

# Speech and the Cosmos

A study of speech as a means of relating with the cosmos

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## **Declaration of Authenticity**

I hereby declare that the following thesis is entirely my own work and that all sources of material have been duly acknowledged.

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## **Abstract**

This study explores how creative cosmic forces find expression within the human being and, in particular, how this manifests in speech. It further explores whether humans are able to relate to the cosmos following this principle. The research uses a mixed method approach by combining a literature analysis with a qualitative investigation. Both investigate the nature of the organising principle behind the cosmos and consider whether this principle is intrinsically part of the human capacity for speech, thus embedding them within cosmic laws. The literary analysis explores the cultural settings of ritual speech during the Classical Greek and mediaeval periods. It follows up with an exploration of Rudolf Steiner's philosophy as it relates to speech in the twentieth and twenty-first centuries. The second investigation consists of a research survey questionnaire submitted to a group of anthroposophical speech practitioners, enquiring whether and how they relate to the cosmos through speech. It qualitatively explores the experiences of the speech practitioners and how they engage with the cosmos by means of speech. The questionnaire introduced the topic of the cosmos as a principle underlying the manifestations of human speech.

## Introduction

This paper aims to explore whether speech is an essential means of connecting to or forming a relationship with the cosmos and in what way can this be done, in particular whether this is still be possible in today's world. It considers the means of relating to the cosmos by speech and whether speech is a central feature in achieving this. Furthermore, it will explore whether the laws that govern the cosmos can be similarly identified in speech mechanisms. It will examine how cosmic laws constitute humans to the degree where the production of speech was enabled to develop.

To do this the study will address how cosmic laws have influenced speech development by providing examples from cultural and social contexts. Particularly the study will illustrate how the cosmic holistic views of human existence presented by Rudolf Steiner open new territories into how speech can form a relationship to the cosmos. This will be done by examining how similar organising principles behind cosmic laws can also be found in the organisation and structuring of speech and how this contributes to the way humans relate to the cosmos. It will address whether the structures and features of the cosmos namely in its orderly system of rhythms, cycles, and Logos as well as in its meaning system such as aesthetics, mythology, hidden or unseen forces and whether these features are also found portrayed in speech.

The incentive to explore speech to relate with the cosmos came from a statement Patrick Curry made, in which he asserted that divination involves an ongoing dialogue with more-than-human agents. This implies that speech can be a central factor to achieve this.<sup>1</sup> The question then arose, whether this kind of dialogue requires facilitating forms of vocal utterances. Humans can vocalise by having the unique, innate capacity for speech embedded within their constitution. This factor alone makes it probable that speech is an instrumental tool for dialoguing with more-than-human agents. Curry further states that divination is a natural human faculty.<sup>2</sup>

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<sup>1</sup> Curry, P., *Embodiment, Alterity And Agency, Divination: Perspectives For A New Millennium*, (Farnham: Ashgate, 2010, pp. 114-115).

<sup>2</sup> Curry, P., *Divination, Enchantment And Platonism, The Imaginal Cosmos*, eds, Lall, J.H., & Voss, A., (Canterbury: University of Kent, 2006), p. 45.



This paper has a twofold purpose. On the one hand, the approach used explores the nature of speech and its relationship with the cosmos. This perspective has rarely been explored. This approach aims to expand insights into astrological principles and increase understandings of how cosmic forces permeate within the human constitution, facilitated by speech. Alice Bailey, the twentieth century esoteric astrologer, argued that this process of integrating cosmic forces in individuals is key to the collective human development.<sup>3</sup>

On the other hand, the study will demonstrate how a select group of anthroposophical speech practitioners relate to the cosmos using speech. To this purpose, research using a survey questionnaire gathered insights into this practice. Furthermore, the survey explores how future practices could develop. The concepts elaborated in Richard Maurice Bucke's study of the evolution of the human mind, provide a framework how speech practices may open alternative views towards the perceptions of a cosmic consciousness.<sup>4</sup>

A selection of historical examples presents a backdrop to the field of speech development, illustrating its cultural context. It explores speech developments in early ritual traditions, the Classical Greek period, the mediaeval period, and up to the twentieth and twenty-first centuries, using the framework of Rudolf Steiner's speech principles. The examples provided aim to illustrate how the role of speech changed.

The basis for the study explores the factors that human beings frequently use various techniques to interact with this cosmos and the beings within it, the specific use of the spoken word being one of them. In order to interact with spiritual beings or forces within the cosmos, humans have developed communicative skills which mirror their evolving awareness of the greater surround.

Everyday language, in its symbolic aspect, is full of quasi-pictorial expressions, images that attempt to express in sounds and words the mysteries of nature. By following the principle of 'equivalence' in this way, communication with the spiritual beings in the greater surround is shaped in a way that would suggest a correspondence with unseen forces – a magical equivalence in other words. The methods of communication have varied in different cultures and traditions, depending on how each of these groups conceptualised nature as well as the

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<sup>3</sup> Bailey, A.A., *Esoteric Astrology: Eine Abhandlung Über Die Sieben Strahlen*, Band III, (Bietigheim: Karl Rohm Verlag, 1970), pp. 20-21.

<sup>4</sup> Bucke, R.M., *Cosmic Consciousness: A Study In The Evolution Of The Human Mind*, (Philadelphia: Innes & Sons, 1905), p. 2.

cosmos. Broadly speaking, a sense of humanness includes being embedded within the everyday world as well as within the cosmos, or greater surround.

According to Catherine Bell, early humans used ritual as a means of arranging ordered relationships between themselves and the greater surround. She argued that relationships with non-immediate sources of power were perceived to be endowed with authority and value.<sup>5</sup> Over time particular communication forms to non-immediate sources of power developed into ritualistic practices. This is confirmed by cross-cultural studies.<sup>6</sup>

Lucien Lévy-Bruhl argued that early humans and indigenous cultures possess what he described as pre-logical thinking. He maintained that pre-logical thinking interprets natural phenomenon as symbolic realities rather than with the realities of the sensually perceptible world. Lévy-Bruhl stated that this was based on percepts from a collection of beliefs that circulate within their culture. The percepts of natural phenomena were perceived as symbols corroborated from communally shared experiences. Lévy-Bruhl termed this process ‘Participation Mystique.’<sup>7</sup>

Yet Richard Tarnas, the depth psychologist and astrologer, considered that this participatory process also operates in an all-pervasive and encompassing manner that is multidirectional and multidimensional, expanding Lévy-Bruhl’s concept of ‘Participation Mystique.’

Alternatively, Harold Haarmann developed an archaeomythological and archaeolinguistic perspective and found that forming a relationship with the otherworldly was the main characteristic and central feature of ritual. Haarmann pointed out that early humans perceive the sensually perceptible world as symbolic and endowed with supernatural forces bestowed with magical or enchanted powers. They are governed by specific laws and principles. He maintained that indigenous or early humans possessed an innate ability to develop magical aptitudes that can identify and interpret non-immediate forces. Expanding on Lévy-Bruhl’s theory, Haarmann proposed the theory of ‘Magical Participation,’ explaining that this is directed by symbolical percepts derived from perceptions of the otherworldly.<sup>8</sup>

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<sup>5</sup> Bell, C., *Ritual Perspectives And Dimensions*, (Oxford: Oxford University Press, 2009), p. ix.

<sup>6</sup> Bell, C., *Ritual Perspectives And Dimensions*, p. ix.

<sup>7</sup> Lévy-Bruhl, K., *How Natives Think*, transl. Clare, L.A., (Mansfield Centre, CT: Martino Publishing, 2015), pp. 127-128.

<sup>8</sup> Haarmann, H., *Die Gegenwart Der Magie*, (Frankfurt: Campus Verlag, 1992), pp.14-15, & 184.

## Speech as a Means of Shaping Consciousness

The anthropologist Edmund Leach stated that ritual was considered as consisting of adaptive repetitive processes, varying in difference due to various cultural backgrounds. However, Leach pointed out that ritual developed in parallel and alongside speech. He reiterated that this demonstrated an existing relationship between ritual and speech. He proposed that this consideration could develop into a decisive model deserving closer attention for future research.<sup>9</sup> Similarly, Walter Burkert, the German scholar of Greek Mythology and Cults argued that ritual was not only a form of communication but also fundamentally a language form. He maintained that, as soon as humans could vocalise, ritual began to develop simultaneously.<sup>10</sup>

Recent archaeological evidence has also confirmed that ritual and speech developed in parallel. Haarmann suggested that archaeological findings reinforce this from visible traces of soft tissue for speech production existing in early human skulls, even though it is difficult to ascertain whether humans performed rituals before they could speak or only afterwards. He claimed that this evidence certainly applies to *Homo erectus* and other early hominids as a biological precondition necessary for speech production.<sup>11</sup>

The majority of nineteenth century scholars in the social science disciplines point out that ritual and divination are linked to speech. Ritual and divination were seen as a specific category of social practice including dialogue, communication, communion, inquiry, entreaty, prayer, questioning, negotiating, conveying, invoking, or supplication to the divine, such as divinities, elemental nature spirits or cosmic intelligences. As Patrick Curry, a scholar of cosmology, concluded:

‘Divination involves an ongoing dialogue with more-than-human agents.’<sup>12</sup>

The nineteenth century scholar Edward B. Taylor explored religious and ritual processes. He found that a sense of sacredness was evoked by performances using symbolic elements. These were verbal utterances and gestures. Taylor argued that the act of worship would express human perception of divine beings corresponding to a perception of their own place within

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<sup>9</sup> Leach, E.R., *Realization In Man In Relation To Conceptual And Social Development*, (Philosophical Transactions of the Royal Society B: 251, 1966), pp. 403-408.

<sup>10</sup> Burkert, W., *Homo Necans: The Anthropology Of Ancient Greece Sacrificial Ritual And Myth*, Trans. Bing, P., (Berkeley: University of California Press, 1983), p. 29.

<sup>11</sup> Haarmann, H., *Die Gegenwart Der Magie*, (Frankfurt: Campus Verlag, 1992), p. 214.

<sup>12</sup> Curry, P., *Embodiment, Alterity And Agency, Divination: Perspectives For A New Millennium* (Farnham: Ashgate, 2010, pp. 114-115).

the order of things.<sup>13</sup> Nicholas Campion viewed ritual dialogue as a major component within religion and worship. According to Campion, when humans interacted with divine beings or natural forces, they perceived themselves to have certain similarities with them. This indicated that celestial phenomena were followed for guidance and in this way, played a major role throughout human development.<sup>14</sup>

In sum, Both Leach and Burkert have similarly reiterated that speech was used in parallel with ritual practices. They also both maintained that ritual played a major role in enabling early humans to define their percepts and beliefs about how to find and gain their own understandings of the greater surround. It was these early percepts that found expression in utterances. Speech facilitated the conscious experience of the cosmos as an ever-evolving phenomenon. The dramatist and anthroposophical speech formation practitioner Dawn Langman pointed out that ritual was a means for early humans to align their consciousness to the divine creative will, enabling the attainment of insights into the universal order of things and their placement within it.<sup>15</sup>

To Langman, the ancient Greek concept of Logos was one of the elementary precepts she based her theories on, after having studied the texts of the Greek Period in great depth.<sup>16</sup>

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<sup>13</sup> Taylor, E.B., *Primitive Culture*, Vol. II., (London: John Murray, Delhi: Facsimile Publisher, 2018), p. 364-365.

<sup>14</sup> Campion, N., *A History Of Western Astrology, The Medieval And Modern Worlds*, Vol.II, (London: Bloomsbury Academic, 2015) p.xi.

<sup>15</sup> Langman, D., *Between Earth And Heaven, The Actor of the Future*, Vol. 3, (Forest Row: Temple Lodge Publishing, 2021), p. 60.

<sup>16</sup> Langman, D. *Tongues of Flame, A Meta-Historical Approach To Drama, The Actor For The Future*, Vol. 1., (Forest Row: Temple Lodge Publishing, 2019), p.7.

## The Greek Period

The classical Greek period lasted from the fifth century BCE until the death of Alexander the Great in 323 BCE and was considered the age when the origins of the contemporary, western, intellectual, rational mind-set were first shaped. At the time in Athens, an elite ruling class was convinced that their political system had overthrown the Persian Empire a century before. When the rule of the tyrannical Persian Empire ended an intellectual and artistic culture began to flourish under the favourable conditions of peace and prosperity, furthering the interchange of ideas and philosophies.<sup>17</sup> The various Athenian city-states expressed their individual characteristics in the building of temples, in debates on the origins of the universe, in speculating on the interactions of atoms, and in production of high literary works in plays and poetry. Furthermore, during this period, experiments, and innovations in art, thought, and politics gave rise to a new type of insight.<sup>18</sup>

According to Johannes Wolfgang Ernst, an anthroposophical speech formation practitioner and historian, Greece at that time became famous for the art of recitation and poetry. They achieved this by refining their education system basing it on the tenets of Paideia, a broad cultural educational system within which the offspring of an elite ruling class was trained to become ideal polis or state members. This system was based on the study of the fine and liberal arts, a doctrine which was revered in a form of sacredness and worship. Scholars were taught the Paideia system in which they were to find the most perfect expression through verse and speech. The arts of verse and speech called upon the sacred realm where the Greeks believed the gods had resided, and drew inspiration from personifications of the muses, the nine daughters of the god Zeus, in order to foster speech as an art form.<sup>19</sup>

### The Logos: Greek Cosmogony

The ancient Greeks perceived the Logos as a divine principle and as the formative activity of wisdom. This, they believed was the 'primum movens' of all things found within the cosmos and on earth. In Greek thought the principle of the Logos also mirrored in the principles of life and death on a human level. The dying principle was reflected in the exhalation: simultaneously the life principle was resurrected by the sound of the voice. This process,

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<sup>17</sup> Plato, *The Republic*, trans. Lee, D., Introduction: Lane, M., (London: Penguin Classics, 2007), p. xiii.

<sup>18</sup> Hammond, N.G.L., *A History of Greece To 322 B.C.* 2<sup>nd</sup> Edition, (Oxford: Clarendon Press, 1971), p. 333.

<sup>19</sup> Ernst, J.W., *Die Musische Kunst: Schlüssel der Kultur*, (Malsch: Verlag für Art und Kunst, 1980), p.39.

wherein life and death occur at the same time became the source of where the logos could be accessed.<sup>20</sup>

### **The Education Ideal was through Speech**

Johannes Ernst stated that nowadays speech is merely considered a part of human nature and no longer a culture. This has led to the dying out of the art of speech. In his view the art of poetry is by far the oldest, long living, wide spread and fundamental of all art forms of humanity. For thousands of years, except for the past two centuries, speech was regarded as the apex of culture.<sup>21</sup> During the pre-literary period in Greece, the highest value was attached to the culture of speech. According to the words of Hesiod the daughters of the god Zeus the Muses, could gift the hearts of humans with song.<sup>22</sup> Thrasybulos Georgiades wrote that the Greeks viewed the word as having a musical component and imbued with an intrinsic musical will. He stated that syllables by nature are either long or short, as used in verse. The Greeks had a specific terminology for this type of verse which was known as ‘mousiké.’ Georgiades argued that it would be inaccurate to translate Mousiké simply as music which is frequently the case since it refers to two terms designating two different things namely, poetry and song.<sup>23</sup> To the ancient Greeks developing and perfecting their being was achieved through cultivating the beauty of speech.

### **Mystery Schools and Greek Sacred Sites**

Johannes Ernst described how all sacred sites originally had schools and pedagogical centres placed within their sanctuaries<sup>24</sup> Plato himself acquired a plot of land three kilometres north of Athens. The site was carefully chosen, as it was believed to be imbued with sacredness of Athena, the goddess of Athens, and he named the site after an Athenian hero called Akademos.<sup>25</sup> The following maps show the close connection between Plato’s academy and the mystery school of Eleusis, even showing the path to the site which was followed.

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<sup>20</sup> Bauer, A., *Healing Sounds Fundamentals Of Chiophonetics*, (Fair Oaks, CA: Rudolf Steiner College Press, 1993 pp. 287-288).

<sup>21</sup> Ernst, J.W., *Die Musische Kunst: Schlüssel der Kultur*, (Malsch: Verlag für Art und Kunst, 1980), p.11.

<sup>22</sup> Hamilton, E., *Mythology: Timeless Tales Of Gods And Heroes*, (New York: New American Library, 1969), p. 37.

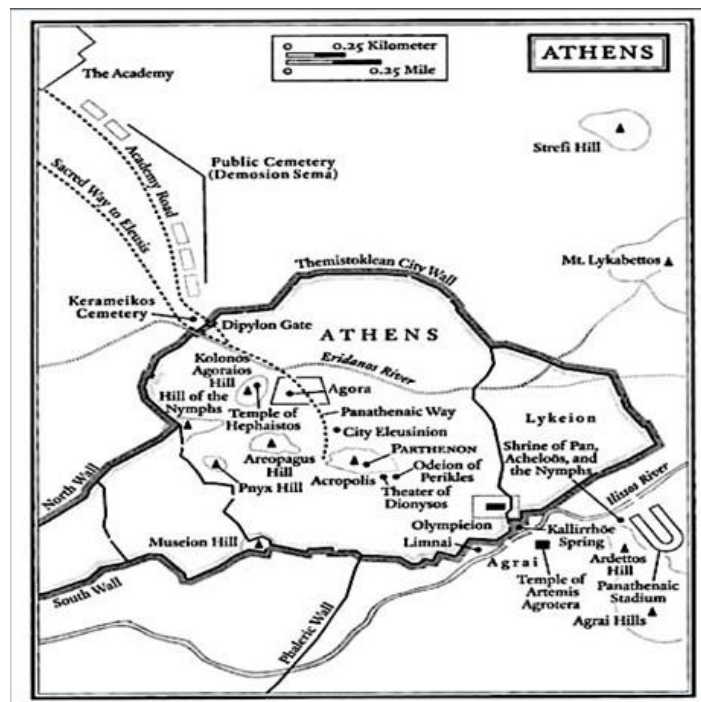
<sup>23</sup> Georgiades, T., *Music And Language The Rise Of Western Music As Exemplified In Settings Of The Mass*, trans Göllner, M-L., (London: Cambridge University Press, 1982), pp. 6-9.

<sup>24</sup> Ernst, J.W., *Die Musische Kunst: Schlüssel der Kultur*, (Malsch: Verlag für Art und Kunst, 1980), p.43.

<sup>25</sup> Haarmann, H., *Hellenistic Transformations: Stigmatizing Myth As A Source Of Knowledge*, (Wiesbaden: Harrassowitz Verlag, 2015), pp. 235-237.



**Figure 1 Classical Greek Mystery Schools and Sacred Sanctuaries.** World History Encyclopaedia  
<https://www.worldhistory.org/image/325/map-of-classical-greek-sanctuaries/>



**Figure 2 Ancient Athens and the location of Plato's Academy**  
 (Haarmann, H., *Hellenistic Transformations*: p. 236).

As Jane Gilmer, an anthroposophical speech practitioner, portrayed it, attuning to nature's rhythms was a two-fold path, an integral part of early Greek mystery teachings. On the one hand, these teachings were to teach the mystery school students how to understand the otherworldly and divine by directing their senses towards consciousness attuned to cosmic

forces. The second path taught the mystery school student about the power of nature and how its forces manifested on earth within rhythms and cycles.<sup>26</sup> To the Greeks at that time the heavens were viewed as an orderly place, in which celestial bodies moved according to unchanging rhythms and cycles in purposefully arranged sequences. Their festivities were seasonally synchronised to correspond with celestial cycles. Each of these cycles depicted not only a transformational journey as the celestial bodies travelled through the heavens but also how they forged chthonic pathways over and through the earth. Johanna Knottenbelt, an anthroposophical Eurythmist, speech formation practitioner and essayist, described this process as a collaboration between cosmic rhythms and the chthonic principles of the earth. Rhythmic cycles were reinforced by being woven into cultic hymnal songs, praising the divine. At the same time by having rhythms reflected in language, various poetic styles were formed. Rhythms demonstrated the interplay between the divine and nature within human speech.<sup>27</sup>

### **Cycles and Rhythms of the Cosmos in Speech**

Katherine Rudolph, an anthroposophical speech therapist and poet, stated that all circulatory systems within the physical body's constitution are connected to cosmic cyclic rhythms on multiple levels. At an unconscious level this is responded to by physical bodily movements set off into motion by the sympathetic and parasympathetic nervous systems.<sup>28</sup> Johanna Knottenbelt pointed out a correspondence between corporal rhythms and cosmic rhythms describing how they relate to each other, by a shared proportionality of breaths and heart beats within a day. She stated that people usually inhale and exhale approximately 18 times a minute and within the same period, the heart beats 72 times. The number of breaths taken during the day would be 18 breaths x 60 minutes x 24 hours, adding up to 25,920 breaths. Accordingly, the total number of breaths is the same as the sum of years it takes the sun to complete a full precessional cycle. The sun moves through one zodiac sign in 2,160 years. A full orbit around the twelve zodiac signs takes 25,920 years. The full precessional cycle, also known as the platonic year, has a correspondence to the number of inhalations taken in a day by the human respiratory system.<sup>29</sup>

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<sup>26</sup> Gilmer, J., *The Alchemical Actor*, (Leiden: Koninklijke Brill, 2021), p.48.

<sup>27</sup> Knottenbelt, J., *Die Dichtkunst Und Die Mysterien Des Jahreslaufes*, (Dornach: Philosophisch-Anthroposophischer Verlag, 1981), pp. 14-15.

<sup>28</sup> Rudolph, K., *The Healing Language Of Rhythm*, (Bloomington: Balboa Press, 2022), p.3.

<sup>29</sup> Knottenbelt, J., *Die Dichtkunst Und Die Mysterien Des Jahreslaufes*, p.13.



The breath to pulse rhythm has a ratio of 1:4, or one breath to four heart beats. This rhythm is expressed as a long (1) and a short time (4) rhythm. This echoes a universal link to cycles found in nature such as the seasons or the four phases of the Moon. During the period of a breath, rhythms are consciously or unconsciously strung together, wherein the breath becomes sculptured by sounds and syllables or words. Kathrine Rudolph pointed out that rhythm organises speech, forming relationships between sounds using stressing and inflexions. Fluctuations of mood can be brought into everyday forms of languages through rhythm. Changing elements of feeling can reflect personal moods in the greater surrounds, such as the encounter with changing patterns of nature, in the plant world, as well as in day and night rhythms, seasonal sequences, Moon phases and celestial cycles.<sup>30</sup>

### **Rhythm Reflected in Annual Cycles**

Johanna Knottenbelt was intrigued by how the early Greeks reflected the cycles of the year in their pre-literary verse and poetry. She described how in the early forms of epic the first well-known appearances clearly showed rhythmic organisations of speech in early forms of epic poetry dating as far back to Homer and possibly earlier. Knottenbelt identified how the rhythm of the sun's orbit corresponded with the hexameter which consists of six dactylus beats (long short short) to a line. She remarked how the hexameter is the rhythm most used in harmony and noted that it corresponds with the respiratory and circulatory systems of the human body. The earliest recorded hexameter was found in the epic poems of Homer in the Iliad and the Odyssey.<sup>31</sup>

### **Three Branches of Speech**

According to Knottenbelt, Homer was born in the region of Asia-minor. Here, in Ephesus the famed sacred Mystery school of speech, was where Diana also known as Artemis, presided over the temple of Artemis where the Logos mysteries were once taught. Also in this region, Knottenbelt surmised that as Homer was born near the Artemis temple he would have been initiated into the mysteries of speech and would have been taught that the rhythms concealed in words which could only be revealed through understanding the nature of speech. In the mystery sanctuaries the arts of singing and verse were highly esteemed. They were cultivated and fostered and each was associated with particular forms of poetry, branching out into three poetry styles: Epic, Lyric and Dramatic.

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<sup>30</sup> Rudolph, K., *The Healing Language Of Rhythm*, p.3.

<sup>31</sup> Knottenbelt, J., *Die Dichtkunst Und Die Mysterien Des Jahreslaufes*, p. 13.

Knottenbelt illustrated that the earliest poetry forms made use of the epic style. This allowed early Greeks to experience the interaction between divine forces and human beings on earth. The lyric form was first found in the early hymnal songs of praise to nature and earthly life. The awareness of destiny, impacting the Greek soul at the time gave rise to dramatic expression. She related how each of these branches of speech had been cultivated separately in the three Mystery Schools famed for speech. The epic style was cultivated in Ephesus, the dramatic in Eleusis, and the lyric hymnal style in Delphi.<sup>32</sup>

By their very nature, Mystery Schools were deeply rooted in the mythological origins of their surroundings. They became the sanctuaries where pupils of initiation could withdraw from the outer world into the protective areas of the temple. The priests of the mystery sites arranged festivities in accordance with cosmic rhythms. Dieter Lauenstein, an anthroposophical theologian and Indologist, described how priests had the ability to predict important celestial moments demarcating these junctures and decreeing when festivities should be held in harmony with the sacred rhythms.<sup>33</sup> According to Knottenbelt the relationship between the earth and celestial events was recognised as the backdrop to which the realm of plant life responded. This too was as a cosmic language also manifesting the Logos.<sup>34</sup>

Various scholars of Greek culture viewed ceremonial language particularly that used in the Delphi Mystery School, as oracular utterances, in other words, a result of divine possession. In a famous account Plutarch described the oracles at the time uttered by Pythias were mostly garbled, irrational babble, uncontrollable, frenzied, as well as incomprehensible and incoherent. However, the anthropologist L. Maurizio argued this this viewpoint should be reassessed since it was a single account. She argued that his account was derived from a period when oracles were decreasing in popularity and that it should not be considered definitive. Maurizio suggested that the Pythia's role should be reconsidered. Pythias should not be judged by the standards of late nineteenth century Western, European scholars who viewed them as uneducated or simple peasant woman easily hypnotised by a dominant male priestly cast. Instead, Pythias should be regarded as individuals who had 'men.' Maurizio explained that 'men' was derived from the word mantis which was the ability to be in a special or altered state of mind. According to Maurizio other sources often described that

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<sup>32</sup> Knottenbelt, J., *Die Dichtkunst Und Die Mysterien Des Jahreslaufes*, pp. 14-15.

<sup>33</sup> Lauenstein, D., *Die Mysterien Von Eleusis*, (Stuttgart: Verlag Urachhaus, 1987), pp 100-101.

<sup>34</sup> Knottenbelt, J., *Die Dichtkunst Und Die Mysterien Des Jahreslaufes*, pp. 57-58.

Pythian oracles were often performed in verse. She argued that Pythias often performed in hexameter verse and not in confused or frenzied yelling.<sup>35</sup>

To Iamblichus, a famous Neoplatonist, utterances in rituals have magical powers and, as part of the preparation for divination, allow heightened energy forces to be manifest.<sup>36</sup> Steiner too noted that Pythias often reached refined and heightened states and that these also occurred in later periods among the saints, such as St. Theresia and Mechthild von Magdeburg.<sup>37</sup> And although she regarded oracles as having an ambivalent function, Lynda Walsh still maintained that they acted as a mouthpiece for the gods as they dealt out the fates of humans. In her view, oracle remained part of the logos embedded within a rich history of rhetoric. Walsh also disclosed that Plato considered Ionic hexameters to be of divine origin and believed that it was not a part of the human 'technai.'<sup>38</sup> The styles of language developed within this period were rooted in an intrinsic depth of vision, a clairvoyant mode of perception from former times that was continually replaced by the development of the intellect. Langman stressed how this process was not vague or abstract, but specific and precise and was experienced as deriving from the creative realm of the gods, a process which, throughout this period, humanity endeavoured to render in words.<sup>39</sup>

The innate, clairvoyant mode of perception was superseded during the Mediaeval Period by far more structured concepts, dividing the heavens into spheres attributed to the various planets as they completed their orbits.

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<sup>35</sup> Maurizio, L., *Anthropology Spirit Possession: A Reconsideration Of The Pythia's Role At Delphi*, (The Journal of Hellenic Studies, Vol. 115 1995, pp. 69-86), p. 70.

<sup>36</sup> Iamblichus, *On The Mysteries*, trans Clark, E.C., Dillon, J.M., & Jackson, P.H., (Atlanta: Society of Biblical Literature, 2003. pp131 & 137.

<sup>37</sup> Steiner, R., *Pastoral-Medizinischer Kurs*, (Dornach: Rudolf Steiner Verlag, 1973), p.32.

<sup>38</sup> Walsh, L., *The Rhetoric Of Oracles*, (Rhetoric Society Quarterly, Vol. 33., No. 3 Summer 2003, pp. 57-78), p. 55 & 61.

<sup>39</sup> Langman, D. *Tongues of Flame, A Meta-Historical Approach To Drama, The Actor Of The Future*, Vol. 1., (Forest Row: Temple Lodge Publishing, 2019), pp. 17-18.

## The Mediaeval Period: Structuring the Otherworldly

Not long after Plato's death, the philosophical discourse started to dwindle and diverge into different directions unintended by the founder.<sup>40</sup> Ewald Grether, an anthroposophical essayist and astrologer, viewed this period as one in which perceptions of the sensory world became the actual reality, turning the otherworldly into an inaccessible beyond or a fantasy land filled with illusions and dreams. He posited that human consciousness over the ages has repeatedly oscillated from an emphasis of the one side to the other in a perpetual pendulum swing. At times the orientation towards one side prevailed over the other. However, on both sides there remained a knowledgeable residue of each of the other.<sup>41</sup>

The early mediaeval period continued to hold Platonic world views of the cosmos as a place inhabited by diverse existences, all conceived by a divine intellect which had the ability to create infinite numbers of all possible living things. At the time mediaeval thought regarded the perceptible world of the senses as the manifestation of all possible living things constituted out of infinite forms. However, a conundrum arose in that all perceived life forms were not composed of equal attributes and bore unequal features. This observation led to a conflict, as the vastness of the living things having unequal properties became to be seen as inexplicable.<sup>42</sup> According to Edgar Laird, differences arose when considering how the universe could be explained, as previous explanatory paradigms had led to conclusions that hindered further contemplation. A dilemma on how to study the universe arose but, at the time, philosophers began the Aristotelian method. The early mediaeval philosopher Boethius (480-524 C.E.) proposed a system to determine the characteristics of the cosmos by dividing science into three groups: Physics was to deal with the forms of bodies together with their constituent matter, mathematics to investigate forms of bodies separated by their material properties, and theology or metaphysics to study divine substance that has neither matter nor motion.<sup>43</sup>

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<sup>40</sup> Haarmann, H., *Hellenistic Transformations: Stigmatizing Myth As A Source Of Knowledge*, (Wiesbaden: Harrassowitz Verlag, 2015), pp. 237-238.

<sup>41</sup> Grether, E., *Geistige Hierarchien: Der Mensch Und Die Übersinnliche Welt In Der Darstellung Grosser Seher Des Abendlandes*, (Freiburg: Verlag die Kommenden, 1962), p.3.

<sup>42</sup> Lovejoy, A.O., *The Great Chain Of Being*, (New York: Harper & Row Publishers, 1960), pp. 54, 69&75.

<sup>43</sup> Laird, E., *Heaven And The Sphaera Mundi In The Middle Ages*, (Culture and Cosmos, Vol. 4, No. 1, Spring/Summer, 2000), p. 11.

According to Nicholas Campion, an enquiry into Neoplatonic perspectives began at the same time, debating the nature of existence and the cosmos.<sup>44</sup> Since the relationship of the material and immaterial worlds had already begun to be seen as a dichotomy the question arose whether all things are interrelated and if so, how. This idea also led to the question whether the virtues of unseen forces would influence the physical realities. The virtues of unseen forces defined how perceptible matter displayed shifting interrelationships between resources and constraints. These virtues gave rise to the principle of similitude, manifesting essential sympathies of things within creation that originate from the cosmic forces, out of a structured hierarchy known as the ‘Sphaera Mundi.’<sup>45</sup>

In her book ‘Psyche and Matter’ Marie-Louis Von Franz argued that various explanations have been sought to formulate the idea that all things are interconnected by the essential sympathies manifest in natural phenomena and events. She argued that the early Greek philosophers sought to explain how external and internal events occur simultaneously. They deduced that as the cause is unknowable it can be understood as the result of a ‘primum movens’ i.e. God. This argument postulates that God is the ‘primum movens’ as a principle to explain all causes within nature and the cosmos. This tenet survived well into the mediaeval period and was continued by Agrippa of Nettesheim, Pico della Mirandola, Robert Fludd and Paracelsus. Von Franz stated how this principle also seeped into the idea of the World Soul and carried further into the teachings of alchemy and astrology, becoming a guiding principle to determine how internal and external events in natural phenomena occur. She illustrated how the great Arab philosopher Ibn ‘Arabi described the universe as a theophany created by God’s primordial imagination, that incessantly and simultaneously also occurs in the human imagination where ideas about the cosmos continually are renewed. The primordial imaginations could be understood as a continuous activation of the Divine Names, providing a connection to all things despite the nature of their acausal properties. Von Franz viewed this as the basis of synchronicity.<sup>46</sup>

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<sup>44</sup> Campion, N., *A History Of Western Astrology, The Medieval And Modern Worlds*, Vol. II., (London: Bloomsbury Publishing, 2013), p. xvi.

<sup>45</sup> Campion, N., *A History Of Western Astrology, The Medieval And Modern Worlds*, Vol. II, p. 72.

<sup>46</sup> Von Franz, M-L., *Psyche And Matter*, (Boston & London: Shambhala Publications Inc., 1992), pp.300-301.

## The Structure of the Celestial Hierarchy

The first known mention of the celestial hierarchy was based on an ancient paradigm to which Plato had referred. The origin of this concept is unknown.<sup>47</sup> However, the famous structure developed by Ptolemy where the planetary spheres above the earth are constituted by the circling Ambient became to be the most fundamental and universally accepted concept throughout the mediaeval period.<sup>48</sup> A further elaboration of the celestial hierarchy was found in the works of Dionysius Areopagita. Very little is known about him though some records state that he was a pupil of the apostle St. Paul. A large portion of his known body of work appeared around 500 C.E. in which he placed the celestial hierarchy into a Christian context. In the text God is the 'primum movens' and resides beyond the highest spheres. Following this theory, arranged according successively down the scale to the agency given by their respective spheric virtues are the spheres of Archai, the Archangeloi, the Angeloi, and after humans, the animals, plants, minerals, and metals reaching down as far as the underworld.<sup>49</sup>

According to Kocku von Stuckrad, Neoplatonic principles as well as Aristotle's teachings not only played a great role in Christian theology but also in Arab religious philosophy. He stated that a major contribution to the idea of this celestial hierarchy was made by Al-Kindi (801-873 C.E.) in his writings 'De Radiis.' In De Radiis, Al-Kindi set out a rationale explaining the science of cosmic forces by making use of a metaphysical formula for magic. Al-Kindi wrote that not only physical objects within a particular hierarchy emit corresponding emanation but that everything in every place in the world radiates and contains emanations of the other things. He specified that articulated words also follow the same principles and can produce similar emanations. In this way the efficacies of words and how they function in rituals, prayers, hymns, and invocations etc. are explained.<sup>50</sup>

Expanding on the theory of the order of the agency of virtues, Henry Cornelius Agrippa von Nettesheim transferred this concept onto speech. To him this theory did not originate with human judgement but reflected a divine order mirroring the virtues of the celestial emanations. He believed that words are the creations of the human mind. When a speaker carries a word on the breath, an 'efficacy' or affect emerges which can change or transform

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<sup>47</sup> Lovejoy, A.O., *The Great Chain Of Being*, pp. 52-58.

<sup>48</sup> Ptolemy, C., *Tetrabiblos*, trans. Ashmand, J.M., (Belair: Astrology Classics, 2002), pp. 2-7.

<sup>49</sup> Golitzin, A., *The Mysticism Of Dionysius Areopagita: Platonist Or Christian?*, (Penn State: University Press, Mystics Quarterly, Vol. 19., No.3, 1993), pp-98.

<sup>50</sup> Von Stuckrad, K., *Geschichte Der Astrologie: Von Anfang Bis Zur Gegenwart*, (München: Verlag C.H.Beck, 2003), pp. 171-172.

the listener.<sup>51</sup> In his view words are able to bear a two-fold formation within the human constitution, as shown by internal and external elements. He considered a word to be internal when unspoken and therefore a concept of the mind only. It is the motion of the soul that moves a word as silent speech, made without voice. However, when the word is uttered by the voice, it is externalised by exhaling the breath through the open mouth and by the action of the tongue. Nettlesheim observed that words act as a medium between the speaker and the listener. He wrote that the word as a concept within the mind is transmitted by the virtues of the speaker to the hearer and has the power to change the concepts within the listener's mind. Some words he believed to have more efficacy than others. By their innate, mysterious powers they can have the capacity to represent more explicitly intellectual, celestial, and supernatural concepts. He claimed that the virtue of the speaker's words can be a vehicle or medium to receive powers from cosmic and supra-celestial forces. Nettlesheim also claimed that the Platonists believed the voice of the word to be imbued with a certain power, originating in its form, and providing a life force all of its own. He wrote that words in the human mind germinate from the seeds of things, in Jungian thought regarded as archetypes, and was then brought forth by the voice and, in a final stage recorded as the written word.<sup>52</sup>

### **Rhetorical Structure Based on the Great Chain of Being**

Another perspective from the rhetorical theorist Allison Rowland delves into the concept of the celestial hierarchy from a rhetorical tradition. Rowland explained that the term hierarchy was originally derived from the Greek word 'hierarcha' meaning 'ruled by priests' or 'sacred rule.' She pointed out that this concept first originated with Plato and that the ideas within it had gained momentum during the mediaeval period. In this theory she stated that all things living and growing within the natural world were perceived as part of a structured order with God at its summit. This came to be known as 'The Great Chain of Being.' Although Rowland's paper veered into another argument, she did point out that the historical theory of rhetoric was similarly structured. As a hierarchical rule 'The Great Chain of Being' structured by a system of virtues has significantly influenced speech and rhetoric up to the present day. Moreover, Rowland identified the nature of this structure differently, stating that it could move in a pliable manner with patterns like beads on a string, able to shift back and forth or move independently. It can also form coalitions which she viewed as sliding along like units

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<sup>51</sup> Von Nettlesheim, H.C., *The Three Books Of Occult Philosophy Or Magic*, Eds: Whitehead, W.F., (Chicago: Hahn and Whitehead, 1898), pp. 208-216.

<sup>52</sup> Von Nettlesheim, H.C., *The Three Books Of Occult Philosophy Or Magic*, Eds: Whitehead, W.F., pp. 208-209.

on a string. This shifting nature can be constant and yet fluid in movement, where the fundamental arrangement rarely changes. The traditional classification within the hierarchical structure categorises all existing things whether living or dead and fixed them in established hierarchical relations to one another.<sup>53</sup>

### **Dante's Structure of the Celestial Hierarchy**

Dawn Langman saw the celestial hierarchy structured by the virtues within each sphere as a powerful illustration of the evolution of consciousness.<sup>54</sup> Eight hundred years after Dionysius, Dante Alighieri, in his great work *Divina Commedia* or the *Divine Comedy* gave the hierarchical principles a new form by way of poetic composition combining it with the planetary spheres making it more accessible to a wider public. Ewald Grether described how Dante in his poetry added a new dimension to language, so that a concrete individual-spiritual reality could be portrayed by colourful visionary language embracing the experiences of hierarchies previously expressed by Dionysius. The reader or listener could be brought into otherworldly realms, including the underworld by means of the planetary spheres, taking them up to the highest heavenly sphere where they could experience the 'Visio Dei' a vision of God.<sup>55</sup> Campion noted that Dante was more interested in using the stars as poetical elaborations of allegorical guides, enhancing their search for perfection in the hierarchically ordered Platonic cosmos rather simply defining the astrological meaning of the planets.<sup>56</sup>

Dawn Langman, on the other hand, was of the view that Dante demonstrated how the planetary spheres can form consciousness with his use of word imagery illustrating the interactions with planetary and starry beings of the Zodiac. Langman suggested that the word imagery in Dante's *Divine Comedy* can be used as a backdrop to the planetary spheres by means of the vowels which Steiner had assigned to the planets. Using the physical gestures of Eurythmy and the micro gestures of the vowels within the mouth prepares the body as an organ able to perceive sensations that develop the faculty for discerning the super sensible realities that Dante had articulated into words. She maintained that eurythmic vowel gestures

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<sup>53</sup> Rowland, A.L., *Zoetropes And The Politics Of Humanhood, Chapt. Zoerhetorical Theory*, (Ohio: Ohio State University Press, 2020), pp 19-39.

<sup>54</sup> Langman, D., *Between Earth And Heaven, The Actor Of The Future*, Vol. 3, p. 175.

<sup>55</sup> Grether, E., *Geistige Hierarchien: Der Mensch Und Die Übersinnliche Welt In Der Darstellung Grosse Seher des Abendlandes*, p. 35.

<sup>56</sup> Campion, N., *A History Of Western Astrology The Medieval And Modern Worlds*, Vol. II, p. 73.



awaken states of soul to the sensibilities experienced by the beings within the planetary hierarchies. This can be perceived phenomenologically.<sup>57</sup>

In sum, speech has been seen to be an integral component within the celestial hierarchies, following their inner universal laws. Harold Haarmann viewed speech as the principal element that not only brings humans together but is also an inseparable part of culture. He argued that speech is the important factor that builds communities, and since pre-literary times it has been endowed with a special mythological status.<sup>58</sup> According to Lynda Walsh, Greek mythology portrayed speech as a special gift bestowed to humans by the Titans, along with fire and prophecy. She confirmed that such Mythologies portrayed how speech was a ‘technai’ able to control the power of words by the power of its mutual relationships.<sup>59</sup>

Dawn Langman however, perceived the experience of sound such as vowels as awakening states of consciousness drawn from the spectrum of the planetary spheres. She asserted that this opens a spectrum of human emotions capable of using the range of vowels to connect with cosmic forces.<sup>60</sup>

The Mediaeval concepts persisted in European thought throughout the centuries that followed and were incorporated by Rudolf Steiner into his detailed philosophy.

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<sup>57</sup> Langman, D., *Between Earth And Heaven, The Actor Of The Future*, Vol. 3, p. 180.

<sup>58</sup> Haarmann, H., *Die Gegenwart Der Magie*, p. 216.

<sup>59</sup> Walsh, L., *The Rhetoric Of Oracles*, (Rhetoric Society Quarterly, Vol. 33., No. 3 Summer 2003, pp. 57-78), p.60.

<sup>60</sup> Langman, D., *Between Earth And Heaven, The Actor Of The Future*, Vol. 3, pp. 174-237.

## **Rudolf Steiner and Speech**

Margaret Jones noted that, in his autobiography, Rudolf Steiner emphasised never stating anything unless it was a direct result of his own experience.<sup>61</sup> According to Steiner, contemporary humans are no longer capable of experiencing intermediate conscious states that enabled them to live in the spirit world as they had done in ancient times. He claimed that it is no longer possible for contemporary humans to retrieve even the vestiges of this facility by means of the old methods of mysticism. Instead, humans now need to develop an alternative capacity, to improve the scope of their awareness. Steiner's method to develop this new capacity was based on the teachings of great spiritual figures such as Zarathustra, Giordano Bruno, and Goethe. Their teachings provided Steiner with insights on how to develop what he defined as Spiritual Science. The principles of Spiritual Science aim to strengthen the powers of perception by sensitising the physical senses to pass outward and beyond the sensually perceptible world. At the same time, attention is to be paid to whatever images or emotions arise from within until an equilibrium between the inner and outer world is established.<sup>62</sup> This point allows a realisation of what lies behind the outer sensual perceptions of experience, namely the concealed workings and achievements of the spirit.<sup>63</sup> Steiner developed a science of the spirit, bringing into human consciousness an awareness that the individual is a spiritual being, part of the cosmos as a whole.<sup>64</sup>

### **Communication: The Original Form of Astrology**

According to Rudolf Steiner, early peoples had innate clairvoyance capable with which the perceived beings behind stellar bodies were experienced as cosmic intelligences. He claimed that early peoples endeavoured to foster two-way dialogues between themselves and these cosmic intelligences. He also highlighted that this practice of communication was the original basis of astrology. He argued that astrology was previously a form of reciprocal

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<sup>61</sup> Jones, M., *Astronomy And Astrology: Finding A Relationship To The Cosmos*, (Forest Row: Rudolf Steiner Press, 2009), p. 249,

<sup>62</sup> Steiner, R., *Knowledge Of The Higher Worlds: How Is It Achieved?*, (London: Rudolf Steiner Press, 1969), p.47.

<sup>63</sup> Steiner, R., *Antworten Der Geisteswissenschaft Auf Die Grossen Fragen Des Daseins*, (Dornach: Verlag der Rudolf Steiner-Nachlassverwaltung, 1959), pp. 259-261.

<sup>64</sup> Jocelyn, B., *Citizens Of The Cosmos, Life's Unfolding From Conception Through Death To Rebirth*, (Great Barrington: Steiner Books.Org. 2009), p. 11.

communication rather than a one-sided construct based on empirical observation and framed by a paradigm of time. As he wrote in 1923:

‘For these ancients knew that the Gods alone knew the secrets of the stellar world: the Gods, or as they were called later, the Cosmic Intelligences. The Cosmic Intelligences know the secret of the stellar world, and they alone can tell it. Therefore, the student had to follow the path of cognition which leads to an understanding intercourse with the Cosmic Intelligences. ...’

‘... Everything which in ancient times was Astrology was the result of intercourse with the Cosmic Intelligences.’<sup>65</sup>

Margaret Jone’s compilations of the texts showing Steiner’s viewpoint on Astrology and Astronomy laid out Steiner’s elaborated how humans originally perceived the cosmos spiritually. Human consciousness was to move further and further away from this throughout the historical course of each development through processional epochs. These were demarcated by the shifts of position of the equinox. This was denoted with each era becoming another cultural age. During each epoch the spiritual perception of the cosmos gradually diminished and humans began to understand the world based purely by outer sense perception.<sup>66</sup>

Steiner incorporated the mediaeval view of the planetary spheres into his philosophy. However, he maintained that the solar element was the one that had the most directly influenced humans in their evolution of consciousness. Steiner had throughout his books and lectures, elaborated the names and functions of the spiritual hierarchies as understood within Christian spiritual traditions.<sup>67</sup>

### **The Development of Speech**

According to Steiner, speech processes are intrinsically interwoven into the fourfold human constitution. Utterances do not originate from the ‘I’ or Ego but primarily from the astral body indicating a deep connection within the instinctual drives and affects, such as sympathy and antipathy. This, Steiner explained, is why vowels and consonants are primarily produced in the astral body. For example, the urge to speak occurs when an impulse passes from the astral

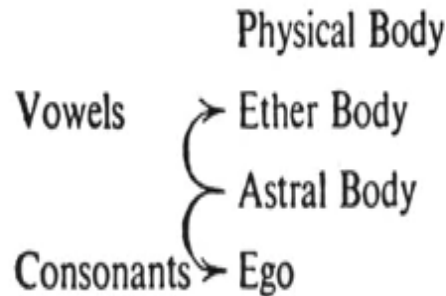
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<sup>65</sup> Steiner, R., *Mysteriengestaltungen*, (Dornach: Rudolf Steiner Verlag, 1998), p. 198.

<sup>66</sup> Jones, M., *Astronomy And Astrology: Finding A Relationship To The Cosmos*, (Forest Row: Rudolf Steiner Press, 2009), p. 55.

<sup>67</sup> Langman, D., *Between Earth And Heaven, The Actor Of The Future*, Vol. 3., pp. 174-175.

to the etheric bodies enabling vowels to be formed. Correspondingly, when impulses that flow out of the astral body, in the other direction of the 'I' or Ego, which Steiner stated is the organ that detects sense perceptions, consonants can be articulated.



**Figure 3: The Fourfold Activity in Speech.**<sup>68</sup>

Single sounds made in usual daily speech are produced entirely unconsciously. To raise the awareness of speech to a spiritual as well as artistic level, the activity of forming words has to be raised into consciousness with the aid of the Ego or 'I.'<sup>69</sup> Steiner maintained that speech impulses are fundamentally emotive, emerge out of the astral body, and are usually deeply unconscious. Consonants, on the other hand, are formed more consciously, as the Ego becomes involved when it is activated by outer sense perceptions.<sup>70</sup>

### **The Breath Draws in Cosmic Forces**

In his 'Cosmosophy' lecture series, Steiner explained that during every inhalation, elements from the outer world, i.e. the cosmos, flow into the human constitution. This is facilitated by the fusing of cosmic rhythmic movements with the inhaling breath, allowing elements of the cosmos i.e. the zodiac to be absorbed, also forming human internal organs. These cosmic qualities suffuse into human physical matter. Furthermore, Steiner elaborated that within the human constitution, a counter action occurs where the cosmic qualities i.e. those of the zodiac rise and echo back during exhalation. As these elements are exhaled back out into the air, they become the vowels and consonants. According to Steiner explained the vowels come more from the planets, the consonants from the Zodiac. He wrote:

'The counter process to the images coming in is reflected in speech.

Consonants and vowels are pushed into us, as it were, to be the foundation for

<sup>68</sup> Steiner, R., *Speech And Drama*, trans. Adams, M., (London: Anthroposophical Publishing Company, 1960), p.33.

<sup>69</sup> Steiner, R., *Speech And Drama*, p.28.

<sup>70</sup> Steiner, R., *Speech and Drama*, p. 32.

our organs. Anything that is more by way of form inside us comes essentially from the zodiac, anything that is more by way of life comes essentially from the planets. If the counter action relates more to life, we produce vowels, if it relates more to form, we produce consonants. All this is to some extent connected with the life of breathing, and we can see that quite clearly in speech.<sup>71</sup>

### **The Zodiac and Planets Expressed as Speech**

Ilja Duwan, an anthroposophical dramatist, stage director and speech practitioner, explained that humans can speak because the powers of the whole Word of the world i.e. the Logos, dwells within the human constitution. Duwan wrote:

‘... These (...the inner human life, intimately connected with the inner organs and bodily fluids), are formed by planets... by the creative forces of the world vowels, just as our physical form is formed by the world consonants, the zodiac.’<sup>72</sup>

Duwan explained that vowels harbour a soulful force, to portray the inner subjective life of humans and animals. Consonants then manifest the objective nature of the activities of the outer world, characterized by archetypal zodiacal forces. Duwan maintained that this demonstrates how the human constitution is formed by zodiacal forces and that individual movement and gestures are attuned accordingly to correspond with consonantal forces. The sound phonemes express zodiacal forces within the limbs and organs of the physical body in movement and gesture, which also inadvertently characterizes individual traits.<sup>73</sup> In the diagram of the mediaeval medicinal attribution to zodiacal qualities, Duwan demonstrated this principle by presenting an overview with the correspondences of zodiacal and planetary forces within the human constitution. This he ascribed to Steiner’s assignment of vowels and consonants of archetypal astrological forces.<sup>74</sup>

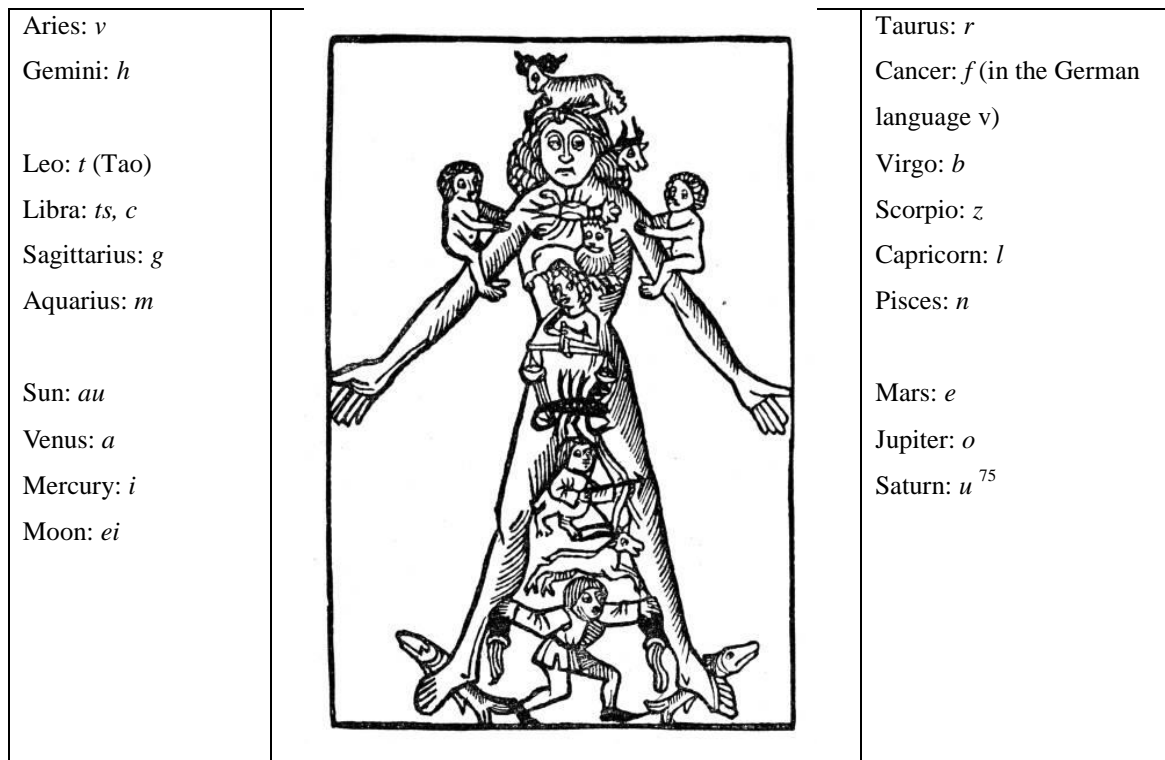
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<sup>71</sup> Steiner, R., *Anthroposophie Als Kosmosophie*, Vol. II., (Dornach: Rudolf Steiner Verlag, 1972), pp. 97-98.

<sup>72</sup> Duwan, I., *Sprachgestaltung Und Schauspielkunst*, [trans. Author], p.102.

<sup>73</sup> Duwan, I., *Sprachgestaltung Und Schauspielkunst*, p.54.

<sup>74</sup> Steiner, R., *Eurythmie Als Sichtbare Sprache*, (Dornach: Rudolf Steiner Verlag, 1979),p. 192.



**Figure 4: German Woodcut of Zodiac Man, 1483.**  
**Aligned with Rudolf Steiner's astrological vowel & consonant assignment.**  
[http://www.gnosis.art.pl/iluminatornia/omnibus/homo\\_zodiak.gif](http://www.gnosis.art.pl/iluminatornia/omnibus/homo_zodiak.gif)

### Sounds Create Speech Gestures

Drawing on Steiner's work, Dawn Langman maintained that sounds essentially create speech gestures. She explained how when, for instance, the sound 'b' is generated, both lips draw together and a warm, contained, slow or curved gesture is felt in the mouth. This sense perception within the mouth produces an imagination of a particular gesture, an enwrapping one with firm boundaries. This same process can be transferred onto other sounds like for example a 'f' or a 't' to sense and experience other individual sound qualities. When the imagination is activated in this way, a 'sound presence' can be experienced within each specific sound. Hence, when each sound is voiced, the 'sound being' or 'presence' can express itself when humans utter their sounds.<sup>76</sup>

In his book 'The Spell of the Sensuous: Perception and Language in a More-Than-Human World,' David Abram likewise noted that Merleau-Ponty described this same process with a phenomenological approach. He described the participatory nature of the perception of language. This experience can be extrapolated onto Lévy-Bruhl's principle of 'participation

<sup>75</sup> Steiner, R., *Eurythmie Als Sichtbare Sprache*, p. 192.

<sup>76</sup> Langman, D., *The Art Of Speech*, (Forest Row: Temple Lodge Publishing, 2014), p. 25.

mystique' and Haarmann's principle of 'magical participation.' Quoting Merleau-Ponty, Abram wrote,

'... that the things have us and that it is not we who have the things....That it is being that speaks within us and not we who speak of being.'<sup>77</sup>

Dawn Langman proposed that sounds in words can activate the imagination to create images. She illustrated that these images can be sensed in sound, creating a quality with a perceivable presence. The expression of this presence within the sound is then intuitively perceived when spoken.<sup>78</sup>

As she pointed out, Steiner elucidated a way to experience the directive-giving forces of the cosmos, through sounds. Vowels when spoken become ensouled and consonants enspirited. She stressed that sounds should not be merely articulated clearly or distinctly without inner content but rather ought to be filled with a plethora of nuances out of human experience. Sounds become coloured through the interaction with the psyche by means of the breath and voice. She likened this to the way in which painters learn infinite degrees of colour when they mix and interact with them on the palette. Painters can express perceived colours through the nuances of their individual experience before they put it onto the canvas. Langman stressed that the mouth is not merely an isolated part of the body, but part of the psycho-physical organisation which brings up inner creative tensions to permeate the activity of speaking, thus making speech a creative act when ensouled by the speaker.<sup>79</sup>

### **Cosmic Intelligences in the Sounds of Speech**

Rudolf Steiner's wife Marie Steiner, continued to develop Steiner's speech formation teachings, and wrote in her foreword to the second edition of his 'Speech and Drama' that:

... 'provided our vision is free and unclouded we shall be able to recognise in the sounds of speech our divine teachers.....'<sup>80</sup>

Marie Steiner-von Sivers elaborated that the true content of the word lies within the sounds themselves and not in the interpretations of texts or their meanings. She highlighted that

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<sup>77</sup> Abram, D., *The Spell Of The Sensuous Perception And Language In A More-Than-Human World*, (New York: Random House, 1996), p. 58.

<sup>78</sup> Langman, D., *The Art Of Speech*, p. 25.

<sup>79</sup> Langman, D., *The Art of Speech*, pp. 46-47.

<sup>80</sup> Steiner, R., *Speech And Drama*, p. 9.

deeper meanings within speech are manifested by the sounds themselves.<sup>81</sup> According to her the qualities of individual sounds open ways to access their true significance and when listened to with these insights, deeper meanings can be perceived. Marie Steiner-von Sivers maintained that humans are perpetually being formed by cosmic directive-giving forces because they are part of the cosmos. She stated that through the creative word humans can be able to bring cosmic elements back into speech by consciously iterating individual sounds. This allows people to move within the entire gamut of the sound qualities once personal subjectivity has become something separated. This then opens the experience of new states of consciousness.<sup>82</sup>

‘The power of speech is the starry scripts of the cosmos come to life.

It finds expression in man’<sup>83</sup>.

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<sup>81</sup> Duwan, I., *Sprachgestaltung Und Schauspielkunst*, (Dornach: Verlag am Goetheanum, 1990), p. 17.

<sup>82</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, trans. Budgett, W., Hummel, N., & Jones, M., (London: Rudolf Steiner Press, 1978), p. 21.

<sup>83</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 147.



## **Methodology of the Survey**

A mixed methodology was proposed in the form of a literary review together with a qualitative survey questionnaire research method to explore whether speech is an essential means of connecting to or forming a relationship with the cosmos and whether this can be done, if it is still possible in today's world.

The qualitative survey questionnaire was presented to a selected cohort of anthroposophical speech formation practitioners. The questions were formulated with a view to Rudolf Steiner's speech formation principles as well as his cosmological and spiritual worldview model. Thoughts and experiences from the questionnaire were gathered and analysed to describe whether Rudolf Steiner's speech techniques assist in attaining a sense of self-unitedness to the cosmos. Another question asked whether this approach could provide a future model that could develop interactive methods of relating to the cosmos through a dialogue.

### **Objectives of the Research**

The starting impetus for this exploration was Patrick Curry's statement that 'divination involves an ongoing dialogue with 'more-than-human agents.' This statement referred to an ongoing process implying to a certain extent that this could still be practiced in this present-day and age. A second impetus was drawn from the word 'enchantment' itself, which originally meant 'to utter words.' Significantly, chant also meaning to utter words that when used in ritual can induce enlightening effects. Curry distinguished two forms of enchantment, where primary enchantment is something spontaneous such as the utterance of words. The second form is something that can be purposefully evoked through ritual acts such as singing, reciting, myth narratives, dance, theurgy and magic etc. The purpose of this paper is to explore these ideas of the ongoing dialogue with the cosmos and whether speech was and still can be the main mechanism to attain this.<sup>84</sup> Furthermore, a secondary purpose was to explore whether this could provide a practical technique to achieve this.

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<sup>84</sup> Curry, P., *Embodiment, Alterity And Agency, Divination: Perspectives For A New Millennium* (Farnham: Ashgate, 2010, pp. 114-115).

The research intends to demonstrate that speech according to Rudolf Steiner has cosmic origins. Questions put to a cohort of anthroposophical speech practitioners demonstrate how these processes can be practically accessed for future practice.

This paper proposes to uncover new territory by synthesising ancient philosophies with present day understandings. Investigating a contemporary group of anthroposophical speech practitioners shows whether there is a connection of the human constitution shaped by cosmic forces by means of speech. This research aims to add to knowledge about the cosmos and propose a theoretical model by about how humans can actively shape their relationship to the cosmos through speech.<sup>85</sup>

### **The Cohort**

Due to a fortunate opportunity the researcher was able to work with a selected cohort due to this year (2024) marks the one-hundred-year commemoration of Steiner's lectures on speech and drama. One year ago, the group decided to celebrate by rereading and studying Steiner's lectures. Members of the group invited the researcher to join their study group by zoom. This unique opportunity allowed the researcher to work with a special cohort group for the exploration of the topic 'Speech and the Cosmos.'

### **Data Collection**

Data was gathered with a survey questionnaire. Most of the questions were presented with a rating scale to assess the attitudes towards Rudolf Steiner's speech techniques. Some open-ended questions were added to gather further insights.

The method of data collection with a survey questionnaire was chosen because of factors such as distance and time zone differences. This was necessary because the researcher and the participants live in two different hemispheres namely, Switzerland, Australia, and New Zealand. Other factors included whether sufficient privacy could be assured on internet platforms.

Additionally, the researcher wanted to give the participants enough time to reflect rather than quickly during a live interview. The researcher also felt that a survey questionnaire is an

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<sup>85</sup> Bryman, A., *Quantity And Quality In Social Research*, (London: Routledge, 1995), p. 97.

unobtrusive method, allowing a more objective response than would be possible in a face-to-face situation.<sup>86</sup>

### **The Analysis**

The analysis will focus on how the world appears to the participants. It will look at how the participants experience their work as an anthroposophical speech practitioner in relationship with the cosmos and the greater surround.<sup>87</sup> A phenomenological approach based on the work of Edmund Husserl will be used. As the founder of phenomenology in psychology this takes in a ‘God’s eye view’ by stepping outside one’s own way of seeing world. This aims to discover what is really perceived and experienced. The researcher will acknowledge her own reflexive role in the production of knowledge. She has trained in anthroposophical speech formation and studied astrology for many years.<sup>88</sup>

Due to my background, I will take on the role of a total participant. I will be acting on the basis of spontaneous participation and not from a purely observational perspective.<sup>89</sup> From a phenomenological approach I will study the universal structure of the cohort’s apprehension of their world and focus on the sense of unity (self-unitedness) through speech. I will bracket off their prior understandings of the cosmos and concentrate on the participants’ view.<sup>90</sup>

### **Levels of Experience**

I will be grounded on an assessment of perspective how the participants’ sense of self-unitedness with the cosmos through speech. It will explore the levels of experience of a cosmic consciousness as exemplified in Richard Maurice Bucke’s description. Bucke defined the progression of consciousness in his study of the evolution of the human mind with the first level seen as simple consciousness (one is conscious of things outside of oneself but not yet fully aware that one does this). The second level is a self-consciousness where one is not only conscious of what one sees but knows that one is aware of this. Third level is a cosmic consciousness, where one is conscious of a cosmos that has life forces and ordered laws. Bucke proposed that when humans have attained this awareness, an intellectual enlightenment or illumination occurs, which can place an individual on a new plane of existence. In addition

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<sup>86</sup> Bryman, A., *Quantity And Quality In Social Research*, p. 112.

<sup>87</sup> Bryman, A., *Quantity And Quality In Social Research*, p. 51.

<sup>88</sup> Horton-Salway, M., *Social Psychology: Critical Perspectives On Self And Others Project Booklet*, (Milton Keynes: Open University, 2012), pp. 70-71.

<sup>89</sup> Bryman, A., *Quantity And Quality In Social Research*, p. 48.

<sup>90</sup> Bryman, A., *Quantity And Quality In Social Research*, p. 51.

to this, once the individual has attained this next level of consciousness, a state of moral exaltation is achieved which gives rise to a striking moral sense that becomes more important than the intellect. At the same time a sense of immortality, an awareness of eternal life is attained, not only by conviction, but by the certitude that it is already there.<sup>91</sup>

### **Assessing Experience**

One way of assessing levels of experience is to explore the growth and transformation in the life of each of the participants. It is important for them to retell the experience that leads to growth and change in their relationship to the cosmos through speech.<sup>92</sup>

Through assessing the experience of speech and whether a sense of self-unitedness is thereby obtained, the research hopes to reveal the complexity of this experience. To do this the patterns and key concepts found within the responses will be highlighted. The emphasis will be placed on describing the experience and not on explaining the phenomena. The structure of the phenomena will be assessed by using categories such as temporal or non-temporal, spatial, (with embodiment the experience of one's body) and intersubjectivity (the experience of the relationship to the cosmos).<sup>93</sup>

Based on the concepts of symbolic interactionism, the study will also look at how the participants act following the experience speech as a form to interaction with the cosmos and how it arises out of the social interactions that they have in the speech formational groups with their fellow participants. It will look at how these experiences are given meaning and modified through an interpretative process of dealing with speech formation processes.

### **Reflexive Analysis**

Although I will be subjectively deeply entrenched, I will nevertheless aim to bring in different theoretical and personal insights to obtain a form of understanding that can be universally applied. I will reflect upon their subjective involvement in the process and provide important sources of insights, having emic knowledge of speech formation practices and an emic grounding in astrological theories and methods. The participants' role in the production of

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<sup>91</sup> Bucke, R.M., *Cosmic Consciousness: A Study In The Evolution Of The Human Mind*, (Philadelphia: Innes & Sons, 1905), p.2.

<sup>92</sup> Denzin, N.K., & Lincoln, Y.S., *Collecting And Interpreting Qualitative Materials*, (London: Sage Publications, 1998), pp. 156-157.

<sup>93</sup> Horton-Salway, M., *Social Psychology: Critical Perspectives On Self And Others Project Booklet*, (Milton Keynes: Open University, 2012), pp. 73-76.

meaning will be carefully studied.<sup>94</sup> Because I have not always had the opportunity to be a speech formation practitioner, this would make me to some extent an etic outsider. Attempts will be made to not intellectualise the experiences but to grasp the participants' interpretive devices that provide the motivational background to their actions. I hope to create a second order construct and retain a basic allegiance to participants' points of view. The focus will be on their experience of meaning and how their work provides a sense of self-unitedness with the cosmos.<sup>95</sup>

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<sup>94</sup> Banister, P., et Al., *Exploring Psychological Research Methods*, (Milton Keynes: The Open University, 2007), pp. 328-330.

<sup>95</sup> Bryman, A., *Quantity And Quality In Social Research*, p. 51.

## **Second Section: The Field Work Research**

### **Findings and Discussions**

#### **The Sample**

The Sample consisted of people who had completed training in speech and drama eurythmy or are still gular training, are practitioners in the field and have joined the Zoom Group to commemorate a hundred years of Rudolf Steiner's work on speech and drama.

The requirement for a selection criterion was to have completed or be in an anthroposophical training in speech and drama or eurythmy.

#### **Questions and Responses**

All questions were answered on a scale consisting of the following possible responses:

Never                      Sometimes                      Moderately                      Frequently                      Always

For the sake of simplicity, these terms will be abbreviated as follows:

N                      S                      M                      F                      A

Of fifteen potential participants thirteen responded. There was one refusal because this person considered the scale format for most of the questions a positivist methodology which they believed would not be able to integrate sensitive insights. Another participant stated they were not very computer literate and even though some alternative formats were sent as an aid, the participant did not fill in the form.

Demographic information on the participants was categorised accord to age, place of residence, occupation, gender, where they trained in speech formation, how long they had been practicing in the field, and what motivated them to join the Rudolf Steiner speech and drama Zoom meetings.

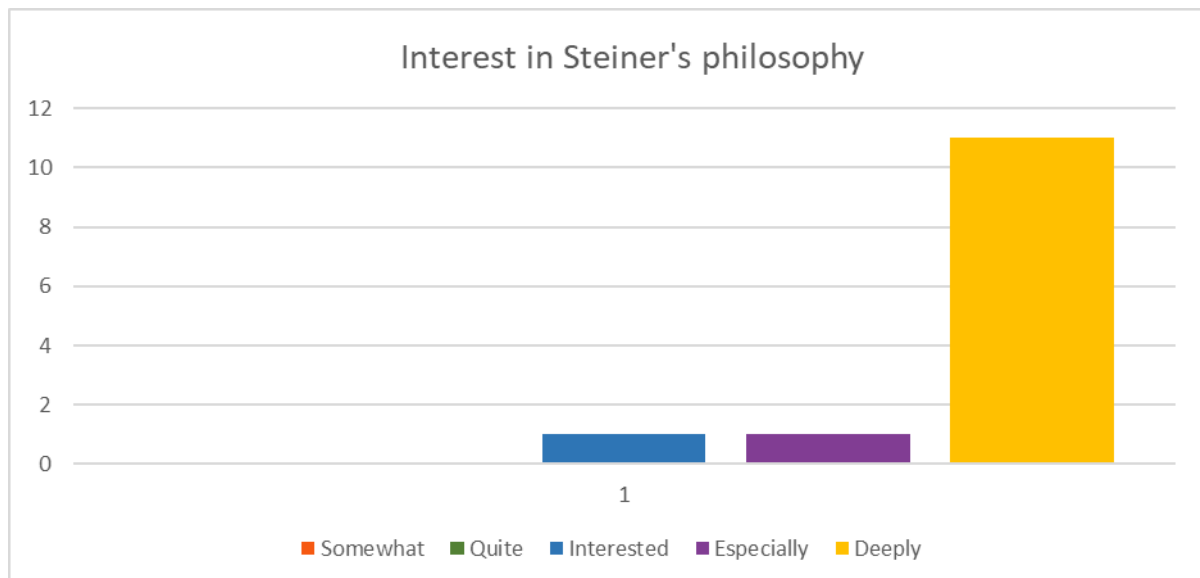
Ten were above the age of sixty and had worked in a teaching and performing capacity for more than twenty years. One was between the age of twenty and thirty and had been performing for less than five years, one between forty and fifty, and another between fifty and

sixty. Eleven were women and two were men. Two participants live in New Zealand, two in the United States, two in Switzerland and seven in Australia. Most stated that their interest to join the Zoom meetings was to connect with other speech artists, share experiences, discuss plans for future ideas and create new approaches to practices.

The first two unnumbered questions were designed to gain a general overview about the participants' interests in Rudolf Steiner's philosophy and whether they had a broader interest in his works or limited to the field of speech and drama. All responses were placed on a scale with five value points.

### Question regarding interest in Steiner's Philosophy

On a scale how interested are you in the philosophical teachings of Rudolf Steiner?



**Figure 2: Graph to Interest in Steiner's Philosophy.**

Most responses were deeply interested, one especially interested, and one interested in Rudolf Steiner's philosophy. This showed that the participants shared a wide interest in Steiner's philosophy, not just for the field of speech and drama.

### Question about Attendances

How often have you attended the Zoom Meetings?

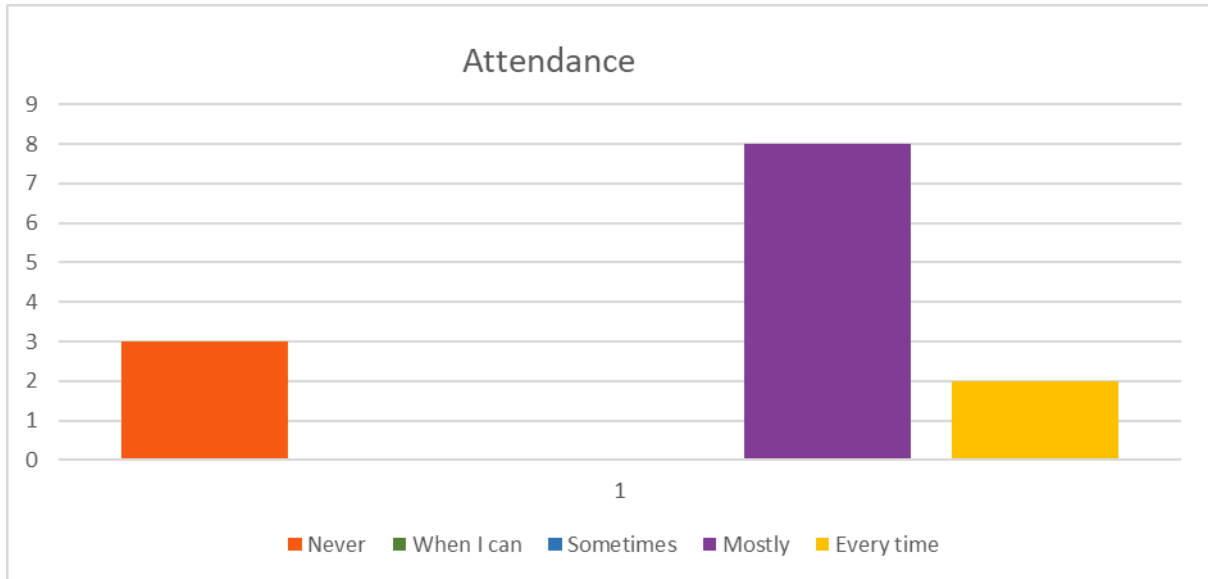


Figure 3: Graph to Attendances of the Zoom Meetings.

Three had never attended, but were on the contact list, eight mostly attended and two attended every meeting.

### Question One:

To what extent do you accept Rudolf Steiner's model of evolution in relation to speech?

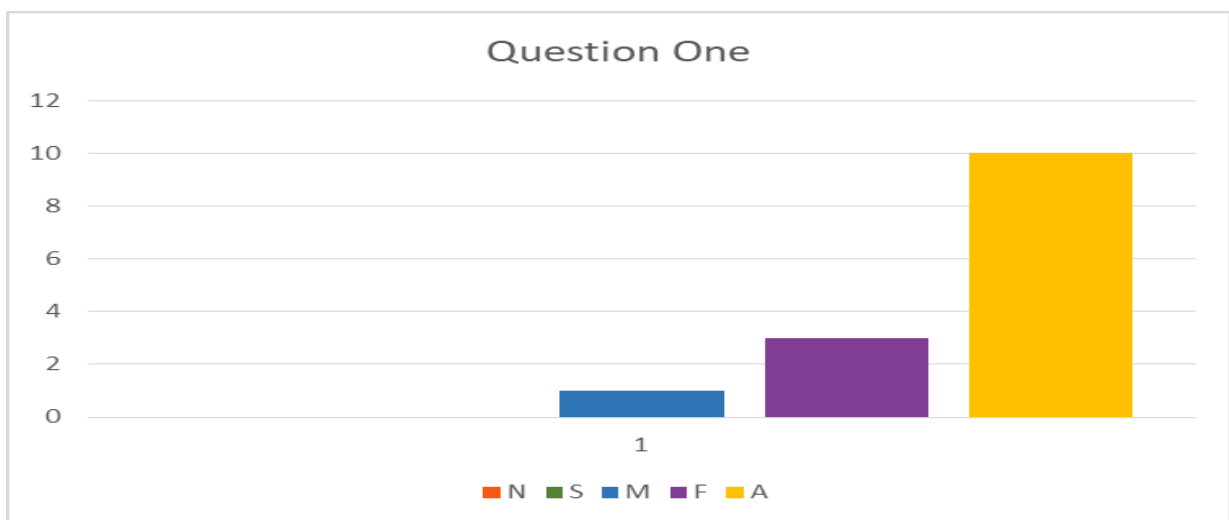


Figure 3: Graph to Question One.

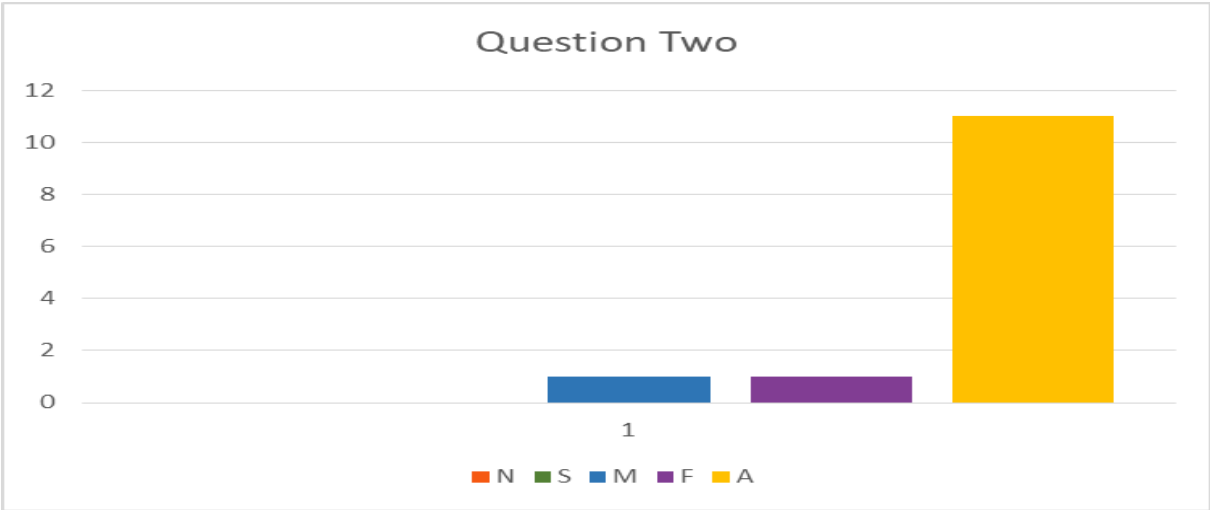


This was asked to see whether the participants accepted Steiner’s philosophy on human evolution in connection with speech as illustrated in ‘Occult Science.’ A description to this can be found in the Steiner Section of the paper.

Most of the participants indicated that they mostly accepted Steiner’s philosophy demonstrating a tendency to explore further into his principles. This may be contributed to by attending a speech and drama training. Three responded ‘Frequently’, one both ‘Frequently’ and ‘Always’, one ‘Moderately.’ This response may possibly be due to the participant’s interest in Lao Tzu’s philosophy.

**Question Two:**

In his book ‘The Arts and Their Mission,’ Steiner stated that the artistic form should always arise out of a relationship to the spiritual.<sup>96</sup> From this aspect in what ways do you see human speech forming a relationship with the spiritual world?



**Figure 4: Graph to Question Two.**

Rudolf Steiner wrote:

‘Artistic forms arise always through the relationship to the spiritual. You have to find this relationship to the spiritual again if you would penetrate to the truly artistic.’<sup>97</sup>

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<sup>96</sup> Steiner, R., *Das Künstlerische In Seiner Weltmission*, [trans. by Author] ,(Dornach: Rudolf Steiner Verlag, 1961), p. 38.

This was to see whether participants aim to develop Steiner's artistic approach to speech. Steiner maintained that every artistic activity has its esoteric side and argued that genuine art should have its source in the spiritual world formed out of the activity of the spirit. If this is ignored speech cannot become artistic but instead results routine mannerisms.<sup>98</sup>

The majority agreed with Steiner's viewpoint that the material has its esoteric side.<sup>99</sup> One participant responded with 'Moderately' and gave feedback:

'Depends on how it is done. Certainly there is the possibility.'

This may indicate that the aim to become artistic is quite challenging even when conscious effort is practiced to reflect the higher qualities in speech. True art arises out of an element of spontaneity. Steiner maintained that attaining a successful access to the spiritual world is now a task that is becoming increasingly difficult.<sup>100</sup> One participant responded that Steiner's speech training is a path to attain this:

'NB: To be able to connect the Creative Speech & Drama work with spiritual impulses requires training, and so when I say 'always' I consider this to be my path.'

Although the majority marked 'Always' some comments reflected that conscious effort and practice is still necessary. Even though this is something to strive for, success is rare.

Another feedback added: 'would like to....'

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<sup>97</sup> Steiner, R., *Das Künstlerische In Seiner Weltmission*, [trans. by Author], (Dornach: Rudolf Steiner Verlag, 1961), p. 38.

<sup>98</sup> Steiner, R., *Speech And Drama*, p. 329.

<sup>99</sup> Steiner, R., *Eurythmie Als Sichtbare Sprache*, (Dornach: Rudolf Steiner Verlag, 1979), p. 191. (GA279).

<sup>100</sup> Steiner, R., *Egyptian Myths And Mysteries*, trans. Macbeth, N., (New York: Anthroposophical Press, Inc., 1971), p. 24.

### Question Three:

In your view can the sounds of the alphabet provide this possibility of opening a window into the spiritual world?

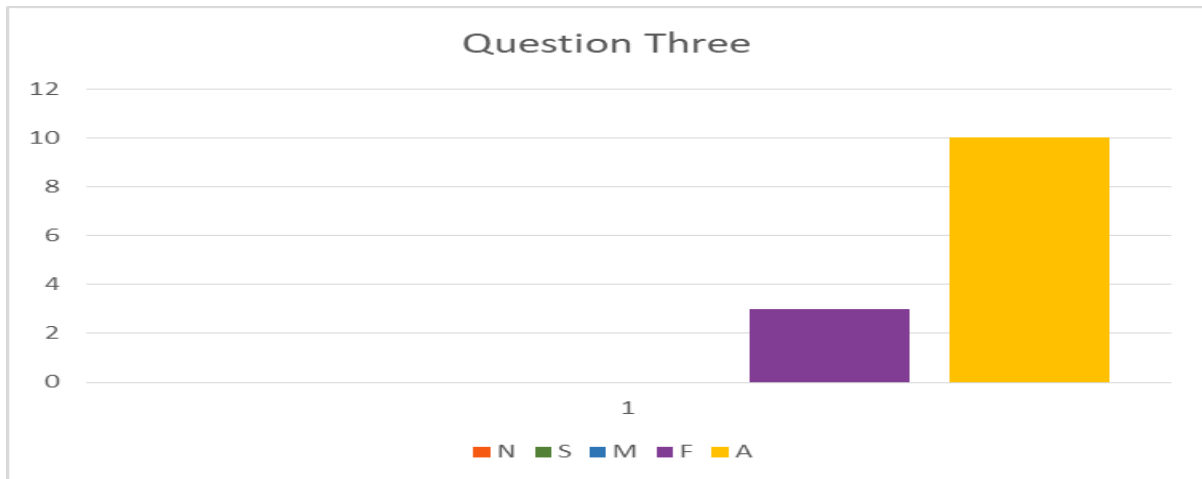


Figure 5: Graph to Question Three.

This question was asked to see whether participants experience in the phoneme i.e. vowels and consonants a kind of portal to access a deeper perception from its sound.

Most of the participants agreed that phonemes are a type of portal to access deeper perceptions within its sound.

One feedback stated that the question was not fully understood, but noted that a perception of a particular presence within sound can be experienced.

‘I find it hard to answer this question. Poets and Creative Writers and Playwrights use written language and are able to create a metaphor, simile and profound, inspiring, engaging and thought provoking images – but as soon as the ‘letters of the alphabet are spoken they are no longer tied to the alphabet but become sound beings.’

This experience tied in with Marie Steiner-von Sivers’s statement that phonemes have expressive potency that can open up ways to perceive deeper experiences of sound.<sup>101</sup> Dawn Langman description from the section how sounds create speech gestures, demonstrates that each phoneme has an individual gesture and by the way one speaks it, tastes it, enable a

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<sup>101</sup> Steiner, R., & Steiner-von Sivers, M., Creative Speech, The Nature Of Speech Formation, p. 21.

perception into how they affect us.<sup>102</sup> This interpretation is more extensive than abstract meanings that are placed on phonemes in present-day social linguistics. To this one participant responded:

‘NB: This is dependent on the artist having a ‘Creative Speech & Drama’ training.’

#### Question Four

Steiner stated: ‘Man is formed from the elements of the cosmos illustrated in sound.’<sup>103</sup> To what extent do you believe that sounds lead you to understanding the cosmic forces within them?

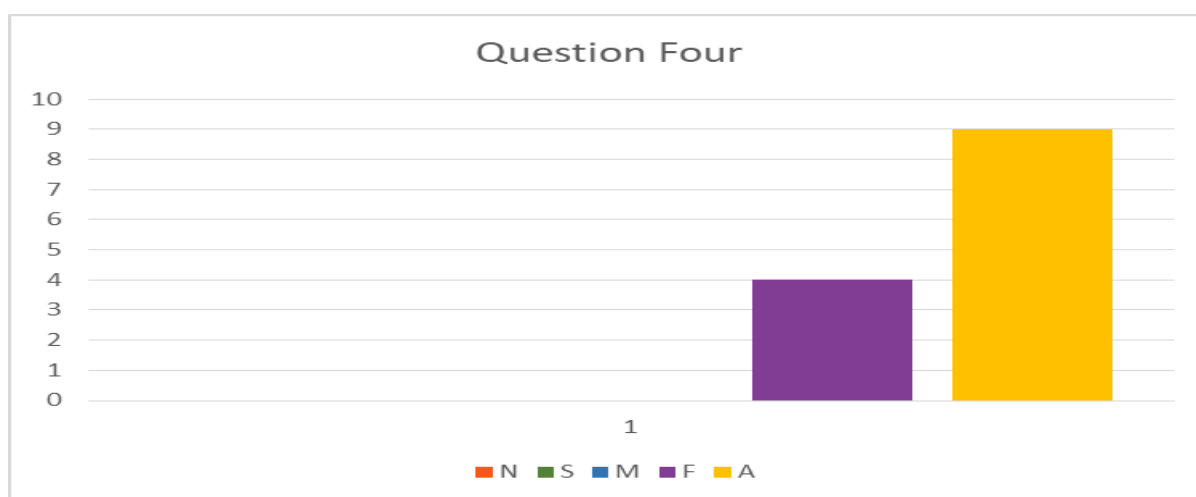


Figure 6: Graph to Question Four.

This question was asked to discover whether participants’ experience of phonemes supported formative movements, as having cosmic origins.

Cynthia Hoven, an Eurythmist, explained that sound originates from the cosmos and within its movement are formative forces. They are found in vibrations that come from and permeate in all dimensions of space.<sup>104</sup>

The majority agreed that being conscious of cosmic forces within sound is valuable. One stated:

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<sup>102</sup> Langman, D., *The Art Of Speech*, p. 25.

<sup>103</sup> Steiner, R., *Eurythmie Als Sichtbare Sprache*, p. 76.

<sup>104</sup> <https://eurythmyonline.com/wp-content/uploads/documents/VisibleSpeech-DiscoveringtheGesturesInSounds.pdf>. [accessed 23. August 2024]

‘To the extent ideally we can be conscious of it.’

One participant stated that an awareness of this is vast but something to work towards:

‘This is a long will question, something to work toward and be grateful when it occurs.’

### Question Five

To what extent do you believe that the sounds of the alphabet, (phonemes) knowing that they have planetary and zodiacal forces direct you to a better understanding of cosmic formative forces within the human being?

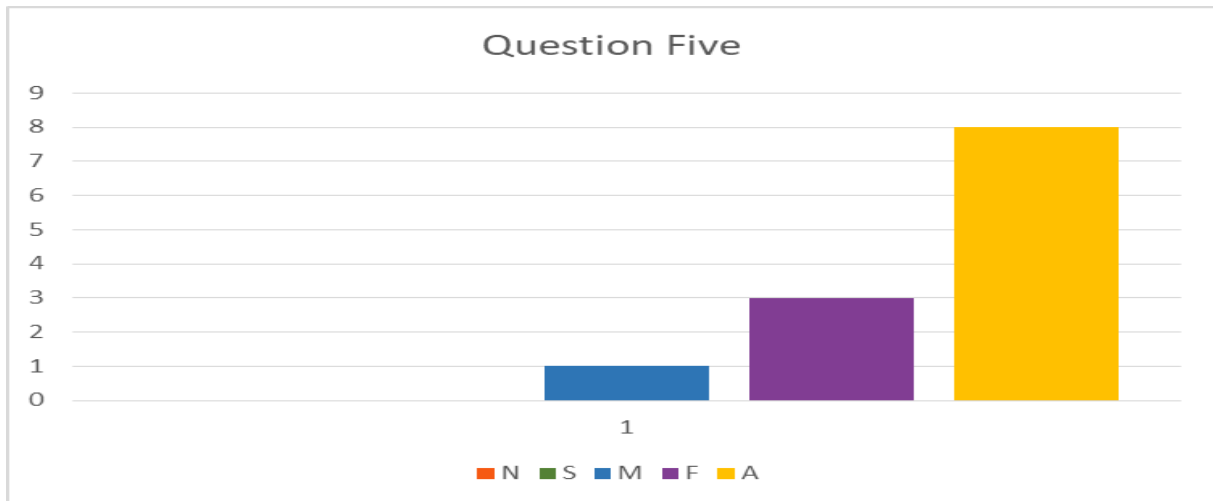


Figure 7: Graph to Question Five.

This was asked to ascertain whether participants are aware that phonemes have zodiacal and planetary forces within them and are also embedded within the human constitution.

One participant found the experience of sounds more indicative of cosmic forces than alphabetic phonemes having a correspondence with zodiacal and planetary forces. This may indicate that perceiving sound as a cosmic force is more accessible than perceiving the understandings of zodiacal forces in relation to alphabetic phonemes. One participant pointed out:

‘I do not believe the sounds of the alphabet are the same as the planetary vowels or the zodiacal consonants. Spoken sounds absolutely direct me to an experience and understanding of the cosmic formative forces.’

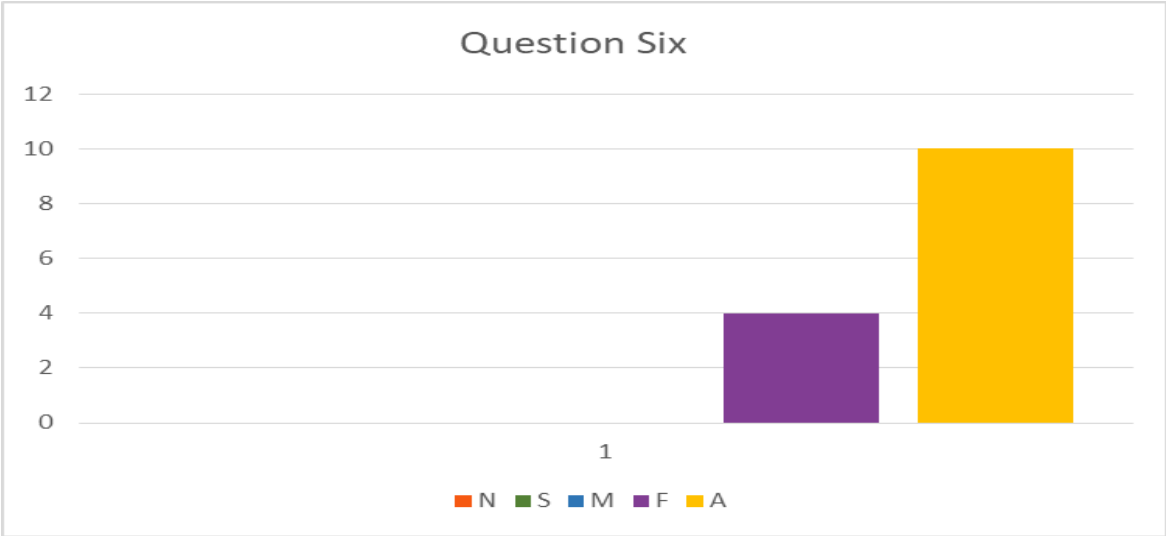
Another participant emphasised the importance that sounds alone lead them to a direct experience of cosmic forces rather than contemplating zodiacal or planetary forces and that this may be a secondary reflection.

‘This is a direct experience, not a belief.’

On the one hand, it is understandable that phonemes lead to directly experiencing cosmic forces. However, this feedback was puzzling as participants have mostly emphasised an understanding that phonemes have zodiacal and planetary forces.

**Question Six**

In his book ‘The Arts and Their Mission,’ Steiner wrote that a communion with the movements of the cosmos is experienced through rhythms, cadences, measures, syllables, and sounds etc.<sup>105</sup> This would help gain a celestial perspective on speech. To what extent do you agree with this concept?



**Figure 9: Graph to Question Six.**

Steiner argued in his book, that sounds in rhythms are in communion with cosmic movements. He maintained that ancient Greek poets, such as Homer, had a communion with cosmic movements where they put these experiences in words by rhythms, measures, syllable beats. Steiner explained that Homer mirrored in his poetry rhythms in words to manifest a star- or

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<sup>105</sup> Steiner, R., *Das Künstlerische In Seiner Weltmission*, [trans. by Author], (Dornach: Rudolf Steiner Verlag, 1961), p. 81.

cosmic perspective which can only be possible if Homer had the capacity to be in communion with cosmic movements.

The question was asked whether rhythms in words, particularly in epic poetry, enabled participants to acquire the star- or cosmic perception when this was consciously reflected upon in their recitation.

The majority agreed that a reflection upon this would enhance epic recitals. No feedback was given indicating an agreement with Steiner's view.

### Question Seven

Ilja Duwan elaborated on Steiner's approach in his book 'Speech Formation and the Art of Acting'. In his interpretation 'the vowel harbours psychic forces of the inner life, and consonants are the spiritual energies and activities of the fixed stars: the Zodiac.'<sup>106</sup> To what extent do you experience the vowels to manifest planetary forces in your inner life and the consonants to characterizing the activity and energy of sounds in accordance with the zodiac?

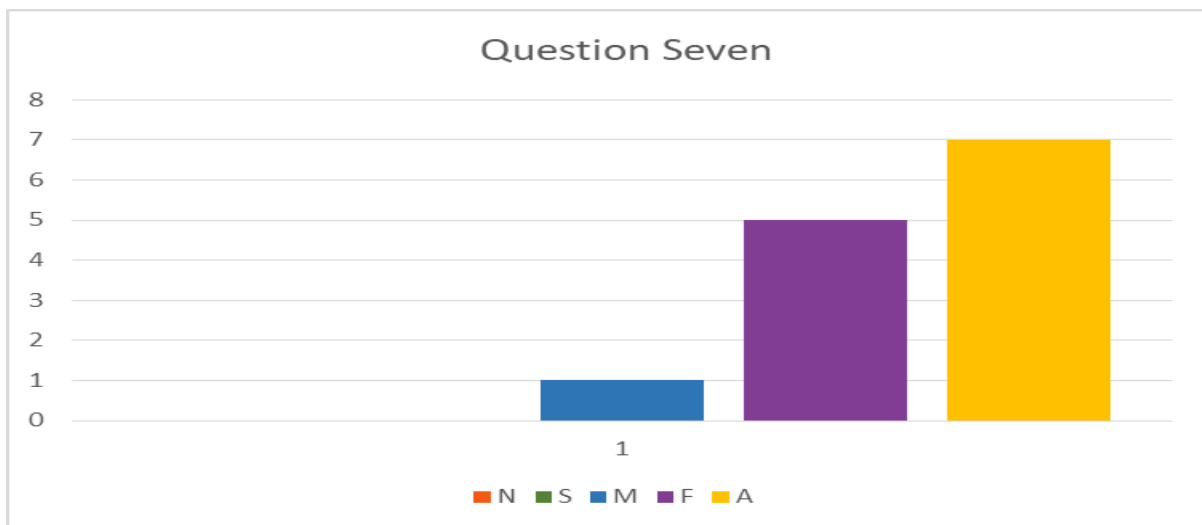


Figure10: Graph to Question Seven.

This question was asked to find out whether participants experience vowels as expressing the immediacy of a self that senses its inner reactions, and whether consonants imitate the qualities of form perceived in the outer world as zodiacal and planetary forces within the human constitution.

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<sup>106</sup> Duwan, I., *Sprachgestaltung Und Schauspielkunst*, [trans. Author], p.54.

The majority agreed with Duwan’s interpretation. One responded that this is something they wish to incorporate into their work.

‘Good question I strive for always.’

Another feedback indicated how it is noticed within contextual changes of texts or poems that transformations of moods or atmosphere are experienced through vowels and consonants. Although, zodiacal and planetary forces are present in words and phonemes participants register them phenomenologically in different ways for example in the context of texts. In describing the ideas of Merleau-Ponty, Abrams made a pertinent observation on the phenomenological approach in language, where gesturing words paints a landscape and creates a world that speaks. Abrams noted that terms used to describe specific images for instance surging waters where the water itself is expressed in words such as ‘rush,’ ‘splash,’ ‘gush’ and ‘wash.’<sup>107</sup>

‘NB: These manifest in different ways with the epic/storytelling, lyric/poetry and dramatic text.’

### Question Eight

To what extent do you believe that planetary and zodiacal forces in speech give an added dimension and artistic style to your work?

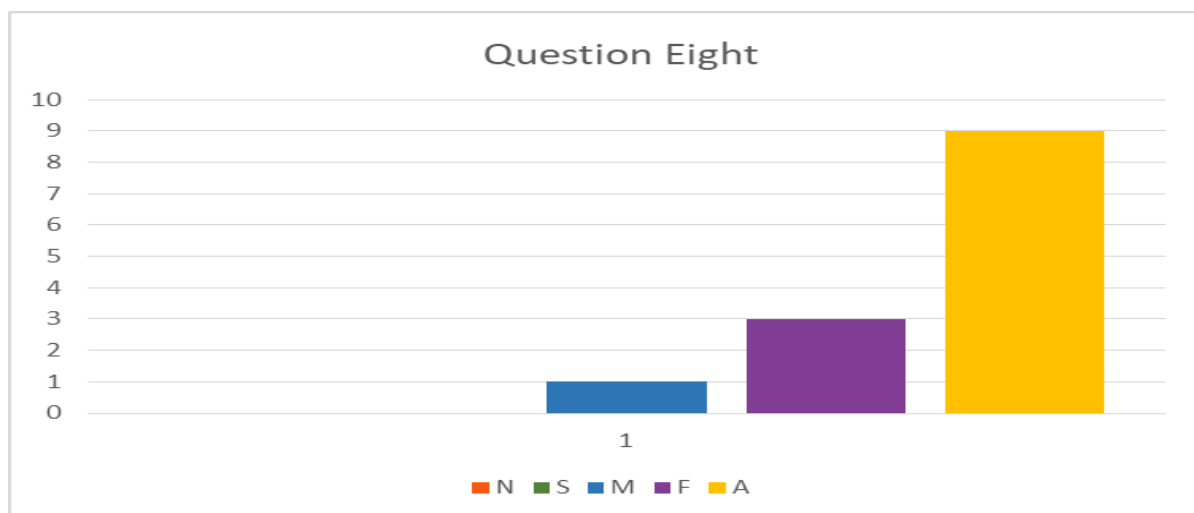


Figure 11: Graph to Question Eight.

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<sup>107</sup> Abram, D., *The Spell Of The Sensuous Perception And Language In A More-Than-Human World*, p. 56.



This question was asked to see whether participants are aware that phonemes have zodiacal and planetary forces and if this could creatively add an extra dimension to speech.

Langman considered that consonants require a forming activity to be consciously executed. During the formation of the consonant, the mechanism must be consciously executed and produce the correct sound. At the same time, artistic sensibilities are activated by imaginative reflections on their deeper meanings adding an extra dimension to speech produced by the phoneme sound.<sup>108</sup>

Most responded in agreement that an awareness of the planetary and zodiacal forces in speech gives an added artistic dimension. One participant responded, moderately.

### Question Nine:

To what extent would you say that you are more focused on the creative formative forces of sound rather than correct pronunciation when you practice?

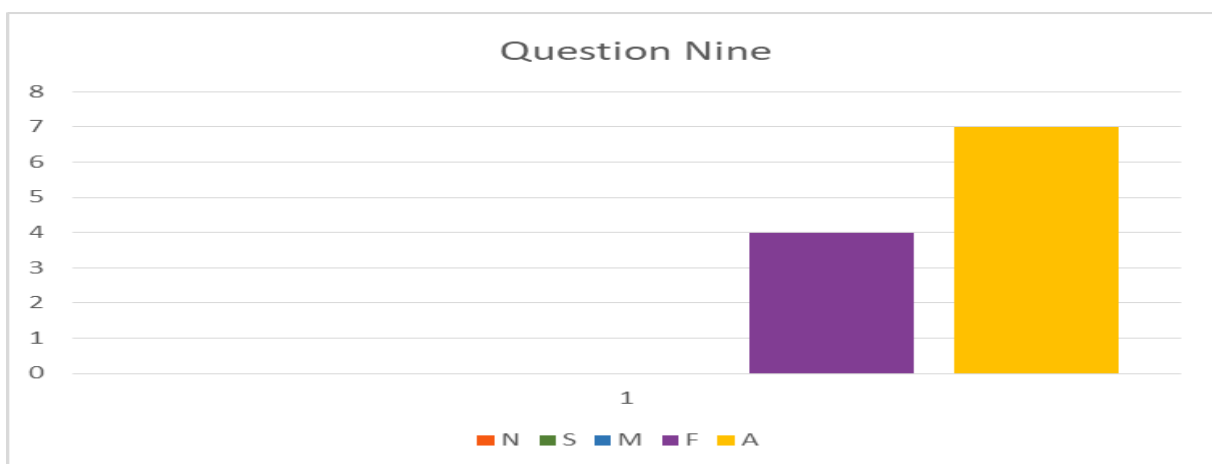


Figure12: Graph to Question Nine.

This question was asked to assess whether participants reflect more on clear diction than enabling sounds to generate out of their own form. In her book 'The Art Of Speech,' Dawn Langman explained that anatomical processes are necessary for the technology of sound. However, humans have a creative, innate ability to produce a rich array of sounds.

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<sup>108</sup> Langman, D., *The Art Of Speech*, p. 25.

The majority agreed that creative formative forces in phoneme sounds are decisive. However, one participant noted that good pronunciation although needed to experience formative forces, is still vital to practice. Another participant confirmed that both are essential.

‘More formative forces are better than pronunciation but they do together.’

‘They are both my focus.’

‘NB: When working on some speech exercises, the placement of the sounds (which influences pronunciation) is a focus. When speaking a foreign language, I would be also mindful of the correct pronunciation as well as the creative formative forces of sound. In artistic work the focus is on consciously directing and forming the forces of sound according to the style (epic/lyric/dramatic).’

### Question Ten

Steiner expressed: ‘The speech organs must be trained by the shape of the sounds themselves.’<sup>109</sup> From this statement are you more interested in training the speech organs so that they become shaped by the sounds themselves to enhance the subtle bodies or does it just pertain to the physical body? If so, in what way?

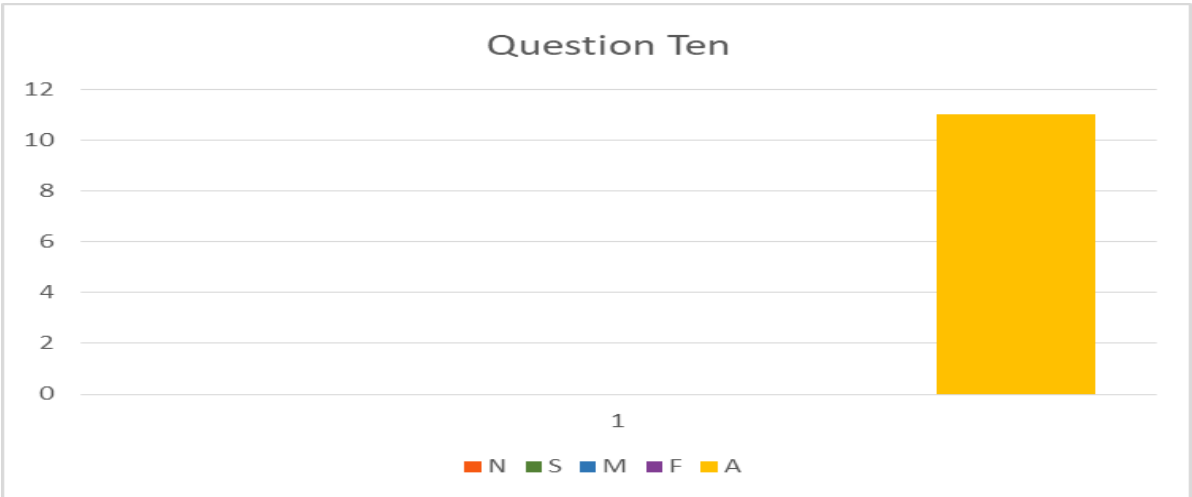


Figure 14: Graph to Question Ten.

<sup>109</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 131.

This question was asked to see whether participants agree with Steiner's principles that sound, as a creative force, is intrinsically part of the human constitution and acts as a formative principle to train speech organs.

The majority supported Steiner's statement. However, two answered only by feedback.

'There is an interaction of growth.'

'Physical and subtle unknowns may be engaged through the shaping of the sounds as I do think they are creative forces as well as words being creative – whether thought or uttered. Think of Lao Tzu's quote about words creating your thoughts and ultimately thoughts creating one's character.'

'Developing the subtle body in speech training allows one to incarnate into the body.'

'Yes, because the physical organs that form our speech can only be shaped as we learn to transform the astral body of the activity of our ego within the medium of the etheric body.'

'I am working on all of my bodies not just the physical.'

'By the sounds themselves in order to enhance the subtle body.'

### Question Eleven

Steiner pointed out that the intellect is a stage before the spirit.<sup>110</sup> To what extent do you in your speech practice try to combine the intellect to the spirit of language?

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<sup>110</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, pp. 35-36.

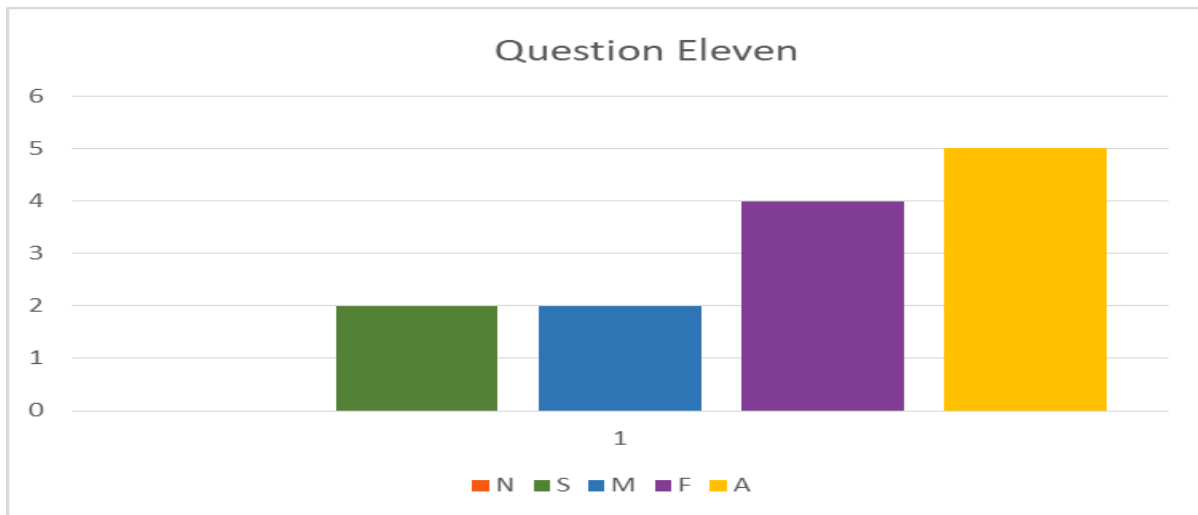


Figure 14: Graph to Question Eleven.

This question was asked to see whether participants agree with Steiner’s view that the intellect serves to awaken consciousness acting as a stepping stone towards the spirit.<sup>111</sup>

Mixed responses were received. Intellect for some participants is reasoning and deduction, involving sense perception. According to Steiner the intellect serves to awaken consciousness and acts as a stepping stone on the way towards the spirit. Some participants reflected further on what the question tried to explore and commented:

‘If the intellect includes the creative mind.’

‘NB: One uses intellect to understand text being learnt, and imagination for creative practice. For speech exercises, with the emphasis on sound and sequences, the intellect is not engaged except to recall the order of sounds.’

‘Steiner favours a Goethean approach where Consciousness is together with the will in imagination.’

### Question Twelve

Steiner maintained: ‘The power of speech is the starry script of the cosmos come to life. It finds expression in man.’<sup>112</sup> If this is true for you what do you focus on in your speech to demonstrate this? Please circle or place a cross to as many you think would apply for you.

<sup>111</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, pp. 35-36.

<sup>112</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 147.

- a. The breath as the life force of the soul that could lead to a conscious connection with the cosmos?
- b. The sound of the voice, its light and shade, the rising and fall or its tone to make sound more sculpted.
- c. The resonance in the air inside and around the body or have sound resonate more in the body such as sensing it in the nose, diaphragm, head, or breast region.
- d. The perception of sounds in the voice being articulated through the consonantal combinations?
- e. The breath stream in the words rather than the intellectual content of words.

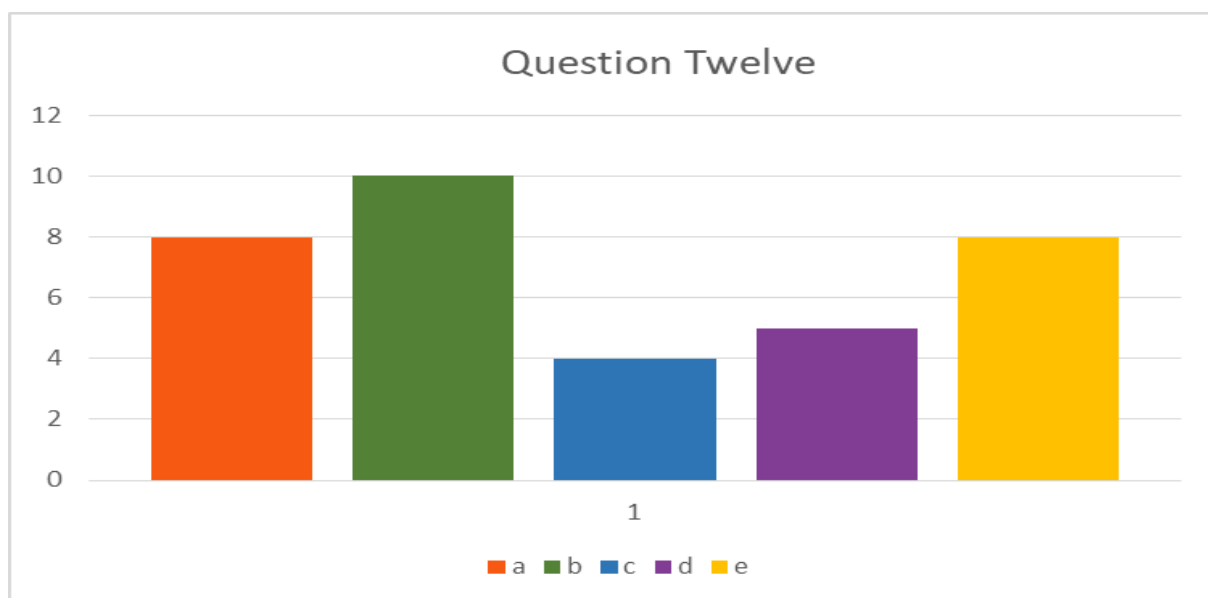


Figure 15: Graph to Question 12.

This question was asked to see how the participants regard Steiner’s viewpoint that speech as ‘the starry script of the cosmos’ would express itself most within the human being.

Most chose answer b), namely that the voice best expressed ‘the starry script of the cosmos’ within the human constitution.

One commented that the cadence in the voice is an important factor. Another contradicted this, but still circled answer b) and stated:

‘The consonants close to the soft palate strengthened through exercises and through the epic style of speaking assists the sculpting of speech – not necessarily the tone, shade or sound aspect.’

The next most frequently chosen answers were a) and e).

Regarding answer a) one participant mentioned:

‘Breath as the life force.’

‘Breath streams in words and not intellectual content.’

‘A contemplation of what breath is and what is soul – requires one’s imagination and conscious connection to sense the possibility of a cosmic connection – this has to be lived with and explored as a possibility. I can say that I do try to connect with the cosmos and the sounds through speaking and performance.’

The next most chosen was where the breath stream is more important than content. e)

One participant mentioned to section e):

‘It is possible that the sounds themselves can be spoken in any language – even words in languages that one doesn’t know the meaning of – the qualities of the sounds can create words that can be understood also, so the intellectual understanding is less important than the intention through the word.’

Interestingly, breath and voice were the two main choices for this question. Participants perceive breath permeated by the inner life to be poured into the voice as a necessary experience and a central factor for speech practices. The resonance in the air and the perception of sounds are something secondary or are inadvertently produced in the process.

### **Question Thirteen**

How do you use sound perception from a cosmic perspective in your teaching, acting, storytelling, and recitals or lecturing?

This question was open-ended and not scaled to categorise the responses. It was left open to the participants to answer in their own words.

This question was asked to see whether participants consciously relate to creative cosmic forces within sound or are more nervous when they stand before an audience.

Most reflected that cosmic forces are in sounds and they try to transmit this experience to the audience when they perform. Some gave poignant responses:

‘In pictures and experiences that are relatable no matter where you are from.’

‘If this perception is reality for me – an audience will experience this – even if unconscious and be creatively affected. In teaching I attempt to deepen this perception to my existence through phenomenological approach. They will experience it with the whole of their being, not just understand it intellectually.’

‘The instrument of the human speech as a means to open to cosmic forces and letting flow through and connect with the audience.’

‘After many years of releasing breath and sounds into the air around one; working with the sounds as actual cosmic forces related to the planets and zodiac; bringing content to life by feeling, embodying, and imagining the picture of what one is uttering; there is a tangible recreation of the content, released and shared with one’s audience.’

‘The goal is that every vowel or consonant becomes a portal through our own microcosmic inner life. In other words, our own inner life or our consciousness is an aspect of the cosmic consciousness and it is possible to make this conscious through the way we work with the sounds of language.’

‘The way an artist uses colour and a sculpture uses form, a dancer uses movement – the sound creates a transparency or liminality that allows the listener to enter into a space where spiritual world and earthy sense perception overlap.’

‘It underlies all the Creative Speech and Drama work that I do my teaching, acting, storytelling, and recitals or lecturing.’

#### **Question Fourteen**

Do your preparations before a performance involve a conscious intention to gain a cosmic perspective into your classes, storytelling, recitals, or lectures in regards to your public speaking?

Once more an open-ended question was left for participants to answer in their own words.

This question asked whether participants consciously practice in rehearsals consciously reflecting on cosmic forces within sound or do they just rehearse the lines to remember their parts.

Several participants responded only with yes and four did not respond. However, some gave feedback where one participant likened rehearsals to a ritual as a preparation towards performances.

‘Yes, there is a reverence and ritual around preparing a performance or speaking engagement, to call upon the forces beyond oneself and to consciously engage with the sounds as creative forces to objectively bring a piece alive for the audience. The body and the voice need to be in good shape – agile and prepared.’

‘A deliberate effort to place the story out into the space between myself and the listeners and use/sculpt with the sounds to create the picture qualities. This objectifies the content and is not full of my own feelings about the content.’

### Question Fifteen

To what extent by experiencing words in speech exercises or in public performances can it lead to a better understanding of spiritual knowledge and to understand the mystery of a cosmic humanness?

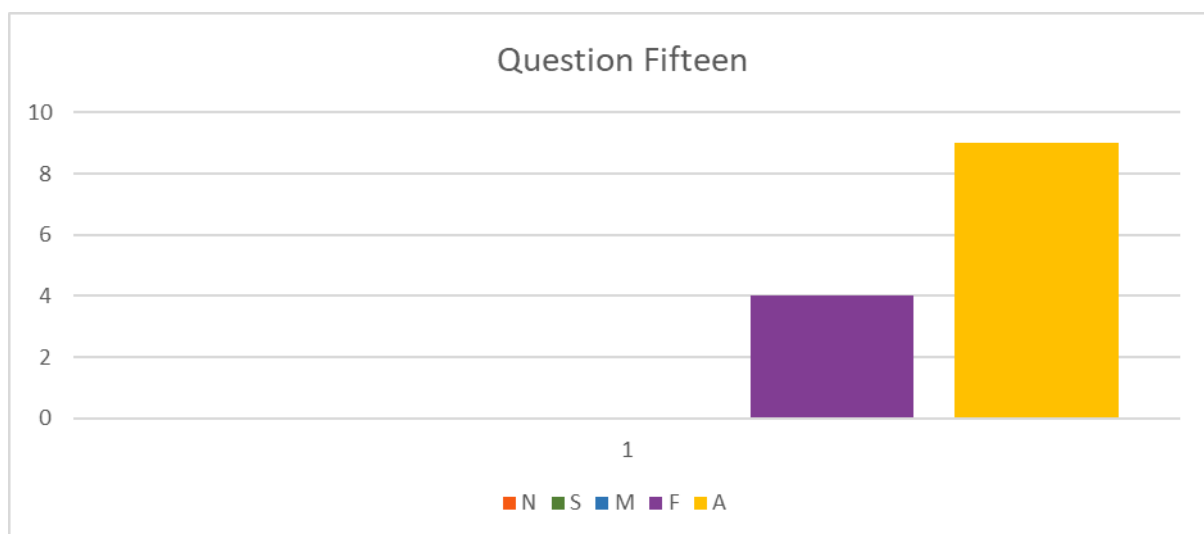


Figure 16: Graph to Question Fifteen.



The question was asked to see whether, when working with phonemes, this assists in understanding how human beings can build a relationship with the cosmos. Steiner stated that the movement of the sounds in the mouth from the palate to the tongue transform sounds into moods or atmospheres, becoming especially effectful in plays and poetry.<sup>113</sup>

A majority responded in agreement but one stated:

‘Always I trust in that.’

### Question Sixteen

Do you think by visualising the relationship between the inner soul qualities of the vowels together with the outer energetic activity of the consonants that this would help avoid speech becoming too mechanistic and why is this necessary?

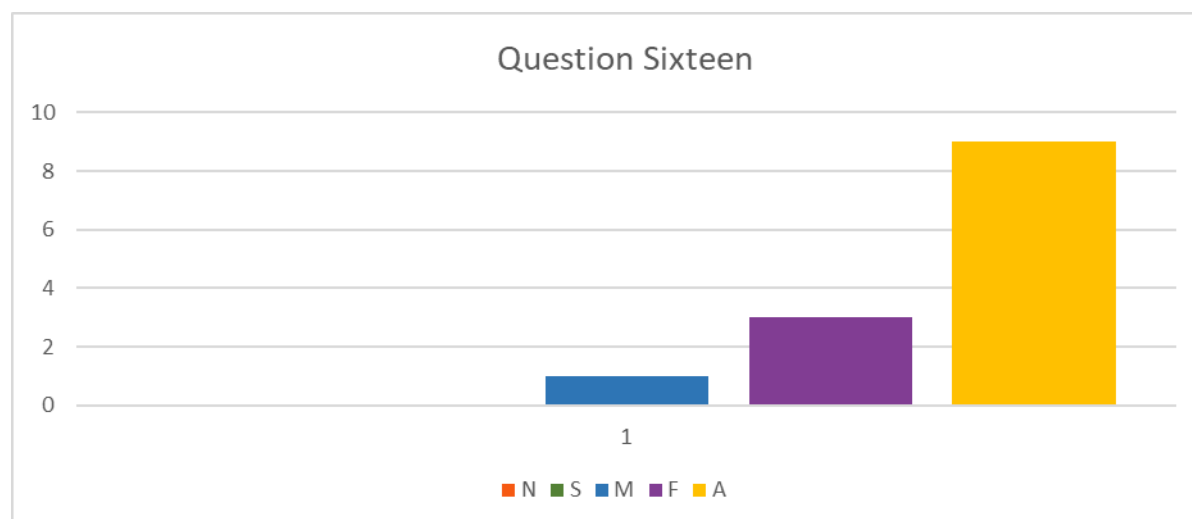


Figure 17: Graph to Question Sixteen.

The question was asked to see whether the perception that each sound has planetary and zodiacal forces can lead to a holistic experience of the body.

The majority responded at the top end of the scale indicating that speech is a living element when spoken with an awareness of phonemes when placed consciously in the mouth to train

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<sup>113</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 82.

the speech organs and not the other way round, which could cause it to become artificial and mechanical sounding. Some of the feedback pointed this out:

‘There is a relationship, not one standing on its own that can lead to one-sidedness.’

‘Enlivening all aspects of speech.’

‘Yes, and it is necessary if we want speech to remain the bearer of life and consciousness beyond the level of abstract information.’

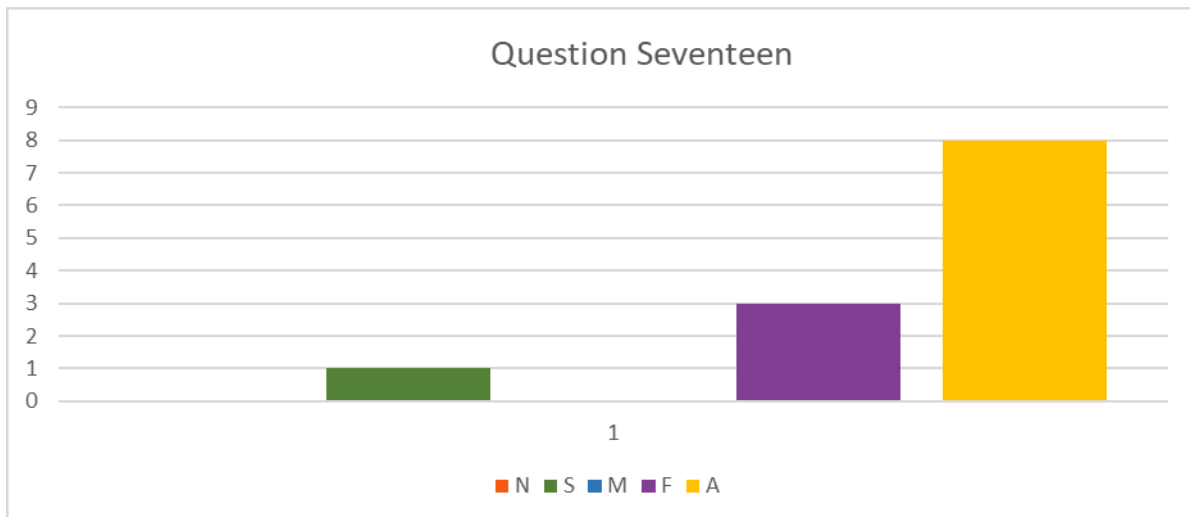
‘I believe that to be the case and it is now more necessary than ever before as AI generated ‘speech’ is more and more frequently used and increasingly replaces human speech.’

‘There are two questions here. For the first, it is a path for making Creative Speech a living process. So if someone is trained, it would certainly enable them not to speak mechanistically. Why is this necessary? That is a leading question. ☺ And it would take too long to answer it here.’

‘This conscious working with sounds enlivens what and how the speaker shares with the audience. Thus it is not merely said in a matter of fact way or in a highly emotive way.’

### **Question Seventeen**

To what extent is it more beneficial to visualise the shape imagery in words by the activity of their zodiac sounds than to have an intellectual understanding of them when practicing speech in exercises or for performances?



**Figure 18: Graph to Question Seventeen.**

The question was asked to see whether an understanding of sounds can enhance the experience of planetary and zodiacal forces.

The majority agreed although one responded sometimes, one did not respond and one feedback was that they did not like the question.

‘It is not just mental visualisation we are speaking of. It is a matter of developing a full-bodied imagination of the sounds and images in the words.’

‘The first part imagination is primarily for ensouled speech. The second is helpful too but it is more about experiencing then intellectual mind of understanding.’

‘I prefer to use the term ‘realise’ rather than visualise. This is because the process from imagination to speaking is a step.’

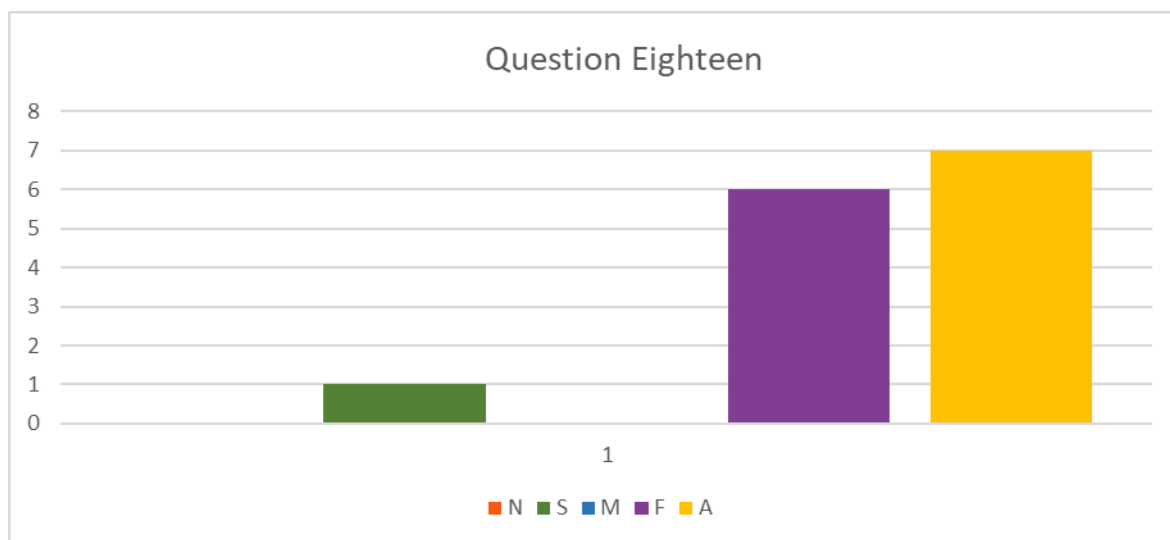
‘As mentioned above this working with the sounds enlivens the content.’

‘Don’t like this question. There are more options.’

### **Question Eighteen**

An important element of Steiner’s philosophy is that ... ‘man must place himself consciously into the whole universe to grasp himself as a being endowed with speech. He must learn to

sense the directions – the heights, the depths, and the circumference.’<sup>114</sup> To what extent do you consciously try to sense yourself as being anchored in the cosmos when performing or practicing?



**Figure 19: Graph to Question Eighteen.**

The question was asked because Steiner promulgated that through speech one can attain a sense of placing oneself consciously into the whole cosmos. Husserl, the pioneer of phenomenology, considered the body a mysterious and multifaceted phenomenon, inserted within the field of experience within the world. He maintained that a sense of spatiality is experienced from the standpoint of the earth and considered that the earth for humans is the first point of reference of how space is sensed.<sup>115</sup> According to Dawn Langman the body is a sense organ to perceive sounds expressed within the single massive body of the cosmos. Sounds and the cosmos both act upon the individual.<sup>116</sup>

The majority agreed that they experienced a sense of being on the earth. Additionally, a participant noted that a particular speech exercise conceptualised by Steiner creates an awareness that space has six directions which provides a sense of grounding giving an earth-space experience.

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<sup>114</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p.147.

<sup>115</sup> David, A., *The Spell Of The Sensuous Perception And Language In A More-Than-Human World*, p. 34.

<sup>116</sup> Langman, D., *Between Earth And Heaven, The Actor Of The Future*, Vol. 3, p. 354.

‘Working with the six directions exercise, or gravity/levity exercise or ‘I Think Speech’ verse and movements.’

### Question Nineteen

To what extent do you think it helps to sense rhythm in syllables, consonantal combinations, rhymes, and verse to help build a better awareness to cosmic forces in time and space found for instance in solstices, equinoxes, holy day festivities, the moon phases, the seasons, in nodal axes and planetary cycles?

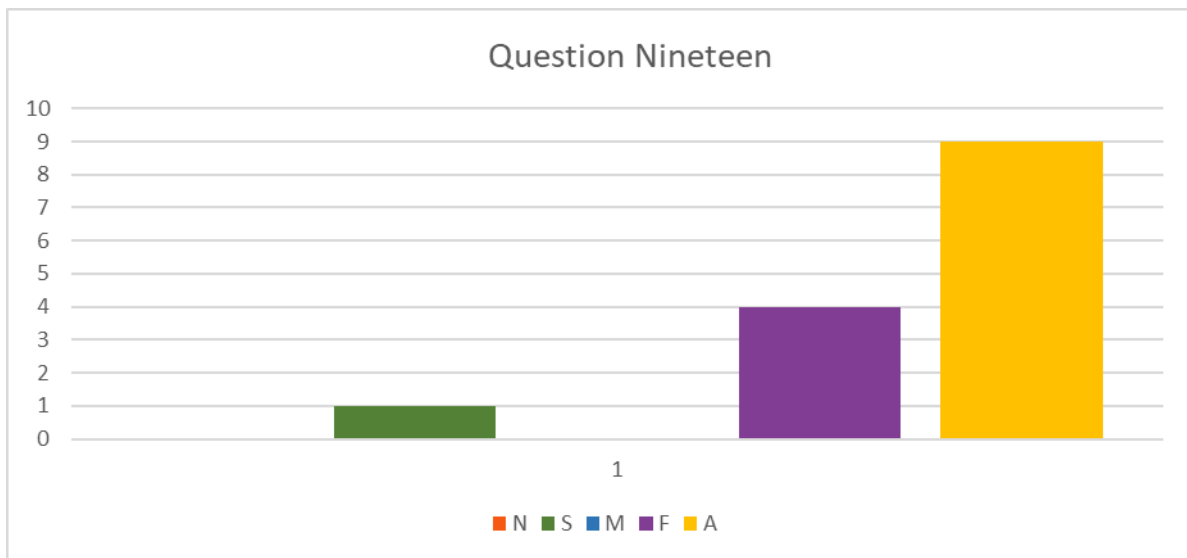


Figure 20: Graph to Question Nineteen

The question was asked to see whether speech gives a sense of grounding and supports the perception of space from the standpoint of the earth with regard to the seasonal cycles. In correspondence to Johanna Knottenbelt’s description that an observation of the seasonal responses made by plants lends a recognisable backdrop to the relationship between the earth and celestial events.<sup>117</sup>

The majority agreed that rhythms demonstrate a life of their own which can be observed in how the changes of the year are reflected in language.

‘I only say sometimes because this aspect has not been specifically cultivated by me because the study of these aspects has not been my focus. However, I

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<sup>117</sup> Knottenbelt, J., *Die Dichtkunst Und Die Mysterien Des Jahreslaufes*, pp. 57-58.

regard the possibilities contained in the adjoining three columns to be what is to be striven for.’

‘The elements of poetic language are an expression of the Cosmic Word – and these can be brought to consciousness through Creative Speech. By working with this, festival celebrations are greatly enhanced.’

### Question Twenty

Marie Steiner-von Sivers proposed that: ‘If we grasp that the human has been formed by direction-giving forces of the moving stars – the planets, and the fixed stars – the zodiac, that have sounds in their signs. . . . their comprehensive sounding within language given to man by the gods, then we experience new states of consciousness.’<sup>118</sup> To what extent would you agree with her statement and can you add any further comments on this?

This question was not scaled but left open-ended. This question was asked to see whether planetary and zodiacal directive-giving forces within sounds enable humans to experience new states of consciousness.

The majority agreed with Marie Steiner-von Sivers statement and gave interesting feedback.

‘I agree, we can raise and ground ourselves out of awakening to the love of being human.’

‘Discover this mystery every day.’

‘Through experience I agree with MS. This is the crux of the art of speech is to be able to do this. In a sense this is the esoteric element of creative speech in contrast to other speech practices.’

‘As I have worked with these concepts for many years, it is hard to gauge what consciousness I actually have grown – it is hard to measure, but I do feel more connected and expansive with the life of the cosmos and the earth and all its creatures.’

‘Absolutely! And the growing into the consciousness that remain asleep and inaccessible to our ordinary everyday level of consciousness.’

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<sup>118</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 21.

‘I agree and its an exercise and staying awake to this truth.’

‘I completely agree with her statement. My limited experience of succeeding in this shows me that speech formation and working with speech in storytelling, poetry and drama etc. is a form of initiation.’

‘I agree with this statement fully. When we serve the Word, we are in a heightened state of consciousness, which is a threshold experience.’

### Question twenty-one

Do you think that an awareness of the planetary and zodiac qualities should be more consciously used in speech practices?

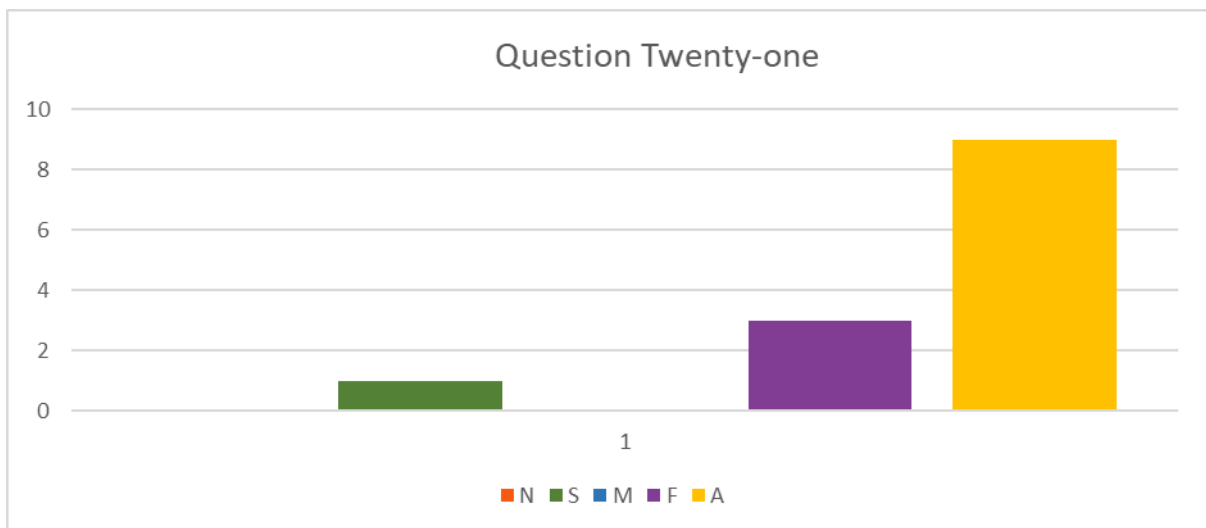


Figure 21: Graph to Question Twenty-One.

This question was asked whether it is better to have an awareness of zodiacal and planetary archetypal forces in phonemes. According to Steiner, speech needs to enliven creative formative forces by enabling them to play a larger role in the sounds.<sup>119</sup> When an awareness of planetary and zodiacal archetypal forces is consciously added, formative forces could possibly become more enhanced.

Even though the majority agreed that planetary and zodiacal archetypal forces should be made more conscious in speech practices, some feedback indicated mixed attitudes.

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<sup>119</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 131.

‘Depends on the situation....certainly ‘should’ is a funny word to use!’

‘But not with school children.’

‘This question is not specific enough for me to answer.’

### Question twenty-two

To what extent do you believe that an increased awareness of astrology over the past years has helped disseminate a better understanding of what speech formation is about more easily into the public domain?

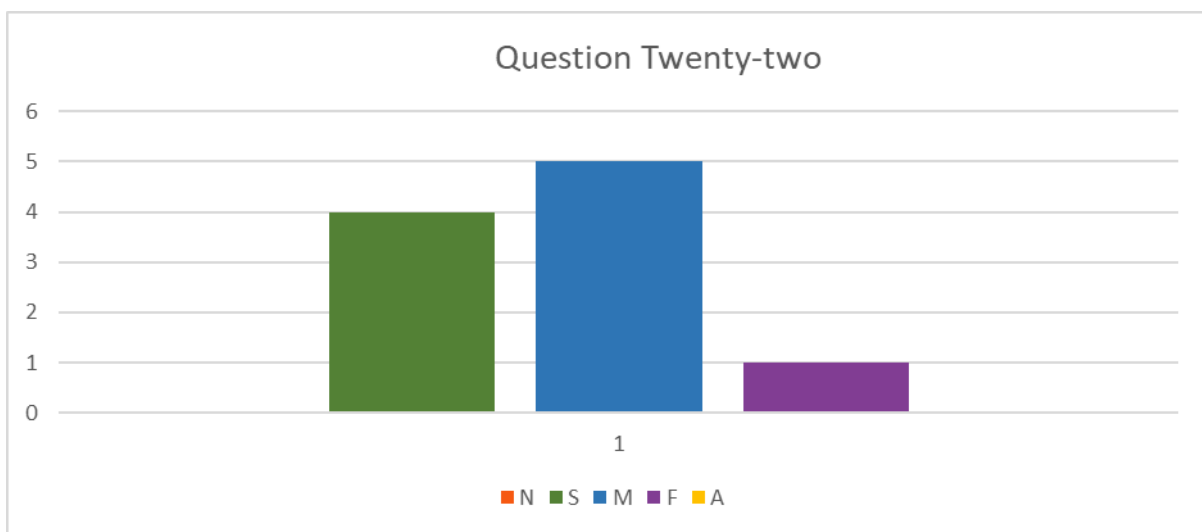


Figure 22: Graph to Question Twenty-two.

The question was asked to see whether participants may have noticed, during many years of teaching and performing within the wider public domain in which anthroposophical views are less known, whether more open-mindedness to cosmological ideas in speech could be observed and whether an astrological understanding would be beneficial. The researcher wondered whether astrology contributes towards a general openness to Steiner’s philosophy within the general populace.

This was mostly scaled in the middle to lower ratings where only one participant responded ‘Frequently.’ Most participants had little experience in Astrology. Even though most participants studied Steiner’s philosophy the responses puzzled me. I assumed that the participants had more esoteric understanding of the cosmos than an average mainstream populace would have. This response could be understood as a reflection from mainstream



polemics about astrology. One participant considered Astrology as a belief system and thereby stated:

‘Astrology is still not regarded on some levels and the work with the sounds is not always connected as such at all in the public domain. I think that rationalism, scientism, and scepticism are in the way, although once physics measures the sounds of the cosmos, then there might be more appreciation of the work. ‘Belief’ is a relatively tricky thing to convince others in this domain. ‘True Art’ can speak for itself nonetheless, so this is more the approach I would take, not asking others to believe.’

Another indicated that Sidereal Astrology, on which Astrosophy is based, would be more beneficial to both Astrology and Astrosophy.

‘Rarely but Astrosophy and Sidereal Astrology do more.’

## Conclusion

The aim of this paper was to explore whether a relationship with the cosmos can be enabled through speech and whether this is still possible in today's world. It discussed communicating with the cosmos by means of speech and whether speech is central to achieving this. The exploration with Curry's statement that 'divination involves a dialogue with 'more-than-human agents' in cultural contexts where speech has been used to this aim in the past and continues to be so in today's world.

The study provided a background of literature to explore how speech was used within ritual in general, during the Classical Greek period, the Mediaeval Period, and in the twentieth and twenty-first centuries. The starting point of exploration was the study of ritual to illustrate its decisive role in forming a relationship with the cosmos. By exploring the statements made by the anthropologist Edmund Leach and the scholar of Greek Mythology and Cults Walter Burkert in relation to speech, the study found that both scholars viewed speech and ritual as parallel developments. This provided the direction of the exploration. It is an approach that can become a model for further research.<sup>120</sup> Additionally, Burkert claimed that ritual is a type of language or form of communication. He argued that verbalisation is the most effective method for communication with more-than-human agents and that speech is closely associated with ritual.<sup>121</sup> The next section of the study aimed to find a model that would align with the ideas of Leach, Burkert and Curry and examine how speech can relate to an interaction with the cosmos.

For this reason, the paper had a twofold structure. It presented a background of speech development from a selection of historical examples to illustrate how the early uses of speech developed in parallel with ritual. The example of the Classical Greek Period illustrated how speech was perceived as a free art form to cultivate an aesthetic perception in the soul. This became the ideal guiding the Greek education system. At the time, speech was part of the mystery teachings, which connected the perception of the earthly seasons with the cosmos. During the Mediaeval period, methods were developed to construct models of celestial

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<sup>120</sup> Leach, E.R., *Realization In Man In Relation To Conceptual And Social Development*, (Philosophical Transactions of the Royal Society B: 251, 1966), pp. 403-408.

<sup>121</sup> Burkert, W., *Homo Necans: The Anthropology Of Ancient Greece Sacrificial Ritual And Myth*, Trans. Bing, P., (Berkeley: University of California Press, 1983), p. 29.

hierarchies based on the science of the time. This later provided a basis for the attribution of spheres of consciousness to the planets.<sup>122</sup> An illustration of Steiner's philosophy, relevant in the twentieth and twenty-first centuries, depicted how speech is part of the human constitution and has developed within it since the beginning. To the anthroposophical philosophy this was considered decisive in relating with the cosmos and was seen as the basis for future speech practices.

The second section consisted of qualitative research aiming to discover whether speech can still be used today as a tool to form a relationship with the cosmos. Rudolf Steiner's philosophy encompassed many themes about the cosmos and how it related to human beings. In September 1924 Steiner gave a series of lectures to actors and later to others interested in the interaction between speech and the development of the human constitution, a result of forces deriving from the fixed stars and the planets.<sup>123</sup> After that, Marie Steiner-von Sivers further developed and disseminated Steiner's ideas and speech methods. To this day, Steiner's work and philosophy on speech and drama continues to be taught and practiced within various educational, artistic, and therapeutic fields.

In the research section, this paper explored this view within a group of anthroposophical speech practitioners. It followed up on the question of how the vocalisation of sound or speech can interact with cosmic forces. Although the subject matter is vast, the researcher has situated this work within the frame provided by Patrick Curry's statement where he points out that divination involves a dialogue with a 'more-than-human agent.' Curry concluded that this form of communion is an innate human ability and an awareness of this is worth cultivating:

'... divination is *a natural human faculty* ...which will appear spontaneously in the right circumstances.'

The research suggests that this innate *natural human faculty* could be awakened by using speech.<sup>124</sup>

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<sup>122</sup> Langman, D., *Between Earth And Heaven, The Actor Of The Future*, Vol, 3., pp. 174-237.

<sup>123</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, p. 21.

<sup>124</sup> Curry, P., Divination, *Enchantment And Platonism, The Imaginal Cosmos*, eds, Lall, J.H., & Voss, A., (Canterbury: University of Kent, 2006), p. 45.

## **Concluding Thoughts on the Survey**

The questionnaire survey was designed to see whether the participants formed a relationship to the cosmos through speech. One aim of the survey was to explore how particular speech factors contribute to the formation of a relationship with the cosmos. Another was to explore whether the cosmic, holistic approach developed by Rudolf Steiner provides a means to do this. Steiner brought to light how the human constitution is formed out of cosmic, directive-giving forces and provided practical guidelines on how to develop an awareness of cosmic forces within us and how to apply this to speech by renewing old mystery teachings. Campion also points out that in many cultures humans portray themselves as a product of creative cosmic forces. As a reflection of this, they are formed in their gods, 'goddesses' or God's image.<sup>125</sup>

Throughout the survey most of the questions had positive responses, most of them affirmative. This indicated that the participants were consciously endeavouring to connect to cosmic formative forces through speech. The feedback often showed that the experience of formative forces was clearer when it was restricted to phonemes. Many participants did not intentionally connect to phonemes by reflecting on the planetary and zodiacal forces intrinsic to them. However, they all indicated that they were aware of them and even aspired to realise them. The direct experience of sound phonemes was more accessible, the planetary and zodiacal forces were less easily experienced and tended to be manifested in finer nuances, for example in characters in plays. One participant, on handing back the questionnaire, added that the questions made her think about how important it is to be more aware of the forming cosmic forces in speech and would certainly incorporate this more consciously in her practice. Another stated that this idea was valuable and should be looked at in greater depth.

Recognising that cosmic directive forces are not only part of the human constitution but can be kindled by speech practices, as Steiner claimed, an awareness of these processes can enable human beings to find their place within the cosmos.

Steiner has found a way to renew the knowledge in old mystery practices that were contained in the teachings of many pre-modern cultures for present day societies by describing them and supplying his followers with practical guidelines. Insights into cosmic forces can be gained

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<sup>125</sup> Campion, N., *Astrology And Cosmology In The World's Religion*, (New York: New York University Press, 2012), p. 6.

through speech and Steiner's practical methods show ways to enhance a conscious sense of place within the cosmos. Cultivating this awareness can guide the future of human evolution.

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### **Illustrations**

Figure 5: Classical Greek Mystery Schools and Sacred Sanctuaries. World History Encyclopedia, <https://www.worldhistory.org/image/325/map-of-classical-greek-sanctuaries/>

Figure 2: Ancient Athens and the location of Plato's Academy, (Haarmann, H., *Hellenistic Transformations: p.236*).

Figure 3: The Fourfold Activity in Speech, Steiner, R., *Speech And Drama*, trans. Adams, M., (London: Anthroposophical Publishing Company, 1960), p.33.

Figure 4: German Woodcut of Zodiac Man, 1483. Aligned with Rudolf Steiner's astrological vowel & consonant assignment.

[http://www.gnosis.art.pl/iluminatornia/omnibus/homo\\_zodiak.gif](http://www.gnosis.art.pl/iluminatornia/omnibus/homo_zodiak.gif).

## Appendix

### Survey Questionnaire

1. To what extent do you accept Rudolf Steiner's model of evolution in relation to speech?

Never	Sometimes	Moderately	Frequently	Always
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2. Steiner stated in his book "*The World Mission Of Art*"<sup>126</sup> that artistic form should always arise out of a relationship to the spiritual. From this aspect in what way do you see human speech forming a relationship with the spiritual world?

Never	Sometimes	Moderately	Frequently	Always
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3. In your view can the sounds of the alphabet provide this possibility of opening up a window into the spiritual world?

Never	Sometimes	Moderately	Frequently	Always
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4. Steiner stated: "Man is formed from the elements of the cosmos illustrated in sound".<sup>127</sup> To what extent do you believe that sounds lead you understanding the cosmic forces within them?

Never	Sometimes	Moderately	Frequently	Always
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5. To what extent do you believe that the sounds of the alphabet, knowing that they have planetary and zodiacal qualities direct you to understanding the cosmic formative forces better within the human being?

Never	Sometimes	Moderately	Frequently	Always
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<sup>126</sup> Steiner, R., *Das Kunstlerische In Seiner Weltmission*, (Dornach: Rudolf Steiner Verlag, 1961, p. 38).

<sup>127</sup> Steiner, R., *Eurythmie Als Sichtbare Sprache*, (Dornach: Rudolf Steiner Verlag, 1979, p. 76).

6. Steiner stated in his book “*The World Mission of Art*”<sup>128</sup> that a communion with the movements of the cosmos is through rhythms, cadences, measures in syllables, beat of sound etc. This would help gain a celestial perspective to speech. To what extent would you agree with this concept?

Never	Sometimes	Moderately	Frequently	Always
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7. Ilja Duwan in his book “*Speech Formation and the Art of Acting*” conveyed in view of Steiner’s approach to speech that: “The vowel harbours psychic forces of the inner life that are close to us, but consonants are spiritual energies and activities of the fixed stars (the Zodiac).”<sup>129</sup> To what extent do you actively connect the vowels as to how the planetary qualities manifest your inner life and the consonants as to how the zodiac qualities characterise their activity and energy?

Never	Sometimes	Moderately	Frequently	Always
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8. To what extent do you believe that planetary and zodiacal qualities in speech give an added dimension and artistic style to your work?

Never	Sometimes	Moderately	Frequently	Always
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9. To what extent would you say that you are more focused on the creative formative forces of sound rather than correct pronunciation when you practice?

Never	Sometimes	Moderately	Frequently	Always
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10. Steiner expressed: “The organs must be trained through the shaping of the sounds themselves.”<sup>130</sup> From this statement are you more interested in training the speech organs so that they become shaped by the sounds themselves in order to enhance the subtle bodies or does it just pertain to the physical body? If so in what way?

<sup>128</sup> Steiner, R., *Das Kunstlerische In Seiner Weltmission*, (Dornach: Rudolf Steiner Verlag, 1961, p. 81).

<sup>129</sup> Duwan, I., *Sprachgestaltung Und Schauspielkunst*, (Dornach: Verlag am Goetheanum, 1990, p. 54).

<sup>130</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, trans. Budgett, W., Hummel, N., Jones, M., (London: Rudolf Steiner Press, 1978, p. 131).

Never	Sometimes	Moderately	Frequently	Always
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11. Steiner pointed out that the intellect is a stage before the spirit. <sup>131</sup> To what extent would you in your speech practice try to combine the intellect to the spirit of language?

Never	Sometimes	Moderately	Frequently	Always
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12. Steiner maintained: “The power of speech is the starry script of the cosmos come to life. It finds expression in man”. <sup>132</sup> If this is true for you what would you focus on in your speech to demonstrate this? Please circle or place a cross to as many you think would apply for you.

- a. The breath as the life force of the soul that could lead to a conscious connection with the cosmos?
- b. The sound of the voice, its light and shade, the rising and falling its tone to make sound more sculpted.
- c. The resonance in the air inside and around the body or have sound resonate more in the body such as sensing it in the nose, diaphragm, head or breast region.
- d. The perception of sounds in the voice being articulated through consonantal combinations?
- e. The breath stream in the words rather than the actual intellectual content of words.

13. How do you use sound perception from a cosmic perspective in your teaching, acting, storytelling, and recitals or lecturing?

14. Do your preparations before a performance involve a conscious intention to gain a cosmic perspective into your classes, storytelling, recital or lecture in regards to your public speaking?

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<sup>131</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, trans. Budgett, W., Hummel, N., Jones, M., (London: Rudolf Steiner Press, 1978, p. 131).

<sup>132</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, trans. Budgett, W., Hummel, N., Jones, M., (London: Rudolf Steiner Press, 1978, p. 147).

15. To what extent by experiencing words in speech exercises or in public performances can it lead to a better understanding of spiritual knowledge and to understanding the mystery of a cosmic humanness?

Never	Sometimes	Moderately	Frequently	Always
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16. Do you think by visualising the relationship between the inner soul qualities of the vowels together with the outer energetic activity of the consonants would this help avoid speech becoming too mechanistic and why is this necessary?

Never	Sometimes	Moderately	Frequently	Always
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17. To what extent is it more beneficial to visualise the images in words by the activity of their zodiac sounds shapes than to have an intellectual understanding of them when practicing speech in exercises or for performances?

Never	Sometimes	Moderately	Frequently	Always
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18. One of Steiner’s philosophies is that: “Man must place himself consciously into the whole universe in order to grasp himself as a being endowed with speech. He must learn to sense the directions – the heights, the depths and the circumference.”<sup>133</sup> To what extent do you consciously try to sense yourself being anchored in the cosmos when performing or practicing?

Never	Sometimes	Moderately	Frequently	Always
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19. To what extent do you think it helps to sense rhythm in syllables, consonantal combinations, rhymes and verse to help build a better awareness to cosmic forces in time and

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<sup>133</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, trans. Budgett, W., Hummel, N., Jones, M., (London: Rudolf Steiner Press, 1978, p. 146).

space found for instance in solstices, equinoxes, holy day festivities, the moon phases, the seasons, in nodal-axes and planetary cycles?

Never	Sometimes	Moderately (It helps sense being a part of the life movement in nature)	Frequently (It gives a sense sharing in the yearly movement of the world in the cosmos)	Always (Greatly helps towards a healthy feeling of at-oneness with nature and the cosmos)
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20. Marie Steiner-von Sivers proposed that: “If we grasp that the human has been formed by direction-giving forces of the moving stars – the planets, and the fixed stars – the zodiac, that have the sounds in their signs ... their comprehensive sounding within language given to man by the gods, then we experience new states of consciousness.”<sup>134</sup> To what extent would you agree with her statement and can you add any further comments on this?

21. Do you think that an awareness of the planetary and zodiac qualities should be more consciously used in speech practices?

Never	Sometimes	Moderately	Frequently	Always
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22. To what extent do you believe that an increased awareness of astrology over the past years has helped to disseminate a better understanding of what speech formation is about more easily into the public domain?

Never	Sometimes	Moderately	Frequently	Always
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<sup>134</sup> Steiner, R., & Steiner-von Sivers, M., *Creative Speech, The Nature Of Speech Formation*, trans. Budgett, W., Hummel, N., Jones, M., (London: Rudolf Steiner Press, 1978, p. 21).