

Interview with Eva

Solyga

on

Speech

E: *Firstly could you say something about how you found your way to study speech formation? What were the decisive moments which led you to where you are now, and what inspired you to work in this field?*

G: In 1972, after studying Philosophy at the University of the Witwatersrand, I got work in the professional theatre as part of the cast of the rock musical "Hair", acting, singing and dancing. I had always felt connected to these arts, especially movement and dance, and so had decided to study Eurythmy in Cape Town after finishing performing in the show. However during the tour of the show throughout Portugal and Spain, in fact between performances in Barcelona, I had a very intense and vivid vision of a dynamic fire-dance. It was so alive and so fluid that it surely was a dance no physical body could ever manage. Well the tour continued and I took a short leave of absence to visit London, and in particular Steiner House. I had become deeply connected to Anthroposophy just before getting the part in the musical, and during the 6 month rehearsal period in Lesotho had worked very intensively with exercises from "Knowledge of the Higher Worlds and its Attainment" particularly the ones dealing with the observance of life and death, as well as the different experiences associated with the mineral, plant, animal, and human kingdoms. The work bore fruit, the results of which I still am able to draw on today. I had subsequently decided that instead of studying Eurythmy I wished to study Anthroposophically inspired Speech and Drama, and it was to this end that I went to London. Here I was lucky enough to attend a speech recital. Much of it I found over the top, but during a reading of a fairy tale from Rudolf Steiner's 2nd Mystery Drama, I felt my etheric body move in a way similar to that of the fire dance, and I decided to study this "whirling dance" of speech. I thought that perhaps it would also help my singing, which had been developing in the course of the show. After returning to the tour, I ended my year and a half with the company in San Sebastian. Just prior to this I had spent a glorious 2 months, while performing in Palma de Majorca, scuba diving and deepening my experiences of the movements of nature (wind sea earth and fire). I then completed four years at the London School of Speech Formation and Dramatic Art, graduating in 1979. Here I discovered that the fire-dance was actually the dance of the word, the flaming enthusiasm of the living word in the free dance of the breath.

For me the experience of language is musical and dance-like. Steiner describes how the very first beginnings of speech were in fact born out of such dance and song by the women of our far distant ancestors. Language is not man-made, but is born out of the Spiritual into the earthly realm, and consists of musically structured rhythmic gestures (words, phrases, sentences, paragraphs etc), not only tonally expressed as in singing, but in forms and gestures that have grammatical, musical relationships, as well as colourful and subtle tonal expressions. It embodies more meaningful imagination imbued emotional/soul and will qualities, and contains a much more subtle form of melos, rhythm and movement than is contained in any musical score, and has extremely fine tonal intervals. Of course what underlies all is the actual "speaker", the human being who speaks, the "Ich" (the individualised human Spirit) without whom no communication could/would take place. Here we must not forget indeed the one(s) to whom the speaking is directed, the listener(s), without whom there would be no speech at all. All the content and expressive power of language and communication revolves around this active "still point of the turning world", (From T S Eliot's 4 Quartets) and without this ego presence no living speech could ever arise, but only the dead, colourless, abstracted shadow of spoken language, which our modern consciousness gives rise to out of habit, no matter where on the globe you happen to be. Now I know that what I have just been talking about will itself appear abstract to most, few will understand me, but all my workshops are aimed at making this "I" experience conscious, that the participants may be able, even if only at first in a dim way, to experience their "I" (the speaker), and how, into the activity of listening silence, the power of language freely pours as grace, when he/she allows it. We can then feel the creative might of the language spirit surge through us, and become one with it and all its content. The I and the not I unite.

E: *So the work you do, how would you name it? Is it to teach people another way of speaking?*

G: Outwardly this may appear so. We work with deepening our relationship to the act and content of speech, but as I have just said, the essential aim is to lead the participants to the condition of being able to stand as a creative speaker, to become aware of his/her individuality, of the spirit which passes through many lifetimes and indwells the present persona creating the future. It is "presence" work. It is only this creative spirit who can resurrect the dead husk of

modern speech, permeate it with truth and ensouled sense, and liberate the full might of the shaping word, the word from which all things were made, the word of God. (St Johns Gospel)

So what fundamentally is a sentence? It is a living stream of shaping thought put into expression through spatially audible tone (or in the case of writing another step downwards, onto the tomb of the page/tablet etc.) If this did not occur we would all communicate telepathically which, though not impossible, (in fact all understanding contains some element of this) is not all that common, to say the least. Now to the extent that you can permeate, penetrate your speaking with the clarity of thought, as well as with that which accompanies thoughts, i.e. feelings, emotions, will activities, actions (or the exhortations to such), the psycho/spiritual charge of language then communicates to the listener on a far deeper level than does the dull mumble of most modern speech. We speak soul-to-soul, spirit-to-spirit, face-to-face. We are what we say, and do not merely point towards meaning, vaguely, bloodlessly. Of course the approach that I take is an artistic one. We work on vocal exercises and dramatic and poetic texts artistically. But what is artistic work in essence. It is to imbue matter with the Spirit. So we imbue the "matter" of the sounds of speech and audible language with the power of its source, the Spirit (God) through the bridging activity of our human spirit.

E: How does this relate to the speech of the ordinary everyday person?

G: When you work artistically you also of course engage the everyday self without whose participation nothing would be possible. So when you work artistically you develop the whole human being, the whole person. This artistic work colours how you are as a private person and can thus, if taken onboard deeply, transform how you speak and act also in daily life. If this were not the case the work wouldn't be of much interest to me, as it would only be the teaching of an external technique, remaining superficial and external to the existentialism of life.

E: Say something more about the material you work with in speech formation?

G: Yes, when talking about art, any art, you must work with substances, with matter. In painting and sculpture it is rather obvious what these are: colour/paint, brush, canvas or the like, stone, wood,

chisel etc. Then, importantly, there is the "what". What are you going to paint/sculpt. Without this "what" you have nothing to say. This can of course also be discovered in the course of exercising, just as many people only find out what they actually have to say by opening their mouths and speaking, but perhaps already having an inspiration (inner or outer) might be more fruitful. But beware the didactic quality of trying to embody the still intellect-bound idea. This leads to the "art cemetery", which many of our modern galleries actually are, with few exceptions. In language it is clear that the content is expressed in thought, picture, emotional colouring, dramatic charge. The equivalent to the colours of painting are to be found in the word, and the building blocks from which all words are formed, the syllable. Now these syllables can be further broken down into vowel and consonant, the vowel expressing the inner charge, tonal breath colour and energy and the consonant the outer form, gesture, and movement holding this, like the wine is held in the chalice, the spirit and soul in the body. Then of course you have as previously mentioned word, phrase, sentence, paragraph etc. You can then look at what each vowel, each consonant, has as its essence. Each is different and takes on additional differences dependent on the context, in which they are used, and the combinations they make; just as different paints mixed together create new colours. Each colour in itself is multifaceted going from darkness to light, and the colour combinations likewise. "Blue" is most definitely never merely "blue"; this is true only in its generality. Specifically it is endlessly variable, and this variability is what makes life so interesting, so colourful. Sameness would be both dead and boring. Now it is in the sphere of the vowel that the musical differences between languages, and indeed the dialect and regional accents within the same language, are to be found. Mostly the pool of consonants is more similar though not always. Polish for example has very few vowel sounds, only 7, all of which are short sounds. English has a pool of around 21 different vowel soundings long and short, monophongal, diphongal, and even triphongal. Polish however has consonant combinations not to be found in English or indeed many other languages. The sh sound for example is very varied in its correct pronunciation, which to a non-Pole is extremely difficult to master. The same can be said if one compares languages from around the world. What is common to all is that all words are made of combinations of vowels and consonants. Now words express actions as in the verb, qualities as in the adverb and adjective, or the names

of things as in nouns. There are also of course the linking words, (the servants), conjunctions, prepositions, articles without which language would not make much sense at all as nothing would relate. In the Slavic languages these are mostly part of the word forms and not used separately as in most other European tongues. Let us take the simple noun cup, "kubek". These combinations of sounds, C U P, express the name for the object that holds our drink. We can also make a cup with our hands. Such objects are things we can see. But just think, all that we can see has come into being out of enormous processes, activities of movement. Think for a moment how the seemingly still cup was made; and you will be taken into movement. All the created works, the objects, the things in the world, from the most simple and small to the most complex and large, have come into being through a process of shaping, of crystallising. They have to do with the earth element, with form. Even the heavens have come into being in the vast eons of time, as have the mountains, the oceans etc. So all has come into existence out of the great symphonic fire- dance of creation, out of living movement. The dynamic of speech is to bring this movement, which is contained in the activity of living thinking, of creative thought, into a form, into words. Now this movement is not merely physical movement. This is only the result of movement. The movement we are speaking about is the movement of the Spirit preceding existence in the (clair)-audible supersensible realm of the "idea" (Plato). In speech we bring this movement, born in us through an active listening and active thinking, into language, into earthed action, and we can as in great works of art, communicate through the material the spirit underlying it. (creative thought is actually of a will nature, is pure fire). We can also be inspired by the adversaries, by Luciferic, Ahrimanic and even worse Azuric spirits, but always the spirit underlies all. We are always moved to speak in one way or another. At best our speech can be the expression of pure love, the substance from which the future will be forged (just as our present existence was formed out of the warmth of loving sacrifice by the first hierarchy, the Seraphim, Cherubim and Thrones).

Let us return to the kubek, the cup. The two words are not so very different in their sounding. However when you do meet nouns that express themselves very differently in their sound combinations you need look into these sound relationships to form an idea as to from which perspective each language is looking at the same visual

object. Take fire for example. In German it is feuer, in Dutch vuur, in French feu, all very similar, something that blows out in the F sound and spirals in the airy R sound (in French this can be felt when following the vowel into the air) In Sanskrit it is Agni and in Polish Ogiem (spelling?) Very different perspective not so. Look into the soundings and the feelings that arise and you begin to feel that now the inner world of the fire becomes more important than it's appearance to the eye. How does the warmth of the fire live within the soul. It is in the A and O vowels that the object is drunk in and the warmth allowed to resonate within. So as you can see it is the same object experienced from a different point of view. This principle can be then applied to all words. Let us take another noun the name for those large objects with leaves that blow in the wind and give us shelter from the sun. In English it is TREE, in German BAUM, in Polish DJEVA (or is this Russian?) It is the same object in general (let us not get into the specifics as to whether it is an oak or ash or if indeed a German oak is different to a Polish oak). The object seen from an English perspective is rooted and tall as in the sound T. It moves in the wind as in the rolling sound R and gives one the feeling of uprightness and draws our attention as in the vowel EE. Hence T R EE. In German it is B AU M. Here it is more the surrounding rounded protecting shape of the B, the gentle motion of the protecting arms of the M branches and the inner sense of reverence as seen in the AU vowel (see the well known AU- M chant). If English wishes to express something similar then you have the B OU GHS of the tree, the boughs, the large branches. In the Polish we have the rooting sound DJ and the fiery outspreading V in the outreaching branches, giving rise to a sense of amazement and wonder as seen in the vowels E and A. Different to English and German but very aptly expressing what the Slavic soul might experience. If you enter the world of the verb we are immediately in a realm of action, of will. This is the lifeblood of language, its movement. We "verbalise" when speaking, we are in will, in fire. Add the verb to the noun and we have relationships, aided and abetted of course by the other serving words mentioned earlier (prepositions etc) Take the verb "throw". We can all perceive the result of such an action when say we "throw" a stone and see it fly through the air and splash into the river beyond. There is definite movement. The word itself at one stage in human consciousness would have evoked the same feelings as the actual action does. Sound and sense were at one stage a unity of experience. This faculty has been lost but will reawaken at another

level through work on Speech formation. Importantly when we are dealing with speech and speaking we are at once dealing with a world of results manifesting in tone, in sound, and an activity preceding this living in light and fire, in the idea, the thought, as seen in the platonic sense. When we bring these two worlds into a relationship a new consciousness arises.

E: so what you are saying is that there were different ways of understanding language in the past to the one we have now?

G: Most definitely yes! The human being has undergone two falls. The first when he/she fell from paradise and his eyes were opened to the outer world, and the second much later, when with the tower of Babel the ear fell and he/she lost the ability to hear sense through sound. It was also at this point that languages started to become more abstracted from its immediate onomatopoeic magical quality. It was not the case that there was previously only a single language spoken but pre Babel the human being had the ability as I said to hear through the sounding of the language to the sense, to experience the meaning within the sounding word itself. Sound and sense were one and people could understand each other easily. This is not the case today when a Pole cannot be understood by an Englishman if he has not actually learnt to speak Polish and vice versa. Languages themselves come into existence and pass away so in the future their will be languages that once again express themselves with more immediacy though not in the same way as before. We are moving now upwards towards the light and not downwards to the earth and so the human condition will change and all that is connected thereto. So my work is actually also future oriented, laying the seeds for future language expression and understanding, and for the future mission of the creative activity of speech, which according to Rudolf Steiner will be connected to conception and birth, not only in the thought world but right down to the bodies into which the human spirit of the future will incarnate. There is an intimate connection between the forces of Speech and those of sex. Both conceive and give birth. At present the one to the word and the other to the body. I will not say much more about this wonder but suffice to say that there is a remarkable similarity between the form of the Eustachian tubes, larynx and mouth and the Fallopian tubes, uterus and birth canal. As I said at present both are involved with the mystery of birth and conception. As was said by the

pupils of the Mysteries of Ephesus "Speak o man and thou revealest through thee the coming into being of worlds".

E: What would you suggest to somebody who does not have the possibility to attend one of your workshops? How cans one work to enable consciousness to be brought into our speech, to develop this ability in the direction you have suggested? What are the basic steps for such work?

G: Well in all honesty the work is in the oral tradition in essence. In theory it might be possible but in practise, for most, very difficult. We know that we first learn to speak as a child by hearing language spoken around us, by imitation. This is also true of that which precedes speaking, learning to stand upright and walk. And out of our ability to speak later arises the ability to think. All are a metamorphosis of balance and movement, and are given us as grace from above, from God. Speaking is a very personal instinctive act deeply ingrained in habit, so to be able to separate oneself from oneself without help is extremely difficult. If deprived of this, as seen in the many cases of "wolf children", we lose the grace of our ability to speak. As a child we have the potential to easily learn many languages spoken in our environment by those close to you. We are flexible and can potentially speak all languages perfectly. As we grow up we become more hardened till eventually it is only with difficulty that we can vocalise a foreign tongue in the correct manner, let alone learn to speak it fluently and easily. So to repeat unless one is a very highly evolved being or brings it as a gift, it is very difficult to develop at the early stages without hearing others, and thereby opening ones active listening capacities. This sounds rather negative. Let us make a closer examination of the elements involved and through deepening our awareness and sense of wonder take the first steps. To paraphrase Goethe wonder is the doorway into the hidden worlds. We have the building blocks, (the sounds); the light of thought and the warm bridging flow of the breath. Without the breath no sound production would be possible, in fact no life would be there at all. Just stop breathing and see what happens. In a way breath is the lifeblood of speech, though this is not to be taken in a Yogic sense. We need to be able to access the rhythmic free flow of the expanding and contracting breath, through which our awareness is both outside and inside us, rhythmically, livingly. However this needs to remain in a more dreamlike sense to allow it/us to be breathed and not to take breath. It is a gift to be given and not grasped. Then one begins to

discover in what relationship to the word the life-giving breath stands. It first manifests itself through the tone of the metamorphosing vowel stream from the awakening in-streaming wonder in A through E I O to the conscious out-streaming U. In song these are intoned and sung, in speech intoned and given soul- gesture shaping. In the consonants we have those can be intoned and sustained such as M N L NG V Z R and those that cannot eg. S F B P D T. There are also voiced sounds B D G and unvoiced P T K etc. All including the vowels have gesture as well as tonal qualities and it is these gestures that are of primary importance. The consonants shape space like airy-form sculptures and fall into four elemental categories, earth, water, air and fire. Those consonants that give form B P M N D T G K, those that flow L, those that spiral like the wind R, and those that flash into form like fire F S H SH V Z and the like. These forces can also be seen at work in the forms of nature. The forming earth consonants follow the process of crystallisation from an expanded periphery of warmth into a contracted form. This movement precedes the actual birth of the sound, which only arises when the gesture has come to completion. Just say B without letting the sound come out and you will know what I mean when becoming aware of how the muscle movements of the mouth are called into action by the sound gesture. This is to be experienced with them all in differing ways. All crystalline qualities in nature are like the sound K, all rounded forms like B, all moulding forms like M, radiating forms like P, the ground or foundation is given by the sound D and the like. See the sunflower. Its seed heart centre is the B its petals P. In the case of the fire consonants this is not the case. The energy of the periphery flashes into being, touching the earth of the mouth, and returns whence it came, just like the ignition and burning of a flame. With the flow and air sounds one can feel a water-like sustaining movement and a process of evaporation and condensation like the formation of rain on the one hand in the rise and fall of the L, and a vibrating, spiralling wind-like quality on the other, like the lightning fast movements of the tiny wings of the hummingbird as it feeds on the nectar of the flower. The tongue vibrates similarly on speaking the airy R sound. Movement is the basis of all and can be found in all the elements. This is the fire of the spirit out of which all things arise and into which all things in time return. So this means that we need to hone our powers of observation to a high degree and turn these inwards to the actual movements inherent in the act of speaking words, syllables, consonants and vowels and the differing feelings that then arise. In

this way words become real experiences and not mere signs and symbols. The realists were actually correct though the nominalists won the day. (see the battle between the realists and the nominalists in the medieval church). In this way grammar becomes a vivid, living experience and all the differing shades of experiential meanings are readily at your disposal. All words reveal their mysteries and become transparent to the 12 senses. One begins to unlock the secrets of the "LOGOS" which was in the beginning with God and out of which all things were made. Take for example the simple sentence "the ball rolled into the pocket". The noun (subject) is the rounded B and the flowing LL, linked by the involving A vowel (pronounced O) BALL. What does the ball do? It rolls. The rolling R sound with the flowing LL, a true sound picture of the activity your eye can see. Where does it roll? Into (preposition link) the (article link) noun (object) pocket. PKT the sound of the fall into the open and receptive O vowel. Now when we bring adjectives and adverbs into the sentence we have a slightly more complex sentence but at the same time more specific. The BLUE ball (not yellow or red, hard or soft etc. These would change the specific sense) SLOWLY rolled into the CORNER pocket. This is a snooker image. So now the ball is specifically a blue one, the rolling is slow and not any other quality, and it rolls into the corner pocket and not into the middle pocket. We can become even more specific with the pocket i.e. into the LEFT corner pocket. This is very different in it's feeling than into the RIGHT pocket. All these differences one learns to experience and bring into vocalisation so that what one says matches the actual truth of any given situation in its wholeness of experience and not merely as grey head information, which is the current norm. Our speech becomes immensely rich. All this is applicable to every language spoken on the earth. We just have to grasp the point of view as previously mentioned.

E: Can you say something more about the breath and its role, and the relationship of speaking to writing?

G: As I said before all vocal speaking depends on whether the breath can be accessed. We breathe in what we have to say (a receptive listening activity akin to inspiration) and breath out what is to be said (the action of speaking). This in turn is breathed in (heard) by the audience, and gives rise to a response as in the case of conversation. The actual understanding is not merely a head activity but a full body experience, head, heart, and limbs. It is widely known that the intellectual sense accounts for only around 8% of

understanding. The rest is picked up by the other senses for example body language, gesture, subtext and the like. So perhaps it becomes clear that the breath we are talking about is more complex than the air that comes in and out and the PRANA/ energy spoken about by yogic breathing. This is present but what we are actually dealing with is the light, the light of living thought and the warmth in which it is imbedded. Now to use a writing image the breath can also be seen as the ink in the pen without which no mark can be made on the page, though it is far more than merely this. As for the page, this is ensouled, breath- enwarmed space, both outer and inner. As we speak we make a mark as it were on space, like a stone thrown into still water sets up ripples. We ripple space in varied meaning-filled sculptural forms. The waters of the listener are also set into motion, as is our own water, our subtle waters as well, our life-bodies, our ether-bodies. Again it is well known that about 90% of the human body is comprised of water, and that the etheric has a relationship to this element, as does sound. We thus hear deeply with our wholeness from outside inwards. So space is the page, the writing is invisible but audible, and just as in writing we move across the page so that all is not jumbled up and is legible, so in speaking we need move through space in clear articulation so as to make language intelligible, following the thread of the thought with our consciousness. We thread our consciousness through the beads of the words to make a complex language structure, word-to-word, sentence-to-sentence, verse-to-verse, chapter-to-chapter. All this involves a musical sense of timing/stress, rhythm, and melos, which are all intimately connected to the inherent sense, to the gesture, to meaning, and the style of the given piece of writing i.e. poetry, prose and the like. The breath, our consciousness and the very life of language itself facilitate all this.

E: Now to the last question. In one of his lecture entitled “the forming of destiny in sleeping and waking” Steiner speaks of the idealism of speech, which leads to a closer link between man and the hierarchies especially the Archangels. What is this idealism he is speaking of and how can it be developed?

G: This is a very deep question and to answer it fully it would be best to read what Steiner himself has to say on the matter. I will attempt to answer it much more briefly. But before I answer that question I need to place the mystery of speech in its more cosmic context. The essential activity of speech is seated within the “Astral body” of the

human being, the starry body. Of course the means to speak are in the organs of the physical body, lungs, larynx, mouth etc. but that which moves one to speak is seated in the subtler astral/starry body, both in its higher and lower natures. On the level of the LOGOS the consonants are each connected with the spirits of the fixed star zodiacal world and the vowels with those of the mobile planets. For example the B P consonants are the focus for the forces of “the Virgin”, the G K for the aim of the “Archer”, the L for the heights and depths of the “Capricorn or goatfish” etc. The Vowel AU is the sounding of the radiating Sun force, whilst the AI is the reflecting Moon. The A is the god of love, Venus, the E the force of Mars, the EE (I) the messenger, Mercury, the O wise Jupiter, and the U brooding Saturn. This is the world that one enters into every night with ones Ego/Astral nature upon falling asleep, leaving ones physical/etheric sheaths behind. It is a world of tremendous activity, and the source, if entered into rightly, of strength and renewal, and the forging of the future, for both good and ill. It is the world of the so-called “cosmic music” the harmony of the spheres, of which our present earthly music and speech are a dim echo, though this was not always the case and will not be so in the future. It is of course the world entered into between death and a new birth, the world in which Karma/Destiny holds sway in preparation for the creation of ones new sheaths on re-entry into a subsequent life on earth. And of course this karma is created by ones actions in this present lifetime, and naturally by the many lives preceding it. The future is forged in the present out of the past. Now to get back to the question of idealism and its importance to the Archangels. What the human being does on earth, how he speaks and what he concerns himself with, what qualities pour into his words, what convictions he holds, what nuances of feeling he has, what fire of enthusiasm burns in him, all these are inscribed into his astral-body and taken with him as he crosses the threshold on going to sleep at night. If all that resonates within him are earthbound and materialistic, watery, mundane and lifeless, the Archangels are deprived of their necessary and right connection to the human-being, and vice versa. This has devastating effects now and into the future, for the lack of this right and necessary relationship deprives the human being of strength and vital experiences in the spiritual world (the world between death and new birth) and thus he/she has little force to bring back with him/her on waking, and indeed to carry forth into the next earthly life. It is important here to note that sleep is like a little death. He/she enters

into the same world as that when actually dying, and his/her renewal in sleep depend upon his/her actions on earth, and the relationships he/she is then able to forge with the spirits of the hierarchies. Steiner points out that the Archangels need to relate to the speech of mankind as man needs oxygen to breath on earth, and speech filled with the powers of idealism, of spiritual substance and conviction, flaming enthusiasm and nuances of feeling, provide nourishment for the Archangels and set up the right relationship required for the development of both. Further it is important to note how important a role the Archangels have played in inspiring the power of speech into mankind over the many eons of earth existence. Among their many tasks the Archangels are the leaders of the different folks, the folk spirits. They are the mighty rushing wind, the circle of twelve flames burning over the heads of the disciples at the Pentecost around the thirteenth, the Risen Christ, inspiring them to talk in tongues, planting the seeds for the overcoming of the effects of Babel. They are the "language genius", the inspirers of the many folk who dwell on this planet of ours, without whose activity mankind would never have received the gift of speech at all. In another lecture entitled "The Recovery of the Living Source of Speech" given in Dornach on the 13th April 1923 Steiner deals very inspiringly on this theme. How the Archangels in meditation on the higher hierarchies inspired language downward into mankind, first through the power of intuition, in the language of Adam, a speech of actual magical power and co-creative force, of will. (see Genesis) Then, through inspiration, as a language of feeling, as seen in the great epics of the past, and finally, from the post Platonic age, through imagination, as a language of thought. Dates cannot be exact he explains as conditions in different parts of the earth allowed the inspirations to resonate on for longer or shorter times. We are still living in this language of thought into which the deadening powers of the adversaries were first able to enter. Prior to this the power of speech came from above, untouched by Lucifer and Ahriman; First from the second Hierarchy, Kyriotetes, Dynamis, and Exusiai, (spirits of wisdom, movement and form), and then from First Hierarchy (spirits of love, harmony and will) Seraphim, Cherubim, and Thrones. (The third hierarchy consist of Angels, Archangels and Archai, spirits of Light, Fire and Personality). Now however the Archangels could not receive their imaginations from above, as there were no more hierarchies to meditate on, and so were forced to obtain them from below, from earthly life. If the mystery of Golgotha had not taken place this would have led to the ultimate death of

language, as well as mankind, as can be perceived today in computer-speak sms. etc. inspired by the dark spirits of the west. The life of (the Nathan) Jesus, the three years of Christ on the earth, and the actual Mystery of Golgotha itself, the death and resurrection of a god, provide imaginations, which are free from the Karma of the fall, and from the effects of the adversaries, and bestow upon the archangels and humanity a new love-filled speech forming force. This is the Risen Christ himself. Christ is the speech forming force, the fount of pure Love, which when freely embraced by humanity will provide the impulse for the resurrection of the fallen word, and ensure the further evolution of our planet.

To end I would like to recite two verses, the first given to the teachers of language in the first Waldorf School in March 1921,

*For him who understands the sense of speech
The world reveals itself as picture.
On him who hears the Soul of speech
The world unlocks itself as Wisdom.
To him who lives into the Spirit of speech
The world bestows Wisdom's strength and power.
To him who can love speech
It grants its own creative might.
Thus will I turn my heart, my sense
Towards the spirit and the soul of words,
And in my love for them
Begin to feel
Myself entire.*

and the second, to Marie Steiner

*The Stars Spake once to Man;
It is world destiny that they are silent now.
To be aware of the silence can become pain for earthly-man.
But, in the deepening silence, there grows and ripens
What Man speaks to the Stars.
To be aware of this speaking can become strength for Spirit-Man!*
Geoff Norris 8.11.200

For more information and details of workshops delivered by Geoff Norris please e-mail info@speechanddramastudio.com