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Waldorf 100 Thailand

Deepening the Understanding of the Foundations of Waldorf Education: Developing Pedagogical Answers to the New Challenges in Childhood Today and Tomorrow

John Chalmers, Bangkok, Thailand

Consciousness breathes. It breathes between the Past and the Future, between the Memory and the Will, between the concept and the imagination of life, nature and the world around us. We began our 100 Years of Waldorf Education Celebration in Bangkok, Thailand, with these profound thoughts from Rudolf Steiner's *The Foundations of Human Experience (The Study of Man)* presented by Claus-Peter Roh, current co-representative of the Pedagogical Section at the Goetheanum and then on the following morning a lecture by Christof Wiechert, former representative of the Pedagogical Section. That morning a beautiful blackboard drawing emerged that illustrated the secret to much of what we do as Waldorf teachers; the importance of feeling as a bridge between the polarities of thinking and will in the developing young human being. This became the central theme of the conference.* In the late afternoon of the first day

following registration and before the first evening introductory lecture by Claus-Peter Roh, we were given a wonderful performance of Thai music and dance by the students from Panyotai Waldorf School.

Two hundred and ten Waldorf teachers and administrators arrived from around the world to join in this one-hundredth year anniversary of the first Waldorf school. Over 100 from Thailand, 25 people from different parts of India, 38 from the Philippines, and others were from China, Japan, Vietnam, Malaysia, Indonesia, Nepal, the Netherlands, Peru, Cambodia, Myanmar, Kyrgyzstan, Russia, Korea, Brazil, Canada, South Africa and Taiwan. Pedagogical experts from a variety of countries had also been invited from Germany, Thailand, Australia, the Czech Republic, Japan, Brazil, the UK and USA to share their experience and knowledge. Organized by Nana Goebel, Dr. Porn and Janpen Panosot, the conference was an inspirational gathering of one of the newest expanding regions for Waldorf Education. Many new schools were represented by enthusiastic participants from initiatives in India, Vietnam, Thailand, Malaysia and Myanmar. This wide array of new initiatives were colorfully on display Thursday night of the conference

when all participating countries were asked to share with a cultural performance. Those from India sang a beautiful set of songs both in Sanskrit and Tamil. The Brazilian contingent got everyone moving and singing at the back of the new auditorium.

The beginnings of the first Waldorf school were described by Christof Wiechert, with all its pioneering challenges such as the lack of furniture in the first weeks of the school. Also it was said that Rudolf Steiner did not have a preconceived or fixed conceptual framework for the school but worked weekly



Christof Wiechert, former representative of the Pedagogical Section, was a keynote speaker at the Waldorf 100 conference in Bangkok.

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Dr. Porn Panosot speaking to a workshop group at the conference.

with the teachers to develop the school, shaping the curriculum together with them. Of course he was never short on useful and interesting suggestions.

Emil Molte's request to Rudolf Steiner to create a school for the workers of his cigarette factory was certainly momentous in the history of education, but on retrospection with some degree of irony as well. A visionary, world-transforming education for healthy, integrated learning at a factory making millions of cigarettes for the soldiers on the Western and Eastern Front of a World War? Molte was also invited to the faculty meetings by Steiner and some of the teachers did not approve of this. Steiner explained that Molte did not use the profits of the factory for the school, but he used his own personal money. The irony was that almost all of the teachers were smokers. Steiner was a very relevant cultural figure of his time and in Molte's mind it seemed, one of the most practical and capable to lead the forming of a new kind of school in 1919 in the industrial city of Stuttgart after the First World War had just ended.

The most controversial moment was a presentation by Dr. Porn Panosot founder of the Panyotai Steiner School on the outskirts of Bangkok. His school was also the host and built a new auditorium inspired by the coming conference. His presentation mid-conference was in all actuality a continuation of Steiner's indications and the presentations by others based on *The Foundations of Human Experience*. Dr. Panosot talked about Panyotai and their observations that kindergarten children at play time ran around frenetically, not engaging in imaginative play perceived from the world around them. He and his colleagues at the school decided that the children did not have any work or behavior to imitate for their imaginative play. The school needed to adapt to this situation, so parents were asked to help and more practical activities were implemented with good results. He took this example and developed it to include the lack of social relationship and interaction among the cell phone preoccupied adolescents and adults. We do not really seem to live in our body and in nature when we are engaged with these devices. The point he finally made was interpreted by some at the conference as pessimistic. But the next day he stood up and stated that by his work it was clear he was an optimist! He made

crucial points about the stand Waldorf Education must consider. If we base our education on indications from *The Foundations of Human Experience* this is the challenge for the future of Waldorf Education; to become more grounded in our methodology rather than, conforming to the so-called "logic" of the new technological "trans-human" paradigm. What is new, useful, popular and fantastic is not always the best in the long run, especially for our children. Technology is a high-speed revolutionary tool of knowledge and experience for the world, but it is also harming family life, healthy child development and

society in general. Dr. Porn used the continuous mass shootings in the U.S as examples of the nihilism and socio-emotional disturbances of the youth of our times.

We were led every morning with singing in beautiful harmonies by Shiori Ando from the Kyotanabe Steiner School in Kyoto, Japan. There were many workshops at the conference exploring Waldorf pedagogy, including child study, eurythmy, speech, painting, singing and drama. Andrew Hill from Australia gave a wonderful overview of the Waldorf curriculum, with beautiful songs, verses and movement work and Karla Neves from Brazil presented the sometimes challenging Waldorf approach to Mathematics and its deeper importance for the development of the truly free individual, an immensely full-of-suggestions foreign language workshop by Christophe Jaffke from Germany, and Kindergarten insights from Kathryn Ann Carpenter Perlas. There was also a workshop for high school teachers on *Parzival* by Noela Maletz from Australia. Many other workshops added to the colorful palette of offerings. An especially notable offering was the special morning and afternoon workshop with Peter Eisner, an artist/educator originally from Germany, but now working in Finland. His work on metamorphosis in the arts and nature, was astounding, and could surely be considered fundamental for understanding the deeper aspects of Goethean thinking in certain aspects of Waldorf pedagogy.

There were also afternoon open seminars organized by group leaders such as Trevor Mephram from the U.K. and others to share research, experience and explore vital questions like the role of technology in the future of Waldorf education. It sounds like the German funded state schools and a Waldorf school in California are ready to go full bore ahead with new implementation with regard to the role of technology. In the open discussions many questions were asked such as the theme about new social/economic approaches in the Waldorf school movement. An important initiative at the Tuburan Waldorf School in Davao City, Philippines, was presented where an all-inclusive model has been created as a basis for a highly interactive and supportive school life and developing community.

The conference lecturers emphasized that the core pedagogical ideas of Waldorf education are still relevant and maybe even more crucial for certain contemporary children and adolescents. Steiner's original vision is not waning, but actually just beginning to be fully realized. It is a furtherance of this spiritually needed hygienic education into the twenty-first century that is becoming apparent around the world. It is not a time to bring the new technological values and points of view into Waldorf education, but it is a time to deepen our commitment and continue the multifaceted implementation of our unique pedagogical approach. Technology and this current era of world-wide-web, virtual reality, AI and cyber-consciousness does not have anything to offer that would help to redefine childhood and human development. It is Waldorf education and the Waldorf school movement that instead can be a principled bastion for those who want to salvage the most human aspects of childhood. It can also guide and protect the young adult from this too much, too often, too fast world by learning to think for themselves, helping them to become "stronger, brighter, deeper" and hopefully preparing them for the challenges that lie ahead.



Thai Waldorf students are seen here working on a school project.

**The feeling life of the child is central to Waldorf education and was a central theme to this conference. It was from the beginning at the center of Steiner's vision for a Whole Child Education. Feeling is the way a child comes to meaningful learning and therefore "the teacher must be a master of feeling". As a basic notion in Waldorf teaching, "feeling is the sleeping will". One can catch a glimpse of Steiner's sophisticated use of metamorphic thinking in this idea of feeling transforming into activity through the child's interest and enthusiasm for learning.*

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Asia Chinese Speaking Waldorf Teachers Conference 2019

Noel Dallow, Taichung, Taiwan

Asia Waldorf Teacher Conference

2017 Chengdu, China
2015 Tokyo, Japan
2013 Seoul, South Korea
2011 Hyderabad, India
2009 Manila, Philippines
2007 Bangkok, Thailand
2005 Ci-Xin, Taiwan

Asia Chinese Waldorf Teacher Conference

2019 Taichung, Taiwan
2016 ZhengZhou, China
2014 Ci-Xin, Taiwan

1/4 Waldorf 100

I stared at the numbers on the conference T-shirt in confusion: *1/4 Waldorf 100*. What could they mean? And then it dawned on me: Waldorf Education this year celebrates its centenary (this we know) but it's the 25th year of Waldorf education in Taiwan and 25 is a quarter of 100, hence the fraction. Understand the numbers and you can understand the message!



Ben Cherry, one of the keynote speakers at the Taichung ACWTC in April/May 2019.

The first ACWTC was in 2014 at Ci Xin Waldorf School in the east of Taiwan. It was a very well-attended conference, but the next—in ZhengZhou (in Henan Province) two years later dwarfed it with around 800 delegates. This year numbers were lower, but still nearly 400, with the majority being friends from Mainland China, and there was—as usual—a palpable excitement at the opening of the conference with being among Waldorf colleagues and sharing struggles and successes, with the prospect of listening to our speakers, and with participating in one of the many rich workshops.

My role in the conference was different this time. Previously I had taught Science or Games but my role this time was



This is a scene from Goethe's Faust presented by students from the HaiSiann Waldorf High Schools, one of several Waldorf schools in Taichung.

to lead the morning singing (a highly visible role) and Lighting Director for the Faust drama and the Eurythmy performance (a far less visible role, but rather one that “en-vised” the performers for the audience). Long lighting rehearsals precluded my participation in the workshops, which while being regrettable was amply compensated by the joy of using the new lighting system I’d been developing over the last 6 years or so. It was a rare kind of pleasure to spend hours programming and fine-tuning the necessary changes and then to just leisurely press the space bar at the right moment. All the former hours of stress disappeared by magic (made possible by a MacBook Pro, with an ENTTEC DMX512 converter and Lightkey 2 running 10 LED RGBA lights, for those that really want to know!).

The venue for this conference was the Concert Hall of the National Taiwan Symphony Orchestra, which is in a small town next to the big city of Taichung. That this was possible was due to the kindness of the director of the NTSO, Mr. Liu Suan-Yung. It was a real joy to luxuriate in the opulence for the conference duration –an opulence that was in high demand with the NTSO even being willing to relocate their practice sessions for a few days, and with an international performance happening on the evening of our

final day, so many thanks are due to Mr. Liu and his team for their generosity.

There were many highlights of this conference for me, both large and small. Meeting colleagues from Taiwan and Mainland China ranks very high. All (or nearly all) schools in Taiwan had teachers here, and a great many of the ever-increasing schools in Mainland China also. Although the schools in Taiwan are a little older than their mainland cousins, many challenges are similar and to be honest, we know the joys and sorrows of being a Waldorf teacher have a universal character. As a beginning Waldorf teacher 20-odd years ago I frequently bemoaned the dearth of secondary literature in English. The situation is similar

with regards to the situation in Mandarin Chinese but at least there is a substantial body of secondary literature to pick and choose from, as well as sites like the Rudolf Steiner Archive and eLibrary (rsarchive.org) for Steiner’s lectures and books.

Being able to listen to the wonderful conference speakers also was a highlight. Ben Cherry’s courage and determination were in full display as he introduced his lecture in Mandarin (much appreciated by all!) as was his content, the heart of which was ways in which to identify and work with sentient



Members from the Youth Eurythmy Performance (YEP) travelled from Germany to be a part of the program at the ACWTC in Taiwan.

soul, intellectual soul and consciousness soul and, gaining self-knowledge, thereby gaining the ability to work more consciously in our teaching work, and in life in general.

The panorama of Waldorf history that Nana Göbel presented was equally valuable and interesting. Parts of the narrative she shared were most likely known to many people, but the whole story was known by none. Full of stories, pictures and details, it also contained something of the wisdom of numbers; that the waves of Waldorf growth through time and space can reveal patterns that become visible when the details are put in order. These last several years Nana has taken on the task to put these ‘details in order’ and in the centenary year to travel and share with friends and colleagues around the world the Waldorf story. From 1919 to 1989 there was a Waldorf education growth impulse that peaked and then slowed down. This is 70 years—a human lifetime. This growth impulse was primarily a European one. From 1987 (Japan) to 1989 (Israel) and onwards there has been another impulse of growth in the movement, this time in the Orient, and it is to 2059 that we might look (another human lifetime) for the next phase’s beginning. Over and above everything however was the reminder that the Waldorf School impulse is meant as a life- and world-changing impulse but it needs individuals who see the necessity of it!

It should also be mentioned that Nana has finished a tremendous undertaking—writing an authoritative 3-volume history of the Waldorf School movement that we may hope will quickly be translated. In German it is “*Die Waldorfschule und ihre Menschen. Weltweit.*” (Drei Bände im Schubert Verlag Freies Geistesleben, Stuttgart 2019, ISBN 978-3-7725-7919-6).

Another highlight was the performance of Goethe’s *Faust* (Part 1, abridged) by the HaiSiann Upper School students, including several Year 13 students who came back specifically to reprise their roles from their Year

12 performance. Everyone threw themselves into it without holding anything back. What I was most impressed with was how much responsibility the students themselves took for the costumes, props, scene changes, lighting and music. The rapturous applause they received at the end showed that all their efforts were worthwhile and appreciated. Many thanks are also due to Chang YiLing (principal) and Ke, Chen-Uen for their hours of support. I would also like to thank the grace of the angels that helped to bring all moving and non-moving parts together in such a wonderful way.

Continuing forward in time, it is almost superfluous to say that the contributions from Claus-Peter Röh and Christof Wiechert were superb (because they always are). Their gifts as educators stem from being able to continuously approach Waldorf pedagogy in ever-new ways. This brings an impulse of continual freshness and new insight. Claus-Peter told in a wonderful way how the Class 6 and 7 student finds him/herself in a new relationship with their body and also a new relationship with the world. Christof told us a wonderful fairy tale from China that he had learned in Holland (that few of the participants had heard though surely it was a Chinese fairy story). His way of telling had us laughing and listening open-mouthed in turn. He also used the fairy story, and the rest of his talk to emphasize the importance of archetypal images in our storytelling, and of recognizing the seven virtues of Waldorf Education: the need for *imagination*, having a *sense for truth (or authenticity)*, *soul responsibility*, *initiative*, *interest*, *fidelity* and a *good mood*. We need to learn to develop a living thinking because only that which lives can move and grow. As an exercise, we must learn to talk in metaphors (Claus-Peter reported on Florian Osswald’s wonderful metaphor for the electric motor in Class 8 Physics as a never-ending love-tragedy. We all roared with appreciative laughter at this succinct truth).

There were so many more gems and sublime moments shared in the conference. For those interested, it is intended to share the English transcriptions of the keynote lectures on the Taiwan Waldorf Education movement Federation Facebook (TWEF) page in a month or so, with the Chinese translations following some time after that. More photos and conference reports can be found (in Chinese) already on the Facebook group: 台灣華德福教育運動聯盟 which can also be found by searching Facebook with “TWEF”.

For my part, I just wish to thank the teams of people—students and adults alike—who worked so hard to make this conference the success it was. May we long be inspired to work together so harmoniously to such great effect.

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Christof Wiechert told a wonderful Chinese fairy tale. His way of telling had us laughing and listening open-mouthed in turn.

China Report: January 2019

Ben Cherry, Yilan, Taiwan



Ben Cherry and Chan Yachih at the ACWTC in Taichung, Taiwan.

Strong events have been taking place in China over the past few months and they have been affecting the Waldorf schools, not only in negative ways. The progressive tightening of the government's grip on the cultural sphere, and especially education, has not only woken people up but has brought about some remarkable responses. Strange as it may sound, there is a new vitality and determination in many people, and this was clearly in evidence at the recent China Waldorf Federation (CWF) Leadership Conference in Dongguan, South China.

It was also in response to this relentless and sometimes aggressive government pressure that the leaders of CWF and CECEF called a conference of representatives from both organizations in October 2018 to discuss ways of joining together. That too was a strong event.

As an outcome of these processes a clearer portrayal of what this education is and can achieve is becoming available. The danger now is that it becomes fixed in forms that government officials can understand, but there is also a lot of creativity in people's responses to the new requirements. There is no doubting the commitment to practice this education with greater consciousness. There is a strong will to go through whatever difficulties come its way and I will give examples in what follows.

CWF 4-day Leadership Conference (30 December 2018 - 2 January 2019)

This was our third gathering of leaders and it was more open than on the previous two occasions. Approximately sixty people attended, representing a wide range of schools of varying maturity, with quite a number of new faces. It was focused, joyful and surprisingly relaxed. Our goal was to hear how things are going in different schools, particularly in relationship to the government, and to gather together the many new ideas that are germinating. It was in many ways a festival

of courage, creativity and hope. There are now 83 schools on our list, some still in their infancy and still finding their way, others firmly established and getting stronger, with a whole range of schools somewhere in between.

Our process in the conference was greatly helped by two elements that wove through each day's work. The first were the healing social activities, led by Thomas Pedrolí, who comes originally from Holland, but worked as a class teacher in Germany for many years. He and his Chinese assistant are also lyre players and his work carries a lively but gentle, rhythmical quality. The second was the task I took on to speak about the book *Reinventing Organisations* by Frederic Laloux, a Belgian business consultant, which has been translated into Chinese and is becoming increasingly well-known.

As you may know, Laloux researched 12 organizations that he recognized as working in genuinely new ways, uniting respect for others with efficiency and high quality work. As I got into the book earlier in the year, the question why there is not a word about Waldorf schools or any other offshoots of anthroposophy became dominant in my mind. Is it because Laloux doesn't know of them? (Unlikely). Is it because he has a prejudice against Steiner himself for being 'mystical' and 'unpractical'? (Possibly. I suspect that Ken Wilber, on whose thoughts the foundations of the book are based, may have such a prejudice too). Or is it that Laloux knows of Waldorf schools - though perhaps not anthroposophical hospitals or curative homes - and sees them as being more 'green' than 'teal'? (Most likely, I think, especially with respect to self-management, which is a key element in the organizations that Laloux designates as teal).



Ancestor door guardians at the entrance of a Chinese family estate in Taichung, Taiwan.

This is part of the larger question why Anthroposophy is not playing a more central role in the huge task of pioneering a new future worldwide. Rereading some of Steiner's lectures on society and education in the light of this book, one can perceive all the qualities which Laloux identifies as 'evolutionary' or 'teal'. Are we failing to live up to this? If so, why?

I shared these questions with the participants and it provoked vibrant conversations. One of many questions that came up was about CWF itself! With which of the colors and accompanying adjectives, which Laloux uses, is it most connected - Conformist-Amber (like the army), Achievement-Orange (like a competitive business), Pluralistic-Green (like a big family) or Evolutionary-Teal (human beings working together in trust through effective self-management)? There was a lot of laughter as we looked at ourselves and the organizations in which we are working.

Throughout the event, one could perceive the growth that is taking place in the carriers of this education - including members of CWF. Though I have urged the three core members for a long time to bring more people into the group, I was impressed by the relaxed, clear and authoritative way in which they spoke. Each is taking full responsibility and they created a mood of genuine sharing.

The same is true of Guanqu, who is gaining in inner strength and clarity all the time. The new second secretary, Shilei, was also much appreciated for her brightness and warmth. She has a degree from a university in the UK and then spent two years studying in Dornach. Last year the three core members and Guanqu organised around 25 events in support of this education in different places, including a new curative education course, an ongoing high school preparation and deepening process, and the English conference!

Each time, they work with people in the regions, but on the whole the initiative for regional work still depends too much on them. Inspiring people to recognize the need for ongoing activity on a regional level is something that has not yet been sufficiently achieved.

Though the fees for these events are kept low, so that no one is excluded for financial reasons, it is becoming a sustainable source of income for CWF. The question, however, is for how long the energy can be sustained, since all the core members are already so busy with their own schools. It was therefore a relief for many people to hear Li Zewu, who is now the leader, announce that they are at last open to more people joining them!!

The sharing by leaders from different schools about how they are responding to the government demands further increased the sense of confidence in the room. Even the requirement that the children wear socialist red scarves at least once each week and the prohibition of *anything* that in any way suggests Western spirituality have been received, after the initial shock, as a stimulus for finding a new creativity. A lot of work is being done - as in other countries too - to 'translate' what the teachers are doing into the government's language, and we also have valuable friends in places of influence.

One of them joined us during the third day - a highly outspoken retired professor, who is a passionate supporter of private education. He has put together copious statistics to demonstrate the extent to which the government relies on the private sector to co-carry education in China and to re-invigorate it. He says that they cannot admit this because it would undermine their goal of demonstrating to the world that the centralized ways of socialism are a viable way forward. For him, private education *is* the way into the future. He described it as a worldwide historical necessity.

Because of his prestige and the clear factual nature of his research, he has not been arrested, despite several warnings. His warm-hearted passion, courage and clear thinking greatly increased our confidence. In his final words, after speaking for three full sessions, almost without pause, he declared that the government should be granting us medals for what we are doing, not trying to hold us back! Our task is no less than 're-inventing education', an expression which I also read recently in one of Steiner's lectures of 1919. Of course, what is being created in the various schools and brought together through CWF is far from ideal, but it is at least taking hold of - and, to an extent, transforming - the *reality* with which we have to work. What makes it even more alive is that in each school different ways are being explored to face this situation. In several of them there is active study of fundamental Chinese texts, such as the Yi Ching, in connection with Anthroposophy.

CECEF/CWF 5-day Retreat (26-30 October)

It has been interesting for me to re-read the goals for 2018 which I included in my final report a year ago. Though some have been achieved, some have not. It had been my intention, for example, to conduct a whole series of school evaluations with Trevor Mephram and others, but in actuality we only completed three (in addition to the one we conducted in Chengdu the year before). Our momentum was cut short because of the need for us to help CWF and CECEF work deeply together and present a united face to the public and government in this sensitive time.

This necessitated a lot of planning, which came to a head in a five-day retreat in a beautiful location near the mountains outside Chengdu in late October, led by Zhang Li, Zewu, Trevor and myself (but mainly Trevor, as I was needed to stand with CWF for much of the time). Thanh Cherry and Kathy Macfarlane from the early childhood movement were present too, and the four of us foreigners worked well together. It was healing on many levels, and Harry Huang was part of that process. He joined our English group for the discussion times and was very constructive in his support.

Guanqu had booked a small Zen hotel for our exclusive use, with an exquisite garden and fine attention to detail in all the rooms. As well as Trevor, the 10 representatives of CECEF (including Kathy and Thanh) and the six of us from CWF, there were a few invited guests for the first half of the event, including Mr. He from Tianfu, William from Hairong, Kathy and Dameng from Beijing, Mr. Mu from Zhengzhou and Mr.

Wu from Shanhaiyuan Foundation.

Our mood ranged from being deeply focused on esoteric work to strong, sometimes fiery, encounters with each other. It was a meeting of many different currents, personalities and ways of doing things. There were times of powerlessness and confusion, and times of extraordinary breakthroughs. Alcohol in the evening for the Chinese men, coupled with nature observation in the elegant town with its fast-flowing river during lunch breaks, loosened our thoughts and imagination.

By midday on the second day we had drawn up and signed a unanimous declaration of unification, signed by each one of us. Before the visitors left in the middle of the next day, we had also elected a carrying group to design a constitution, and had agreed that the 24 of us who had signed are, for the time being, a caretaker Board. Of course this does not restrict the activities of CECEF or CWF, but draws them together on a higher level. There will be a second gathering later in 2019 to maintain momentum and see how things are going. Our Research Office is an offshoot of this event.

As a result of all these events, I feel more able now to withdraw from organizational work. When I left the leadership position of CWF a year ago, I agreed still to be a member of the Working Group. During the CWF/CECEF event in October, I recognized it was time for me to withdraw from that too, so as to allow them to work in their own ways. During the recent Leadership Conference, I withdrew also from the Mentoring Sub-group.

I can still mentor when no one else has the background that is needed. My focus will be especially on bringing more clarity and deepening into the developed schools, because they will carry responsibility for the stature of the whole movement in the future. The leading teachers of the Chengdu school have already urged me to spend more time there to bring this impulse and help strengthen their self-evaluation work.

I am also available as a consultant for the CWF Working Group at any time, and have a good relationship with the core members of CECEF. I will continue to lead the school evaluation process, at least until the end of this year and perhaps for a third year too, and will also lead the new research office. I will also continue to be in touch from a distance with people in the schools who need help.

The need for proper publicity and the sharing of educational research so as to protect and enhance the education is greater than ever. I am relieved and grateful for this new step of making research a priority.

Our focus in the new office will include:

- Writing articles which can inspire people to have new insights into this education
- Researching what is evolving in other parts of the world, scientifically, socially and academically, in confirmation of spiritual scientific anthropology
- Highlighting the resonance between spiritual science &

Chinese culture

- Deepening what is taking place in the schools, for the parents no less than teachers
- Chengdu Schools' Unification

Despite its enthusiastic birth, the uniting of the two main schools in Chengdu has of course not been an easy journey. By the time Trevor and I left them last May, after our first intensive sessions, the composition of the Leadership Group of five members was clear and so was their relationship to the new Board. There was also confidence about one or two large properties being made available by the government through Mr. He's diplomacy.

Shortly after, however, came the hardening of the national government's attitude towards private education and their suspicions about Waldorf education being a sect. Further talks with the Chengdu authorities were put on hold and this brought considerable stress to the carriers of the project. By the time Trevor and I resumed our work with them in November, following the CECEF/CWF conference, the leadership group had shrunk to just three.

Finding our way through the many difficulties was hard work. It included a full morning of open and honest sharing about our achievements and failures, which made space for a new understanding of each other and a more constructive process of looking towards the future. I had to leave early because of other commitments, but by the end of the third day, with Trevor's guidance, they established a new way of looking at structure and process in the united organization.

Since then, the Chengdu government has announced that at least one of the properties will be granted to the new venture, and by the time of the Leadership Conference, there was considerably more confidence about the future. A fresh wind seems to be blowing.



Good News from Beijing

The long negotiations involving Nanshan and Lezhi and

representatives of two other organizations in Beijing have at last come to a positive conclusion. They will join together on the same property. The three schools involved (the third is only indirectly connected with Waldorf education) will retain their individuality but will be united under a common government licence (which is held by the fourth one). It will require a big investment of money, time and goodwill, and there are still many details to work out with regard to how the schools will work together, but they are legally safe now and there is much to celebrate.

English & High School conferences

Nanshan also hosted last year's CWF English conference, which was led this time by Martyn Rawson and his wife, Ulriche, along with a colleague who does clowning. Martyn also helped with the high school conference. I was unable to attend either event, but the reports were very positive, and they will both be taken further this year.

Teacher Education

My responsibility as leader of the East China course will come to an end with the completion of the final module this August. This is the eighth 3-year course I have led (in Chengdu, Beijing, Guangzhou and Nanjing) and it will be my last. I will still be open to teaching, but not co-ordinating.

My emphasis in Nanjing, as elsewhere, has been on bringing a strong anthroposophical, artistic and social foundation to the task of teaching, and this time I have included much more about Rudolf Steiner's biography than previously. Though we have not succeeded in drawing together people from all the schools in the region, strong new bonds of respect and friendship exist between the people who have attended.

I have taught twice in the new full-time teacher education course in Chengdu, which has about 35 students, and will teach another block in March. It is a strong group of people, mainly parents, and they are learning well. The part-time course, led by Juergen Pfisterer is also going well and their current focus on the middle school classes has a good reputation. The full-time course does not seem to have adversely affected it in any way.

I also taught for a week in the Spring Valley course. It is led by Martin Barkhoff and experienced teachers like Alexander Schaumann also come from time to time. It has depth, and

the students are very open to learning in new ways. The school itself is now being led by Shou Mao, the teacher of the leading class. Ningyuan is devoting his energy towards a new initiative for a middle and high school class in Shanghai, supported by a very successful bilingual school. It has drawn students who have completed Waldorf primary school in East China along with some who are new to Waldorf, and the upper classes of Spring Valley spend part of the year there. I have not yet visited it, but will do so this year.

The internal course in South-West China organized by Cixin, involving six schools which are working intensively together, will come to completion this summer. It is an excellent complement to the main center-based courses and it has been a delight to witness the deepening of their understanding of Steiner's educational lectures each time, and the very good energy between them all.

In November I completed my *Philosophy of Freedom* study sessions in Chengdu and have agreed to give a new cycle in Hangzhou. It has confirmed my opinion about the importance of this book in China. While religion is treated with suspicion, philosophy is valued highly. It is the safest way to bring spiritual scientific knowledge in its pure form - and through this study the true meaning of Freiheit can replace the distortions that are attached to the English word Freedom. I am confident that a better atmosphere will prevail in the relationships between colleagues and with parents, if more people take this book seriously.

There is an enormous variety of anthroposophy-inspired educational opportunities in China, with a great range of artistic and skills-related courses. But amidst the plethora of activities, a once vibrant light has for the time being gone out - the South China Natural Childhood Centre, led by Ouyang Hui. At one stage this was, in my opinion, the brightest of all the lights, for its finances and processes were transparent and socially innovative. I have not seen Ouyang for a while now, but it is not hard to imagine her pain. The conflicts around her simply became too strong, and one by one people withdrew.

There is a new bright thought for the future, however: The first cohort of eurythmy students will graduate from the Guangzhou 4-year course this summer and Chan Yachih from Taiwan will lead a 4-module pedagogical eurythmy course, beginning this summer, at the invitation of the Performing Arts Section in Dornach. I will also help.

CWF School Administration Course

It has been frustrating how long it has needed for CWF to open a new school administration course. The original one, pioneered by Chris Schaefer and Michael Soule, came to an end nearly three years ago. One reason for the delay has been the time it has taken to gather information from the schools and assess what is most needed. It will begin in May, led initially by a man with long experience in one of the schools in Germany.

Trademark

As the uniting of CWF & CECEF gains more respect and



influence in China, our capacity grows to require adherence to the Waldorf trademark. The lawyer for the Chengdu school has identified a large number of sites that are using this name. It has been agreed to begin the extensive process of bringing order into this situation by focusing first of all on the ones that have the most influence. My hope is that we may actually be able to work *with* some of the more successful online course operators, because they are reaching many people, instead of having to fight them. It will depend on the quality of what they are doing and what their motives are for doing it.

Publications

More and more books relating to Anthroposophy and Waldorf education are being translated into Chinese and I understand that three books - Christoph Lindenberg's *Biography of Rudolf Steiner*, *The Philosophy of Freedom* and *Education in the Light of Anthroposophy* have been accepted by China's most reputable publishing company. Two other publications, for which I was asked to write an introduction last year, were *The Renewal of Man in Childhood* by A.C. Harwood and *Childhood and Human Evolution* by Friedrich Kipp. In Taiwan they are also in the process of translating a valuable little book, *How Does the Human Being Move?* by L.F.C. Mees.

Final Words

Everywhere the challenges are similar: How to keep the confidence of parents as the children move on into middle and high school? How to work with children with such a wide range of learning abilities? How to hold the children, not only as a class teacher but a subject teacher? How to practice self-management in ways that are effective and socially responsive? How to meet the requirements of the government without compromising on what is essential? How to work alongside others in a spirit of openness and truth, how to build community on this basis? How to maintain processes of self-evaluation and honest feedback to each other? How to renew one's energy and one's love for this work?

Most teachers learn quickly and have a remarkable resilience. They recognize the importance of this education and wish to devote themselves to it. Some are doing very well, but there are still too many who do not have the necessary preparation or life experience. Our goal is to enable teachers and administrative staff in the more experienced schools to support others in their region, but there is still a need for foreign mentors.

In a world that is becoming increasingly perilous, the need for this education is greater than ever. From the beginning, I have seen my involvement in China in the context of the world situation. As the Western world has become less stable and the Chinese-speaking world more dominant, I have felt more keenly the importance of what happens in the Waldorf schools in Taiwan and Mainland China. Though there are many problems, there is still a freshness, which is harder to find in the West, and many young people are finding their way towards what spiritual science has to offer.

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International Waldorf 100 Curriculum Project: Some guidelines for choosing story material

Martyn Rawson, PhD. Hamburg, Germany



Tristan and the Blue Flower by Van James

Introduction

After almost 100 years of Waldorf pedagogy –and there were already Waldorf schools outside Germany very early (by 1922, Kings Langley, England, 1923, The Hague, Netherlands, 1926 Oslo, Norway and so on)- the question as how to adapt the curriculum to different places continues to be a challenge. Today we can add the dimension of time, by asking what do the challenges of the times we live in, demand of the curriculum we teach. My view is that we in the Waldorf community of pedagogical practice have not yet really found a fully adequate solution to the problem.

I have been working on this theme for some years and the outcome has been to formulate a series of generative principles we can apply to our situation to ask: what curriculum do our students need here, where we live? I start by identifying some core principles that distinguish anthroposophical pedagogy and then formulate a series of research questions that may be helpful for teachers locally to reflect on their current practice.

I know that many teachers and schools around the world have been developing their curriculum for years, though there is no overview of this work nor any compilations of local variations. The aim of this paper, and indeed the whole curriculum project, is to establish some criteria for basing and ultimately evaluating local innovation, with a view to keeping it within what the philosopher Wittgenstein called 'a family resemblance', referring to concepts that are aligned but different. Another metaphor is the term 'fuzzy', which implies that concepts are complementary or align if viewed in a fuzzy way, rather than close-up, in high definition clarity. We cannot define with precision what *Waldorf* as a quality or as an identifying characteristic is. The best we can do is formulate some provisional generative ideas, apply them in practice

and see if they retain a 'family resemblance'. Staying with the same metaphor; family resemblance does not mean all siblings and relations resemble the 'head' of the family (i.e. the classic Waldorf curriculum) in ways that can be described as closer or further from the original model. Rather all members of the family share common features, though in individual ways.

This is very much work in progress and is part of a larger document I am writing, offering teachers guidelines in the form of generative ideas about developing curriculum and then inviting teachers to answer them from their local perspective (see the current state at www.learningcommunitypartners.com). I am in dialogue with colleagues around the world and add material and include their responses as they come in. In this paper I address the interesting question of story material within the curriculum.



Rip Van Winkle by Van James

The unhelpful notion of equivalence

Over the years I have been gathering examples of local curriculum variations. The research that went into this topic made me realize that the core problem is the notion of equivalence. If we take the stance that we have to find equivalent story material to Steiner's original suggestions and what has developed out of these as German curriculum practice, then we sooner or later run into a problem, namely that not everything has an equivalence! There are similarities that may have to do with shared cultural origins, but there are often no equivalences, because Grimm's fairy tales are different to Celtic, Finnish, East African or Asian tales.

The notion of equivalence suggests that there is a standard and that we have to find local versions are equal in terms of value, worth and function. This implies that the original curriculum indications and all those curriculum practices that have grown since then and get documented in curriculum texts have priority because they are the standard and if we want to

'translate' them into other languages and cultures, then we have to look for something that is equivalent to this model. However, one can interpret many of Steiner's indications as suggestions rather than as canonical rules, to say nothing of all the subsequent curriculum developments. Are *post-Steiner* German curriculum developments more important, more correct, more essential, for example, than British Waldorf curriculum innovations (some of which have been practiced since the 1920s, without interruption)? Perhaps the problem lies with the notion of what is local. The current German Waldorf curriculum is a local development of a historical tradition, just as North American, Australian, Brazilian, South African Waldorf curricula are local versions of a historical tradition. In other words, all Waldorf curricula are *local* and none have precedence. Some may be practiced in more schools or have

a longer tradition, but there is no such thing as the standard, general, global, authentic or whatever curriculum. There are only Waldorf curricula and they are all local. There are of course general Waldorf principles, but that is something else.

I discovered an image that provided me with part of the answer. I was reading John Berger's book *Con-fabulations*. The first essay is about translation. In it, he says that the common understanding of translation that sees it as a relationship between two languages is too simplistic. In reality translation means going back to the pre-verbal origin of the text we want to translate and

from there we move to the second language. Since reading this I have been reading about the whole idea of translation as interpretation. Goethe, for example, in the context of his *West-östliche Divan* collection of poetry inspired by Sufi mystical poetry, says that translation means transforming one's mother tongue. The philosopher Walter Benjamin says that translation is, or should be, a new creation in which the translation is as valid as the original, because it involves a creative process drawing on the same spiritual sources. Applied to the task of curriculum development in other cultures (and other times) this means not seeking equivalents but going back to the source of the original curriculum and working from there. Since that source- the spiritual conditions of learning and development)- are in an on-going state of evolution, this has to be expressed in new ways in different places and at different times. This would mean going back to the spiritual context of the developing child to find and from there, to seek story material that offers soul-nourishment for the developing individual here and now, rather than looking for equivalents.



Jonnie Appleseed by Van James

Developmental tasks

The next issue that arises for me when I follow this line of thought is the question of developmental phases or stages. Firstly, there is considerable evidence that developmental trajectories are both individually and culturally variable. I believe that there is no universally typical class three [third grade] child. Choosing story material for grade three that responds to the Rubicon situation might assume that all the children in a given culture are having a Rubicon crisis at that age. This is not necessarily the case, or at least the issue is contested (I know some colleagues are convinced that children throughout the world experience the Rubicon at age 9/10, but I also know others who see important cultural differences).

The argument seems to me somewhat unfruitful. It is far better to say that Waldorf pedagogy, which after all seeks to educate children and young people for the current consciousness soul cultural epoch, constructs a curriculum that is based on ideal-types of development because the curriculum (understood as content and teaching approach) *shapes and directs* learning and development by providing specific learning experiences at specific times. It is not the only factor, of course, since individual differences, biographical dispositions and external social circumstances (e.g. war, famine, poverty or wealth, nutrition, family structures, digital media and so on) play their not insubstantial roles. Nevertheless, social institutions such as schools shape the way children and young people learn and develop and one of the most powerful factors is the curriculum. A particular curriculum will enable (or hinder) certain motor, linguistic, practical, emotional, social and cognitive developments.

Waldorf pedagogy says, in effect, we think a healthy, harmonious development is fostered when we follow a certain developmental trajectory through the curriculum. An ideal-type is so called not because it is the best possible model (though it may be) but because it is a description of a social phenomenon that gathers most of the relevant evidence into a single characterization that can be used as a framework to

compare the actual development of individuals. This NOT the same as a standard or an average that can be used to measure whether individuals have achieved certain outcomes. Rather it is a working norm (i.e. it can be modified if it is found to be inappropriate) that can be used as an orientation and not as a unit of measurement. Waldorf pedagogy has identified a series of ideal-typical development characteristics that it thinks are helpful to orient towards. In this sense, I use a loose ideal-typical structure to explore, in this case, possible story material

Stories

The traditional Waldorf curriculum has an interesting sequence of story material from the first to the eighth class. Though it is anchored in a Middle European tradition, the assumption is that it represents a certain development of consciousness that moves from orality to literacy and then through history to biography. The idea that narrative material reflects stages of consciousness is not exclusive to Steiner and this sequence of stories does bear some relation to the philosopher Jean Gebser's (Gebser, 1986) notion of five structures of consciousness, the archaic, the magical, the mythical, the mental and the integral. The cultural historian and philosopher Walter Ong argued that literature reflects an evolution of consciousness and coined the term orality and contrasted this with literacy as two forms of consciousness, the former having a more concrete, experiential, participatory quality, whereas literacy enables abstraction, conceptualization and self-reflection (as Josie Alwyn and I describe in the introduction to English in the Rawson & Richter curriculum, published in 2000). Jennifer Gidley (Gidley, 2007, 2010) has compared Steiner's views with those of Ken Wilber, and shown that there is a long tradition of philosophers who have posited a cultural evolution of consciousness. The idea of choosing types of stories that form a kind of evolution of consciousness, however, is fairly unique to Steiner.

The sequence starts with fairy tales leading on to fables and legends before moving on to myth, which then transforms into history and biography. There seems no reason why this sequence cannot be considered of general value within any Waldorf curriculum. The problem starts if one attempts to find exact parallels to the Middle European tradition of Grimm's Fairy Tales and Aesop or La Fontaine's Fables. These wonderful collections of tales do have their counterparts across cultures. Idris Shah's classic collection *World Tales* shows how themes occur in stories in cultures around the world. However, probably no culture has exact equivalents in all the relevant genres.

My position on this has shifted over the years. I have had to reluctantly admit that good stories are enjoyed by children and other people around the world, whatever their cultural origin. Indeed, their very archetypal character seems more important than their cultural authenticity. If we look at great literature, the cultural location of the story is not decisive. My view is that intercultural understanding is more likely to be fostered by encountering humanity in multiple costumes

in story form and later as literature. What we must avoid is cultural stereotypes. This particularly happens when people in one culture write about another, but this is less likely to happen when we draw stories from the other cultures themselves.

There is of course a virtue in anchoring children in their indigenous cultural traditions. An anchor is a good metaphor because it implies a fixed but flexible connection. A boat that has a single anchor can drift around it with the wind and tide. This question of cultural identities is complex in a post-colonial and globalised world. English speakers around the world not only carry the heritage of Chaucer, Shakespeare and Dickens, they are obviously also embedded in different versions of English- American, Jamaican, Ghanaian, South African, Indian, Australian and so on. They also live in countries with Indigenous languages. These voices must also be heard and valued. That applies in all countries that have multiple language traditions, in which some languages are privileged and others neglected or suppressed. We should also acknowledge that many children are not seriously anchored in a traditional culture anyway, and are surrounded by images and stories from all kinds of sources. The reality is that most children in the world today live in multiple cultures, though they may interact in different ways. It is essential that children be anchored in their indigenous cultures and that these cultures be valorised and promoted to counter the centuries of colonial dominance, social injustice and oppression.

My advice would therefore be to start with traditional fairy tales and fables in the dominant linguistic culture the school is embedded in, then add to these, stories from other cultures. In many countries, colonial cultures have been imposed on indigenous cultures and the educational tradition of the country is embedded in the historical process of colonisation (e.g. the dominance of English in the Indian education system). It is often the case that a country privileges a particular European language (e.g. English) and marginalizes other languages and cultures that colonists brought with them. The melting-pot metaphor denies the rich variety of cultural sources that live on within a society. Obviously American schools with a European heritage should start with American stories (i.e. stories in the post-Columbian tradition) but also draw on Native American tales, then European and World Tales. Similarly, Canadian, South American, Australian or New Zealand schools have several heritages to draw on. In Asian countries something similar applies. Each country has its educational and cultural histories that have determined which literature and cultural resources are privileged and which neglected. One of the most interesting research tasks for Waldorf teachers in these countries is to reflect on this issue and start making collections of suitable story material, being careful to check authenticity.

What makes a story suitable, or rather what makes a story pedagogically suitable? That is a very difficult question to answer, which is why Steiner's model of story material can be used as an orientation- not as a canon- but as an idea to start with. We need to explore what makes a fairy tale suitable

for class 1- after all some fairy tales are told in Kindergarten. What characterises fairy tales at all? The Merriam-Webster Dictionary defines a fairy tale as being marked by unreal beauty, perfection, luck or happiness, which I find an evocative description. J.R.R. Tolkien's book *On Fairy Tales* defines the essence of fairy tales as a genre- which he said, shows the deep interdependence of language and human consciousness- as imaginative story-telling that presents a world that is different from the empirical world but is wholly consistent and credible within its own terms and logic. The authentic fairy story is true in itself. It is not self-consciously symbolic or representing anything other than itself. A fairy tale deals in marvels that should not be questioned. In contrast to fables, in which recognizable human traits are represented by animals or fabulous beings, the fairy tale has no pedagogical intention. It is because fairy tales are consistent and rational within their own logic that they are 'true'. Words and images in fairy tales have a potency of their own, such as stone, fire, wood, tree, house, fire, bread, mother, father, son and daughter. Above all, fairy tales speak an archetypal language of relationships and consequences; of journeys that have a purpose, of crises that have a logical resolution (not always a happy end), of challenges that have a higher meaning and ultimately they are about transformation and happiness as a state of harmony and balance, when order is restored.



The Voyage by Van James

The distinction between an oral wonder tale and a literary fairy tale is interesting. After all any fairy tale that is written down becomes a literary fairy story, unless you are reading the literal transcription of a story-teller. One of the leading authorities on fairy tale, Jack Zipes (Zipes, 2000) points out that oral wonder tales are hugely varied (Russian tales have been analysed using 31 basic functions of paradigmatic wonder tales, beyond those of protagonist, setting, plot etc. that are common features of all stories). The one thing all such tales have in common is transformation, "usually miraculous transformation...everybody and everything can be transformed in a wonder tale...in particular there is generally a change in the social status of the protagonists" (Zipes, 2000, p. xvii). They rarely end unhappily since they have a strong element of wish, wonder and surprise. Ultimately the meaning of fairy tales lies

in the narrator's aesthetic, ideological or pedagogical intentions.

The distinction between fairy tales in kindergarten and in class one is one of complexity. The journeys are longer, the twists and turns of plot are more unpredictable and dramatic. They involve multiple scenes and characters. Alongside traditional fairy tale material, we have literary tales. I feel we can also draw on such literary fairy tales as those written by Tolstoy, Hans-Christian Andersen, Tolkien, and appropriate modern literature (e.g. tales by Ben Okri, Chinua Achibe, Chimamanda Ngozi Adichie, Jack Zipes, Peter Sís, Susan Bobby, A.S. Byatt, Neil Gaimann, to name just a few I know of). There is an extensive literature on tales from around the world.



The Son's of Ivaldi by Van James

Fables are moral tales in which the stories are populated by animals and beings that are clearly meant to be anthropomorphic and are characterised by their brevity and sometimes semi-historical context, such as the stories of saints and holy men and women. Not all fables are short. The wonderful Native American tale of *Jumping Mouse* is long and complex (originally published in Storm, 1986). My sense is that we don't need to stop telling fairy tales when we start fables because they have different functions and involve a different consciousness, though they overlap and need not be sequential. Legends are meant to be about a historical reality but are really constructions of what history is supposed to be from a certain perspective. This is what makes legends difficult. They were (and sometimes still are) often created for the purposes of propaganda or have been modified as foundational cultural or even nationalistic stories that support a particular cultural identity (the story of King Alfred burning the cakes, or Robert the Bruce watching the spider patiently rebuilding her web). The question is, whose tales are told and whose are marginalised, neglected or censored.

Legends usually set out to explain some cultural event or character, particularly the life of a hero. As Joseph Campbell (1946/2008) classically showed in his book *The Hero with a Thousand Faces*, the hero goes through a sequence of key stages

in his or her life; miraculous birth, the call to adventure, the journey of trials, the gift or reward, the return of the hero to his home and the application of the gift to improve the world in some way.

In the original curriculum tradition, the Hebrew Old Testament often belongs in the story telling material in class 3. This, of course, is not for religious reasons but as a body of legends (with elements of fairy tale and myth), just as the Norse Myths are told in class 4. Within these collections there are various elements; myths of origins and creation, legends recalling the history of a people (the Hebrews) or of the gods and later heroes and their relationship to a particular people (the Norse people and the Vikings). Human psychology plays an important role in both collections, in that various archetypes or characters enact tales of human relationships to the god(s), human tales of love, jealousy, deceit, naivety, father-son/daughter, mother son/daughter relationships. Such tales embody intuitive and imaginative understandings of the relationship of human beings to the spiritual world and to the forces of nature. They are rich in symbolism and metaphor as well as being entertaining stories.

It seems remarkable that a relatively small culture- the Nordic peoples (and an even smaller body of Islandic literature) should produce such a vast body of stories. But of course, other peoples also had such wealth of tales; we know that the Baltic countries Finland and Estonia have equally comprehensive collections of myths. Colonial conquest has limited the scope for collecting such bodies of stories, by re-interpreting or simply inaccurately recording indigenous tales and deny Indigenous people a voice. There is no doubt that all Indigenous cultures have a wealth of stories, only some of which is accessible, even though the folktale literature and the internet offers us unprecedented access to this material. Therefore, we can draw on a vast global resource if we look carefully.

The traditional Waldorf curriculum is the dominant Eurocentric model. It offers a range of myths and stories from a range of cultures, Ancient India, Mesopotamia, Egypt and of course Ancient Greece, whilst admittedly ignoring other cultures). The transition from orality to literature starts with Gilgamesh, proceeds through the legends mediated through ancient texts and culminates in Homer's *Odyssey* (and later literary works such as *Beowulf* or *St Gawain and the Green Knight*). This sequence of myths has a particular significance given Steiner's many accounts of the cultural evolution of humanity and his 'post-Atlantean' cultural epochs. This sequence has a particularly European perspective and reflects the kind of cultural perspectives of Steiner's historical, Middle European times, when European culture was widely thought to have been the culmination of a particular cultural evolution from savages to civilisation and was influenced particularly by the notion that European civilization was built on Greco-Roman foundations (though largely ignoring the Arabic influence).

One of my students on the International Masters Pro-

gramme in Stuttgart, Shuchan Zhang investigated what Chinese mythology would be suitable for grade three. She began by analysing the developmental tasks of grade three students and then looked for the key elements in the tradition story material (Old Testament) and then she studied the available material in Chinese. She drew mainly on the ancient *Classic of Mountains and Seas*, but also on material recently discovered and published, such as the *Darkness Legend* (黑暗传) from Hubei Province Shennongjia Forestry District (神农架). I can warmly recommend her work to anyone interested in Chinese Mythology. Another student, Serene Fong produced a massively documented analysis of a range of Asian countries, exploring the many possible curriculum developments. She gathered her data by conducting interviews with Waldorf practitioners from many countries. Other students have looked at comparisons of Chinese traditional Confucian education and Waldorf, another developed possible craft and handwork activities for the Philippines using local materials and traditional artifacts. Another explored Indonesian children's street games in Waldorf contexts. What this work needs, is a critical frame of reference.

Steiner's cultural epochs...too limited?

So was Steiner wrong to map out his model of cultural epochs? The answer is not straightforward. He was partly dependent on the literature available to him about ancient civilisations, and this tended to focus on Ancient Egypt, Greece and Rome. But my feeling is that he was seeking to illustrate a more general notion of evolution of consciousness leading from archaic, through mythic, to modern individual and scientific consciousness because his aim was to make the case for collective spiritual descent of human societies and an ascent of individuality and its corresponding possibilities of emancipation at the price of materialism. Steiner taught a spiritual path of individual development leading to the possible emancipation of individuals from collective, social and cultural forms of being, so that they can achieve spiritual consciousness in a new form.

Stories of ancient cultures and religions offer imaginative pictures of human beings' changing relationship to the spiritual and to the natural worlds. Likewise, stories from contemporary Indigenous cultures offer alternative pictures of 'reality'. Interestingly, the history curriculum in the upper school goes back to this question. Ancient cultures should be studied scientifically in order to understand the relationship between human societies and their natural environment and later, the emergence of forms of citizenship and statehood from early times up to modern, industrial times. Today we have to learn to understand post-industrial, post-colonial, post-modern and globalised societies and the risks and benefits for humanity. The cultural historian Aleida Assmann (2011) says that the last quarter of the 20th Century marked a shift of focus in cultural memory and the stories we tell to make sense of who we are, from stories of emancipation to stories of identity. This

is an important message. We need not only to tell the stories of emancipation of peoples, cultures and individuals from oppression and totalitarianism, but we also need to tell tales of identity, that is, from the perspective of biography.



The Sacrifice by Van James

Stories and festivals

One area of the curriculum that has its own stories is the celebration of the festivals. In the European tradition this is closely linked of course to Christian stories from the Bible and legends from other sources, such as the Celtic tradition, as well as from children's literature (e.g. Selma Lagerlöfs' *Christ Legends* or Jakob Streit's stories from the *Bible*). Stories related to the festivals throughout the year are told. I recently had correspondence with Di Johnson from Australia. She wrote to me about ways in which her school worked with the festivals including story material. She wrote;

Southern Hemisphere seasons make much of the northern symbolism redundant although we still find ways to link the deeper psychological/ spiritual elements. For example we don't have a mid-winter spiral here in the Northern Territory where June/July is the dry season (cooler but still sunny), but we have a mid-year spiral and still link up our distance from the stars in a conscious way of understanding the separation felt by humans at that time. The children here are taught the Indigenous seasons, those taught by the local Aboriginal people, and our walks and nature study, many songs and stories are linked to these. There are six seasons and we have an out-of-school festival for each run by a local botanist and teacher who lived out on communities for many years. We also teach the usual four seasons in stories, calendars and pictures. The imagery and symbolism of lights, candles, preparing for winter, etc... in Michaelmas and leading up to Christmas are also de-emphasised in a part of the world where that has no external correspondence for the children. However, we do still use candles for stories, plays, etc... Mostly, we have to find our own ways in these areas as the books I've read were not much help.

Despite the Aborigine contribution, the festivals in Northern Australia still make use of stories from the Christian tradi-

tion, though in a fairly universal and non-denominational way.

Di offers another interesting criteria. She suggests that the most important element is to understand the spiritual nature of the human being and that story material links to children's unconscious experience, including of previous incarnations. Using stories from different cultural sources offers them the opportunity to "access that part of themselves that holds the memory of that time. In choosing the teacher has allowed themselves to be guided by the spiritual worlds. Thus it is extremely important not to suggest that certain stories, ideas, tasks must be done as this cuts the teacher from spiritual guidance" (Di Johnson). While I entirely agree that the teacher should follow her intuition- and do everything to cultivate receptivity to intuition, I would argue that such choices need to be critically reflected.



The Deer Hunter by Van James

From myth to literature

Traditionally story telling in the Waldorf curriculum moves from myth to history with Alexander the Great and from Roman myths and legends to Roman history. The British Waldorf tradition which goes back to 1924 has always incorporated the legends/myths of Beowulf and King Arthur and Irish Celtic Myths. The transition to historical stories and biographies goes hand in hand with the teaching of history and literature. Local equivalents can undoubtedly be found. As the archaeologist Chris Gosden (Gosden, 2003) put it, the Stone Age ended for some tribes in Papua New Guinea in 1954 when an aeroplane flew over their mountain. The historical moments when the worldview of people changed have different chronologies but the process is comparable. Major shifts of consciousness occurred in the transition from hunter-gatherer communities to sedentary farming communities, when people became urban, when societies became theocratic, republican, imperial or feudal and when revolutions occurred, when world wars occurred and when the balance of nature became tilted by human activity. The task is to illustrate these moments in narrative and visual form. In the upper school the task is to understand these scientifically. Given that human cultural

history includes genocide and cultural iconoclasm (and not just since the European Middle Ages), it must also be the task of Waldorf pedagogy to enable those lost voices to resonate in contemporary souls.

In literature studies we can access world literature, though in translation. I teach English as a foreign language in a school in Hamburg in Germany. I have just finished a block (in my school foreign languages are taught in blocks like main lessons, which is ideal- but that is another story) in grade 11 on the post-colonial experience as described by short-story writers in English. We read moving tales from Zimbabwe, South Africa, Nigeria, Ghana, Jamaica and India, as well as stories by first generation immigrants to the UK. We could of course throw the net even further afield! In this class there are five Muslims and seven children with migrant backgrounds (including a refugee from Afghanistan), this theme touched a deep vein of experience and opened our eyes to aspects of post-colonialism and globalisation that they would otherwise not encounter in the traditional Waldorf curriculum in this way.

Since Edward Said's classic work *Orientalism* (1978), and its cultural critique of how the West has constructed false notions of the Orient, we have become aware to what extent intellectuals in the West have invented romanticised and incorrect versions of the Orient and shaped the way we see non-European traditions. Older works such as Frantz Fanon's (1963) *The Wretched of the Earth* (with an introduction by Jean-Paul Sartre) offer powerful analyses of the complexity of the colonial and post-colonial experience. Today we are in a much better position to become culturally literate. There is a wealth of material at hand.

There are, however, risks. Stories from different cultures are not isolated phenomenon. They grow out of a culture with a philosophy, a worldview, a network of beliefs and practices. Yet we must be careful not to appropriate the stories of other cultures and imagine we thereby understand that culture- that would indeed be a form of post-colonial colonialism! As Julian Baggini (Baggini, 2018) points out in his interesting book *How the World Thinks: A global history of philosophy*, we must be careful not to essentialize cultures or assume that everyone in a given culture has the same beliefs. We should beware of generalizations such as African or Asian, or Arab. As Kwame Anthony Appiah says "whatever Africans share, we do not have a common traditional culture, common languages, a common religious or conceptual vocabulary." (cited in Baggini, 2018, p. xxxi). The same is true for Asia, Oceania and Europe.

When choosing story (or indeed any teaching) material from other cultures we must always be aware that, although we may draw nearer to a sense for its meaning, we can never really know another culture. But we can get to know ourselves better through engaging with the other culture. Just as Waldorf schools and curriculum studies struggle to incorporate feminist perspectives, so too we are still waiting for a Waldorf version of post-colonial studies.



All Hallowed Eve by Van James

The tasks of story-telling

If the first task is to anchor the child in her cultural heritage, which after all, in modern, urban family life, may be barely visible and if it plays a role at all, it is almost certainly not based on detailed narratives, then we must do that as best we can. Many people in the world have a plural cultural heritage (including the 50 million refugees currently dislocated from their 'home' cultures), nor all of which have the same status. We carry our history and prehistory embodied within us like archaeological sediments of the soul (because the language and artefacts we use have a history we participate in when we use them), most of which is unconscious. Making this conscious is important in helping the child to incarnate (which means spirit engaging with spirit in material things) into her time and cultural space. Stories locate us into a relationship with cultural streams.

The second task of story-telling is to locate us in a global evolution of consciousness from mythic to historical, from magical to scientific, from intuitive to rational, from collective to individual and to prepare for a new form of conscious intuitive knowledge- what the philosopher Owen Barfield calls the shift from original to final participation. This has to be done in such a way that each expression of cultural consciousness is equally valid. If we assume that every child born anywhere in the world has the potential to achieve the highest, most conscious forms of consciousness- what Steiner calls the consciousness soul- then we need not make any value judgements about forms of cultural consciousness or privileged modern scientific thinking!

We now need to add the journey from individualism to social responsibility alongside tales of the Other and tolerance, difference and complexity. Not only do heroes need to be girls and women, but some of them need to be gay, disabled and other ways of being different. As a young class

teacher with a powerful group of feminists among the parents of my class, I soon learned to modify the tales I told. I firmly believe that the versions of stories we read in collections also reflect the values of their collectors and these reflect the times they lived in. When we tell stories as Waldorf teachers, we also have the license to modify stories in ways that reflect our values. We don't need to translate King Arthur into Queen Audrey (meaning noble strength), but Celtic Mythology does offer us other heroines. If the point is the journey and the trials of the hero, does he have to be male? Today's heroes can be *and are* female, transgender or disabled or whatever.

The third task of story-telling is to exercise human beings' most powerful and rich means of making and communicating meaning, namely narrative. By telling and hearing stories we learn to structure complex human experience in meaningful ways. The unmentioned source of stories in the curriculum, are the ones we make up ourselves, perhaps in the form of pedagogical stories tailored to a specific situation, or simply tales that children can identify with. Let children also make up stories and tell them and later write them. So one could say, it is more important that we tell stories; the stories we tell are secondary.

Guiding principles

- Telling stories orally is very important, just as reading stories oneself is important later.
- Use the sequence of fairy tale, fable, legend, myth- including creation myths, the relationships between gods, the heroes and human beings, then tell history as story and arrive at biography.
- Locate your material in the linguistic and cultural contexts you are in, acknowledging that this will inevitably be complex
- Then draw on what I call, world tales.
- Create your own stories or modify existing ones.
- Collect and share 'good' stories that have worked for you.

Research questions

- Which stories are told in your school and why (and which are not told, and why)?
- What local story material is available and how could it be integrated?
- What world tales might be told?
- Explore which groups and cultures within the school's community are missing from the story curriculum. Are all voices being heard?



Arrival by Van James

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Cultivating Artistic Practice - Anthroposophy's Heartbeat The Mystery of Origins

Bert Chase, Vancouver, Canada

To stand in the stillness of a primordial forest surrounded by towering boulders etched with geometric forms and angular figures is to be invited into wonder, into a sphere beyond the space in which we stand, beyond the time that we inhabit. So too is the experience of being surrounded by the cream coloured vaults of a dimly lit cavern and, looking up, seeing charcoal antelope running through this same timeless time, spaceless space. Or while wandering through the quiet of an ancient site seeing overhead the faint hint of a crimson palm dimmed by millennia – the hand of a fellow human being, dipped in red ocher and, reaching up, pressed the stones he had shaped and lifted into place. Here too, if we are attentive, we can feel our whole being reaching up, a soul longing reaching out like an extended arm to gently place our own palm over that of another who with a certain unconscious intention sought to communicate with us across the arc of millennia – that we stand together in a concurrent space where we share a sense of mystery.



With each of these experiences, we reach back as contemporary human beings to a significant point in our human story. As we imagine our way back, we come to a remarkable doorway where our human ancestors stepped beyond the tasks of maintaining life into a completely new process. A longing arises to give expression to a dawning inner life. In all rudimentary societies, this doorway out of simple subsistence into a need to communicate inner experience is the first point

where humanity is invited into the threshold beyond mere existence. Those who picked up their rudimentary tools to etch their mysterious forms into the boulders of a primeval forest were seeking to pass through the surface of the visible world and to connect with those beings who they could sense were all about them – just beyond sense perception. So too the experience of the one who, deep in the earth, makes a sweep of charcoal and brings alive the world beyond the familiar – a timeless world that invited these fellow human beings into the first inklings of a soul space and time.

It is remarkable to reflect on the power of this shift in human consciousness. That at this threshold where the glimmerings of selfexperience first arise there comes the stirring of an impulse to give expression to that experience. This awakening at a new threshold is the origin of a uniquely human activity, that which we have come to call “art”, the practice of art. As we stand in the presence of the petroglyph, or the cave painting, we are invited to connect with the immensity of the birth of the awakening soul.

Artistic Practice – Rudolf Steiner’s Mantle

Each of us has been deeply touched by the profound wisdom that Rudolf Steiner poured out over humanity. Whether we have taken up his impulses actively, or feel ourselves linked with the wisdom he brought, the arc of our biographies has been forever changed by him. Focusing on the transformative effects of anthroposophy on our culture can also conceal how Rudolf Steiner himself sought to directly act in relationship to the world. We can be so attached to the words with which he brought anthroposophy into the world, that we can lose sight of how he formed those words, how he sought to shape language artistically.

Beginning at the end of the 19th century, at the end of the Age of Darkness, Rudolf Steiner began to explore how he could meet his contemporary world “artistically”. Those who understand German experience how, from his earliest written work, Rudolf Steiner took hold of the language sculpturally, carving it – creating a new language needed to clothe what is still invisible, arising out of what needs to come in the future. This artistic practicing underlies all of his endeavors through to his last days.

This impulse to transform the familiar so that it becomes a mantle for what seeks to approach humanity from across the threshold, out of the spiritual world, is the signature for how Rudolf Steiner engaged himself throughout the first decades of the 20th century. He takes the familiar forms of artistic expression and transmutes them into vehicles for spiritual realities who do not yet have sheathes into which they can incarnate. Early in the 20th century, he goes beyond the written word into drama, pushing it beyond the shell it had become into mystery enactment - taking what had become mere theatre, transforming it into a vehicle for cultivating faculties needed to experience threshold events.

The prologue of the first mystery drama, *The Portal of*

Initiation, is profoundly significant in this light. With this prologue we witness a fracture developing between two longtime friends, Sophia and Estella – those who are linked by karma. This widening rift has to do with the inability to re-create one’s whole orientation to the world “artistically”, that is with the faculties needed to have an intimation of reality beyond the sense visible. The challenge for these two individuals has not to do with the theatre productions they speak of, it has to do with their world views, their experience of “reality” at the deepest levels. One stands in the age where only what is materially perceptible is real, the other in the age where the outwardly perceptible is but a doorway into the supersensible.

The Important Colleague

Rudolf Steiner continuously sought to bring about the transformation of artistic practices as they had existed in the previous age, Kali Yuga - the Age of Darkness. These efforts extended to painting and sculpture, and the shaping of environments. These coalesced into a new impulse in architecture, a new Temple building impulse. At the same time, he went beyond these impulses for the spatial arts, working through drama into the whole art of acting itself, into the very formation of speech, and most critically into a completely new art of movement – eurythmy.

With each of these endeavours, Rudolf Steiner cultivated colleagues who supported his initiatives. But it was in 1912 that the English sculptress, Edith Maryon, met him and became his most perceptive and significant colleague in his transformation of the visual, or spacial arts. Their work together initiated a level of “artistic practice” that Steiner had been pointing toward from his earliest esoteric lessons.

Beginning in 1904, with his first elaborations of the Temple Legend, through to some of his last esoteric lessons, he returned ever and again to the mystery of the transformation of the earth, of mother substance. Central to this transformative process is humanity’s striving to cultivate capacities that awaken perception at the threshold of the spiritual world – faculties developed through artistic practice. Ever and again he describes, from different points of view, how the formative activity of human beings upon substance has an indelible effect. The world of the elements is forever modified, changed by the intentions and impulses hidden in the soul of the artist.

For much of our human journey, these processes for shaping substance were guided by the Mysteries. Formative principles that support human evolution were woven into substance and so too into the human environment. With the close of the Gothic period this guidance of those working through the arts into substance ceased. Rudolf Steiner makes it clear what the effect of this is: the shaping of substance was no longer guided out of higher intent but became subject to the untransformed ego influences of the artist. He makes clear that this had already led to substance being imbued with purely utilitarian forms and principles that would mean hindrance upon hindrance for what should arise in the future. To fully

grasp the profound significance of this “fall” of the arts, it is important to be conscious of what the evolutionary effect of this shaping of substance is.

Here, Rudolf Steiner asks us to so extend our imaginations that we begin to perceive the very foundations of the material world – the atoms – absorbing these untransformed human formative impulses. In so doing the structure of the atoms that underlie the world of the elements are changed. As they do so, the earth herself changes and with her the substance out of which our future bodies are formed. So it is that the principles with which we modify substance have the unalterable effect of changing the earth and changing our future physical constitutions. This is profoundly significant for if we are bringing about formative principles that will result in bodies into which our evolving “I” nature cannot incarnate, the future evolution of humanity becomes disordered.

A Longing for His Studio

As we consider all of this, we can begin to sense the presence of Rudolf Steiner beyond our accustomed perceptions of him. As we appreciate the profundity of what came through his thousands of lectures, we can be deeply moved by the letters he wrote to Edith Maryon while these lecture tours took him away from Dornach, away from his studio, and away



Rudolf Steiner working on his monumental wood sculpture the Representative of Humanity.

from his artistic colleague-ship with her. Often, while away from the Goetheanum responding to calls from throughout Europe, he wrote to her of his longing to be in his studio, working beside her on their common task – to imbue matter with completely new generative principles that are in accord with what needs to arise in the future

This deep impulse to pick up his chisel and maul, or his pastels, or his brush and paints, became ever stronger as his health failed. Connecting ourselves with this deep creative longing, ever with him, provides us a possibility to grasp how profoundly significant it was that, in his last days, he chose to live in his studio and with his last remaining forces work to give form to the countenance of the Representative of Humanity.

On the Shaping of Soul Substance

With this as our background, we can begin to grasp Rudolf Steiner’s urgency to rebuild the Goetheanum after the fire – to again integrate into elemental substance the formative principles of the Being of the Goetheanum. In this regard, it is important to remember that this penetration of substance with completely new creative forces is intended to contribute to the resurrection of substance itself, and so too the human body. These resurrection principles were first pressed into matter with the creation of the double dodecahedral foundation stone of the Goetheanum, placed into the realm of the elements on the evening of September 20, 1913. This weaving into the earth’s generative principles that began to heal the effect of humanity upon substance is inseparable from Rudolf Steiner’s insistence that the forms and proportion of the Being of the Goetheanum had to be outwardly realized again.

Concurrent with this rebuilding initiative, with the Christmas Conference Rudolf Steiner initiated a new Foundation Stone of a different substance. He spoke of this “other substance” in conjunction with the Temple Legend. Here he elaborates that in addition to elemental substance there is that substance which penetrates all of the elemental world – astral, or soul substance. Just as artistic practices that reach back to the dawn of humanity’s inner life have shaped the earth, now a new form of artistic practice is inaugurated to give form to soul substance. Rudolf Steiner describes how the organizing principles in this soul substance reveal themselves in how human society shapes itself. The organization of our associations, our social structures, even our “laws”- our agreements, are all manifestations of the formative principles working upon us out of this cosmos of soul-substance. It is how human beings “live in” this soul realm that indelibly modulates soul substance. It is what we create between us in this realm that in turn generates the blueprint for human relationships in coming incarnations.

It is the effect of artistic practice in the realm of the elements that shapes future worlds and gives us our future physical constitutions.

It is how we take up a completely new form of artistic

practice, becoming conscious of how our interrelationships leave a permanent imprint in soul substance, that will either make possible, or hinder, our ability to create social forms that support the unfolding of our humanity.

Healing Is

As we ponder these remarkable threads shaping Rudolf Steiner's private initiatives, we can begin to sense the mighty impulses he carried ceaselessly behind all of his outer activities – to help redeem elemental substance and to initiate a completely new artistic practice in soul space.

We have the first indications of this soul-artistic practice in the collegueship of Rudolf Steiner and Edith Maryon. Indeed, the ground beneath their common striving as visual artists is the profound mystery of the future “shaping” of human interrelationship. We can sense the depth of this new social-artistic stream when we awaken within our own souls the complex architecture of some of the key meditations given to Edith Maryon by Rudolf Steiner. Perhaps the most significant of these is the one that in its ubiquitous use, and in its free translation, loses something of the mystery of its depth. Although Edith Maryon was intimately connected with, and centrally supportive of, the impulse for social renewal, it is good to always remember that this was a personal meditation given by Rudolf Steiner to Edith Maryon. This is a communication with a very specific inner soul structure that is a critical building block in the cultivation of an “artistic social practice”, one that is intended as an inner training into a process of making whole again, of healing, human soul substance.

Healing is only, when
In the mirror of the Human Soul
the whole community takes shape
and in the community
lives the strength of the individual soul

The Heart's Artistic Practice

As Rudolf Steiner often reminds us, one of the critical aspects of a meditation is its underlying structure, its architecture. As contemporary human beings what we take on as meditants is building up these quite precise structures within the substance of our own souls. As we take up this task we do so on behalf of all beings who share this same soul substance. This is a completely new process for taking up an artistic formative activity in a realm that is not accessible to our sense perceptions. Nonetheless, though seemingly invisible, this inner formative activity has its permanent effect in the soul substance we share with all sentient beings.

With the Christmas Conference Rudolf Steiner introduced a universal soul architecture with the Foundation Stone Meditation. Just as the double dodecahedral foundation stone was the seed form around which matter takes on its transformation, so the Foundation Stone Meditation is the seed form

around which soul substance takes on its transformation. The Anthroposophical Society - and within it the School for Spiritual Science - is the protective mantle within which this new social-artistic practice can be cultivated.

Aesthetic Sensing – the Doorway

To acknowledge, and step into, the challenge that Rudolf Steiner puts before us – to make of our lives an artistic practice, both outwardly and inwardly, is daunting. We can be overwhelmed by what we are being asked to do - not knowing how to step into this charge. This sense of being overwhelmed is the activity of those counter-forces who seek to blind us to the greatest power that we have as human beings – the heart's essential nature. Hindering beings work tirelessly to conceal this essence of our humanity from us, to paralyze us.

One of the great gifts of Rudolf Steiner is that he makes clear this battle for the human soul. He gives us the image of the Archetype of Humanity stepping forward out of the heart's centre, holding in balance these hindering beings. As an ever sustaining guide the inner Foundation Stone is laid into the ground of our hearts. It is quickened by attending to its formative processes – giving birth to an inner sun. It is the practice of experiencing aesthetically that nurtures this heart's doorway – awakening this inner sun. It is a practice, one that must be honed from the most unyielding stone – our own inner resistance.

For centuries the cultivation of this aesthetic sensing has been increasingly under attack. It is to the saving of this essence of our humanity that Rudolf Steiner focuses his artistic initiative, that our aesthetic faculties be strengthened. His call is for us to perceive the world aesthetically. To be conscious that with every deed in elemental substance, the world of mother substance, we affect the future of the whole world along with its beings who need physical constitutions. Likewise, it is with an aesthetic sensitivity to what we cultivate between us that becomes the inner artistic practice shaping soul substance common to all beings with an astral or soul nature.

What he models through his own life is that at every moment we have the possibility of orienting ourselves to the world, both outwardly and inwardly, in a way that seeks to cultivate an aesthetic consciousness where an experience of Beauty is present. The gift of our Anthroposophical Society is that it is the vessel prepared for us within which we can elaborate this seed of the Foundation Stone Meditation.

To take this step is profoundly significant for:

What our eyes perceive and our hands grasp thus works on into a distant future, molding forms and shaping destiny.

We know we stand at a turning point in time that requires something exceptional of us.

The destiny of whole worlds depends upon what we do.

-Rudolf Steiner, Stuttgart 1912

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The Dancing Species: How Moving Together in Time Helps Make Us Human

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Dancing is a human universal, but why? It is present in human cultures old and new; central to those with the longest continuous histories; evident in the earliest visual art on rock walls from France to South Africa to the Americas, and enfolded in the DNA of every infant who invents movements in joyful response to rhythm and song, long before she can walk, talk or think of herself as an 'I'. Dancing remains a vital, generative practice around the globe into the present in urban neighbourhoods, on concert stages, as part of healing rituals and in political revolutions. Despite efforts waged by Christian European and American colonists across six continents over 500 years to eradicate indigenous dance traditions and to marginalize dancing within their own societies, dancing continues wherever humans reside. Any answer to the question of why humans dance must explain its ubiquity and tenacity. In so doing, any answer will challenge Western notions of human being that privilege mind over body as the seat of agency and identity.

Current explanations for why humans dance tend to follow one of two approaches. The first, seen in psychological and some philosophical circles, begins with a human as an individual person who chooses to dance (or not) for entertainment, exercise, artistic expression or some other personal reason. Such approaches assume that dance is one activity

among others offering benefits to an individual that may be desirable, but not necessary, for human wellbeing. Alternatively, a raft of sociological and anthropological explanations focus on community, asserting that dancing is one of the first means by which the earliest humans solidified strong social bonds irrespective of bloodlines. In these accounts, dancing is eventually replaced by more rational and effective means of social bonding that the dancing itself makes possible, such as language, morality and religion. While the first type of reasoning struggles to explain why so many humans choose to dance, the second struggles to explain why humans continue to dance. What is missing from these accounts?

What if humans are the primates whose capacity to dance (shared by some birds and mammals) was the signature strategy enabling the evolution of a distinctively large and interconnected brain, empathic heart and ecological adaptability? And what if dancing plays this role for humans not just in prehistoric times, but continuing into the present? What if humans are creatures who evolved to dance as the enabling condition of their own bodily becoming?

Recent evidence for such a thesis is gathering across scientific and scholarly disciplines. Time and again, researchers are discovering the vital role played by bodily movement not only in the evolution of the human species, but in the present-day social and psychological development of healthy individuals. Moreover, it is not just bodily movement itself that registers as vital in these cases, but a threefold capacity: to notice and recreate movement patterns; to remember and share movement patterns; and to mobilize these movement patterns as a means for sensing and responding to whatever appears. This threefold capacity is what every dance technique or tradition exercises and educates.

According to the New York University neuroscientist Rodolfo Llinás, writing in the book *I of the Vortex* (2001), bodily movement builds brains. A brain takes shape as it records patterns of neuromuscular coordination, and then remembers the outcomes in terms of pain or pleasure, emotional tags that help it assess whether to mobilize that movement again, and if so, how.

In so far as bodily movements build the



Dancers in traditional dress, Kenya. (Photo by Kate Holt/Flickr)



Eurythmy (Wikimedia Commons)

brain, every movement a human makes matters. Each repetition of a movement deepens and strengthens the pattern of mind-body coordination that making that movement requires; and the repetition also defines avenues along which future attention and energy flow. Every movement made and remembered shapes how an organism grows – what it senses and how it responds. From this perspective, every aspect of a human bodily self – from chromosomal couplet to sense organ to limb shape – is a capacity for moving that develops through a process of its own movement making. An arm, for example, develops into an arm by virtue of the movements it makes, beginning *in utero*. These movements pull its bones and muscles into shape, as contracting cells build the physiological forms needed to meet the movements' demands.

In this sense, a human being is what I call a rhythm of bodily becoming. A human is always creating patterns of bodily movement, where every new movement unfolds along an open-ended trajectory made possible by movements already made. Dancing can be seen as a means of participating in this rhythm of bodily becoming.

Further support for this thesis comes from anthropologists and developmental psychologists who have documented the importance of bodily movement to infant survival. As the American anthropologist Sarah Blaffer Hardy affirms in her book *Mothers and Others* (2009), human infants are born premature, relative to their primate cousins: a human fetus intent on emerging from the womb with the neuromuscular maturity of an infant chimpanzee would need to stay there for 21 months. Instead, hopelessly dependent human infants must have a capacity to secure the loyalty of caregivers at a time when their sole means for doing so is by noticing, recreating and remembering those patterns of movement that succeed in connecting them to sources of nurture. In a view shared by Hardy and others, this capacity for the responsive

recreation of bodily movement forms the roots of human intersubjectivity. In other words, infants build their brains outside the womb in relation to mobile others by exercising a capacity to dance.

Recent research on mirror neurons further supports the idea that humans have a unique capacity to notice, recreate and remember patterns of movement. More

abundant in the human brain than any other mammalian brain, mirror neurons fire when a person notices a movement, recreating the pattern of neuromuscular coordination needed to make that movement. In this way, humans can learn to recreate the movement of others, not only other humans, but also trees and giraffes, predators and prey, fire, rivers and the Sun. As the neuroscientist V S Ramachandran writes in his book *The Tell-Tale Brain* (2011), mirror neurons 'appear to be the evolutionary key to our attainment of full-fledged culture' by allowing humans 'to adopt each other's point of view and empathize with one another'.

Nevertheless, the term 'mirror' is misleading; it hides the agency of bodily movement. A brain does not provide a passive reflection. As eyes register movement, what a person sees is informed by the sensory awareness that his previous movements have helped him develop. He responds along the trajectories of attention that these previous movements have created. From this perspective, dance is a human capacity, not just one possible activity among others. It is a capacity that must be exercised for a person to build a brain and body capable of creating relationships with the sources of sustenance available in a given cultural or environmental context. To dance is human.

In this light, every dance technique or tradition appears as a stream of knowledge – an ever-evolving collection of movement patterns discovered and remembered for how well they hone the human capacity for movement-making. Most of all, dancing provides humans with the opportunity to learn how their movements matter. They can become aware of how the movements they make are training them – or not – to cultivate the sensory awareness required to empathize across species and with the Earth itself. In this regard, dance remains a vital art. From the perspective of bodily becoming, humans cannot not dance.

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Why Doctors Think Art Can Help Cure You

With art lessons and trips to museums on prescription, the links between culture and health are being reconsidered

Chris Sharratt, Glasgow, Scotland

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The forthcoming World Healthcare Congress, Europe, which takes place in Manchester in March, will ‘have an arts, health and social change agenda throughout’ explains Clive Parkinson, head of Arts for Health at Manchester Metropolitan University, the UK’s longest established arts and health unit. Parkinson, who has co-programmed the conference with Manchester Museum director Esme Ward, describes the arts focus of the conference as ‘telling’. Bringing together medical professionals, academics and policy makers, and including a keynote speech from Arts Council England CEO Darren Henley, it signals how the arts and health agenda is moving from the periphery to centre-stage. With initiatives such as doctors being encouraged to prescribe art lessons as part of a GBP£1.8 million UK government strategy, and a trip to the Montreal Museum of Fine Arts now part of the prescribing options for members of *Médecins francophones du Canada*, art and wellness are increasingly being talked about in the same breath. As MMFA director general Nathalie Bondil put it last year when the Montreal scheme was announced: ‘In the 21st century, culture will be what physical activity was for health in the 20th century.’

The recent *Calm and Collected* report by Art Fund is yet another example of the foregrounding of cultural consumption as a healthy lifestyle option. The report’s key finding was that those under 30 are twice as likely to visit a museum or gallery at least once a month in order to ‘de-stress’. These visitors are, it would seem, turning to art galleries and museums as a therapeutic third space. Stephen Deuchar, director of Art Fund, says of the report: ‘We thought we should commission some proper research to investigate how regularly engaging with museums and galleries can contribute to an individual’s sense of wellbeing. The outcomes of the *Calm and Collected* research clearly confirm that visiting museums more frequently does indeed have a positive effect on one’s overall sense of personal balance and fulfilment.’

This is, of course, no great surprise to many of those working in museums and public art galleries who have been promoting the health and wellbeing role of cultural institutions for some time. Their work goes far beyond exhibition making and can include everything from workshops for the elderly to outreach activities in local communities. Yet while the role of arts and culture in terms of physical and mental wellbeing is increasingly being recognized, it is also under threat. Many galleries and museums rely on local authority funding, and as the effects of austerity in the UK continue to be felt, more cuts to already tight budgets are expected. Research by the County



Tate Britain, 2010. Courtesy: Getty Images; photograph: Oli Scarff

Council Network, for example, states that almost GBP£400m has been cut from annual local authority spending since 2010. A report by the Centre for Cities think tank, meanwhile, has also highlighted the drop in city councils’ culture funding. Paradoxically, just as the social benefits of the arts are being championed, a legal obligation to provide social care services is in turn leading to a reduction in councils’ arts spending.

Although arts and health funding may not be joined up, the thinking increasingly is. In November last year for example, the annual conference of the UK gallery education network, Engage, was titled ‘A Social Prescription’ and entirely devoted to the ‘intersection between arts, health, wellbeing and education’. Parkinson delivered the conference’s keynote address in which he made specific reference to the All Party Parliamentary Group On Arts, Health and Wellbeing Inquiry (launched in January 2014) and its July 2017 report, *Creative Health: The Arts for Health and Wellbeing*. This comprehensive study presented the findings of two years of research exploring the role of the arts in health and social care, in order to make policy recommendations. Parkinson describes it as ‘an important report at a very critical time’. He adds: ‘As the NHS prepares to roll out social prescribing we could be on the brink of a step-change in the way public health is understood, and how the negative factors that influence health and wellbeing might be mitigated against.’ He is, though, keen to stress that ‘the arts aren’t a panacea for all life’s ills, and one size does not fit all. Context is everything.’

Parkinson believes that research such as the 2015 Arts For Health report *Exploring the Longitudinal Relationship Between Arts Engagement and Health* provides compelling international evidence of the long-term benefits of engagement with the arts, including its impact on mortality. And while you could argue that the findings of the Art Fund research are, although useful, at the light-touch end of the spectrum when it comes to the intervention of arts and culture, Parkinson cites research done by the ‘Dementia and Imagination’ project led by Bangor University’s Dementia Services Development Centre as an example of the sharp end of practice. ‘We found that working with 271 people affected by dementia who took part in visual arts appreciation/art making sessions over a couple of years, not only reduced depression and anxiety but significantly improved wellbeing.’ He adds that the data revealed that 37%

Speaking when the Montreal initiative was announced last year, Dr H  l  ne Boyer, vice-president of M  decins francophones du Canada and head of the family medicine department at the city's McGill University, explained that there is 'more and more scientific proof' to support the benefits of the arts for physical and mental health. 'It increases our level of cortisol and our level of serotonin. We secrete hormones when we visit a museum and these hormones are responsible for our well-being.' Parkinson, though, is wary of over-medicalizing the conversation. 'It would be very easy to believe that we somehow need to evidence the impact of the arts in the language of biomedical science,' he says. 'My experience tells me the arts do something more nuanced and subtle than that.'

The Diminishing Role of Art in Children's Lives

Tracy Brown Hamilton, Amsterdam, Netherlands



"Ik ben ik"—I am me—was the classroom theme when my son started preschool in the Netherlands two years ago. He painted a portrait of himself, with exaggerated teeth only on the bottom row and three strands of wiry hair on his head ("hair is hard," he later told me). He went on to depict his home life: our canal-side house more wavy than erect; his father and I standing beside a cat we do not own; and his baby sister next to him while his other sister—his nemesis at the time—was completely absent. It was the first real glimpse we had into his experiences and sense of self, and it was both insightful and entertaining.

featured in our living room, with her bold red hair painted in broad stripes and a third eye she claims is magic; my son's bedroom wall displays his sketching of a giraffe. What my kids cannot express in written language they delight in sharing through their scribbles.

As much evidence will support, drawing has significant developmental benefits for young children. It gives them space to represent what they think—territory within which they can exaggerate what is important to them or express ideas they are not yet able to verbalize. Through art, children are able to describe and reveal their notions about themselves, the world, and their place in it.

The role of drawing in enhancing childhood development has been acknowledged since art education first became a part of public-school curricula in the Commonwealth states in 1870. A wealth of research has shown a strong link between the scribbles of preschoolers and their early stages of written language and reading. Drawing also helps prepare children for success in other subject areas, including explaining and communicating mathematical reasoning, which assists in their comprehension and communication of math concepts, according to an analysis by the California State University, Chico, professors Susan Steffani and Paula M. Selvester.

More generally, extensive evidence suggests that exposure to art in school has long-term academic and social benefits for kids, especially those who are economically disadvantaged. A [2012 study](#) by the United States' National Endowment for the Arts, for example, found that low-income eighth-graders who had lots of exposure to the arts were more likely than their peers with less exposure to earn higher grades and attend college.

But according to new research conducted in the Netherlands by the Dutch school inspectorate, the amount of time children spend drawing by hand both in and out of school has been reduced over the last 20 years; the study also found that their artwork has declined significantly in quality and complexity since a similar study was conducted two decades ago.

The project, which focused on 11- and 12-year-olds and identified trends similar to those seen in the United States, sought to gain insight into the effectiveness of art education, which encompasses drawing but also music, theater, and dance. It was only in the areas of drawing and music, however, that the inspectorate detected a reduction in the quality of the students' work. This trend can have broader consequences for students' future success, because, according to *The Conversation*, "drawing can be incorporated into learning in many ways, including visual mapping, reflective thinking, organizing and presenting information, and a way of communication that can transcend language barriers."

As part of the Dutch study, students were given two drawing assignments and were assessed on their ability to develop and combine ideas, experiment, and attempt spatial representation. The contemporary drawings showed less cohesion (consisting of separate rather than related objects) and included less detail than those done by students when the study was initially

conducted 20 years ago.

Many changes help account for these results, according to the researchers. Similar to data out of the U.S., the number of hours focusing on art education in primary school in the Netherlands has been reduced, for one, and there are fewer specialized art teachers. Art-teacher preparation is not, according to the Dutch broadcaster RTL, “considered a priority at teacher-training colleges.”

But social shifts and technological advances are also a factor, according to Rafael van Crimpen, the head of the Breitner Academie in Amsterdam, who told Dutchnews.nl that schools today are embracing digital technology at the expense of art and creativity. “Children draw better if they have more time for it,” van Crimpen said. “Education is changing with the times and that is reflected in their drawings. And of course, digitalization plays a part.” These tendencies are evident in the U.S., too, with many classrooms relying on technology to teach art.

Folkert Haanstra, an arts-education professor who was among the advisors of the Dutch study, says the impact of digitalization is clearest outside of the classroom, where children are spending more time with technology than with drawing, and therefore have less practice. “Moreover,” he said over email, “the quality of the digital images they can make on electronic devices is probably more satisfying and look more professional than the drawings they can make by hand.”

Prioritizing technology usage as a vehicle for learning in general has also diminished an emphasis on handmade art. According to the researchers Shirley Brice Heath and Elisabeth Soep, “when school budgets shrink and employment opportunities demand knowledge of technology and related skills, the arts slip easily into optional or eliminated subjects of study.”

Brice Health, a linguistic anthropologist, and Soep, an expert on youth discourse and digital-media culture, argue that the arts discipline is even more vulnerable than other non-academic programs. “All artists—especially the young—must be willing to make a leap of commitment,” the two wrote in 1998. “This step involves risks of greater variety than those required to go out for basketball or work on a neighborhood teen board—tasks that few citizens would question or devalue.”

Indeed, the idea that the arts are a low-priority subject in schools is not new. The New York Times reported in 1993 that budget cuts in schools put the arts at risk, and this consequence is too easily dismissed as necessary prioritizing. “Arts education, long dismissed as a frill, is disappearing from the lives of many students—particularly poor urban students,” according to the Times. “Even though artists and educators argue that children without art are as ignorant as children without math, their pleas have gone unheard as schools have struggled with budget cuts.”

Art programs in and even outside of school are constantly at risk of being cut. President Donald Trump and Education Secretary Betsy DeVos have proposed reducing the federal education budget by \$9 billion, in part by cutting a \$27 million arts-education program.

As the priority placed on the arts in public schools dimin-

ishes and digital engagement overwhelms students’ experiences with hand-drawing, there could be more at stake than it appears. As W. G. Whitford wrote in his 1923 article, “A Brief History of Art Education in the United States,” “Without art there is an incompleteness that nothing can overcome. Through correlation and efficient cooperation, artwork becomes ‘a helping hand, a kind of connecting link that binds all subjects to it and makes every study at school more interesting and valuable.’”



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Stanford University Reviews Waldorf Education

[First printed in *Chalkboard*, Waldorf Moraine, Jun 28, 2017]

Early Childhood Education, Elementary School, Fine Arts, Language Arts, Math & Science, Middle School, Waldorf Education, Waldorf Education in the News



Waldorf education has a lot of support. With over 1,000 schools operating around the world and a 100-year track record, Waldorf has stood the test of time. But what do the experts say? Let's find out.

Stanford University conducted a multi-year, rigorous analysis of Waldorf education that resulted in a 139-page report (December 2015).

What information did Stanford look at?

Stanford reviewed Waldorf student performance on standardized tests, engagement (love of learning) and rates of problematic behavior (resulting in suspensions) in the Sacramento Unified School District. Stanford used quantitative (or rigorous statistical) methods on a large dataset of more than 118,000 students, consisting of 23,000-24,000 students from 3rd to 8th grade over a five-year period.

What did Stanford find?

Stanford found **significantly higher positive student achievement outcomes on standardized state assessments** by Waldorf students, greater engagement and significantly lower disciplinary action and truancy. These results held across the subsets of African American, Latino and socio-economically disadvantaged students. They also accounted for the initial lag owing to the planned Waldorf progression in education.

The Sacramento schools District Superintendent (2009-2013) described his first visit to a Waldorf school, before he began a committed campaign to bring the Waldorf philosophy to the Sacramento school system:

"[T]here was such a sweetness—there was a garden, there were mud boots outside of the door, children were singing, and I was taken by that. I visited every classroom and ended up staying for two-and-a-half hours. I was impressed by the physical setup of the classrooms, the calm demeanor of the teachers and the students, the children's respectful attitudes; by eurythmy, music, violin. **This was a school where students, staff, and parents were happy.** I liked that."

Why does happiness matter?

We all want our children to be happy but too often, we assume that "sweetness" or "being happy" means weakness or is a barrier to performance. As the Stanford study shows, that's incorrect, at least for Waldorf Schools, where a better environment translates directly to kids who outperform their peers, particularly in **math** at 5th grade and above. The fact that Waldorf students have lower rates of angst and feel "life ready" is the icing on the cake.

The Stanford assessment underscores the results of a peer-reviewed, published nationwide study of American Waldorf schools, titled *Twenty Years and Counting: A Look at Waldorf in the Public Sector Using Online Sources*, by Drs. Abigail L. Larrison, Alan J. Daly and Carol VanVooren (published in *Current Issues in Education*, 2012). These scientists, led by neuroscientist Larrison, not only found that **Waldorf students significantly outperform their peers on standardized tests**

at the end of their middle school curriculum (8th grade), they emphasize that Waldorf students' superior performance occurs even though the students do not have a history of taking standardized tests. These scientists also highlighted the need to correct the **misperception** that Waldorf education is somehow less rigorous, because it is more responsive to children at their developmental stage and holistic. The scientists also noted that some of the Waldorf school skill sets in the middle grades, including high achievement in languages and music, simply do not exist in a way that would allow comparison to non-Waldorf schools.

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Lightforms: Art+Spirit

Martina Muller, Ghent, New York

However much study may be devoted to the elimination of crime and wrong doing in the world, true redemption, the turning of evil into good, will in future depend upon whether true art and architecture are able to generate a definite cultural atmosphere, an atmosphere that can so fill the hearts and souls of human beings- if they allow this atmosphere to influence them- that liars will cease to lie and disturbers of the peace will cease to disturb the peace. Buildings will begin to speak...—
Rudolf Steiner



Seven Elohim Series, "Tuning High." Martina Müller

Lightforms, an art center dedicated to art and spirit, is about to be born in downtown Hudson, New York. A nearly 10,000 square foot building has been purchased and renovation will begin in several weeks. The building is located at 743 Columbia St, just up from the park at 7th Street and Warren. The center will be operated by Martina Muller and Helena Zay (as well as a “Coordinating Committee” of artists) and we are expecting to open our doors by late June. A sheet with information about Lightforms’ activities last year, a mission statement, budget and pictures is attached.

The cost of the building and renovations is being covered by a donor deeply committed to seeing art inspired by the spirit of anthroposophy become visible in the world. This donor has also made an ongoing stipend available to cover most of the basic running costs including modest part-time salaries. We plan in the near future to work on obtaining grant funding and creating fund raising events to supplement this yearly stipend. But in this initial start-up phase we cannot yet apply for grants or orchestrate events, so we are turning to our community, near and far, to help us.

We need to raise \$14,000 in 2019 to add to the \$45,000 stipend available so that we can pay a living wage, buy equipment and fund activities in a way that makes a very visible statement about the future of art.

Recently some of us visited the exhibit of Hilma af Klint in NYC. It was heartening to see words like *spiritual experience, transcendent beings, Rudolf Steiner, theosophy, and anthroposophy* peppered throughout the wall texts along the Guggenheim Museum spiral. It seems that the time is very favorable for bringing art in relation to spirit into the world.

If you can help in any way with a contribution, we would deeply appreciate it. All contributions are tax deductible. (Our interim non-profit organization Center for Architectural & Design Research is a 501c3; all US donations are tax deductible to the fullest extent of the law.) Checks should be made to:

Center for Architectural & Design Research,
c/o Martina Muller, 14 Old Wagon Road, Ghent, NY
12075 USA

Lightforms: Art+Spirit Planning Group, (David Adams, Martina Muller, Brendan Paholak, Tim Paholak, Laura Summer, and Helena Zay).

Nowadays people gather at congresses to negotiate world peace. They imagine that speaking and listening can actually create peace and harmony. But peace and harmony will never be established through world congresses. Peace and harmony, and conditions worthy of humanity, can only be established when the gods speak to us. When will the gods speak to us?... Art is the creation of organs through which the gods speak to mankind.”

—Rudolf Steiner (Ways to a New Style in Architecture, lecture 2.)

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River Ridge East Birth Center- A Place to be Born

Van James, Honolulu, Hawai'i



If you had a choice of where you could be born this may well be the place! Hamilton, New Zealand, may not be on every unborn soul's wish list as a first stop on earth but if incarnation is inevitable then the River Ridge East Birth Center may be the best place to enter life.

Although it was quite late for me to drop-in during my present incarnation I figured “better late than never.” I visited the center in my sixth decade of life, in my mature years, yet I can still appreciate this birthing place even from such a distant vantage point.

First of all, the architecture is formative and inviting. Art-work is sensitively displayed throughout the hallways, rooms and gathering places. The aesthetic environment of colorful paintings and photos, thoughtful sculptures and handcrafts infuses the entire Center. There are flow-form water features in a courtyard at the middle of the homey complex. There are four fully modern, well equipped, birthing rooms with adjoining en-suites and access to birth pools for pain relief and water births. The postnatal rooms have a soothing décor and are designed for a support person to join the mother and newborn. On their website it states: “The building has a multicultural character design, and with the qualities of ‘warmth, welcoming, protective, daylight, privacy.’ Auckland architect Bill Algie’s brief was to design a birth center more like a ‘cottage maternity home’ than a medical building; it was not to look like a hospital – women who come here are not sick.” This has been accomplished exceptionally well and of course the warm staff and professional midwives are the icing on the cake.

The focus of River Ridge East Birth Center is clearly easing women into motherhood. This starts with antenatal assessments by a midwife, and whanau-centered antenatal classes, leading to labor and birth. The mother and her new baby are cared for post-natally in a supportive environment with healthy food, assistance with establishing breastfeeding, rest and provided with general information about self and baby care. A visiting paediatrician is available for assessment and referral of minor baby problems and reassurance to the whanau (extended family). To encourage and support long-term breastfeeding a lactation consultant solves any feeding issues.



River Ridge East Birth Center is the head, heart and hand-child of midwife Clare Hutchinson. A graduate of the Amsterdam Waldorf School and a trained anthroposophical nurse, she and entrepreneur husband Warwick also were involved in founding the Waikato Waldorf School and, more recently, Kowhai Tui Childcare. Thoughts for the future are to extend the services offered at the Centre to include more early childhood services like baby development checks, hearing and vision checks and dietary advice. All of these endeavors have flourished over the years and the Center is presently undergoing an expansion to accommodate even more mothers and newborns.

Maternal mental health is under-acknowledged in today's society and requires a creative approach. In New Zealand's multicultural community the Center offers many individualized care programs to meet these diverse needs. Still, this presents challenges as well as great opportunities. On a cultural organizational level, the goal is to provide a positive, supportive environment which allows the individual to shine, be it mother, midwife or staff member. A free, continuing education program is open to all interested parties.

The Hutchinson's are forthcoming to note: "When providing a wonderful maternity service for mothers and babies it is also essential to have a clear focus and investment in the basic pedestrian amenities required like car parking, outside lighting, door locks, general cleanliness and building maintenance. There is a continual struggle between living up to and achieving an ideal, and the reality and limiting circumstances in which we work. Although we can have lofty ideas and dreams we must also remain grounded in the real world." This is really the brilliance of River Ridge East Birth Center; it brings together one of the most spiritual and most physical experiences we have in life—birth—and does it right by honoring both in equal measure.

So if you happen to know of any souls ready to be born you might want to direct them to this very special reception area into life. Or maybe it should be on your bucket list of places to checkout for the next time around.

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1919-2019

A Second Chance for the World

Seeing Beyond the Falsehoods of Modern History Through
the Lens of Associative Economics

A Conference Report, March 21-24, 2019

Keith U. McCrary, Maui, Hawai'i

At the Vancouver Waldorf School more than thirty people gathered from a wide variety of places across North America to confer and deepen their understanding of the Three-Fold Social Organism and its relevance for our time.

The people present were clearly still hopeful that Rudolf Steiner's insights into social life can address issues we presently face. Most everyone there came prepared to take part in a series of lecture/discussions of the three realms of human society: the cultural sphere, the political (rights) sphere, and the economic sphere. This being said, the primary focus of the conference was on the economic realm. In the light of the fact that the economic aspect of the world today largely dominates the political and much of the cultural sphere, this concentration appeared appropriate. Nonetheless, the other two aspects of our social life were part of the presentations and conversations.

A key concept, "associative economics," brought some clarity with an emphasis on cooperation and collaboration as pathways in the economic sphere. Hearing those words resonates with the appropriate ideal from the French Revolution, Brotherhood (and certainly in our time Sisterhood). "Mutuality" was another term that is interchangeable and circumvents the gender issue. Imagine economic activity (production, distribution, and consumption) that transcends competition and is motivated by serving one another. The other aspects of our social organism, the political (rights) sphere and the cultural sphere were interwoven into our discussions. The ideal in the rights realm of equality has certainly been compromised. For one, justice among certain minority populations is in radical disarray. The rights of women world-wide has far to go, even in first world countries. The economic co-opting of the cultural realm is blatantly obvious in the funding of scientific research by the pharmaceutical industry in many universities and colleges. These institutions welcome financial support for labs and personnel to do needed research for the burgeoning drug products of "Big Pharma."

The lead lecturer was Christopher Budd, Ph. D., an English economist of note and an articulate Anthroposophist. Early on he shared, his extensive knowledge of the history of economics. This included the events surrounding Rudolf Steiner's efforts to address the issues being dealt with at the peace talks at the end of World War I. Besides his familiarity with the Bank of England, Christopher also has spent time in Latin America familiarizing himself with economic and sociological concerns of that region. He brought along to our conference one economist from Mexico, who lectured

on aspects of the Mexican economy that were applicable to our discussion of economics. It should be added that Christopher was also quite personable and mixed the gravity of our concerns with levity.

Considerable attention was given to the impossibility of owning land despite the general consensus to the contrary. In this light, at least one participant ruminated on the role of the various folk souls and their influence with geographical regions as well as their role in human destiny. Some time was also spent on double entry bookkeeping. This practical exercise involving income and expenses could be seen as a specific example of the law of karma. Everything we do, feel, or think has its affect on the future. Each financial entry regarding less or more income can affect the possibilities of expenditure - or not. Paying attention to balancing a budget requires a certain discipline in thinking. To observe one's thinking is, of course, part of evolving into the Consciousness Soul epoch.

Michael Spence's recent book, *After Capitalism* can be a good resource on these and other economic topics involving the Three-Fold Social Organism. (Perhaps it would be of value to think of this book being re-titled *Beyond Capitalism*.)

On the last day of the conference we dealt with the questions of the future. How should we proceed in sharing the wisdom inherent in a three-fold approach to a wider audience? There was a spontaneous response that it was certainly the responsibility of the cultural sphere. As many around the large room were educators of one sort or another, a common thread that followed involved taking the three-fold imagery into the Waldorf high schools. The senior year course on "Symptomatology" was an immediate consideration. Some suggested that a course on economics be created for the high school curriculum. After the conference another consideration was to include a more in-depth study of Dickens's *The Tale of Two Cities*. In particular, the injustice of the aristocracy toward the peasant class could be highlighted. How different Madame Le Farge would have been had she not been sexually abused by two heartless aristocrats in her earlier life. That novel could be required reading during the summer break prior to the ninth grade when revolutions are studied. Particular questions could be a guide with the three-fold ideals in mind and the results delineated regarding failures to live them out, i.e., the good and bad karmic repercussions of the French Revolution. "It was the best of times. It was the worst of times...."

The forming of the first Waldorf school has been seen by many as a consolation to Steiner's not being heard at the Treaty of Versailles. Perhaps the time has come for that "consoling deed," i.e., the existence of the Waldorf movement just might become a source of information and even inspiration to a hopeful older generation whose vision is being renewed by such a conference as we have experienced in Vancouver. Could it be that fresh air can "lift the wings" by further and deeper consideration of the Three-Fold Social Organism? Moreover, is it time to bring a series of youth conferences together around such topics as experienced by us who were

privileged to explore the possibility of a “second chance for the world”? Perhaps we could focus on the cultural/rights spheres with such issues as is education a right and/or an art? Is it a privilege only for the privileged?

The concluding session of the conference involved a unique staged reading by three women reciting lines culled from three famous men. (Shakespeare would have been pleased and possibly amused at women actors playing men’s roles.). The cast of men were President Woodrow Wilson, the great English economist, Sir John Maynard Keynes; and Dr. Rudolf Steiner. Wilson’s words were essentially from the Fourteen Points, his major input into the World War I peace treaty. Keynes’s lines were largely a critique of Wilson’s lack of depth and grasp of the situation at the end of the war. Though Keynes was part of the English contingent consulting at the Versailles treaty, he resigned his commission before the treaty was completed. Steiner’s comments acknowledged Keynes’s insights regarding Wilson’s presentation. Sadly, Wilson’s paralytic stroke exacerbated his tragic ending.

Throughout the conference an accomplished pianist played lovely classical pieces. The music was like purified air being sent out in waves that did lift our wings. One melody that was played and sung several times by all present was Sibelius’s moving hymn, *Finlandia*. Christopher changed some of the original traditional English words into the following lyrics as an ending for the conference:

*This is my tone, hero of every nation, Intoning truth of deeds,
both bold and fine.*

*This is my home, the place in which my will lives. Here are my
hopes, my aims, by holy shrine;*

*But other souls with other aims are striving with goals and
skills as true and honed as mine.*

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Eurythmy Alive in Asia Spring 2019

Cynthia Hoven, Fair Oaks, California, USA

It has been nearly six years since I first began teaching Anthroposophy and Eurythmy in China. On my first visits, I taught in Waldorf Teacher Training Seminars and also Waldorf Community Education programs. Soon, however, a new task became evident, which I have been developing over the past few years.

Again and again, workshop participants have asked me to please move to China and open a eurythmy training. It was easy to refuse, for I have never had that intention. Yet it is clear that many people are eager to go much more deeply into the authentic study of eurythmy than they can go merely with semi-regular classes. I know that not everyone can, or even should, make the intense commitment to do a professional eurythmy training. But everyone can benefit through a deep immersion into eurythmy.

In eurythmy, every movement is deeply integrative, balancing body, soul and spirit. Nothing is random, nothing is unconscious, and nothing is possible without training in self-development. In eurythmy, we learn to be fully present, aware of ourselves as spiritual beings, centered in inner light and suffused with warmth of heart. We learn to transform the unconscious habits and patterns of the astral, etheric and physical bodies, and use them to move the amazing gestures of song and music in a healing art.

As we immerse ourselves in this discipline, I know that we can come to the deepest experiences possible in anthroposophy. With this in mind, I created EurythmyAlive, a series of seven 5-day courses that I teach to committed students over the course of 2 to 3 years. Every day, students have 3 eurythmy classes and one study class, to create an ever-deepening journey. At present, I am running EurythmyAlive modules in three cities.



The first course was started in Chengdu: there we have just finished module 6. The students are all women, many of whom travel from other cities to take part. Not all are connected to the Waldorf school movement.

Next was in Taiwan, in conjunction with the CiXing Waldorf school, which could possibly be the biggest Waldorf school in the world, with nearly 1000 students in grades PreK-12. There we have just finished module 4, with 28 committed students. This past month, our theme was a deep study of *Esoteric Science* and *Life between Death and Rebirth*.

The youngest module is in Shanghai, where we just finished module 3 with 18 students. This session offered a study of the planets and a beautiful tone eurythmy project learning intervals with a Celtic song played on the violin.

Experiences of the East

Six years is not a long time to become an expert on China! My language skills are still minimal, and my knowledge of social norms still developing. Yet there are many principles that I know are important for being an effective teacher there.

At every step, I remind myself of the deep and rich cultural history of these countries (Taiwan and China). I want to understand what the real gifts and the tasks of the ancient people were. This requires a rigorous commitment to humility on my part. Only in this way will I be able to rightly understand the task of anthroposophy in the East.

At the same time, I always am aware that the people who live in the East now have all lived many other lives, in places all over the globe. In the individuals I meet, I must look for their spiritual core and not for the limiting elements they have internalized from the Eastern environment they live in. This awareness makes it possible for me to meet many souls whom I can recognize as “Michaelic colleagues.”

Chinese Mythology

One thing that often puzzles me in China and Taiwan is my research into the ancient mythologies. In contrast to the other cultures in the world, there is not a rich narrative of a World Creator.

Of course, through the teachings of Lao Tzu, many people have an impression of the TAO, the creative unity that existed in the beginning, and from which the duality of Yin and Yang were later created. But this TAO does not inherently have “being-quality.” And, interestingly, when I speak about the TAO to my students in China, they often ask me to explain to them much more deeply what I know about the TAO, because the current generations were not taught about it during the years of the cultural revolution.

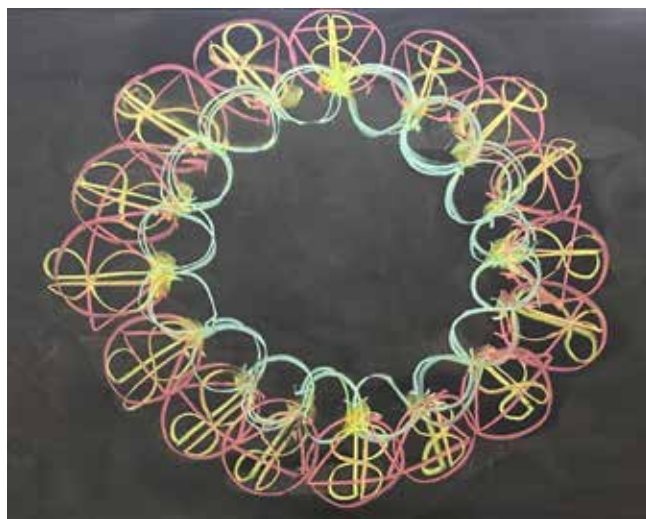
There also is an interesting being in Chinese mythology called “Panchu.” This being seems to me to be very much like “Adam Kadmon,” an immense Human-Being that existed long ago and from whom all of the life on the earth was created. I cannot find any narrative, however, of his origin.

It remains a challenge to speak of the great creative hierarchies to the Chinese students. Because these gods are absent for them, the world seems to be much more mechanical and materialistic. On the other hand, they recognize the existence of

many nature-gods through Taoism, and also honor many spirits who live just beyond the threshold through popular Buddhism.

Any of us who teach in the East have the task of weaving the thoughts of anthroposophy into these cultures in an appropriate way.

Once again, I find that eurythmy is a powerful tool for doing this. A eurythmical study of anthroposophy offers the possibility of it being a genuine experience and not merely a complex of concepts and diagrams!



Impressions of Contemporary Culture

Even in the six short years of my visits to China and Taiwan, I have seen things change. Only seldom do people do double-takes now when they see me, as a foreigner. Most people have become accustomed to seeing westerners on their streets.

the citizens of Taiwan are very different from those in China. Through past historical periods, they had far more contact with other nations—European, Japanese and Polynesian—and they are culturally much more diverse. I can experience this immediately when I teach eurythmy in Taiwan, especially tone eurythmy, for they are more in sync with the evolutionary development familiar to me as a westerner.

China presents many different experiences. Increasingly, the government is investing heavily in infrastructure in the rural areas. I now see roads being built deep into the countryside, reaching places that were previously only serviced by muddy or dusty tracks.



The cities, on the other hand, are amazing. Many are huge, with over 10 or even 20 million people. And some of these megacities, like Shanghai, are truly modern, with spotless subways and an international sophistication equal to Paris, London, or Dubai. Consumerism is rampant. I know people who carry several cell phones with them, for their different businesses. Fashion is fabulous. And all of the modern trends in cultural and spiritual growth can be found there—personal and business coaching, yoga, sex counseling, raves, ecology movements, up-cycling, and more. My life in Sacramento is really simple in comparison.

In China, the government surveillance is an ever-constant presence, and growing ominously. In addition, the realization of the impending onslaught of Artificial Intelligence on daily life provided an ever-present background to our eurythmy classes, as I emphasized how important it is to know what it means to be truly present in a human—not mechanical—way.

Looking Ahead

There are currently several opportunities for Chinese and Taiwanese students to become trained in Eurythmy. There will soon be several dozen native Mandarin speakers available to teach there. We will soon see these new graduates trying out their eurythmy “wings” as they learn to work in Waldorf schools, in public situations and also—excitingly—in their own performing groups! These pioneers will also be at the forefront of discovering how to move the diverse sounds native to their language in eurythmy, and how to cultivate a Chinese eurythmy style appropriate for contemporary poetry and music.



The EurythmyAlive Curriculum

Having taught thousands of students over the years, I have learned to develop a very supportive curriculum that focuses less on artistic precision and more on creating experiences of authenticity. I never want to give students the experience that they are doing something “wrong;” instead, I consider it to be my responsibility to speak so clearly and design the movement experiences so carefully that I pave the way for them to discover how the body can learn to speak and sing in harmony with creative forces. My job is to help them succeed!

I generally begin each module with experiences of standing straight, connected to heaven and earth. Then follows the experience of finding the heart-center between these two poles.

Through contraction and expansion exercises, the soul begins to find its inner core.

Now that the students can imagine a “crown of light” on the head, and a “golden sun” in the heart, they are ready to sink their feeling all the way into their feet, and learn to talk to the earth through walking.

Once the body has been thus tuned, we continue by building social awareness—for what use is it for a person to find individual excellence if they cannot connect to others around them? With balls and weaving forms, we create a joyful experience of our group.

With this as a foundation, we are ready for all the other myriad experiences of eurythmy. We build agility skills with rods, and spatial orientation with geometric forms.

Module by module, we develop a complete understanding of the living Word as experienced and expressed in eurythmy. Because this is not a training, we are free to choose poems that coordinate with the lecture theme of the modules. We also dive into tone eurythmy, studying many of the scales and all of the intervals. The students find deep joy in working with complex forms for rich musical pieces.

Throughout all the eurythmy classes, we remind ourselves to stay present and centered in the body. It is obvious when a student is looking up, or at the floor, or when the fingers are not actively penetrated, or when the sounds are formed with automatic arm gestures and without feeling without learning how to shape space and time, that the spirit is not yet awakened in the body. Developing a genuine sense of presence – without mystical sentimentality --is imperative for eurythmy movement!

As we work our way through the seven modules, the lecture themes take up different topics. The first modules are an introduction to anthroposophy, affirming with the students the meaning of life by looking at body, soul and spirit. We then turn to the four-fold nature of the human being and the natural world, and follow this with Goethean observation of the plant world, to understand the laws of life and change. Other topics include cosmic evolution, planets and constellations as formative forces, karma and reincarnation, and biography work.

It is, thus, my constant commitment to work out of the very core of eurythmy. For us, the essential goal is not in creating eurythmy as a performance art, but rather in healing the self and community by learning to live in our bodies as completely healthy, integrated human beings.

If you would like to invite a EurythmyAlive program to your community, contact Cynthia@eurythmyonline.com.

Follow these links to watch short videos of the EurythmyAlive student work from recent workshops in Taiwan, Chengdu, and Shanghai:

Beethoven in Taiwan: https://youtu.be/URK5ITLt_y4

Bagatelle in Chengdu: <https://youtu.be/s-UOvkHbUY4>

LittleBird in Shanghai: <https://youtu.be/gYT7xWHKx98>

I Live my Life in Shanghai: <https://youtu.be/YLOMZPdKnHA>

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Eurythmy India

Dan Skinner, London, England

[First printed in the Anthroposophical Society in Great Britain Newsletter, Summer 2019]

1st & 3rd year students and their teachers for Eurythmy, Speech & Drama, Music Theory, Singing, and Anthroposophical Studies at the Fireflies Ashram in Bangalore.

Eurythmy India is an initiative that grew out of eurythmy performance tours by London Eurythmy to India ten years ago. We saw the growth of the schools there, and felt the interest in Eurythmy from teachers of the emerging Waldorf community; we witnessed also the speed with which the workshop participants were able to take up not only the concepts behind eurythmy but also their facility for etheric (life-filled) movement. This facility and interest was not matched by the actual presence of eurythmists in the Waldorf Schools: even though there are several schools of over 400 children in the country, there are still, even now, no full-time eurythmy teachers working here, and eurythmy is not yet a regular part of the Waldorf curriculum although some schools do have visiting teachers. To meet this need, Aban and Dilnawaz Bana in particular have conducted many eurythmy workshops in India since their return in the 1990s, and now our students in turn are grateful for their invaluable teaching contribution, particularly in researching the possibilities of speech formation and eurythmy in Sanskrit, one of India's oldest languages.

The Eurythmy India training was formed out of the impulse to develop eurythmy in the Waldorf communities, and to try to establish a link between the new art form of eurythmy and the varied traditions of dance that exist in India. Members of our team researched via the medium of an MA in Eurythmy (through Alanus University, Germany) and by a workshop program in India to ascertain if this impulse really was needed, and was not in truth a subtle form of western colonial evangelism. The conclusion was that a training was really needed.

After much planning, deliberation of the above themes and meetings with leaders of the Anthroposophical movement in India and of the Section for Performing Arts at the Goetheanum, we arrived at three central aims: to co-research a curriculum for a part-time training, to offer practice of speech and drama as well as eurythmy, and to adapt the training programme to

the practical needs of Waldorf teaching as well as performance.

As I write we are now just outside Bangalore in the Fireflies Ashram, which is proving to be one of several oases in the busy and sometimes challenging city environments in which we work. We have also been offered space in the Prerana Waldorf School, a peaceful location in the heart of Hyderabad's rapidly developing cyber-city. Here we have been offered the use of their newly built and spacious eurythmy room, which, with its wooden floor, is to our knowledge, the first of its kind in India.

The students of Eurythmy India are now completing their first and third years of their training. The training is composed of twenty-five ten-day modules over five years, with weekly online sessions attended by the students and teachers to discuss practice, progress and wellbeing and to enable continuity over the time in between the modules. Practice is closely monitored. Students come not only from India but also Nepal, Malaysia, Sri Lanka and the UK. We currently have eleven third year and seven first year students. The training is continuing its aims of collaborative teaching practice, with visiting teachers contributing to the modules with one or more of the core teachers; we are also maintaining the vision of integrating speech and drama with the art of eurythmy. We are developing the provision of tuition towards becoming a eurythmy teacher, but this will be more prominent in the fourth and fifth years. Eurythmy India will, it is hoped, have a permanent home before too long. We currently teach in Bangalore, Hyderabad and Mumbai so that new members can join. This initiative is growing slowly and steadily – next year we will be performing Orpheus and Eurydice in schools and theatres as a first public presentation of our work over four years, and in 2021 we will also be presenting along with other eurythmy trainings in the Goetheanum.

We are very grateful for funding support from the AS in GB which has enabled our tutors to travel to the Goetheanum for the annual Eurythmy Training Conference this January, and we are now starting a fundraising program to enable our students to come to Europe for their graduation program in 2021 – please do get in touch if you are able to help in any way. We would also love to know if you have friends in India – or elsewhere – who you think might be interested in joining the training.

Please do get in touch via: eurythmyindia@yahoo.com

Further updates can be found at www.facebook.com/London-Eurythmy-70637358856

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An Island of Music- A Recollection of Josef Gunzinger

Van James, Honolulu, Hawai'i

The Goetheanum will be celebrating the life and music of the Swiss composer Josef Gunzinger on June 22-23, 2019, organized by Johannes Greiner. On June 20, 2020 an even grander event with orchestra, choir and eurythmy will be held, organized by Christian Ginat and Angelika Feind.



Following his inner music, Josef Gunzinger, moved late in his life from central Europe to the central Pacific; from Switzerland, the place of his birth, to Hawai'i the place of his death. Already an accomplished and acknowledged composer, conductor and musician in his homeland, Josef moved his young family in 1984 to the island of Maui in the Hawaiian archipelago almost exactly on the opposite side of the globe.

He may have wished to go into semi-retirement, getting away from the hustle of Europe and dedicating himself to family and composing. This he did, but he took on much more than he had expected as well.

Josef, Catherine his wife, and their son Tobias settled on the slopes of Haleakala (the largest volcanic crater in the world and a significant Polynesian sacred site) in up-country Maui overlooking the vast Pacific Ocean near a small Waldorf school. Josef designed a studio to house his collection of instruments then spent time playing and composing. Soon he was invited to become the conductor of the Maui Philharmonic, which he was able to resist for a few years, and where he helped to raise the level of musicianship on an island known for its culture and art. He eventually performed his original composition *Haleakala* (House of the Sun), a symphony that incorporated the spoken tale of the Hawaiian demigod Maui who slowed the course of the day by lassoeing and wrestling with the sun. *Haleakala* was performed beyond Maui with the well-known American actor Richard Chamberlain doing the recitation.

Josef was also invited to take on the chairmanship of the Anthroposophical Society in Hawai'i, a small 40-member "National Society" recognized as independent from the American Society by Rudolf Steiner at the founding of the General Anthroposophical Society at the Christmas Conference of 1923-24. Hawai'i was a territory of the United States at the time, no longer an independent kingdom and not yet a state. Because of his family business back in Switzerland Josef was able to attend National Representative meetings at the Goetheanum in Dornach with no expense to the small Pacific society. Membership in the Society grew on Maui as a direct result of Josef's presents and active influence.

Although perhaps a short period of Josef Gunzinger's richly creative life, his Hawaiian sojourn was clearly an important biographic notation and the crowning score of this 20th century man of music.

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Dear Supporters of Rudolf Steiner's ideas,

Susana Tavares, Lugano, Switzerland

My name is Susana Tavares. I am a parent at the Waldorf school of Lugano-Origgio (south Switzerland) and very enthusiastic about Rudolf Steiner's work and ideals. Together with Gabriele Lenzi and Filippo Barbiere, I am trying to produce an independent non-profit documentary about *Rudolf Steiner: Seeds for the Future*. It should hopefully reach the cinema screens soon but we are still looking for support to finish.

It is a documentary film about Rudolf Steiner, **his philosophy, his love for life and for mankind, and about the fruits of his ideas. It focuses on the fields of study where Steiner's work has been particularly fruitful: education, biodynamics, eurythmy, anthroposophic medicine and sociotherapy.** It is a modern communication tool able to reach the new generations.

Although the documentary is filmed in Switzerland, its **contents are universal**. We have interviewed more than 45 people (2 schools + 3 other institutes + some independent people): Waldorf teachers and parents, anthroposophers, students & alumni, anthroposophic doctors and biodynamic farmers. Although the original language is Italian (with a couple of interviews in German), **our mail goal is to promote Rudolf Steiner's ideas**, not local institutes.

We are currently working on two fronts: the first draft of editing the documentary, and the last fundraising campaign aimed creating a film of 45/50 minutes and at having it fully translated in at least in two languages: this last fundraising campaign will finish on April 25th!

We have asked for funds to cover only about 40% of total costs, the other 60% we are donating ourselves, to a great extent by working for free. Of these 40%, 25% we've managed to collect in the first funding campaign (through personal contacts, mainly local).



Rudolf Steiner 1911

Now we still need the other 15%, that is CHF 5'900.-, to finish the film as we believe **Steiner deserves**. We find it very difficult to find this entire amount in Ticino alone so **this last campaign is international**.

Only with the help of many can we be non-commercial, non-profit, and still produce a deep dynamic high quality film, trying to promote Steiner's ideas, for the benefit of those able to understand and apply them, now or in the future.

Please help us promoting this beautiful project! It needs the help of all those who love the ideas of Rudolf Steiner, both by spreading the word and by participating in the fundraising campaign. **Even small amounts of funds are most welcome!** The more we manage to collect, the richer the film will be, and the more probable will it be that the film will touch hearts and cross-borders! Those people or institutes donating Fr. 300.- or more may be mentioned in the film credits.

We have symbolic **rewards for the sponsors** but the main reward will come from contributing to make Steiner's thoughts reach more people and the benefits that these may bring to the world.

Every donation for this project is an investment in life!
PLEASE HELP THE PROJECT BY SPREADING THE WORD OR FINANCING DIRECTLY!

Donations can also be made directly to FONDAZIONE MAGNOLIA:

<http://www.seedsforthefuture.ch/en/support>

<http://www.fondazione-magnolia.ch/>

WEBSITE: www.seedsforthefuture.ch (official website with more details)

YOUTUBE: Promotion video:

<https://www.youtube.com/watch?v=Ha0EtSJ56Zs&t=3s>

Dear Friends of ELIANT,

Michaela Glöckler Dornach, Switzerland

Recently the World Health Organization published **guidelines** declaring that children under the age of one should live a completely screen-free existence.

Throughout the world private schools are increasingly insisting on screen-free lessons and disregarding the trend towards early digitalisation. By doing so they are enabling children to develop independent thinking, social competencies and creativity. Most state schools on the other hand are being kitted out with technology which already in the play group, will force children to learn how to operate digital gadgets. What is particularly concerning is that this development is being driven rapidly forward without any conscious, let alone democratic, decision making process.

ELIANT has therefore responded with a **Position paper** which maps out the consequences of premature digitalisation (**short version**). In this position paper you will find:

- Links to the results of many independent scientific studies of the neurological, psychological and behavioural effects. These studies reinforce the need for a screen-free and therefore more human focused approach to education throughout Europe.
- The key role parents play in screen-free education and the right that parents, teachers and educators should have to choose the kind of education their children need.

The purpose of this position paper is to encourage constructive dialogue between the various interest groups including the state authorities so that all children can be assured optimum health and possibilities for development. The **fact sheet** stating ELIANT's position can be downloaded and printed. We would be delighted if you could disseminate it widely among friends, acquaintances and representatives of interest groups. The importance of our **petition campaign** calling for the right to a screen-free education, will then gain even wider traction – see also our current **video**.

We thank everyone for their moral and **financial** support of this important task.

With warm greetings on behalf of the alliance

For further information see:

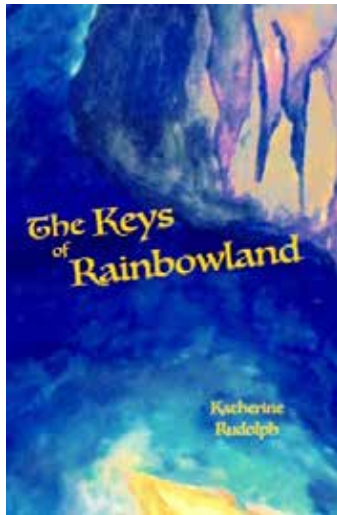
www.eliand.eu/en/privacy-policy/



BOOKS

The Keys of Rainbowland

Katherine Rudolph

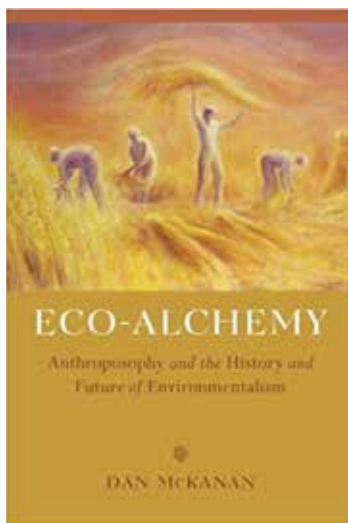


According to the author this book is a quest adventure for ages 9 to 99. Therapeutic Art and Speech have become transformed into a Story in Motion. Many verses, poems, speech exercises, and songs are interwoven into the narrative. This 260-page book is of much benefit for therapy and pedagogy. www.exploringtheword.com.au Email : info@exploringtheword.com.au. *The Keys of Rainbowland* may be purchased through blurb.com.

Eco-Alchemy, Anthroposophy and the History and Future of Environmentalism

Dan McKanan

(University of California Press, 2018), 289 pages



Review by Stephen E. Usher

Dan McKanan – Ralph Waldo Emerson Unitarian Universalist Senior Lecturer at Harvard Divinity School – explains his impetus for writing was the realization that biodynamic farmers “were rarely given credit for initiating community supported agriculture...” And how he writes! His concepts are fluid color images painted on moving water.

The first chapter, *Seeds*, contains an early section – “The Birth of Biodynamics” – which takes the reader to Count Carl von Keyserlingk’s eighteen estates in Silesia. and to Keyserlink’s relation to Steiner and his Agriculture Course of 1924. The next section – “Ecological themes in the Agriculture Course” – is a nine page tour of Steiner’s course, where McKanan states, “One of the most original aspects of the Agriculture Course is Steiner’s claim that each farm is a living organism.” Later in the section the author writes, “Most of Steiner’s opponents, and a few of his friends, have portrayed him as an antimodern cultural critic, who preferred traditional wisdom to modern science. This dichotomous portrait does not correspond to Steiner’s self-understanding or to the actual practice of biodynamic farmers.”

Near the end of the section the reader finds this statement: “Perhaps the most intriguing connection between biodynamics and the rest of Steiner’s teaching involves Steiner’s esoteric Christology, according to which Christ is an exalted spiritual personality, closely associated with the sun, who came to earth at the pivotal moment in our planet’s evolution. ... Steiner affirmed, ‘The Earth is Christ’s body.’ ... Steiner’s words took on new meaning among biodynamic farmers, who came to see that the best way to connect to Christ was to work with the soil. Thus Steiner made possible a new unity between seemingly pagan agricultural traditions and Christianity.”

Roots is the title of chapter 2. Here we learn of three groups of people who spread the biodynamic ideas: evangelists, translators, and allies. Early figures are evangelist Ehrenfried Pfeiffer, translator Lord Northbourne, and allies Eva Balfour and J.I. Rodale (who started *Organic Farming and Gardening* magazine). “A generation later [the early efforts] bore new fruit in the antipesticide impulse initiated by evangelists Marjorie Spock and Polly Richards and ally Rachel Carson [who wrote *Silent Spring*]. Similar constellations of evangelists, translators, and allies continue to shape the environmental movement to this day.”

Roots explores the history of the movement including the unfortunate collaboration with the Nazis. “Though Steiner had taught that Christ had overcome all racial differences when his blood united with the soil of Golgotha, the shared assumption that blood and soil can be spiritually linked was enough to persuade some anthroposophists to cooperate with the Nazis. Erhard Bartsch, who edited the *Demeter* journal during the Nazi period, was an enthusiastic collaborator. ... By the war’s end, the biodynamics movement was weakened by official hostility and tainted by its own collaborationism. Its largest farms, moreover, were in Soviet-dominated territory.” Consequently, the movement in Germany had to start over after the war.

But Pfeiffer’s 1938 *Bio-Dynamic Farming and Gardening*, published simultaneously in German, English, Dutch,

French and Italian kept the movement growing and became the “defining handbook of biodynamics for a generation.” Pfeiffer stressed, “the ways and means for the regeneration of the farm can be found only in a comprehensive view of the earth as an *organism* as a living *entity*.” And McKanan stresses, “This view, which was not fully taken up by other organics pioneers, anticipated the Gaia hypothesis advanced by James Lovelock decades later.”

Chapter 3 is Branches and it looks at “Anthroposophical Initiatives and the Growing Environmental Movement.” McKanan pictures how the work of the early evangelists, translators and allies had blossomed “into a vibrant and visible global movement around 1970.” On April 22nd of 1970 some 20 million Americans celebrated the first Earth Day. “Building on the successes of the civil rights, antiwar, feminist, Chicano, and gay liberation movements – all of which had captured the limelight of a few years earlier – [Senator Gaylord] Nelson and his allies pushed the Clean Air, Clean Water, and Endangered Species Acts through Congress.” Into this dynamic, McKanan paints the growth of “evolving” anthroposophical and biodynamic activity of the 70s.

The evangelists of this period include Owen Barfield, Francis Edmunds, Henry Barnes, and Herbert Koepf. Important translators are George Trevelyan, Alan Chadwick, and Joseph Beuys. New publications also emerged during the decades after 1970 including *Orion Nature Quarterly*, *Utne Reader*, and, near the end of the Century, both *Lilipoh* and *New View* arrived.

Chapter 4 is Flowers with a focus on “New Economies for Environmentalism.” This chapter tracks the rise of Steiner inspired financial institutions and their relation to Steiner’s seminal social thought. “The Coming Day” and “Futurum” were launched during Steiner’s lifetime but both failed. The work of Ernst BARKHOFF and his 1974 founding of the successful GLS bank (the first anthroposophical bank) in Bochum, Germany are described. The chapter also tells the histories and philosophies of Triodos Bank in the Netherlands and RSF Social Finance in the US.

The initial goal of the later institutions – starting with the GLS bank – was funding Waldorf Schools and biodynamic farms. The chapter explores how the focus broadened to the support of all manner of human initiatives. It is also noted that as the institutions “scaled-up” they had a tendency to make their origins in Steiner’s thought less visible. “Neither GLS nor Triodos nor RSF mentions Rudolf Steiner or anthroposophy on the first page of its website. In the case of RSF, a single click brings the viewer to an ‘about us’ that offers a straightforward explanation, but Triodos omits Steiner and anthroposophy on both its mission and history pages.” Mark Finser of RSF Social Finance is quoted describing the institution’s mission noting that while “it sounds very lofty,” in practice it “happens one person at a time, one individual at a time. We can’t transform how the world works with money if human beings don’t go through their own transformation.” McKanan continues, “This is an essential clue to anthroposophy’s role in the ecology of environmentalism. Even as anthroposophy repeatedly gives birth to ideas or organizations that downplay their anthroposophical ties as they scale up, many individual

participants in the movement keep their own focus on practices and relationships that do not scale.”

A lengthy section on community supported agriculture concludes the fourth chapter. This includes a description of the Temple-Wilton Community Farm established by Trauger Groh, a community that did not scale-up. Their founding document included a section on spiritual aims that states, “to make the annual renewal of life on earth possible, in such a way that both the individual and humanity at large are free to discover their spiritual destination.” The document also speaks of farming as a “way of self-education” and as a therapy for “those who suffer from damages created by civilization and from other handicaps that need special care.” McKanan notes that, “This phrasing illumines much about anthroposophical culture after 1970. Neither Rudolf Steiner nor anthroposophy (nor even biodynamics) are explicitly mentioned; clearly, the founders wanted to make space for people of other spiritual paths. But anthroposophy is evident in the specific activities that it links together; surely few, outside of anthroposophical culture, would think to connect farming so empathetically with both education and persons with special needs.”

Chapter 5 is titled Fruit with subtitle “The Broader Ecology of Camphill.” This chapter tells the story of Karl Koenig and the founding of Camphill in 1939. It explores how Steiner’s spiritual scientific findings, including his social thought and his discoveries about reincarnation and karma, play into the philosophy of Camphill and of how Moravian elements – from Karl Koenig’s wife Tilla – contributed. “Camphillers sought to embody the principles of the threefold social order, and they did so in a manner that is colored by the communalism of Tilla Koenig’s natal Moravianism. While Steiner had criticized wage labor and urged individuals to find ways to work for the benefit of others, the Camphillers implemented a comprehensive system of ‘trust money,’ according to which ‘coworkers’ received no individual salaries but simply trusted the community to meet their economic needs. This system engendered intense personal devotion and concentrated economic resources, allowing Camphill to grow rapidly in its first decades.”

The chapter includes a section titled “Community-Based Entrepreneurs” which traces environmental projects created by Camphillers. One example is the work of Martin Sturm from Camphill Clanabogan in Ireland. Sturm introduced a biomass technology that burned scrap wood. “[H]is initiative has allowed several Camphill places to install biomass plants at cost, and its impact on Ireland as whole is astonishing. Coupled with his work as a lecturer and seminar speaker for Sustainable Energy Ireland, Sturm’s Camphill installations have been the catalyst for the installation of more than five thousand wood burners in Ireland over twenty years, a good proportion of them using wood chip technologies similar to that found at Clanabogan.”

Ecology. The Boundaries of Anthroposophy is chapter 6. It opens with this thought, “The preceding chapters have demonstrated that anthroposophy has profoundly shaped the environmental movement throughout its evolution. Without the yeasty contributions of anthroposophical initiatives, there

might have been no organic agriculture, no campaign to ban DDT, no community supported agriculture, and no environmental banks. ... And yet it is equally true that most people who consider themselves environmentalists are unaware of Rudolf Steiner's spiritual science. Among those who are aware, some regard Steiner's ideas as off-putting, if not downright dangerous. Again and again, anthroposophy has given birth to new practices that have expanded rapidly, without conveying much awareness of their anthroposophical roots. ... If a healthy social movement is like an ecosystem – an interdependent web of entities evolving in mutual relationship – what boundaries define anthroposophy's ecological niche. Are those boundaries tough enough to preserve anthroposophy's uniqueness, yet porous enough to allow for genuine relationship?"

The chapter continues with a look at the relation between anthroposophy and (a) mainstream science, (b) the antihierarchical left, and (c) gaianism. The section on the **antihierarchical** left delves into accusations of Nazism and racism and covers the ground in considerable detail. Here follows a particularly insightful discussion of the race issue. First, McKanan notes that opposition to racism was "part of Steiner's ethics. And indeed, [Steiner] included racial prejudice in a list of negative qualities that spiritual students must ward against[.]" Second, there is a significant nuance to Steiner's view: "Steiner also warned his readers not to imagine 'that to fight against discrimination based on social status or race means becoming blind to differences among people. The fact is that we learn to recognize differences for what they are only when we are no longer caught up in prejudice.' Here Steiner introduced a subtle dimension of his condemnation of prejudice: we are not only to avoid the prejudice that might cause us to treat people unequally but *also* the prejudice that might cause us to imagine that racial differences do not exist at all (or, perhaps, in contemporary language, the prejudice that race is merely a social construction)." This means, explains McKanan, that Steiner is not a racist, "if that term implies a willingness to treat people differently on the basis of race, nor an antiracist, if that implies a social constructivist view of racial differences." What Steiner is, says the author, is a racialist, which implies "racial differences are real but *not* a basis for differential treatment of individuals. Steiner's racialism was part and parcel of his larger understanding of the interplay between spirit and matter: as he explained later [in a book], 'folk souls' and 'race spirits' are 'real beings' who 'make use of individual human beings as physical organs.'"

The chapter ends with a very interesting concept that McKanan developed to describe a fundamental dynamic of the anthroposophical movement: a powerful polarity between "self-reinforcing" and "self-dispersing" forces. The idea is presented in a section titled, "From Self-Reinforcement to Self-Dispersal." Interestingly, in the first chapter, "Seeds", the same polarity is introduced under the heading, "Anthroposophy and Initiatives: Self-Reinforcing and Self-Dispersing."

The self-reinforcing pole seeks members – typically of the Anthroposophical Society and more particularly of the First Class - who are highly committed, who engage in intense group study, meditate regularly, view each other as karmic

connections, and who take in Steiner's works with deep earnestness. The self-dispersing pole seeks to widely disseminate Steiner's ideas to all manner of people, all over the world, in different areas like Bio-Dynamics, Waldorf Education, anthroposophically extended medicine, the Christian Community etc. These people are often involved in only one aspect of their lives with the movement, and often do not consider themselves adherents of Anthroposophy, and indeed may not even know that Steiner stands behind these activities.

McKanan analogizes his polarity by contrasting the redwood tree and the dandelion, where the redwood represents the self-reinforcing pole and the dandelion the self-dispersing one. "The redwood exerts a dominant influence in a few specialized environments, absorbing water and shedding foliage in ways that invite a symbiotic community into existence. [This reviewer observes that the Goetheanum as the center of the School for Spiritual Science is evidently the redwood.] The dandelion, by contrast, spreads its seeds as widely as possible, allowing it to interact more superficially with nearly all species that live in temperate climates."

The change in sub-title between the first to the sixth chapter seems to indicate a shift away from polar balance toward self-dispersing activity. McKanan seems to think this is inevitable given the enormous expansion of the movement (or rather initiatives). He also seems to view an inward, self-reinforcing, activity as having been more necessary at the beginning of the movement when it had to plant itself in a difficult, often hostile, environment. However, with the movement well established and initiatives spread worldwide, McKanan thinks – like most of the leaders of initiatives with whom he spoke – that the time had come for a more strongly outward orientation.

McKanan describes a dilemma faced by many people involved with the initiatives. "The leaders of anthroposophical initiatives face a catch 22: if they talk openly about anthroposophy, some hearers will experience it as proselytization; if they remain silent, some will experience it as a lack of transparency."

Many now criticize the "inward-looking habits they see in other students of Steiner." McKanan mentions a statement by Ha Vinh Tho after teaching a course at the Goetheanum. "[Ha Vinh Tho] bemoaned the fact that Steiner's contributions are missing from so many public discussions of 'the future of our planet,' and blamed this on students of Steiner, who are 'more concerned with internal issues of interpretation of anthroposophy than with burning questions of today's world.'" He went on to criticize anthroposophists for sharing Steiner's content with the public, when they had not adequately mastered it. Ha Vinh Tho "then praised Otto Scharmer and Arthur Zajonc as two students of Steiner who are 'well received in any context' because they 'only share with others what they have truly experienced and fully integrated themselves.'" McKanan then adds, "I would note, however, that Scharmer and Zajonc often present their experiences without mentioning Steiner, and this contributes to the sense that Steiner's voice is missing from public conversation."

The final chapter is number 7 and is titled Evolution. About this chapter Dan McKanan states, "I will reflect more

personally on the gifts that I – as a sympathetic outsider – hope anthroposophy will continue to bring to environmentalism.” He offers four headings: cosmic holism, a homeopathic model of social change, appropriate anthropomorphism, and a vision of planetary transmutation.

Reviewer's Postscript When I contemplate the vast canvas Dan McKanan has painted with his fluid concepts, I recall something that my late mentor and friend, Ernst Katz stated on many occasions. He wrote it in an essay titled “The Mission of Rudolf Steiner” that was published posthumously in *Core Anthroposophy, Teaching Essays of Ernst Katz* (SteinerBooks, 2011). “Rudolf Steiner stated that if anthroposophy in the future becomes disassociated from his individuality, then it would become a mere theory, and as such a worse theory than some other theories in the world. Moreover, it would then become a tool of Ahriman. ... It certainly does not mean that one should approach anthroposophy with blind belief in Rudolf Steiner's words. On the other hand, I know of anthroposophic institutions – I will not mention names – where an attitude prevails of a belief in anthroposophy, but where the name of Rudolf Steiner is not welcome.”

In the same book Ernst Katz articulates a related thought in his essay, “About your relation to Rudolf Steiner.” There he states, “The laws of spiritual productivity resemble those of artistic productivity more than those that govern the domain of science and technology. Unlike the latter, they require that whatever is created spiritually by a human being may not be separated from its original creator if it is to maintain its living character. This is an important reason why many who develop a real interest in anthroposophy feel not only appreciation or gratitude toward Rudolf Steiner, but even something more, which rightly can be called a kind of friendship.”

A related thought from Steiner is the concept of occult brotherhood. This has to do with the relation of the first human seer to behold some aspect of the spiritual world to subsequent seers who come to behold that same aspect. Rudolf Steiner states, “It may be said that the divine beings fertilize a faculty of seership only once in a human soul and if this single, virginal fertilization has been achieved, then other human beings must pay attention to what this first soul has discovered in order to have the right to see it themselves. This law lays the foundation of an inner, universal brotherliness, a true brotherhood of men.” (CW 129, June 4, 1909) This law might be called the occult footnote! And it is my view that even for we ordinary human beings, a proper acknowledgement of Rudolf Steiner – as great initiate and as the spiritual scientist of our era – is necessary if we are to find our way to a living connection with his creations.

Finally, let me state my impression that the tumultuous events of the March 2018 Annual General Meeting at the Goetheanum were connected with the need to refocus the Goetheanum on the link between Rudolf Steiner and his works, that is, we need to refocus the Goetheanum and the Anthroposophical Society on the pole Dan McKanan calls self-reinforcing. Achieving this will help balance the strong focus on the other pole among the initiatives, and will reinvigorate the movement.

Seeds of Metamorphosis
Artistic Contemplation in the Digital Age
Michael Howard
(Living Form Publications, 2017), 56 pages



Reviewed by Van James

This booklet is an easy and accessible introduction to the practice of “artistic feeling,” visual contemplation and meditation as described by Rudolf Steiner, and how it can serve as an antidote to the stress of working with digital technologies.

Author and artist, Michael Howard, describes the benefits of drawing forms, contemplating the drawn forms, contemplating imaginatively constructed forms and meditating on the artistic feeling that arises as a result in each of these cases. Illustrations demonstrate various exercises that may be carried out, such as, moving imaginatively a triangle into the shape of a circle. Clearly, such artistic exercises build and strengthen one's muscle of contemplative focus. As Howard quotes Rudolf Steiner: “Our soul begins to live with the forms....Our soul comes alive and begins to live in the forms. This union with form, this living in form, is the very essence of true artistic feeling.”

Descriptions accompany each of the illustrated exercises and clearly lay the groundwork for further self-developed, self-development exercises. Howard suggests that such “art breaks” can counter the “techno-fatigue” that can plague anyone dealing with contemporary digital technologies. My only wish would have been for a conclusion to the booklet's text—a summary—even if only a comment in the direction of Rudolf Steiner's statement in *Knowledge of Higher Worlds*: “It should be remarked that artistic feeling, when coupled with a quiet introspective nature, forms the best preliminary condition for the development of spiritual faculties.” (However, Howard does suggest this numerous times throughout this and other works of his.)

Nevertheless, *Seeds of Metamorphosis* is highly recommended for those interested in developing their artistic feeling, their contemplative abilities, and their practice in moving with “exact imagination” within their inner world. This booklet follows several other publications by Howard including: *Art as Spiritual Activity*, 1998, SteinerBooks; *Educating the Will*, 2004, Waldorf Publications; *The Art of the New Mysteries*, 2007, Mercury Press; *Mesonymns: From Words that Polarize to Words that Mediate*, 2010, Mercury Press; *Artistic Feeling and Meditation*: 2016, Mercury Press. All of these should be in the library of the artist, educator, and the serious striver for spiritual development.

To order *Seeds of Metamorphosis* go to coquest.org, Michael Howard's website where he also sells his fascinating board game. Click SHOP where, in addition to the game, the book can be ordered and paid for with PayPal or write the author directly at livingformstudio@gmail.com.

The Isenheim Altarpiece

by Michael Schubert

Steiner Books, ISBN 978-1-62148-209-3



Reviewed by Kate Somerville

In the summer of 2000, on a road trip from Heidelberg to Madrid with my teenage son and daughter, we stopped at Colmar in Alsace to see the Isenheim Altarpiece, presumably painted between 1505 and 1516 by Matthias Grünewald and completed with wooden carvings historically – but possibly inaccurately – completely attributed to Nikolaus Hagenauer. I was familiar with this work from photographs I had seen in an art history class and while the images I had seen were powerful and fascinating, I know that no reproduction can fully convey the spiritual nature of a painting – assuming it has one!

I certainly wasn't disappointed with that aspect of the Isenheim Altarpiece when I stood before it. It was clearly a masterpiece and the colour and the form left an indelible impression, as did the portrayals of immense suffering in the figure of the crucified Christ and the serenity of the risen Christ. It wasn't until 15 years later however, when I attended a weekend workshop given on this work that I learned how much I had missed in beholding this abstruse and profound *"tour de force"*. Being guided to its meaning by the workshop leader Michael Schubert, the author of this book, (a layman rather than an academic art historian) who has devoted decades to observing and listening to its revelations was a transformative experience. By observation, Schubert has set out, in his own words, "...to cultivate a sober intellectual conception free from theory and hypotheses".

In 2007, Michael Schubert produced a beautiful book on the altarpiece, a completely revised second edition followed in 2013, fully illustrated in glorious color and with text in German. This magnificent volume has now been published with an English translation (of a very high calibre) to share with new readers the author's detailed and perceptive analysis of the secrets embedded in Grünewald's *magnum opus* and its accompanying carvings.

And there are secrets galore – a code "...like the letters of a forgotten language" – to express the unconventional heretic and subversive religious views of the artist and of Guido Guers, the prior of the Order of St Anthony and abbot of the St. Anthony Cloister in the town of Isenheim, who commissioned the work.

Following a timeline of the ownership and disposition of the work and the still scant biographical details of Grünewald,

Schubert gives a fascinating overview of the history of the Antonite Hospitallers and their mission to care for those unfortunates suffering from what has been variously known as St. Anthony's Fire, hell fire or holy fire (*ignis sacer*) but which is now recognised as ergotism. Caused by the ingestion of a fungus or 'ergot body' in rye and other grains, ergot poisoning resulted in symptoms that were either gangrenous (rotting flesh) or convulsive (irreversible spasms of the limbs). By exposing sufferers from this and other foul and disfiguring conditions such as bubonic plague and syphilis to the Isenheim altarpiece, it was hoped that a cure could take place or, failing such a miracle, a healing of the accompanying mental trauma would be engendered. The author tells us that: "Knowledge of how the life forces and death forces could be harmonized within the human being belonged to the fundamentals of the Antonite doctors." He also shows that the work contains a message for our time too: "Truth will set you free!"

The author guides us in glorious detail through the three views of the polyptych. Each panel is described as a whole and the esoteric nature of its details are interpreted and, sometimes, left open to question. Details such as the gesture of a figure, clothing e.g. the significance of a type of knot in a garment (nine different ones!), the individuals, the backgrounds and articles depicted, are photographed in close-up and shown to be laden with meaning and in no way are arbitrary or irrelevant.

This is a work of meticulous research and the reader is exposed to subjects as diverse as history, religion, art history, iconography, colour theory, alchemy, astronomy, and myths and legends – in particular the Golden Legend (*Legenda aurea*), a Mediaeval collection of lives of the Saints by Jacobus de Voragine, familiarity with which, the author suggests, is a requirement for understanding the altarpiece. As few of us have such knowledge, the legends are woven in to the descriptions of the work. For those of us with a mind inclined to researching arcane subjects, a feast of googling is laid out before us!

It is clear that the author is a man of profound spiritual sensibilities and shares this with the reader without dogmatism or cant. He tells us that his observations, questioning and listening to the revelations of this work have led him to an understanding of his own life and he gives indications as to how the reader may do the same. He encourages us to "...look non-judgmentally and without prejudice and allow yourself to be instructed by what you see in the Altarpiece panels". In looking at the risen Christ, for example, "...one's breath regulates and one's disposition softens". He states: "Looking at artworks can lead to a living experience if color and form are not presumed merely to serve aesthetic enjoyment. By drawing on spiritual-scientific observations an inkling, a hope may be awakened in the reader that 'culture' may again in the future be based on spiritual foundations."

The Antonites of the Cloister at Isenheim displayed the altarpiece to remind the viewer of their "godly origins" and Schubert suggests that those of the 250,000 people who visit Colmar each year and are not already cognisant with their spiritual nature may be drawn to it "by an underlying sense of emptiness". He posits the question: "Can the altar, which previously was said to heal St Anthony's fire, also heal the illnesses of our century?" A worthy question to ponder indeed and one that I, for one, will keep to the forefront of my mind when I revisit the Isenheim Altarpiece – with this magnificent accomplishment by Michael Schubert in hand.

NEWS

Up-Coming Conferences and Courses—2019

July 8 – 11

SEA National Teacher's Conference

Cape Byron Rudolf Steiner School
Ewingsdale, AUSTRALIA

Contact: sea@ateinereducation.edu.au

July-8 – 12

Right Livelihood Summer Institute

Humanizing Artificial Intelligence: Using Cultural Power, Governance & Business to Address the Challenges of Our Time

with Nicanor Perlas

University of California, Santa Cruz, USA

Contact: daveshaw@ucsc.edu

July 8 – 13

What is a Culture of Practice?

Talks by Bart Vanmechelen

Auckland, Christchurch, Hawkes Bay,
Wellington, NEW ZEALAND

July 22 – 24

Mandala: Centering the Self

with Van James

Yinchuan, CHINA

Contact: waldorfart@163.com

July 26 – August 5

Deepening in Waldorf Art Education: High School Painting and Drawing

with Van James

Yinchuan, CHINA

Contact: waldorfart@163.com

August 19 – 30

What is an 'I' in the Contemporary World?

by Constanza Kalics

Auckland, Hawkes Bay, Wellington,
Christchurch, NEW ZEALAND

September 4 - 8

Waldorf 100 AUS/NZ Youth Conference

Samford Valley Steiner School, AUSTRALIA

Contact: jweir@samfordsteiner.qld.edu.au

September 7

A 21st Century Art of Education:

100 years of Steiner/Waldorf Education

with Van James

Kuala Lumpur, MALAYSIA

Contact: shirlynlim@yahoo.com

September 28-29

1+1=3 The Art of Being Human

A Celebration of Anthroposophy

in the PHILIPPINES

(no contact info)

October 3 – 6

Brave New Intelligence:

If not Human then whose?

2019 Anthroposophical Society in NZ conference

Christchurch Rudolf Steiner School, NEW ZEALAND

The Jubilee Years:

2020: Anthroposophic Medicine Congress in September
and Science Congress

2021: Weleda and Eurythmy Therapy.

2022: Christian Community (consecration, synod, conference); East-West Congress 4 - 7 June in Vienna; New Year's Eve burning of the first Goetheanum (A chain of lights will be wrapped around the Goetheanum on New Year's Eve as a symbol not of the fire but of resurrection forces.)

2023: Christmas Conference, re-founding of the Anthroposophical Society and the School of Spiritual Science

2024: Pastoral Medicine; BD Agriculture; Special Education; Youth Course; Establishment of the First Class with Class Lessons

2025: Anniversary of Rudolf Steiner's death, March 30.

Some Anthroposophical Newsletters and Websites

Anthroposophy WorldWide

<http://www.goetheanum.org/Newsletter.aw.0.html?&L=1>

Ardent

contact@ardent.co.nz

Being Human

info@anthroposophy.org

Chanticleer

<http://www.berkshiretaconicbranch.org/chanticleer.php>

Journal for Steiner/Waldorf Education

journalwe@gmail.com

New View

http://www.newview.org.uk/new_view.htm

News Network Anthroposophy

www.nna-news.org

Scope

scope@anthroposophy.org.nz

Southern Cross Review

<http://southerncrossreview.org/>

Sphere

sphere@anthroposophy.org.nz

The Anthroposophical Society in Hawai'i;

website with back issues of *Pacifica Journal* at:

www.anthrohawaii.org

**Right Livelihood Summer Institute
Humanizing Artificial Intelligence:
Using Cultural Power, Governance &
Business to Address the Challenges of Our Time**

With Nicanor Perlas

July 8-12, 2019

University of California, Santa Cruz

Invitation

You are invited to join UC Santa Cruz's Right Livelihood College Summer Institute! We are honored to host Right Livelihood Award Laureate Nicanor Perlas for this weeklong seminar in sunny Santa Cruz, California, where the redwood forest meets the Monterey Bay. This promises to be a powerful small-group seminar experience with participants from a wide range of backgrounds and ages. Please register soon as we expect the course will fill quickly.

Course Description

Artificial Intelligence

The 21st century is the Age of Science and Technology. It is also the Age in which humanity faces a unique and unprecedented challenge. This is the challenge of Artificial Intelligence (AI). If properly developed and aligned with the values of humanity, AI will bring tremendous benefits to society. However, if AI is used inappropriately, it could undermine human civilization and, ultimately, with the emergence of Artificial Super Intelligence (ASI), lead to the extinction of humanity, in as little as 10 to 20 years. Scientists, philosophers and engineers call this latter possibility the "alignment challenge" or "existential risk" of AI. The fate of our future lies literally in our hands. In navigating the turbulent waters of extreme technology in the 21st century, two sources of hope are visible in the horizon.

Post-Materialist Science

The first one is found in the amazing discoveries of the many fields of mainstream science itself. This is the emergence of a second and more spiritual scientific revolution also known as post-materialist science. The paradigm-busting discoveries of these new sciences are undermining the materialist and transhumanist worldview that inform the design and creation of AI, and ultimately, ASI. They also point to the illusory program of viewing and thereby turning humans into biological machines that can be altered, cloned, patented, and mass-produced for the economic and political benefit of a few. Further these new and more spiritual sciences are also giving us an expanded and exciting vision of the nature of the universe and what it means to be truly human.

Societal Threefolding: Tri-Sector Partnerships for Social Transformation

The second hope can be found in the rapid and widespread emergence of societal change agents, whether they are activists in the realm of culture and civil society, visionary legislators in the realm of polity and government, or enlightened entrepreneurs in the realm of the economy and business. When these three sectors and actors come together in a dynamic process that has been called societal threefolding, tri-sector partnerships, or other names, innovative solutions to national and global

problems emerge. (See Perlas, *Shaping Globalization: Civil Society, Cultural Power and Threefolding*.) This convergence is the foundation of the current global alternative to state-centered and often dysfunctional politics, towards creative, society-centered creative governance that can inspire collective solutions to local or world problems, including the challenge of AI and ASI.

Self-Mastery

But there is an important prerequisite for these hopeful developments in order for them to truly address the biggest challenge of our time. Most people know about Einstein's oft-quoted advice that the solutions to problems cannot be achieved using the same consciousness that created the problem or Audre Lorde's "the master's tools will never dismantle the master's house." A modern version of this is a statement that one can often hear in a number of mainstream settings: "The results of an intervention depends on the interior condition of the intervener." Both perspective points to the importance of inner change in consciousness and behavior and the self-mastery needed to effectively leverage the existing hopeful developments in order that the latter may truly provide a creative solution to the challenge of AI and ASI.

Course Instructor



Nicanor Perlas is an adviser, global activist, writer and speaker on artificial intelligence, globalization, societal threefolding, Sustainable Integrated Area Development (SIAD), post-materialist science or the second and more spiritual scientific revolution, leadership, and self-mastery. He has advised global civil society networks, social enterprises, UN and Philippine government agencies, including the Office of the President. He headed global and national civil society networks, that were responsible for stopping 12 nuclear power plants, banning 32 pesticide formulations, and mainstreaming sustainable development, including organic farming in the Philippines, thereby educating citizens worldwide on their inherent power to create a better world. He has written over 500 articles, monographs, and books including *Shaping Globalization: Civil Society, Cultural Power and Threefolding*, an international bestseller, translated in 9 languages as well as *Humanity's Last Stand: The Challenge of Artificial Intelligence, A Spiritual Scientific Response*. He has been a plenary speaker on a diverse range of topics, in over 100 global conferences in 25 countries and 130 national conferences in the Philippines. Perlas was recently

Undersecretary Designate for the Department of Environment and Natural Resources. He is a member of the Philippine Senate Technical Working Group on Artificial Intelligence and is helping the mayors of seven cities and towns practice participatory governance and direct democracy by empowering altogether more than 300,000 citizens to collectively embark on sustainable development. For the global impact of his work, he has been given, among others, the Outstanding Filipino Award (TOFIL), UNEP'S Global 500 Award and the Right Livelihood Award (Alternative Nobel Prize).

Tuition

Costs are tiered to accommodate a diverse group from business, government and civil society. Community representatives and students pay a reduced rate of \$460. The rate for full-time private or academic researchers and faculty is \$860, which helps cover costs and scholarships for other attendees. We keep attendance to no more than 30 to ensure a high quality experience for all available, based on need. The average scholarship amount given is \$300. Participants are still required to cover their housing and food expense. Applications are due by May 15, 2019. Limited scholarships.

Contact: daveshaw@ucsc.edu

'The Mystery of the Will'

in the spoken word
in the young child



Two week Winter Course: 7th – 19th July 2019

Rudolf Steiner Centre, Hastings, New Zealand

Professional and Personal Development & Training

Course Includes

Speech
Greek Gymnastics (Pentathlon)
Eurythmy
Clay Modelling

Course Tutors

Astrid Anderson
John Jackson
Renate Meyer-Hundorf
Eric de Vries

Course Fees

- Full two weeks - \$975
 - Week one only - \$510
 - Mornings only - \$570
 - Afternoons only - \$490
 - Early Bird concession - \$925
 - Early Bird concession - \$475
 - Early Bird Concession - \$530
 - Early Bird Concession - \$450
- (Special requirements by arrangement)
Early Bird concession closes: 15th June 2019

Contact & Details

spiritofthewordschool@gmail.com / Tel: +64 (0)6 857 7113
Web site: <https://spiritofthewordschool.wordpress.com>

**The Singing of the Soul
through word and music**

with Patries Orange



day the 19th of July 8.30 - 12.

\$50

Williams Hall, Perth Waldorf School, Gwilliam Drive.

Booking - contact Jenny Hill jennyhill@inet.net.au
Booking is essential as numbers are limited. Thank you

2019 华德福高中艺术深化培训

视觉艺术

Van James (美国)
国际知名华德福艺术导师

07.25
—
08.05

中国·银川

时间: 2019年7月25—8月5日
主办单位: 乐子儿童艺术教育机构



Searching

Conversations on anthroposophy

Monthly series on 1+1=3:
The Art of Being Human

**with Walter Siegfried Hahn &
Grace Zozobrado- Hahn**

*Ask, share, learn, then ask again about
anthroposophy and what could it mean
for you. Join this series of monthly
conversations and never stop seeking!*

July 20, 2019

9:30 am - 12 pm,

Daang Diwa, Uyuni on the Hill

Brgy St. Monica

Puerto Princesa, Palawan



*Walter Siegfried Hahn and Grace Zozobrado -Hahn
are member sof the Anthroposophical Group in the
Philippines. This conversation is part of a monthly series
for 2019.*

**For inquiries, text:
0920-9481464**

All photographs by Raphael Lazo

Deepening in Waldorf High School Art Education

An Overview of the Visual Arts Curriculum from Grades 9 to 12

In Yinchuan, China

with Van James

July 26 to August 8, 2019



This training in the arts of drawing and painting is intended for high school and middle school specialty art teachers, grade class teachers, kindergarten teachers, art therapists, councilors and administrators, parents and anyone wishing to go through a Waldorf visual arts experience. The workshops are fashioned to be two-days of intensive work followed by one-day studio work (or free time) to practice exercises offered during the course.

We will explore the 9th grade theme of Polarity and Contrast with age-appropriate black and white drawing exercises, figure and portrait drawing, and art history themes that meet the adolescent at this stage of life. We will complement this work with the painting of Nature Moods recommended by Rudolf Steiner, the founder of Waldorf education.

We will go on to the 10th grader and their striving for **Transformation and Balance** through work in portrait painting and the self-portrait. Drawing and design work together with teaching techniques for this age group will be presented.

In 11th grade questions of why lead to a deepening of the powers of **Analysis**. A plunging into color emotion comes to the fore at this stage. Impressionism and expressionism become two avenues for the students creative exploration.

Finally, in 12th grade, a **Synthesis** of experiences is possible. Independent projects and individualized themes can be experimented with and deepened. We will recapitulate as much of this experience as possible with a view to how a healthy visual intelligence is not just for the painter and illustrator but for every human being to realize their true creative potential for the future.

Van James is a Hawai'i based artist, author and educator. He teaches visual arts at the Honolulu Waldorf School and is a regular guest instructor at colleges and teacher training programs throughout Asia, Oceania and America. He was a founding teacher of Tobias School of Art in England and is a council member of the Visual Arts Section of North America, chairman of the Anthroposophical Society in Hawai'i, and editor of *Pacifica Journal*. He is the author of numerous books on art and culture including *Spirit and Art: Pictures of the Transformation of Humanity*, *The Secret Language of Form: Visual Meaning in Art and Nature*, and *Drawing with Hand, Head and Heart: Learning the Natural Way to Draw*.

Contact: Yang Xuefeng— waldorfart@163.com



Alumni Gathering

7th - 11th August 2019

www.emerson.org.uk



Francis Edmonds, Founder of Emerson College

"Every person who came to Emerson in some way touched it and changed it. Each year had its own biography. It was never an institution to which people came and passed through without leaving any mark on it"

*—
Michael Spence, The Story of Emerson College.*

Emerson College is a place where past, present and future meet. As a former student, you are warmly invited to return next summer to celebrate, re-connect, and share the fruits of your experience here; to hear and see what is happening now; and contribute to the emerging future and tasks of the College.

We have started to design an inspiring programme for this event and welcome your suggestions and participation. Please put the dates in your diary; we will be in touch with more details in the coming weeks.

SAVE THE DATE
**WALDORF ALUMNI WORLD
 FESTIVAL &
 QUESTIONS OF COURAGE:
 NORTH AMERICAN
 YOUTH CONFERENCE**

**AUGUST 7-12, 2019
 HALIFAX, NOVA SCOTIA
 CANADA**

REGISTRATION OPENS SOON AT
ANTHROPOSOPHY.ORG

QUESTIONS OF COURAGE
 A NORTH AMERICAN YOUTH CONFERENCE

**AUGUST 8-11
 2019**

WORKSHOPS, ART,
 SINGING, THEATER,
 STORYTELLING,
 BIOGRAPHY,
 CONVERSATION,
 CONTEMPLATION

**SPRING
 VALLEY,
 NEW YORK**
anthroposophy.org/springvalley

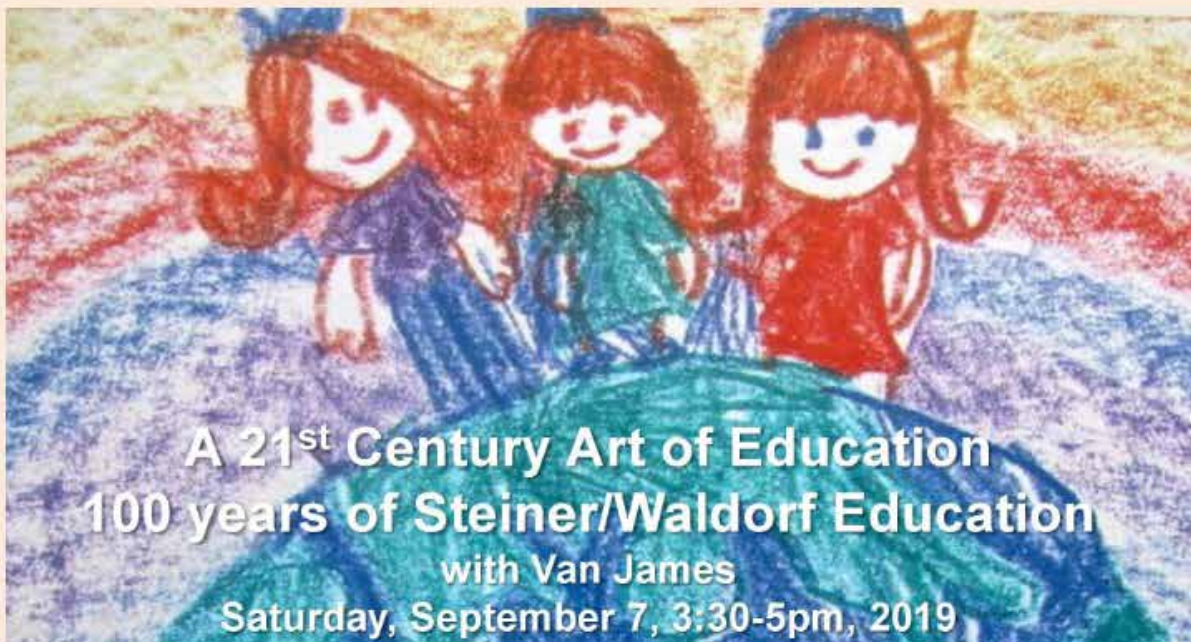


"IT TAKES COURAGE
 TO GROW UP AND
 BECOME WHO YOU
 REALLY ARE." E.E.
 CUMMINGS

FACING QUESTIONS &
 FINDING OUR VOICE
 WITHIN ISSUES OF SOCIAL
 & ECONOMIC JUSTICE,
 TECHNOLOGY & IDENTITY,
 HEALTH & WELLNESS,
 CLIMATE CHANGE &
 OTHER CHALLENGES OF
 OUR TIME

**YouthSection
 NORTH AMERICA**

**The
 Anthroposophical
 Society in America**



Venue: Anne Musikchule Performing Arts Centre (AMPAC Dataran Ara Damansara PJ)
Fee: Early bird before 20 July RM65, after early bird RM80

Art as the Basis for Education

Children learn by means of doing, feeling, and thinking. All three forms of understanding are important to be introduced at the appropriate stage of childhood and can be greatly unfolded and enhanced by means of the arts.

Why are the arts important to education and how can education be an art? How can the arts teach children to see, learn, and know themselves and the world to the fullest? Why do we need art, both for our children and for ourselves as adults? What are the real capacities that art instills in us? We must be aware of these things especially in our age of ever growing science and technology.

This lecture-demonstration-workshop welcomes parents, professional educators, teachers, artists, therapists, and counsellors. It will touch on the way children learn at the various stages of their development from the art of picture-making and how art fosters intelligence.



Van James is a Hawai'i based artist, author and educator; a graduate of the San Francisco Art Institute (BFA), Emerson College in England (Dip.Art), and the Goetheanum School of Painting in Switzerland (Dip.Art). He was a founding teacher of Tobias School of Art in England and he has taught art at the Honolulu Waldorf School for over 35-years, both as a class teacher and as an art teacher. He is a regular guest instructor at numerous schools and colleges throughout Asia, America, Australia and New Zealand. He is an award-winning author of several books on art and culture including *Drawing with Hand, Head and Heart*, *Spirit and Art*, and *The Secret Language of Form*.

Organiser : Steiner Education Malaysia Sdn Bhd

Enquiry and Registration : mwepcontact@gmail.com @ scan QR code



For music lovers and all who help heal and seek healing

Tone Eurythmy Therapy *Intensive Course*

with

Jan Ranck

Founding Director of the Jerusalem Eurythmy Ensemble
and the Jerusalem Academy of Eurythmy

In Rudolf Steiner's lectures *Eurythmy as Visible Music* he repeatedly indicated that elements of this new art of movement could be effective as therapy. Inspired by the examples he provided, eurythmist Lea van der Pals and medical doctor Margarete Kirchner-Bockholt worked together in the late 1950s to develop a sequence of exercises in connection with the diseases discussed by Rudolf Steiner and Ita Wegman in their book *Extending Practical Medicine, Fundamentals of Therapy*.



Information and registration:

tone.eurythmy.therapy@gmail.com

(708) 712-6173

While this professional course is for eurythmy therapists and medical doctors, the insights it provides into the human being and the deeply transformative effect it has on the participant can benefit and enrich the life and work of artists, teachers, music, art, and physical therapists, as well as the student or lay enthusiast. All are welcome to attend.

The exercises consist of tone eurythmy in its purest form and their effectiveness has been proven in practice.

Chicago, Illinois
2135 West Wilson Ave.
October 10th–19th 2019

Rudolf Steiner College Perth



Lyre Making Workshop

Tutors	Judy Gray and Titus Witsenberg
When	4 Saturdays. 9 - 12 October 19th and 26th November 9th and 16th
Where	Perth Waldorf School, Gwilliam Drive, Bibra Lake
Cost	\$350
Information	Titus Witsenberg
Booking	Jenny Hill jennyhill@iinet.net.au

<http://www.rudolfsteinercollege.com.au>

**An Intensive Course for High School Steiner Teachers Years 7 to 12- "From Encounter to Insight- pathways of experience in Education."
Monday 13th January-Friday 17th January 2020**



Craig Holdrege

We are very excited to announce our keynote speaker will be Craig Holdrege from the Nature Institute, USA. This is a wonderful opportunity to hear Craig share his work as Director and Founder of The Nature Institute. The theme of daily lectures will be "From Encounter to Insight—pathways of experience in education." He will also offer afternoon workshops on Goethean Inquiry.

Where: Melbourne Rudolf Steiner Seminar
37A Wellington Park Drive, Warranwood VIC 3134
www.steinerseminar.com
e: office@steinerseminar.com

Information: Wolfgang Maschek, w.maschek@steinerseminar.com

Cost: Early bird registration \$675 if payment is made prior to 15th July; thereafter \$725.00.



Advance notification

22nd International Study Days for Anthroposophical Art Therapies

for art therapists, students of
art therapies, physicians, medical students,
psychotherapists and teachers

Dear Colleagues, dear Friends!

In the coming year, too, the International Coordination of Anthroposophical Art Therapies is organising the International Study Days for Anthroposophical Art Therapies at the Goetheanum from 9 to 12 January 2020. This is the twenty-second year in which the conference is being held, always in the first week of January, thus giving many art therapists an important impulse for their work in that year. In January 2019, this specialist conference worked on the subject of "Anxiety and Stress", BEING in the moment through art. The focus was, among other things, also on the self-care of the therapist. Deepening this, hundreds of art therapists from all over the world (290 people were guests of the conference in January 2019) will now in January 2020 concern themselves with the subject of anxiety in its pathological form, so that the medical aspect in particular is examined from the perspective of many approaches of art therapy.

Starting with various possibilities of meditation and School work, we will during the four days at the start of the year consider pathological forms of anxiety on an interdisciplinary basis. We will do so in lectures and deepening seminar groups, as well as in intensive art therapy groups in the afternoon.

It has been our experience that a special atmosphere reigns during this conference which can best be described as the warmth among colleagues. The conversations in the generously

ANXIETY
ANXT
ARXT
ART

The potential of art therapies in anxiety disorders and the somatoform effects of anxiety

**Thursday to Sunday
9 to 12 January 2020**

Medical Section at the Goetheanum

apportioned breaks are just as important as the discussions in the workshops; the input from the lecturers Dr David McGavin, Dr med. Matthias Girke, Dr med. Hartwig Volbehr, Rita Eckart, Georg Soldner as well as Annemarie Abbing and Anne Ponstein will give impulses from a great variety of approaches and perspectives. The many different workshops offer subjects from the fields of painting and clay modelling, similarly music and language. Creative play, too, is accommodated.

*Whatever may happen,
whatever the next hour or the next morning may bring, I
cannot to begin with, if I know nothing
about it, change it through fear or anxiety.
I await it with complete inner peace of mind, with the calm-
ness of mind of a motionless sea!*

Rudolf Steiner, public lectures, GA 59, page 114

We are pleased to draw your attention in advance to this exciting conference and will send further information by this route as soon as the programme is available online and registration has gone live!

We look forward to seeing you again, or meeting you for the first time, and send our very warm regards!

For the conference organisers
*Kirstin Kaiser, Viola Heckel, Katrin Sauerland, Heike Stenz
and Johanna Gunkel*



SAVE THE DATE FOR THE 2020 CONFERENCE
CELEBRATING THE 100TH ANNIVERSARY OF WALDORF EDUCATION

WALDORF 100

LEARN TO CHANGE THE WORLD

EDUCATION INNOVATION SUMMIT

June 22 – 25, 2020
HOSTED BY CHICAGO WALDORF SCHOOL, Chicago, Illinois

SPONSORED BY





For more information, contact Corrie Stokes cstokes@awsna.org



Foundation Studies Teacher Training

Have you thought about becoming a Waldorf teacher?

Want to know more about Waldorf education?

*Are you a Waldorf teacher who would like more insight into the
philosophy behind Waldorf education?*

Honolulu Waldorf School will be offering a Foundation Studies course this year,
which is the first course in becoming a Waldorf teacher.

It is open to all members of the community.

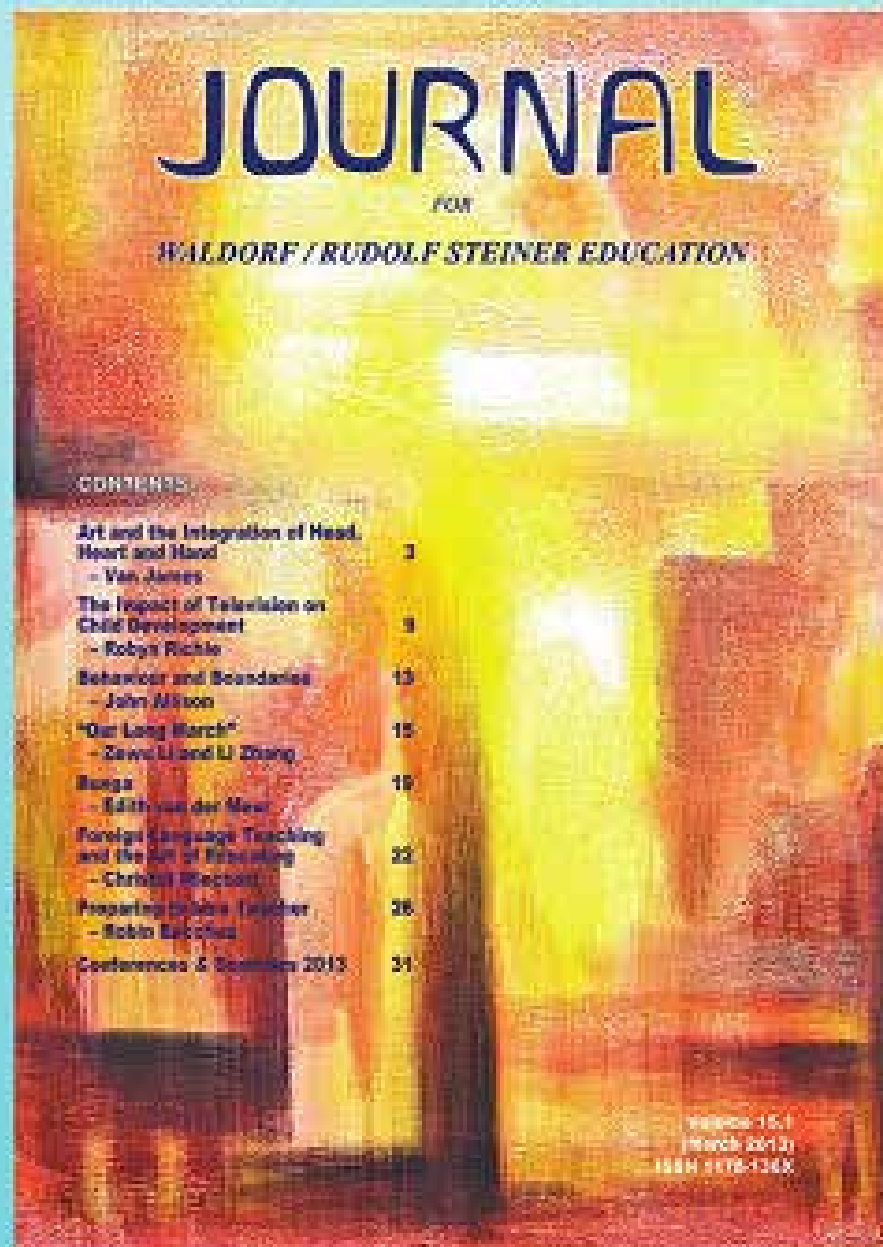
The course will meet weekly in the evenings.

It will be open to people who commit for the full year to receive training.

It will be open to members of the community who want to drop in on classes.

More details coming soon about syllabus, cost, registration, and times.

Please email Micky Shetland at mshetland@honoluluwaldorf.org



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Our culture will become ever more unhealthy and the human being will more and more have to make out of the educational process a healing process against all the things that make us sick in our environment. We may not allow ourselves to indulge in illusions about this. --RUDOLF STEINER