we read in Eurythmy as Visible Singing that most important is what lies *between* the vowels. *Diphthongs are always intervals.*<sup>[2]</sup> In Eurythmy as Visible Speech we read that diphthongs appear there where something is *viewed together or interlaced, connected, or separated from one another.*<sup>[3]</sup> On the basis of these two quotes, which illustrate the interconnecting element in the diphthong, the indication of how they are to be formed becomes comprehensible: *We connect the two parts of a diphthong together by not letting them completely come into existence.*<sup>[4]</sup> When trying to do the manifold Thai diphthongs, a flowing transitory movement for the vowels needs to be made. With many other questions one needs to rely on ones own creative and sensitive trying out, investigating and creating anew, based on experience, personal practice and teaching. In preparing ones eurythmy space, one needs to create the feeling of being carried by water. It is also fitting to speak of opening a space filled with the mood of the fifth. As a start, the foot should not be placed with the whole foot on the floor. In order to accentuate lightness and flowing it seems appropriate to primarily remain on the balls of the feet. The gestures can be done as given by Rudolf Steiner as the sounds have something archetypal about them, in German as in Thai.

Thai has a less distinct plastic element. One builds the gestures rather tentatively and fanningly instead of forming the air strongly. This happens predominantly in the space in front of the gestalt. Comparing the polarity between straight and

### Notes:

[1] Steiner, R. (1926)  
*Metamorphoses of the Soul*  
Two: Lect 1: *Spiritual Science and*  
*Language.* <http://wn.rsarchive.org/GA/GA0059/19100120p02.html>

[2] Steiner, R. (1998) *Eurythmy*  
*as visible singing.* Lect 4: *The*  
*Progression of Musical Phrases;*  
*Swinging Over; the Bar Line* <http://wn.rsarchive.org/Lectures/GA278/English/AMTRP1996/19240222p01.html>

[3] R. Steiner: *Eurythmy as Visible*  
*Speech* GA279

[4] R. Steiner: *Eurythmy as Visible*  
*Speech* GA279

curved, as in the lettering, curved spatial forms are more fitting to Thai than straight forms. So it is understandable that one predominantly does not stretch one's hands straight or show them in a fixed body position.

Following the element of contraction and expansion, swinging between sympathy and antipathy, the short vowels of Thai are done with a gesture returning to oneself and the long vowels with an expanding gesture. It is important that the relatively strong glottal stop which precedes the vowel is performed. This almost frightening onset is followed by an opening, which immediately enters a compressed movement, almost becoming rigid. Following this with the long or *mother* vowels, creates an inner breathing out. In education, it is proving important that middle school students practice this phenomenon so as to understand it as a real ensouled event.

One of the few consonant clusters is the NG. It has its own letter in the Thai alphabet and is very common. The N, normally formed in with the tip of the tongue in the area of the teeth is formed instead with the palatine uvula at the back of the mouth. In eurythmy, similar to the English NG, the arm begins as if it would make an N, which then continues its delicate flow of movement under the arm into the armpits. Meanwhile the arm as a whole forms an implied G gesture.

The watery element plays a special role in a warm country like Thailand. The lexical change of pitch can be seen in this connection as a wavelike up and down. A rule of thumb for the pitch registers can be given:

Middle (a): the gestures are done at roughly shoulder height

High (á): the gestures are done directly upwards

Falling (â): the gestures begin above and are let loose downwards

Rising (ã): the gestures begin low and are let loose upwards

Low (à): the gestures are done directly downwards

One can find a very fitting expression for the being of Thai and Thailand in the beginning of the poem *Song of the Spirits over the Waters* by Goethe. The central idea of Buddhism, reincarnation sounds.

*The soul of man  
Is like the water:  
It comes from heaven,  
It returns to heaven,  
And down again  
To earth must go,  
Ever changing.*

### **Prospects**

Many details of Thai eurythmy remain to be explored. How does this tonal language connect to elements of tone eurythmy? Can we speak of pitch and intervals in this context? For further research into the vowels it may be meaningful to add the concordances. The vowels in Thai are almost sung as melody. This is accentuated in artistic speech, where the border between reciting and singing is flowing.

Through eurythmy the importance of language as a cultural asset can become more conscious. An eye-opener for many Thais is to meet the formerly self-evident, but now often disappearing, rolling tongue-R again by means of clear examples in poetry.

In eurythmy, performed by Thais, beauty is often doubly present, as it is almost never in danger of becoming static or inanimate. The gestures appear fresh and lived through. And the clarity of gesture which eurythmy calls for, enlightens. The rather flexible and smooth quality, as found in traditional Thai dance, receives an ego-like tightening up. The ideal for a mature Thai eurythmy is one of immense mobility, with smooth transitions between the gestures. Through a new connection to the periphery a new formative force would arise and thereby bring about a spiritualisation of movement.

This article is a collaboration of intensive work between Katja Pinsuwan, Chanok Pinsuwan and Hermann Wessels, and came about through the assignment of the Thai eurythmist Chitra Tanna-o-lan (*Der Versuch, in Thai Eurythmie zu machen, Stuttgart 2005*) – *An Attempt to do Eurythmy in Thai*. Chitra Tanna-o-lan made the text available.

She now works as a eurythmy teacher in the Panyotai Waldorf School. Hermann Wessels has worked since 2004 as a free-lance eurythmy therapist and coach, mainly in Bangkok.

## The Musical Quality in Chinese Eurythmy

### Lichen Li

A Eurythmist, who takes care now  
 '3ei-Eurythmie Studio'  
 'Waldorf Education Center' in Hsin-  
 Chu University as deputy director  
 'Tsio Hai Waldorf Schule'

I would like to share the experiences which I have worked on, in the field of Chinese eurythmy. It is very difficult to do it on paper, without the real sounds in the readers' ears. We all know that eurythmy should be based on real experiences then we can approach the essence of what we are doing. For people who have never heard the Chinese language, how can I express the musical character of Chinese in text rather than in direct speech? – I will try my best, and what I present here, can only be a kind of complementary explanation.

First of all, in Chinese, we need to differentiate: voice ( 音 ), sound ( 聲 ), and rhyme ( 韻 )<sup>[1]</sup>.

In Chinese every word can be heard in one voice. There is no syllable in each Chinese word. Or we can say it as a mono-syllable. For example: *flower* – 花, *hua*<sup>[2]</sup>, *flying* – 飛, *fei*<sup>[3]</sup>, *high* – 高, *gau*<sup>[4]</sup>... .. If we take the German word *ankommen*, then I need to put two words '到達' in Chinese. Based on this, 'one word with one voice', the ancient Chinese people used to speak four or five words as a phrase. This created clear and regular rhythms. As early as 700 BC, the four-word poem, became the customary style. Even nowadays, we describe a person as 'export chapter', it refers to the four-word idiomatic speech. Then came the Han Dynasty, around 200 BC, and the style of the poem matured into a five-word structure. 'The Nineteen Ancient Poetry' is the most famous album. Each poem in the album can be recited or sung.

Once we have this basic understanding for one-word-one-voice, we need another aspect for a further step. When you hear a voice as a word, it has many possibilities corresponding to different words. How do you get the right word in speech? It depends on the 'tone' of the voice. Initially, the voice is divided into so-called 平, and 仄, respectively for a voice going up, or going down. There are very different dialects in China. But if we take the Chinese language in general, there are basically five 'tone-lines'<sup>[5]</sup>:

– : The voice going flat forward, we can call it the first sound

/ : The voice going up, we can call it the second sound

✓ : The voice going shortly down first, then turning upward, we can call it the third sound

\ : The voice sinking downward, we can call it the fourth sound

: The voice is short, just flying by; the fifth sound

Thus, with the higher tone, or lower tone, or turning tone, we get the different words, and different meanings. So, in *eurythmisieren* (to do eurythmy)<sup>[6]</sup>, we can make our gestures in the space that corresponds to the moving of the voice. For example: 'sau', if we take it in the first sound, it can be horizontal to express the meaning of 'disappear'. Or we take it in the third sound, then the gesture will take a small turning movement to describe 'small'. So, a voice takes with the five tone-lines, and implies the quality of melody in the gestures' movement. When we have a phrase or a sentence, and let it be spoken by different people, or by different emotions, it transfers into different modes, just like changing the different tonalities.

The last thing to mention is 'sound' and 'rhythm'<sup>[7]</sup>. If we take the correspondence with western phonetics, the 'sound' can be similar to 'consonant' and the

'rhythm' similar to 'vowel'. In the instruction given by Dr. Steiner, the presentation of eurythmy of consonants and vowels are based on the German language. So, for Chinese eurythmy, we need to trace the original path to explore the possibility of *doing eurythmy* – that is to say, from my personal experiences, I have to turn back to my inner silence and trace the voice in the mouth for all the processes and situations. Then I have to try to transfer the feelings and the experiences into the whole body and see what it will reveal.

As already mentioned, one word corresponds to one voice. And each word is monosyllabic. In such a monosyllabic word, it can be a single consonant, or a single vowel, or a double vowel<sup>[8]</sup>. But such words are a minority. The majority of the words, are composed by the 'sound' (consonant) and the 'rhythm' (vowel). And the 'sound' (consonant) is always placed before the 'rhythm' (vowel). In such a structure, when people hear someone talking in Chinese, it seems like a series of vowels flowing in the air. That gives Chinese a song-like atmosphere.

Such a simple and clear structure, guides us in the movements for 'Eurythmisieren' in Chinese. We can say that the 'sound' (consonant) before the 'rhythm' (vowel) is guiding in front for 'rhythm' (vowel); it hides itself slightly, opening the path for the 'rhythm'. The main task of 'sound' (consonant) is to reveal the 'rhythm' behind, and to mould the 'rhythm' (vowel) in certain way. In this way, we take the practices of Chinese eurythmy' in the vowel or double vowel, with the consonant before it. Each combination tints a specific color and image. With such exercises, one must be very accurate to master the inner quality of each consonant. The consonant must be internalized first into the body. Then it can fluently lead the vowel into the present. In this way we experience the colorful variety of vowels.

Based on these understandings, we could further explore the different styles in Chinese Literature, poems, verses etc. This would be another theme for some other time.

Notes:

[1] These three words are difficult to find suitable words to express the original meaning.

[2] The readers can try to sound 'hua' as in German then can feel how it is. And it can be more interesting to eurythmize it.

[3] The readers can try to sound 'fee' as in German then can feel how it is. And it can be more interesting to eurythmize it.

[4] The readers can try to sound 'gau' as in German then can feel how it is. And it can be more interesting to eurythmize it.

[5] I created this word to present the picture of the voice in movement.

[6] I really like this German word, it can express the character in moving, in becoming.

[7] Though we are talking about speech-eurythmy, these two words are deeply connected with the essence of Oriental music that we cannot touch on it here.

[8] There is no 'eu' in Chinese, but there are a lot double vowels and diphthongs, for example: au, ei, ö, ä, ü, ia, ie, io, ou, ua, ue, uo

# Language without Words

*This article by Hans Wagemann is not part of the contributions on the various languages. The question came up in conversation whether he would write his current thoughts on speech and eurythmy, especially his point of view on discrete visible speech of the eurythmy movements.*

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[www.hanswagenmann.de](http://www.hanswagenmann.de)

## Eurythmy – a Language Which Can See

Eurythmy – a language which can see, can foresee, is movement, - the movement of speech which the human being makes visible. Where does this language begin, in the feet, the tongue, the palate and larynx, in the heart and lungs? How does language see? Does the foot see how it speaks when it frees itself from the floor, places itself again on the ground and then begins again? Does the hand see that in its movements, it recognises, senses something, that grows into understanding? Do I see the traces of my own or another's path across a space? In this process does language advertise itself, is it moved, audible, visible? A *visible language*. A table, on which language lies before us, neither in written nor in audible form, and yet it wishes to be broken and shared, as if it were bread. Bread, which speaks a name. Bread: let us break it so that it can become writing. *B-r-e-a-d*.

What I am writing here is an aesthetic experiment: *visible speech* is described, formulated here as specific action. Action that is expressed visibly in the fleeting moment of a movement in eurythmy. From this perspective, eurythmy is a language which could both be a waterfront or river bank –and create a visible language in the human being. It is also a language which creates, generates both audible and written linguisticality. *Cre – ate. Ge – ne – rate*. An open-cast mine, a curved line on the ground created by steps: it can be followed. One can wonder who is inside of it and who is outside, who is the line drawn straight, allowing a trace to become perceptible, to become the beginnings of a body. A body that speaks, a body that becomes visible. An inside and an outside, which can be both a home or the drawing of a ship running aground on a riverbank. *Sh - i - p*. The reality of visible speech in eurythmy is thus not produced or created in isolation, but is a process of meeting. In this meeting, those moving human beings who are doing eurythmy find themselves as vulnerable as they are when they act creatively in the moment and carry the responsibility of living both moments.

In my experience, when speaking of *visible speech*, there is a shortcoming associated with the process of perceiving and then forming eurythmy movements. The shortcoming is that when I see or myself move speech in eurythmy, I often barely have those capacities of perception, sensing and recognition that enable me to truly see speech and myself become *visible speech*. What is specific in this shortcoming? The shortcoming that I see – and this raises an issue which, from a certain perspective, goes back to how Rudolf Steiner developed eurythmy – is that I frequently perceive movements that allow the feelings, sounds and contents of speech to become visible, but are not recognizable too, as present in the speech itself, as a perceiving, active and discerning visibility by means of which the world can express itself. Something becomes noticeable in this word *t – oo* – (I have written the word here as I have broken down other words in this article (*bread & ship*) into their sounds), to which I wish to draw the reader's attention. In my search for *visible speech*, the question for me is whether there is a congruence in what we actually hear and move when we speak of audible or visible linguisticality. Is the language of literature of itself one which can become visible

in a sequence of sounds in movement? Is the visibility that comes about when we hear and read language – these two activities do not of themselves seem to be the same thing – is this visibility one that could be *visible speech*? It is also worth asking whether speech wants to become visible? This question cannot be answered in general, but it is a question that we need to ask ourselves whenever we work on a text in eurythmy.

For example, the sound *i* can be moved slowly or quickly, and from a perspective of movement, in a more voiced or more unvoiced way, without losing its linguisticity, its abilities to perceive, to sense and to acknowledge, as is possible with spoken, audible or written language; in the same way, this *visible speech* does not want to lose itself in the pure re-creation of sounds or in a pure re-telling of particular contents, of specific information. For this would open the gates to the dangers of exploiting both the language and the movement. I repeatedly find myself in this danger when I am practising eurythmy and see it when I watch eurythmy. The difficult but necessary question to be asked is – though this is not about finding a final answer – what is the cause of this? Might it even connect with speech that is spoken at the same time as the movement, i.e. spoken and visible speech? Might this practice lead to an inability to recognise the distinction? But the danger begins earlier, namely in the moment in which the request is made to speak for eurythmy in such a way that eurythmists can move on the words. This moment is the beginning of the exploitation, when the precise openness found in good literary language is reduced and simplified in an inappropriate way purely for utility purposes.

What I am setting out here is merely a fragment, a *move*, so that you can express what you see. When we speak a text, what kind of visibility is this? Is it the same thing as moving in the breath, the rhythms, the sound and our understanding of the piece in a eurythmy choreography? A space for questions about eurythmy arises, the difference becomes visible, so that – as paradoxical as this may seem initially - the unifying element, the one language which cannot be pronounced, cannot be dissolved, but which may make connections, its specific actions, may be found in this difference. It is a language that is, in my view, movement in itself; from this starting point, it discovers and shapes what can be heard as a written script, as something that can be acknowledged and recognised. The *o – n – e*, with its three letters and three different sounds. Might it be possible to speak these three sounds, to move them in eurythmy? What happens with the letters, with fragments, which in the process of speaking become a oneness again, a *sh-i-p*, which begins in the mouth, the *br-ea-d* which we would eat if we were sitting together at the table or would pass on if we were standing in a circle until the last person who wanted to break off a piece would no longer hold a piece (of bread) in their hands but only the word, language, the name *br - ea - d*, the visibility, so that it could be moved. A eurythmy, a language, which would see that something was missing if I only moved my arms, my fingers, without them raising anything to the *m - ou - th* at the same time.

This *n – o – n – m – ou – th* would be the place for eurythmy which can see, for *visible speech*. In this *n – o – n – m – ou – th* one could say *l*, could breathe. Who would one meet here? One would meet someone speaking silently, walking, someone whose mouth would be deliberately closed, whose arms and hands, whose gestures and traces, would be language, *visible speech*. One would not meet silent eurythmy or silent speech, but a visible human being, the basic form of the *human being*.

Within this there would be a eurythmy – it is already at its beginning - that fulfils an event, executes a movement, and that articulates these visibly as a moment in speech and movement. This opens a further domain of eurythmy, a *seeing-speaking eurythmy*. To see a human being, how he walks, how he drops his head, stretches out an arm, all this would be a beginning, a sense for its visibility, for its name. Then I would see this human being – if I wanted to give him a name in eurythmy – as the beginning of a moved and moving common language or speech; this might connect us, but does not need to unify us. To live this would be an aspect of *visible speech*. Eurythmy would in this sense be the visible speaking of an inner, equally specific path, be it made of asphalt, or sand; we enable its name by walking the path, but we also dissolve it in equal measure because someone else might have already uttered, moved and enacted the name. This other person, the outsider, he could be beside us, like a child holding our hand, be us. The visible utterance of the human being.

## Juliette van Lelieveld



Born 1971, Netherlands. 1997 Eurythmy at Academy for Eurythmy, The Hague (Werner Barford). Eurythmy teacher for 10 years, upper school. 4 children and also different art projects. From 2007 teaches adults/elderly, eurythmist and director in several projects, free-lance. Organized 2013 World Eurythmy Day. Currently MA (Performing Eurythmy) Alanus.

### Note:

Folker Steens was so inspired by the idea of World Eurythmy Day that he wants to create a World Biodynamic Farming day. The first one will be on the 17th of March 2017. And it might be possible that the Biodynamic farmers will join us also on the 24th of September 2017. Can you imagine, spreading out the preparations and doing eurythmy for the earth and the cosmos?

# World Eurythmy Day 2016

In 2013 I started looking for people who might be interested in celebrating a world eurythmy day for the following reasons: Eurythmy is very powerful, especially when we do it together. Eurythmy also is very vulnerable. In the Netherlands, we have to fight to keep eurythmy in the schools. We also have colleagues who work all alone somewhere far away, who might be happy to feel the connection with other colleagues. Eurythmy is wide spread around the world. I wanted to gather this eurythmic power to empower each other all around the world; to make a gesture to the earth and the cosmos in one huge connected veil all around the world. I chose a date, the second Sunday of March, just in between the day of birth and death of Rudolf Steiner and I started with a few people. I decided that everyone could join at 12.00 at noon local time. The wonderful consequence of this decision was, that eurythmy would go in a wave around the world. March 2013 at 12.00: The weather was beautiful, sunny and clear. We stood outside with a group of 20 people and we started with the vowels in the 4 directions of the wind and the zenith and nadir. I named the countries from which I knew they would join us. Evoe, Halleluiah and more L gestures.

Werner Barford and Carina Schmid also started an initiative: they asked the people to do a few minutes eurythmy for the earth every day, to give some counterweight to all the electro/wifi smog around the earth.

Every year I managed to collect more people to join in. I started the Facebook Page: World Eurythmy Day and could reach more people than by just sending mails.

In the Easter Newsletter Aban and Dilnawaz Bana from India invited people to join in, and suggested naming the 24th of September: World Eurythmy Day. Stefan Hasler asked me to join in as well on this date and to invite everyone on facebook who already had joined in the last few years. I was very happy with this invitation, because it would reach so many people.

The 24th of September 2016. It felt like a very peaceful day. I expected the next day to read in the newspaper: On 24th of September, we had a world peace day, every war on earth took a break.... to listen to each other. It was a very special day. Hope to meet you in the eurythmic veil around the world next year.

Thank you.

## Autobiography – Christine Custer

\*4 Nov. 1922 † 20 Sep. 2016

Eurythmy was the star I followed into this incarnation. Already before my birth both my parents were active in eurythmy.

My father Helmuth Lauer a young architect, was able to present his eurythmy work under Marie Steiner on the stage of the first Goetheanum. For my mother, Emmy Custer a pianist, it had always been her greatest wish to have a child who would devote their life to eurythmy.

When I was three years old I went to eurythmy for children.

I attended the Rudolf Steiner School in Basel. I had considerable problems with the eurythmy teacher. When I joined the Friedwart School for 3 years, I absolutely did not want to go to eurythmy class.

Then a miracle happened: at last destiny brought me Marie Groddeck, the person whom I have so very much to thank. She tamed my wildness with iron strictness and through her way of teaching, enthused me so much for eurythmy, that after the first class, to the surprise of everyone I said I want to become a eurythmist.

At 18 I at last began my eurythmical path of life. I stayed in Dornach and joined the stage group, where I was active for 40 years. Later the stage group was led by Lea van der Pals and then by Angela Locher. I am deeply grateful to all three of these personalities for the unbelievable richness I could experience with them.

Alongside my artistic work, I also taught at Lea van der Pals' eurythmy school.

I love the Goetheanum as a brother and for me it is the most beautiful building in the world!

*The full version (in German) can be had from the Section:  
srmk@goetheanum.ch*



# Doris Hubach

\*1956 in Lörrach † 23<sup>th</sup> June 2016



In October 2016, Doris Hubach intended to present her speech programme on Hermann Hesse at the Goetheanum. Its title was *Lebensstufen: Gedichte, Geschichten und Gedanken über Neubeginn, Irrwege, Wandlung und Abschied* (*Stages of Life: Poems, Stories and Reflections on New Beginnings, Detours, Transformation and Departures*). The subtitle could equally well describe Doris herself; it fits the inner intensity with which she stood both in life and in speech and poetry.

Tragically, on the morning of June 23 2016, her life was torn from her by her long-term partner. He immediately gave himself up to the police, but for Doris, it was too late. Her life reveals a deep relationship to the Word and to the art of speech.

Doris Hubach was born in Lörrach in the Black Forest, Germany, in 1956; she was the second child, born after a brother. It was this brother who introduced her to anthroposophical writings when she was a young adult. She first trained as a dental nurse; then she applied to attend the Novalis School in Stuttgart.

Her first audition at the age of 24 in March 1980 gave the impression that Doris had no relationship to the artistic aims and intentions of creative speech, nor did she have any talent. We therefore suggested to her that she first get to know the work she wanted to train in by going to performances at the Novalis Stage, and also to the Goetheanum, given that she lived close to it in Lörrach. She did all this: she attended speech classes, took part in a course in speech and tone eurythmy; she also studied both of Rudolf Steiner's basic works, *Creative Speech*, and the speech and drama course.

Eight months later she wrote: *I have had to recognise that the practical experience has been both helpful and informative with regard to my better understanding of the art of speech. I recognised that one needs to really work – starting afresh every day - at acquiring knowledge of what of the artistic, the spiritual and sensual elements is intrinsically present in speaking ... We need to allow the spiritual forces behind words to live in us by finding appropriate ways of speaking ... It is as if today, the being of speech is unfortunately lying buried in us. The way people speak today is superficial and introverted. Creative speech has its roots in anthroposophy and as an artistic discipline it is working on behalf of anthroposophy.*

Doris was accepted as a student at the Novalis School in 1981 at the age of 25, and graduated in 1985. Following her graduation, she worked for some years in Waldorf schools as a creative speech artist, as an actor for the Novalis Stage and then independently as a performing speech artist. Wilfried Hammacher described her work in the following way: *Her achievements as a member of the Novalis Stage ensemble were always fresh and alive.*

She was married to Oliver Kruse, one of her former fellow students, for thirteen years.

In 2011, Doris spoke *Mistral*, a poem by Friedrich Nietzsche, during the artistic evening at the speech therapy conference. Her intensity, vocal energy and strong inner fire gave the presentation of the poem an existential quality; this seemed to fit both the poem and Doris' own being.

In a conversation, Doris told me about her work in her *Wortkunstschmiede* (*Smithy for the Art of the Word*) in Ludwigsburg near Stuttgart, where she had been working in a freelance capacity since 1999. She had even registered her speech work with the Patent Office. Many people found their way to her; she then gave them access in her courses to the world of the artistic word, or trained them in rhetoric or communications or accompanied them as a speech therapist. Many people also experienced her as a friend along life's way.

In recent years, Doris demonstrated quite freely and independently some extraordinary and unique aspects of her artistry in numerous performances of a very wide variety of poetic works. The high points for me were evenings with the works of Johann Peter Hebel in the dialect of South Baden that Doris knew well; Nietzsche, which featured his stories, his most inward lyrical works and then

his high and sharp dramatic texts, and finally, Hermann Hesse: she sketched and painted a broad panorama of both his individuality and his works for our eyes and ears. It was light and free as if it was a conversation. When she was leaving, she said to me with a thrill of anticipation and enthusiasm in her eyes that she wanted to now go on to the Russians! Works by Soloviev were found among her books on her desk after her death.

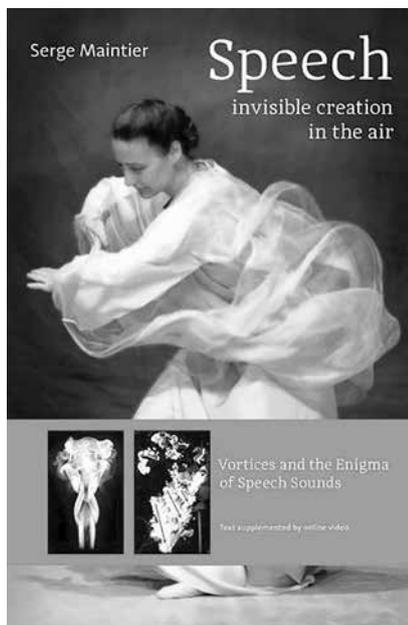
She was accompanied at the time she crossed the threshold by the St. John's verse from the Calendar of the Soul; she used to work on these weekly verses at the beginning of every lesson with her students:

*The radiant beauty of the world  
Compels my inmost soul to free  
God-given powers of my nature  
That they may soar into the cosmos,  
To take wing from myself  
And trustingly to seek myself  
In cosmic light and cosmic warmth.*

*(transl. Ruth and Hans Pusch)*

Wilfried Hammacher

# ANNOUNCEMENTS



Serge Maintier:

## **Speech - Invisible Creation in the Air**

Book with dvd

Vortices and the Enigma of Speech Sounds

How the sounds of spoken language arise is ultimately still a mystery to researchers. Acoustic phonetics has analyzed sound phenomena, whereas articulatory phonetics determines the physiological formation of spoken language. Little is known about the air, however, the central element of speech both within and immediately outside the body as it relates to audible sounds.

Following Steiner's suggestions, Johanna Zinke first succeeded in capturing these air sound forms on photographic plates in 1962.

Maintier expanded on the work with the help of acoustic and laser-video phonetic analysis, showing that the segmentation of speech signals correlates with the speech air-flow figures. Maintier concludes that speaking goes far beyond production of acoustic waves; it arises through precise

modulations of breath. It is an "art of movement".

ISBN 978-1-62148-169-0  
Steiner Books, 2016

## **Symposium and 50 Years Jubilee of the Eurythmy Training in the Netherlands**

**in Leiden 29th-30th September**

50 Years ago the Academy for Eurythmy was founded in The Hague, Netherlands

On the Michaelmas weekend in Leiden, NL we would like to invite all students, co-workers and friends who have shared and created the history of the 50 years, to this jubilee, and also those who carry eurythmy in their hearts,

We would like to meet and inspire one another anew through symposia, workshops and artistic contributions. The dilemma between Anthroposophy as source and wellspring of the art of eurythmy and the challenges that one's professional work brings in all its facets is growing fast. The needs of the moment and the challenges that each of us face, in his own way, should stand in the centre of our communal interests.

Eurythmy training nowadays, experiences this paradox more and more. We want to create a critical sharing with all connected.

We welcome ideas for subject areas and contributions of all kinds. (stradmeijer.g@hsliden) Further details later.

Until then, warm greetings from Leiden Martje Brandsma, Afra Cnoops, Jarla Geerts, Vincent Harry, Baptiste Hogrefe, Magali Müller-Peddinghaus, Djenna Storm and Geesiena Stradmeijer

## **14th Eurythmy Forum**

at The Institute for Waldorf Pedagogy Witten-Annen, Germany

**24<sup>th</sup>-28<sup>th</sup> May 2017**

For and with pupils, students and ensembles. [www.wittenannen.net/initiativen/forum-eurythmie/](http://www.wittenannen.net/initiativen/forum-eurythmie/)

## **The Art of Eurythmy and the Creative Power of Images**

**24<sup>th</sup>-27<sup>th</sup> May 2017**

in the Ismaning Rudolf Steiner School, 77, DE-85737 Ismaning, near Munich.

At the 4-day eurythmy festival artists, teachers and therapists together with lay people and upper school pupils will reflect on the meaning of images

Artistic director Gioia Falk. Organised by Waldorf Projects – education, culture and connection together with the German Anthroposophical Society.

[www.eurythmie-festival.de](http://www.eurythmie-festival.de) Kontakt: [info@eurythmie-festival.de](mailto:info@eurythmie-festival.de)

## **Eurythmy with and for Migrants**

Are there colleagues interested in sharing experiences? We hope to build a network of interested Eurythmists.

In 2009 I wrote my MA (in German) at Alanus on this subject: Eurythmy as Trauma Therapy in Crises and Warzones. The practical study took place during our stART assignment in Georgia. At that time stART international planned assignments with Alanus as a study module for further education for eurythmists, to work with migrants inland and abroad. In this way stART would

offer its experience of 10 years with emergency aid for children in interdisciplinary and intercultural fields, with traumatised children and youth across the world.

No artistic-educational-therapeutic institution, with which eurythmy could make a non communal project.

Lets do it! I look forward to hearing from you, warm greetings: Myrtha Faltin

m.faltin@start-international.org  
www.start-international.org

## Colloquium Speech and Education Today

Dare to step into the Future,

12<sup>th</sup>-14<sup>th</sup> May, Goetheanum

For educationalists. This conference hopes to sensitize teachers in Waldorf schools / teachers generally to speech in education. [www.goetheanum.org/8447.html](http://www.goetheanum.org/8447.html)

## The Singing and Sounding Etheric Body

Gudrun Gundersen has collected quotes by Rudolf Steiner on the etheric body. These can be requested (in German) from the Section [srmk@goetheanum.ch](mailto:srmk@goetheanum.ch)

## On Rudolf Steiner's Impact on the Training of the Actor

Neil Anderson, Sydney, Australia, has written an article: *On Rudolf Steiner's Impact on the Training of the Actor*

About: Impact of Steiner's renewal of the Arts of Speech and Drama in the wider cultural context of innovation in the theatre in the early 20th century. About the creative contribution of Michael Chekhov in this regard, and how Steiner's impulse is centered on the Creative Word. About a fuller realization of the potential of Steiner's renewal,

in Anthroposophical speech and drama. About the realization of this work by artists such as Erna Grund and her students Alice Crowther and Mechthild Harkness.

The article was published in a Journal of Sydney University: Literature & Aesthetics 21 (1) June 2011, page 158 -174.

The article is available in English at [srmk@goetheanum.ch](mailto:srmk@goetheanum.ch)

## The Social Aspects of the Geometric Forms

We have been working closely over many years on this question, in various places, Waldorf schools, businesses etc.

We would like to found a research group, to share the fruits of our research on Social Geometry, with social forms and especially with the work of Joseph Beuys: on the subject Social Sculpture. Mia Boutemy, Isabelle Dupin and Pascale Betrand: [uncontepourunevie@wanadoo.fr](mailto:uncontepourunevie@wanadoo.fr)

## SECTION NEWS

### World Eurythmy Day on 24.9.2017

The World Eurythmy Day will be celebrated for the second time on 24th September. Each person is warmly invited to do eurythmy in their area and to work communally in eurythmy in consciousness and deed together. May eurythmy bear fruit for humanity and for the world.

**Eurythmy Research Group** led by Martina Maria Sam and Stefan Hasler is in full swing. Last year, over 100 literary estates were sifted through, inspected and classified. The work on Eurythmy in Visible Speech (in German) continues, and the work on the Apollonian course has begun. A few new areas have opened up: eurythmy costumes from the very early days and the very first eurythmy figures painted by Rudolf Steiner and Edith Maryon. If anyone has old figures in their possession, please do write directly

to [stefan.hasler@goetheanum.ch](mailto:stefan.hasler@goetheanum.ch) or telephone Hanna Koskinen: +41 61 706 43 59. Simply look on the reverse side of your figures to see who they were made by. You might see: Copyright Goetheanum with the word 'Suisse' (only later did they write 'Schweiz'). Even if very little is written on the back, for us it is highly interesting!!! We would like to publish a series of cards with these early figures, so please do get in touch.

**International conference Speech-Movement** at the Goetheanum in Dornach: A conference for eurythmists, speech artists, eurythmy therapists and all interested persons.

The conference begins on Easter Monday, 2 April and ends on Friday evening, 6 April 2018.

Some areas of interest: the joy of speaking, speech deficiency, fostering speech, speech formation / the power of the Logos – the power of speech / speaking and moving different languages / harmonious working together of eurythmy and speech / speech sounds as a means of healing.

We would like to give space for as many encounters and exchanges as possible. We offer: Open spaces, Presentations, Workshops, Courses, Lectures, Market Places, Demonstrations and Performances.

We would be pleased to welcome you to this meeting. It would be wonderful if you could live with and think over these subjects – in preparation for a possible thematic contribution from yourself. Please contact Hanna Koskinen at any time about this: [srmk@goetheanum.ch](mailto:srmk@goetheanum.ch), +41 61 706 43 59, Goetheanum, CH-4143 Dornach.

Preparation Group (photo next page above l. to r.) Michael Werner (Eurythmy in education), Angelika Jaschke (Eurythmy therapy), Hanna Koskinen (Section secretary), Stefan Hasler (Section leader), Agnes Zehnter (Speech and Drama), Ulrike Wendt (Stage Projects)

# SECTION NEWS



left: Preparation group international conference *Speech-Movement*

bottom left: Group for Eurythmy in the Social Realm

bottom right: Initiative Group for Eurythmy in Education



We are the **Section Group for Eurythmy in the Social Realm**. At present we are developing our professional guidelines and building up our network.

We have started to contact many colleagues in this area. Please do contact us if you work in this area, or know someone who does. Together we can reach many people through an internal newsletter.

Rebecca Ristow (Rebecca.Ristow@web.de) and Mona Lenzen (mona-lenzen@bewegdich.org)

Photo above (l. to r.)

Andrea Heidekorn, Annemarie Ehrlich, Mona Lenzen, Rebecca Ristow, Christi Heisterkamp, Stefan Hasler. absent from photo: Rachel Maeder

**The Initiative Group for Eurythmy in Education** founded a mentoring network. It offers eurythmists a glimpse from outside into the school.

Information and coordination:

Helga Daniel / Renate Barth: reba@gmx.ch

- Finding one's own teaching style, making it conscious or deepening it.
- Mentoring and orientation for first time eurythmy teachers
- Supervision for experienced teachers

Photo top row (l. to r.): Andreas Borrmann, Claire Wyss, Ulrike Langescheid, Gisela Beck, Dorothea Scheidegger, Margarete Kokocinski, Kjell Häggmark. Bottom row (l. to r.): Renate Barth, Michael Werner, Stefan Hasler, Jürgen Frank, Carin Boonstoppel, Jutta Rohde-Röh. absent: Helga Daniel.

## Eurythmy and Speech Group

A small group of speech artists and eurythmists in the Dornach/Basel area currently apply themselves to the harmonious working together of eurythmy and speech. For one the work frees one from the old ways, where each group felt

they were adapting to the other, because the practice session processes were separate. For another, it is about finding a communal path of working, to question methods, to try new things together, how particular indications work, how one can enrich the other. Our basis is a seeking and meeting together in the mood and the experiential sense of a poem. Out of that the speaker is inspired and the eurythmist activated. What we have noticed so far is speech is different if a speaker speaks a poem alone, that he almost becomes listener and facilitator; the eurythmist must become the speaker, he is challenged to develop the power in himself, that he perhaps, till now, expected from the speaker.

The group is open to new impulses. Perhaps this report will stimulate others to explore this harmonious working and sounding together. Both sides experience this as a future way forward. Sivan Kar-

nieli (sivan.karnieli@gmail.com,  
+41.61.361.1294)

A new **Foundation Year** begins (in German) focussing on Eurythmy, In Autumn 2017, deepening Anthroposophic studies: Anthroposophy through Eurythmy. <http://www.studium-goetheanum.org/eurythmie#eurythmie-1>

**Speech Artists Conference, Stuttgart** Teacher Training College (in German)

25th May, 2pm to 27th May 2017  
1.30pm

Speech – Creative Gesture:

Speech as creative gesture is the highest of all, as the gesture is spiritualised upward. R.Steiner Speech and Drama Course, 3rd lect.

Based on The Dramatic Course; talks, demonstrations, workshops; sharing, research, networking.

Evening performances: Eurythmie, Else Klink Ensemble Stuttgart und Artistic Documentation on Marie Steiner's Life with Ursula Ostermai und Gabriela Götz-Cieslinski. (Open stage for artistic contributions by participants)

For the preparation group: Sabine Eberleh, Christiane Görner, Kristin Lumme, Bettina Staiger-Schölller, Christine Veicht

[www.netzwerk-sprachgestaltung.ch](http://www.netzwerk-sprachgestaltung.ch)

**New eurythmy production of The Symphonic Evolution**, by Josef Gunziger with specific gestures by Annmarie Dubach-Dornach. The Saturn Evolution will be performed at the end of 2017. Those interested in participating, please contact Katharina Okamura: [mayumi@posteo.de](mailto:mayumi@posteo.de)

## Conferences and Festivals

**Easter Conference**  
**14th-17th April 2017:**

On the Up-building Forces in Music. An international meeting of music in an Easter mood.

This Easter Conference brings people together who have been working for years with the up-building forces in music and the musical forces building the human body – they connect Elisabeth Carmack's eminent impulse in the Cambridge Music Conference with the research and work of others in the immediate radius of the Goetheanum.

Contributions with essential content, workshops, performances of choral and orchestral works, of chamber music and tone eurythmy, chosen in connection with the conference subject and with Easter; four performances in all.

**Whitsun Conference**  
**2nd -5th June 2017**

(in German) together with the Humanities Section.

The Mystery of the Reality in the Anthroposophic Calendar of the Soul – on Michael's Whitsun activities through the year. With Michael Debus, Christiane Haid, Steffen Hartmann, Stefan Hasler, Marret Winger, Ursula Zimmermann. Lectures, exhibitions and performances on Rudolf Steiner's Calendar of the Soul

**International meeting for graduates in Eurythmy and Speech/Drama**  
**26th-29th June 2017**

**Eurythmy Solo and Duo Festival**  
**20th-22nd October 2017**

A warm welcome! Freelance eurythmists perform multifaceted productions, and offer opportunities to experience and deepen events in conversation and workshops. The performers look forward to active sharing with audience.

**Therapeutic Speech and Education Conference,**  
**25th-28th October 2017**

In the Grip of Fear – Taking hold of Fear. Lectures, case presentations, workshops, therapeutic exercises, focus on fear and anxiety

**Speech–Movement**  
**2nd-6th April 2018**

International conference for eurythmists, speech artists, eurythmy therapists and all interested persons. see page 107

**International meeting for graduates in Eurythmy and Speech/Drama**  
**25–28 June 2018**

**Mystery Dramas Worldwide**  
**21st-25th July 2018**

Karmic aspects and community building elements.

In summer 2018 the floors, rooms and halls of the Goetheanum will build an open space for all who have worked with Rudolf Steiner's Mystery Dramas, or would like to do so. We would like to follow many questions connected with the plays in conversations, workshops and in single scenes from various productions.

## Courses offered by the Section

<http://www.srmk.goetheanum.org/veranstaltungen/kursangebote-der-sektion/>

PO Box, Goetheanum, CH-4143 Dornach

[srmk@goetheanum.ch](mailto:srmk@goetheanum.ch)

### Eurythmy

**2nd-3rd January 2018**

**Tone Eurythmy with Dorothea Mier**

Application via reception at the Goetheanum. Forms available end of Autumn: Reception, PO Box, Goetheanum, CH-4143 Dornach  
[tickets@goetheanum.org](mailto:tickets@goetheanum.org)

### Puppetry

**23rd-25th February 2018**

**Weekend meeting for puppeteers** and all who work with children (in German)

### Music

**Monthly meeting** (in German) at the Goetheanum: Wilhelm Dörfler

Working Group: The Living Fabric of Music. Information: Otfried Doerfler: [odoerfler@bluewin.ch](mailto:odoerfler@bluewin.ch)

**30th Sept – 1st Oct 2017**

**Music Group of the Section for Performing Arts I** (in German)

**16th-18th March 2018**

**Open Colloquium II on The Music Experience in the Human Being by Rudolf Steiner** (in German)

**13th-14th October 2018**

**Music Group of the Section for Performing Arts II** (in German)

## Other Courses

**Van der Pals / Kirchner-Bockholt, Tone Eurythmy Therapy Course**  
With Jan Ranck

**17–26.04.2017**

Peredur, East Grinstead, England

**20.–29.07.2017**

Camphill Beaver

Run, Glenmoore, PA, USA

**22.09.–01.10.2017**

Little Yarra Steiner

School near Melbourne, Australia

Info: [abdalma@gmail.com](mailto:abdalma@gmail.com)

Tel. +972 2 534 4639

*Most of the courses below are not offered in English. Please ask when applying if it is possible to have translation, or to hold the course in English.*

**Eurythmy Courses, Summer 2017, La fabbrica**

Piedmonte, Italy. Edward de Boer (NL) [www.converseconsulting.nl](http://www.converseconsulting.nl)

**Be Present – Eurythmy Summer**

Week, 23–29 July. Intuition and Movement, for amateurs, students and eurythmists

**Be Present – Eurythmy Masterclass,**

6–12 August. Intuition and Movement – move and be moved, for eurythmists and eurythmy students.

Gia van den Akker

[info@giavandenakker.com](mailto:info@giavandenakker.com)

[www.giavandenakker.com](http://www.giavandenakker.com)

Tel: +39 0141747113 +39 3484254007

**The Power of the Word**

What possibilities lie in Speech and Language?

**6–8 October, Skanderborg** in

Denmark.

A conference on speech, for all interested in speech, all who work with speech and who love speech. Conference languages: German and English [rosendahl@audonicon.dk](mailto:rosendahl@audonicon.dk)

**Wilhelm Peterson-Bergers Frösöblomster**

Eurythmy Workshop for Nature Lovers, **16–23 July**. With Åke Bergström and Julian Clarke, in Delsbo (Hudiksvall) Sweden. +46 70 687 4600 [www.eurytmi-ake.se](http://www.eurytmi-ake.se)

**Annemarie Bäschlin Eurythmy Courses**

**Fr–So, 12–14 May**, Annemarie Bäschlin / Christopher West.

**10–19 July** A Path to the Halleluiah in Music with Rudolf Steiner's indications from The Initiate Consciousness GA 243, 5th lect. 22.8.24 Ringoldingen (Berner Oberland) CH. Dorothea Mier tone eurythmy; Annemarie Bäschlin colour eurythmy; Alois Winter formative speech.

**Eurythmy Therapy Tone Courses**

Annemarie Bäschlin Exercises which Lea van der Pals and Dr Margarethe Kirchner-Bockholt developed. See book in German: Tonheileurythmie von Lea van der Pals / Annemarie Bäschlin; Verlag am Goetheanum

**1–3 July, Birseck** Rudolf Steiner School, Apfelsestr 1, 4147 Aesch, near Dornach. Introduction and orientation for eurythmists and eurythmy therapists.

**31 July – 4 Aug Ringoldingen** CH, with medical contributions by Dr Eva Streit. For eurythmy therapists, eurythmy therapy students, medical students, doctors and music therapists.

Info: Annemarie Bäschlin, Ringoldingen, CH-3762 Erlenbach, +41 33 681 1618

**Courses with Annemarie Ehrlich**

**8–9 April, Copenhagen:** for eurythmists: Theory U. Info: Elisabeth Hal-kier, +45 39641108 / +45 40156940 [elih55@gmail.com](mailto:elih55@gmail.com)

**20–21 June, Moscow:** How can I stay healthy? Info: Oksana, [oksalekhina@yandex.ru](mailto:oksalekhina@yandex.ru)

**16–21 July, The Hague:** Summer week: The Question / 22–29 July; The Hague: Theory U. Info: Annemarie Ehrlich, +31 703463624 Eurythmie-im-Arbeitsleben@gmx.de

**25–26 September, Moscow:** The Question in Different Qualities, Info: Oksana, [oksalekhina@yandex.ru](mailto:oksalekhina@yandex.ru)

**6–8 October, Pisa:** Self Development Facilitating Contact with Those Who Have Died? Info: Elisa Martinuzzi, +39 03774938556 [elisamartinuzzi@hotmail.com](mailto:elisamartinuzzi@hotmail.com)

**Eurythmy Spring Valley**

**A 1st year** opens September 2017 for those seeking a full-time professional training in English. Our curriculum begins with basic elements of speech eurythmy, rod exercises and courses in anthroposophy, biodynamic gardening and poetics. [www.eurythmy.org](http://www.eurythmy.org)

**ESV also offers a post-graduate program** beginning September 2017 for those seeking to deepen eurythmic skills, independent work and performing experience. Work with seasoned faculty Barbara Schneider-Serio, Dorothea Mier, Annelies Davidson, and Natasha Moss. Application deadline: July 15. Contact: 845-352-5020, ext. 113. [info@eurythmy.org](mailto:info@eurythmy.org)

The newsletter is addressed to all trained eurythmists, speakers/actors, musicians, puppeteers and other individuals interested in the work of the Section for the Performing Arts founded in anthroposophy.

Each author is responsible for his/her own contribution.

The editor reserves the right to decide to publish articles and announcements and to make cuts to submitted contributions.

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abo@dasgoetheanum.com

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Leader: Stefan Hasler

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## Newsletter No. 66

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