

Pacifica Journal

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Tales of One Thousand and One Days, or The Secret Life of Class Teachers: a personal reflection

Andrew Hill, Adelaide, Australia



Sheherazade told a thousand and one stories to entrance her husband, the fabled Arabian King Shahryar. She told one story per night and the stories have long been known in English as *The Tales from the Arabian Nights*. Class Teachers in Steiner schools can tell a similar number of stories over the cycle of the elementary school: one per school day for anywhere between five and eight years of the class teacher cycle. That's roughly a thousand stories, with some give and take for days off, excursions, camps and the usual school routines.

I was pondering this similarity recently as I enjoyed an afternoon and evening of cocktails, conversation, and board

games with a group of former students from my last class teacher cycle. We all reconnected last year at their 10-year reunion, and this year there's been two catch-up's with eight of these 28 year olds, plus me. While the board game seemed an excuse for the cocktails and conversation, it was actually a lot of fun, and taken seriously by three of the guys who organised the afternoon: when you have an IT manager, an aeronautical engineer, and a PhD student in quantum computing (who said Steiner students are stereotypically artsy?) doing the scoring, you know it's going to be serious.

The others too have blossomed into respectable careers: an architect, an actor in musical theatre, an interior designer, an environmental scientist. As the conversation flowed over some interesting cocktails, I remembered my first meeting with five of them when they were all of 6 years old. The first story I told them was the Grimm's fairy tale *Bearskin* which set the scene before launching into some imaginative story creations of my own.

They followed the adventures of two children called Crispin and Cecelia as they journeyed across fabled lands in search of the secrets of words and numbers: how to add, subtract, multiply and divide, how to do vertical sums, even how to measure and write down the notes of music. We had finally said goodbye to them by the end of Grade 3, by which time their world had merged into the realm of the present day. New characters from legends, sagas and then history emerged to fuel and fill their imaginations, from Australia's First Nations heritage and history, through global, world stories like Rama and Sita in Indian myth through to Leonardo and Joan of Arc in the West. In Grade 1 we learned to play the recorder and how to add up and subtract through stories: six years later in Grade 7 I taught them the Theorem of Pythagoras and how to measure the intervals of the major scale as mathematical ratios.

It was a mellow moment to reflect on this long journey of learning and the imagination, shared every school day with these growing young people over their elementary schooling. The cocktails might have helped of course, but as I sat enjoying the moment and contemplating the happy gathering in the IT manager's apartment I wondered, who else would get this? It's a unique journey, and hard to understand the special



bond that grows unless you've been through it.

The relationship has an organic ending as it tails off in the upper elementary grades, sometimes rockily, but natural nonetheless. Of course, like all schools, Steiner schools need to have support in place to manage classes when teachers go off to start families or when there are performance issues.

I've often thought that the class teacher journey in Steiner schools, when it works well, is one of the great secrets of education. As modern Sheherazades, these story journeys of One Thousand and One (school) Days are like the secret life of class teachers, building a special bond that is hard to put into words and explain to other people who haven't done it, but knowable and tangible to those who have. It's a trade secret, shared only by those class teachers who have gone the distance of the elementary school.

We talk of Occupational Hazards as a work safety issue: the class teacher journey is the reverse, it's an Occupational Gift, a special value-added experience that lifts the occupation of "elementary school teacher" into another realm, one that touches the stars.

A Nutrition Called Art

Bandana Basu, Mumbai, India

This world is a beautiful place. It has color. It has forms. It has sounds. It has smells. It has movement. It has life...all at the same time. Sometimes the sense experiences can be so deep and fulfilling that you wish to hold on to them as an eternal memory. You can do this by clicking a photograph that you then print and keep in an album to be enjoyed for years to come. These pictures become stories that you tell and retell, and for you that precious experience continues to remain alive.

Artistic pursuits are soul photographs, but in a multidimensional way. They are our attempt to freeze an experience or a moment, to be revisited time and again, to revel and seek

comfort in them. This capturing can be in any form; painting, sketching, music, poetry, sculpting, embroidery, baking, perfumed oils, sewing, etc. The expressions can be manifold. But the essence is in the desire to capture the experience that becomes an inspiration for the artwork.

Art has a *twofold experience*. It affects the creator as well as the admirer. In that sense it unifies both through its existence. And yet what each of them derive will be different gateways to their own memories and reflections. In this way it makes the experience unique. So, art is both unifying and exclusive at the same time.

Art is also a *transcending* and transporting experience. It can defy space and time. Just holding or beholding the *object d'art* can make one let go of the present, for a few engaged moments, and live in an altered realm that is just as real as the present. This brings to light the divine nature of art - being beyond space and time.

Art is the language of the soul where the creator's soul speaks to the observer's soul. It allows observers to live into their own experiences of the feelings it stirs and their own memories or thought impulses that are triggered. The artist's



Students of the Shishyaa Waldorf School, in Mumbai, perform for the school community.

living thought captured in the piece of art begins to work into the thoughts of the observer. But there is another opportunity here. The observer gets interested in the creator, the artist, and wonders what may have been the experience or inspiration that led to the creation. This then allows him/her to engage in knowing the soul of the artist and to share that experience, to feel it, to understand it and *empathize* with it. Art is deeply *penetrative*. It speaks the language of understanding and allows a deep knowing - an acknowledgement between the creator and the admirer. The wholesomeness of this experience gives a sense of gratification that is unworldly and therefore very spiritual.

Art is also a conscious attunement of senses and sensibilities. This can only be developed through consistent engagement of the senses visually, audibly, aurally and tangibly. Even the olfactory sensibilities are to be engaged as an intuitive soul-memory sense. All these senses then collaborate seamlessly to generate the requisite soul perceptive abilities.

In order to connect these capacities so that they augment each other, Waldorf schools add the layer of *language* or *speech* to help children with experiencing the full range of the senses through the medium of language. This is done in a living, growing way to ensure that the threshold of independence is freely available to the student at the right time. Crossing this threshold of the spoken language in order to move into the realm of the unspoken soul language is done with a deep sense of age appropriateness that stems from wisdom and is the gift of this pedagogy.

'The artist must have felt I do not say he must have seen, but he must have experienced in feeling what it means when we say that through the working together of astral body and ether body a second man has been begotten within us, has been set free within us, and lives in speech.' ~ Rudolf Steiner

(Speech and Drama, Sep 21, 1924)

Waldorf pedagogy does not view art as a separate entity. Rather it deems art to be the driving force that brings the fourfold nature of the human being into harmony. Art is the heartbeat of the living quality of Waldorf Education. It makes every other learning comprehensible.

Children need art as wholesome nutrition for a healthy life. Art brings peace, it heals, it creates love for life and the world.

At Shishyaa Waldorf School, we host a webinar series that allows us to spread the understanding of the significance of art and the wisdom of art-infused Waldorf pedagogy. Our endeavor is graciously supported by artists and educators, alongside specialists from fields such as clinical psychology, physiotherapy, and commerce, who contribute to the relevance of art within their fields of endeavor, and to the overall necessity of its enrichment for children the world over.

SHISHYAA
a school of mind & heart
presents

Webinar Series: Educating Our Future Today

Session 1: Creativity – An Essential Catalyst for Education

Who should attend
Parents and educators looking at holistic and all-round education and development for their children

Speakers:

- Yan James**
American artist, author and Steiner-Waldorf educator
- Prashant Kumar**
Founder, The Apprentices Project
- Suchitra Inamdar**
Senior Practicing Psychotherapist
- Bandana Basu**
Senior academician and Co-founder, Shishyaa Waldorf School

14 January, 2024 **10:00 am - 11:30 am IST**

Open to all with prior registration. Link for Registration is given below
bit.ly/Shishyaa

Webinar Series: Educating Our Future Today

Session 2: Creativity – An Essential Catalyst for Education

Who should attend
Parents and educators looking at holistic and all-round education and development for their children

Speakers:

- Christopher Clouder**
Chairperson, Advisory for Children - European Network Group
- Dr. Leena Deshpande**
Developmental Pedagogue
- Vijay Dalwani**
Entrepreneur, Coach, Management Consultant
- Bandana Basu**
Senior academician and Co-founder, Shishyaa Waldorf School

25 February, 2024 **04:30 PM - 06:00 PM IST**

Open to all with prior registration. Check the link in the bio.

@shishyaaschool **@shishyawaldorfschool**

Our Long, Long Journey Towards Becoming Spirits of Freedom and Love

Benjamin Cherry Yilan, Taiwan



Rudolf Steiner, 1861-1925

Based on my long involvement with the work of Rudolf Steiner, and within the context of a world in which we are being increasingly demonized for having our own thoughts and expressing our own values and points of view, I find it distressing that the spectre of his having been a racist – created through woefully uninformed reporting – still hovers divisively both within and without some anthroposophical circles. I observe the attempts of people in leading positions in various endeavours to distance themselves from that ‘distasteful’ aspect of the human being in whose name their organization is supposedly working.¹

There seems to be a lack of understanding that when someone speaks of races that begin young and gradually become old and die away (as every person does), it is not a racist statement, but *an observation of the reality of life on this earth*. Everything that comes to life here has a time of revealing itself in its youthful potential, but moves on inevitably (if we are fortunate enough to live that long) to a time of ageing as a preparation for death. Moreover, it is only on a material level that this dying is an ending. The spirit that is released can continue to be active within a new context.

In order to understand the framework of thought in which Steiner made such statements, we also need to form a *personal* relationship with the concept of reincarnation and karma, about which he spoke with particular urgency in 1924, exactly a century ago. In those lofty yet practical lectures he revealed, with the clarity of one who is seeing what he is describing, how the individual soul, having gone through many experiences in the spiritual world after death, feels at a certain moment impelled (out of its own volition) to come again into physical embodiment, usually in a different race, gender and region.²

In other words, we are not bound to the race in which we

happen to have incarnated this time. Each race has its own particular qualities and teachings and today, as a result of intimate mixed-race relationships, there is a merging of different ethnic streams to the benefit of humankind as a whole.

Tragically, this perhaps unparalleled outpouring of his own life forces to help people wake up to a vastly deeper understanding of what it means to be a human being (of whatever race, colour or gender) – and to the enormous dangers humanity was facing at that time (and even more so today) – was cut short at the end of September 1924 by his complete physical collapse. His body was no longer able to be a vehicle for the mission he had taken upon himself of preparing us for the huge challenges that lie ahead, of which we have had a shocking foretaste during the past four years.

One aspect that is often highlighted of his supposedly euro-centric attitude is his depiction of the five so-called ‘cultural epochs’, that succeeded one another from East to West over the past ten millennia and culminated in the flowering of European culture and the birthing of modern consciousness six centuries ago. And it is to this that I will turn my attention now, not just from a European perspective, however, but also through the lens of Chinese culture. For it is a culture with which I have been connected for much of my life. A culture, too, in which there are deep resonances with anthroposophical spiritual science.³



Indian, Persian, Egyptian and Greek Cultural Epochs as sketched by Rudolf Steiner.

It is often said by Steiner-Waldorf teacher educators today that teachers in different parts of the world can look for examples of the influence of these epochs from within their own cultures and I entirely agree. But in order to make these discoveries, one needs to have a clear understanding of the archetypal processes that Steiner was highlighting in the cultural succession from Ancient India to Ancient Persia, to Ancient Egypt and Chaldea, to Ancient Greece and Rome and into our modern times now, which have been so influenced by the ‘cultural revolution’ known as the Renaissance, that had its epicentre in Europe.

Within the new level of consciousness that came to birth during that astonishing time, we can witness not only an expansion of art but also a new way of science, industry and societal life. From this epicentre arose the voyages of so-called 'discovery' around the globe in East and West and South and North and the colonialism that resulted from them. For better or for worse, this new consciousness has been the catalyst for massive changes that have been wrought on this Earth over the past few centuries. Changes that are being so recklessly accelerated in our present age, outstripping our ability to understand their effects, before they are let loose amongst us.

China today is one of the leading forces in this world transformation, yet even two centuries ago, before the British, French and other European powers forced their way into its territory, it was still largely immersed in its own cultural traditions. How was it that this attitude of self-containment, of separation from the awakening of a new era that was taking root in many other parts of the world, could be held so long? What was the source of this loyalty to a far-distant past, imbued with a wisdom and way of perception of a very different kind from what prevails across the world today?

Why, too, did China's first historical emperor two thousand years ago – Qin (pronounced 'Chin') Shi Huang, from whose family name the word 'China' originates, even though the Chinese call their country Zhong Guo, meaning Middle Kingdom – send messengers in search of the elixir of eternal life in the so-called 'Islands of the West'? Messengers, of course, who never came back, for had they done so without having achieved their goal, they would have been put to death. But the question remains: What and where were those islands?⁴

Gradually, whilst helping schools in other cultures in the Asia-Pacific region, I began to sense the significance of the fact that it was in Europe that anthroposophical spiritual science (through which this new way of educating was conceived) first came to expression. For it was in that part of the world that the consciousness of the current 'fifth cultural epoch' first came to expression in such a dynamic way six centuries ago *as a culmination of all that had come to birth and flourished in cultures further East before*. And now this impulse was finding its way into regions of the world (including Asia) where that sequence of epochs had begun.

I had begun to find answers to the questions I had carried as a young man about the origins of Chinese culture, through having worked with Steiner's legacy of insight and knowledge for four decades. What he indicates is that the original ancestors of that deeply wise culture took on a very specific mission, which indigenous people in the Americas and in many other parts of the world have also carried. It was to preserve the wisdom of a civilization, known traditionally as Atlantis, that came to a catastrophic end approximately ten thousand years ago, sinking beneath the waters of what we now call the Atlantic Ocean.⁵

He went on to describe how this massive event was brought about by a misuse of the powers inherent in air and water. In

many parts of the world its demise is recorded as the Flood, as is typified in the Hebrew story of Noah and his Ark. It seems that in that far distant time, those who had the foresight and power to 'see', realized beforehand the catastrophe that was going to happen and, under their guidance, migrations took place in many directions. To the Americas in the West, to Africa, Europe and Asia in the East and, even further, to the land in the Far East known today as China.



Sketch of Atlantis by Rudolf Steiner

Many people, of course, scoff at the idea of continents and civilizations that disappeared, despite the fact that modern geologists recognize huge shifts in the physiognomy of the earth at different times in the past, as landmasses sank in one place and rose up in another. Through his spiritual research Steiner opens a huge vista on that time ages ago, which is also recorded in folk stories in many parts of the world. The picture we can receive is of a land that was teeming with life, yet shrouded in mystery, as well as in mists and cloud and the gentle touch of dew. A land that was the home of cultures that seem to modern minds to be fantasy, for they were permeated by what today we would call magic, but which then was a reality.

People in those times – that is to say, we ourselves in earlier incarnations – lived infinitely more closely with the inherent life forces in nature than is the case today. Whereas we now generate energy through substances like coal, oil and gas that are the lifeless residue of living entities, on a vast scale from earlier times, so in that far distant Atlantean age, human technology worked directly *with what was alive* in the environment.

The bricks and cement we manufacture now and the beams we create out of wood and steel are composed entirely of dead material substance. We take this for granted because it is the reality of our time. But in those far-away times, according to Steiner's research, people were able to guide the growth of trees so that they interlocked with each other, creating platforms above the ground on which they could sleep and be at home. Their possessions were few, for they were sustained by the magical powers of nature.

These evocative images of a long-lost civilization also include vehicles that could rise above the ground, following currents in the water-filled air, which was much denser than is the case today. Depictions that are echoed still in folk tales around the world. In many Arabian stories, for example, we

read of 'magic carpets' rising into the air and of doors that only open when certain sounds are spoken. Stories that can speak powerfully to children and perhaps even the child within us, as adults.⁶

To put all this in perspective, for people living even a few centuries ago predictions of our contemporary technological culture would also have appeared as mere fantasy and magic. Cultures arise, reach their zenith and begin to decline and become corrupt, as the spirit that inspired them becomes lost or ridiculed.



Atlantean Mystery Centers (The Evolution of Mankind, G. Wachsmuth)

In Atlantis the ideal of 'As above, so below' permeated all aspects of life. One of many examples of this from Steiner's spiritual research is that the entities of our solar system as they were experienced at that time – Moon, Venus, Mercury, Sun, Mars, Jupiter and Saturn – were echoed in six 'oracles' or sacred places, where the gods spoke. Different communities formed around these sources of wisdom and guidance and at the center of them all was the one that united them together on a higher level, the Oracle of the Sun. In this there worked the greatest of the initiates, the one known in many ancient cultures as Manu.

We can perhaps look upon these seven centers as organs of the overall Being – or Folk Spirit – of Atlantis, just as the organs in one's own body work together (if we are healthy) in service of the individual soul-spiritual entity, whose instrument they are. But there was also an eighth, known as the Vulcan Oracle, which worked more directly with the forces of matter. And it was most of all through the misuse of the powers of nature in that 'mystery center' that the destruction of Atlantis and the huge shifts in the world's weather and geo-physical forms came about. This was the time of the ending of the last Ice Age.

As with other aspects of spiritual-scientific research, our challenge is neither to believe nor disbelieve, but carry these images inwardly and try to connect them with what our matter-based sciences are now uncovering. This requires the co-working of people in many different fields of life.

Whether we are scientists, artists, doctors, therapists, social workers, politicians, business people, engineers, writers, teachers, parents or people who are still struggling to find their own specific contribution to the world's process, it makes sense that we can all play our part in this mighty real-life drama of today.

For the reality is that we are not just a meaningless cluster of self-centred bodies in a meaningless universe, as we seem to be expected to believe. We are the crucible of future possibilities or, as Chinese culture has so faithfully maintained through thousands of years, the microcosm within the macrocosm. And the decision for our future, at every stage of the way, belongs to each one of us.

Such, as I see it, is the responsibility and the creatural power we have been given. And it is up to each one of us, whether and to what extent we choose to take it on.



Atlantean migrations (The Evolution of Mankind, G. Wachsmuth)

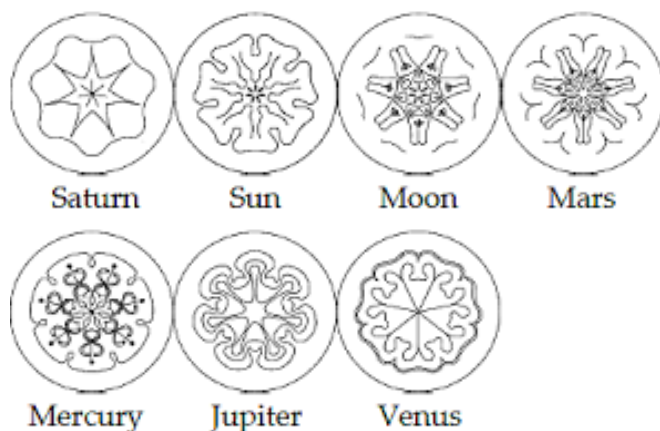
This thought brings us to the central, most sacred event of Atlantis – the bestowal of the 'I', the utterly unique Self, into human hearts, giving us the possibility of charting our own future directions as individuals, if we choose to take it on. We are not just 'hackable animals', as we are being led so persuasively to believe. We have the innate power of self-determination, leading to the possibility of freedom and unconditional love.⁷

Since the entering in of this 'I' consciousness into humanity, therefore, the future of the whole of creation is unknown, as many people are beginning to realize today. And I have no doubt that this is one of the reasons why our self-appointed leaders are attempting so powerfully to control us today. It is true, the risk is huge and our higher companions in the spiritual world are fully aware of it, too. But so it has to be if we are really to become independent beings.

As I see it, there is a battle raging now for the true future of humanity, at the center of which are our bodies, the living, sentient instruments for our soul and spirit on this earth. It is these, most of all, that are being weakened and deformed through the myriad influences in our world today. Without a sense of our spiritual origins, we are also so vulnerable to fear, stress, lies and the shadowy web of indecisiveness.

But when darkness deepens, small lights shine more brightly. And many are the reports of people finding new courage and strength to stand up and speak openly in support of one another. In other words, accessing a level of self-healing that can perhaps only be attained through the experience of brokenness, that so many of us are having today.

The womb of love is pain and as truth begins to shine, hatred, in its many forms, rises up from its dank depths to distort it. As moths dive into a candle flame, so too are the powers of moral darkness drawn towards the radiance of the individualized human Spirit, the newest and highest gift, that entered into humanity during Atlantis. And which needs to shine now, within the dangers and darkness of our time.



The Seven Planetary Seals by Rudolf Steiner.

But let us return to the migrations from Atlantis, before its destruction. One of the longest by far, led by Manu himself, found its way gradually through what is now Europe and Asia to the Gobi Desert in Western China, which was at that time still fertile. Along the way, many groups left the main migratory current and established their own new settlements in different regions and terrains. But within some of those, who went further on this incredibly rugged journey, lived the ideal of rooting the culture of Atlantis into that different land, as deeply and richly as possible.⁸

Such, according to Steiner's inner research, is the origin of the phenomenal wisdom that has lived in China for thousands of years. And I would like to bring into it an imaginative picture in the form of a kind of ritual or drama. At its center is Manu himself, the highest of the Atlantean initiates, taking on the task of guiding human evolution into the Post-Atlantean Age through the cultural epochs, culminating (thus far) in our contemporary global consciousness that came to birth first in Europe.

In imagination, we can visualize a kind of parting of the ways, as that long migration finally reached its culmination. On the one hand, there is Manu himself, together with those who are closest to him, turning their attention towards India in the South-West, inspiring a new beginning in human evolution. And on the other hand, behind his half-turned back,

others venturing further eastward with the no less great task of holding the memory of Atlantis and recreating it in detail in a new location, as a sacred and essential aspect of the manifold story of humanity's evolution.

When I contemplate this picture, another thought takes on new meaning, connected with the fraught political dynamic between China in the Far East and the USA in the Far West at this time. That thought is of the power of the anthroposophical spiritual-scientific paradigm to be a mediator between the science that came to birth first in the western hemisphere (as a fruit of the whole sequence of civilizations that have led from East to West, since that 'parting of the ways' before the dawn of history) and the task carried by Chinese culture, along with other ancient cultures, of holding past wisdom and knowledge, for the sake of the whole of humanity.

In this realization, as I see it, lives a power of atonement for the destruction that has been visited on cultures worldwide during the past few centuries through the materialism and extreme selfishness that took root, first of all, in England, Europe and North America. For without that matter-based, scientific brilliance, the level of cognition needed to now take hold of this *renewed* science of body, soul and spirit, could not have been achieved.



The sketch for carved glass Red Window of the Second Goetheanum by Assia Turgeniev, after Rudolf Steiner.

Through the inspiration of Manu and those with him, the succession of cultural epochs came into being, flowing gradually from India towards Europe - and from there, through the double-edged sword of colonialism, out into the world. All of this within a time span of approximately ten thousand years. While all the time in that eastern land of the Middle Kingdom memories of the past were preserved and built upon as a legacy for the whole world.

Just as in Chinese culture we can learn to recognize memories of Atlantis, so in each of those other epicentres of humanity's journey of development have other memories been held, that resonate on within other cultures. They are archetypal

stepping stones from a science of the spirit to a science of matter, such as we know it today.

As with our own individual lives, so too with those cultural epochs (or ‘races’) and their corresponding forms in other parts of the world, there is a time of birth and childhood, filled with possibility, followed by a stage of rich development, leading to a high point, after which inevitably, a dying, corrupting process begins, as the original spirit prepares itself for something new.

In my view, it becomes ever-more important to bring such thoughts to mind today, during this so-called ‘woke’ time, in which all human values and capacities are being denigrated, mocked and replaced by proscriptions of how we should and should not behave in each situation. Not to mention the Artificial Intelligence being created to inform robotic entities, that do not in any way resonate with these archetypes.

It all sounds so strange, even incredible, but I ask again: Would not our own technology and all that science is discovering about the nature of substance now, appear incredible to people from earlier times – and perhaps future times, too? We assume so easily that what we see as reality today is essentially the way it always has been and that only now do we have ‘real’ knowledge. But are we justified in doing so? We also seem to believe that there is a standard way of conducting science and that we have mastered this to a far greater degree than the more ‘primitive’ people before us were able to do.

In ancient Greece, those who had wisdom warned of the danger of ‘hubris’, which is a form of pride. As they described it, the gods do not like hubris and often respond in destructive ways. And they had many stories – which, according to anthroposophical spiritual science, have their origin in Atlantis – to demonstrate their point. Are we perhaps, too, at very great risk today of inciting massive upheavals, extending even beyond our atmosphere, through the immense pride, along with the desire for unending wealth and power, that has wormed its insidious way into our modern paradigm?

In *Esoteric Science*, one of Steiner’s seminal books, we read that in the early Atlantean epochs, before the entering in of the ‘I’, the power of memory was far, far greater than it is today. It reached back to the experiences of one’s ancestors and people’s ability in those times to deal with new situations depended, most of all, on the knowledge they received from these memories.⁹

During the second half of Atlantis, by contrast, after the central event of the bestowal of the ‘I’, the capacity for thinking began to evolve. And it is through this, most of all, that civilization has developed during our post-Atlantean times. Even today, every aspect of our rapidly developing technology is an outer expression of the thoughts and images of its creators (along with their desires and ambitions). As the power of thinking has grown, however, so has the capacity for memory diminished, though of course, there are other reasons for this as well, not least our contemporary denial even of the concept of past lives.

Anthroposophical spiritual science carries a mission of

rekindling this lost power of memory, while also helping us to re-invigorate our thinking and unite it with our own freely-chosen intentionality. Without this unity between past wisdom and freely chosen ethical deeds, based on our capacity for clear, cognitive consciousness, we are reducing our ability to find genuinely holistic solutions to our world problems.



The Representative of Humanity by Rudolf Steiner, in wood and in paint, in form and in color.

The central problem is not that there are too many human bodies to be fed and clothed and housed on this earth, as our self-proclaimed leaders are telling us, nor that we and the animals are breathing (and farting) out too much carbon dioxide and other gases into the atmosphere. The central problem is the unholy marriage of mental brilliance with the insatiable lust for wealth and power, through which Earth's natural abundance is being channeled into the coffers of those who already have monumentally more than they need.

Morally responsible thinking, by contrast, brings healing. In that sense, contemplation of Christ's Deed of taking on our suffering with us, strikes to the very kernel of our modern crisis. The power of true healing, as I sense it, is inseparable from inner development and the willingness to share the suffering of those who are so dreadfully in need. And this means overcoming selfishness and all the lies and distortions that are generated through it. What a task!

Our time of innocence and of being held in the lap of the divine is long past. Help will not come uninvited. Just as parents, sooner or later, have to let the new generation find their way through the many temptations and dangers that beset them now – but can still be available to help, when there is really a need – so are our own 'cosmic parents' waiting, not without anxiety, to see what we, their offspring, are going to do.

Step by step, during the past ten thousand years, we have become the arbiters of our future and that of the Earth itself and all its creatures. What previously was held in the protective care of Higher Beings, has gradually been won over by the 'I' of each human being. Each location, where the focus of this preparation was strongest, was an epicenter of a new step in human becoming worldwide. And we can learn to recognize the traces of these foot-prints within our own cultures, too.

This widespread resonance would in the past have been enhanced by shared memories of Atlantis that had been carried into different regions by the migrations. At that time, too, souls were much less deeply incarnated into matter than is the case today. Their bodies were more ethereal and lighter on the ground and therefore more open to super-sensible influences.

We can see these epochs, therefore, as stepping stones for our becoming fully present on the Earth, accompanied by Guiding Beings who took on the task of preparing us to assume this full responsibility for the future. And in particular by that Unique Entity, who was already drawing closer to the Earth, in order to bring a deed of rescue two thousand years ago, that only a Being from the highest level of Heaven could achieve.¹⁰

It was the deed of taking on the Karma of the Earth and of experiencing with us, irrespective of race or age or location, the immense suffering that is an inevitable part of our journey towards becoming, in full reality, Spirits of Freedom and Love.¹¹

Is it even conceivable that within the soul of the human being, through whom this priceless knowledge has been given as an unconditional gift to the whole world, there lived a 'racist'? Or is this deeply disturbing notion yet another offshoot of the woke psycho-persuasion that is so rampant in this very challenging time?

The unabridged version of this article may be found in the recent issue of New View or from bencherry2003@hotmail.com. Images added by PJ.

Endnotes

1. *I am aware of a few (very few) expressions, which in today's politically correct world would have been better phrased differently. If that makes Steiner a racist, then there must be very few people on this earth now, who are not racists.*
2. *Karmic Relationships 1924 CW235-240.*
3. *I have realized how each culture has its 'doorway' into Anthroposophy. Through this relationship, both the host culture and Anthroposophy become enriched.*
4. *Qin Shi Huang 259-210BCE. His body was buried in the massive mausoleum outside Xi'an, that is a major tourist destination now.*
5. *See, for example, Esoteric Science CW13 and Cosmic Memory CW11.*
6. *See Arabian Nights or The Thousand and One Nights – www.goodreads.com*
7. *Words spoken by the Israeli professor and author Yuval Noah Harari, who is closely aligned with the World Economic Forum.*
8. *A very readable account of this is given in the book Man and Animal by Hermann Poppelbaum. Available through Amazon and Rudolf Steiner bookshops.*
9. *See note 5.*
10. *Many are the lectures Rudolf Steiner gave about Christ's entry into earth existence and his death and resurrection. See, e.g. his lectures on the four gospels and also on what he called the Fifth Gospel. Also, From Jesus to Christ CW131.*
11. *In anthroposophical spiritual science, we find depictions of nine levels or spiritual Hierarchies above us. We are known as the Tenth, the Spirits of Freedom and Love. See, for example Steiner's book Theosophy (meaning Divine Wisdom).*





Council of the Visual Art Section of North America

Bert Chase, Canada, Architect

Patricia Dickson, California, Sculptor

Van James, Hawaii, Painter

Kristena West, California, Painter

Anthroposophy, Art, and Perceiving What Seeks to Become

Even in anthroposophical circles not everyone thoroughly comprehends the fact that Anthroposophy strives to foster, in every possible way, the artistic element.

—Rudolf Steiner, *The Arts and their Mission*, GA276

How can we develop the capacities needed to discern what seeks to come toward us out of the future? How do we learn to read the hidden script of transformation concealed within our daily endeavors—the yet to be revealed impulses that would transform culture? These questions were at the very beginnings of the founding of the Visual Art Section during the Christmas Conference one hundred years ago.



Some of Rudolf Steiner's architecture: House Duldeck, the Eurythmy Houses, the Heating House, the Transformer Building and the First Goetheanum.

From the very first appearance of what would become Anthroposophy, Rudolf Steiner stressed the central significance of art and its creation. The presence of the arts and the artistic environment were integral to what could be considered the origins of Anthroposophy in the Theosophical Congress in Munich in 1907. With this event Steiner called for the participants to seek an understanding of the significance of the arts for humanity's future. This call was, and still is, hindered by ways of perceiving the world that we have inherited from

past cultural periods. For over 2000 years human civilization has been indelibly stamped by highly evolved hierarchical strictures and precise social relationships developed during the Roman Empire. These influences continue to press themselves into many aspects of human life.

Architecture has been imprisoned in neo-classicism that not only has to do with outer appearance, but also impacts every aspect of the planning of space, reinforcing principles of axial symmetry and layers of spatial hierarchy. These classical design principles determined not only how spaces were to be organized within buildings, but how cities were planned and built—designed to reinforce and strengthen the long existing power structures that had evolved over two millennia. Approved sculptural expression was also defined by an alignment with classical influences and so too the whole field of painting. It also was circumscribed and dominated by the requirement to conform to images that were perceived as being 'real', derived from the world of the senses. The birth of the 20th century brought with it a deep unconscious sense of the seemingly unbreakable bonds of this perception of the world. The tension between this classical influenced perception of reality and those who wanted to break the bonds of the establishment created great social upheaval. This struggle dominated the first decades of the 20th century. Steiner and Anthroposophy cultivated the awakening of the capacities through artistic practice to see beyond the binding limitations coming to us from this ancient past. Powerfully influential academies determined what was seen as authentic, and therefore legitimate, artistic expression.

Steiner not only had to awaken those around him to the significance of cultivating artistic practice for the soul's development, but he simultaneously had to demonstrate how one could transform the arts to align with what seeks to arise out of the future, rather than reinforcing the principles at work in art coming from a previous stage of consciousness.

From the 1907 Munich Congress, through to the end of his earthly life, Rudolf Steiner continuously devoted himself to this elevation and re-creation of the arts. He expended immense personal effort in particular on the visual arts of architecture, sculpture, and painting. He stressed how individuals incarnating into a body and awakening soul life would only be possible in the right way through the experience of future oriented artistic practices.

As Steiner often pointed out, the experience of architecture is inseparable from the relationship between our sense of self and our ability to incarnate into our physical constitution. This process is difficult to grasp as it works unconsciously. The challenge faced in Rudolf Steiner's time, and to some extent still today, is that the way of imagining and creating our spatial surrounding is still unconsciously determined by archaic principles. This was a profound concern for Rudolf Steiner and so he devoted his own creative efforts to bringing about the creation of forms as the foundation for the new Art of Architecture.



The Second Goetheanum in Dornach, Switzerland, and the interior of the Great Hall.

This transformative process would also guide the hand of the sculptor, for it is the sculptor's art that enables the individuality to wake up to the experience of self within the physical body.

With the transformation of the art of architecture the conditions are set for the individual to 'feel at home' in their bodily sheaths. To awaken an inner experience of one's stature, of one's uprightness within the body is the sculptor's domain. We are given an extraordinary education in this process of transforming the art of sculpture through the 'conversation in clay' between Rudolf Steiner and Edith Maryon, the British sculptress of some renown. The models they developed led to the creation of the wooden sculpture of the *Representative of Humanity*. When Edith Maryon made the decision to join Rudolf Steiner, she was already struggling with the transformation of her personal style of an inherited classicism into a new form of expression. Not only did she dedicate her life, but all of her consummate skills and capacities, to this creation of a new Art of Sculpture.



Rudolf Steiner's 9-meter wood sculpture of the Representative of Humanity with details of Representative, Ahriman and Humor.

In the realm of painting, Steiner was confronted by the powerful forces at work within the academies of the time. These stultifying forces stood against what he saw as an essential element needed by humanity to awaken the individual's soul experience.

Steiner had to battle with the impinging limitations that required painting as the so-called 'legitimate art' to limit itself to the depiction of the sense world. For him, the realm of color before form in painting – "painting out of the color" – was the bridge between sense reality and living soul-spiritual experience. From his indications many modern artists drew their inspiration and many directions developed in the new Art of Painting.



Rudolf Steiner's first painting, Light Streaming, in tempera; a plant color painting in the cupola of the First Goetheanum, The Representative of Humanity; and his last two watercolor paintings, The Archetypal Plant and Archetypal Man/Animal.

The transformed arts of color in painting, form in sculpture and architecture were all needed as cultivators of the capacities for the full unfolding of evolving humanity. This mighty impulse for the creation of a new world of artistic practice is what then developed initially as the *Endowment for a Theosophical Art and Way of Life*, the creation of what was to become the *Goetheanum*, and then the establishment of the *School for Spiritual Science* with its professional *Sections*, all of which were to become fields of artistic practice in life. One among these was the Visual Art Section under the care of Rudolf Steiner's long-time artistic collaborator, Edith Maryon.

In each of these spheres of the practice of a new Art of Architecture, Sculpture, and Painting the most essential element has to do with what the artist does. In the world of art coming from the past, the judgment for artistic authenticity had to do with the capacity, or skill, to reproduce what has been. The artist was bound to inherited principles that were, and to a certain extent still are, determined by the world of a 'perceived reality'; what our outer senses reveal to us. To



Architecture at Rudolf Steiner College, CA, by Bert Chase; High Mowing School, Wilton, NH, by Jim Chapman; and the Honolulu Waldorf School, HI, by Daniel Klein.

imagine that, as an artist, one could take up the creative process outside of the determining guidelines of the 'ruling authority' was to place oneself outside of what was determined to be the authentic stream of artistic creation. The artistic process, or the creative process, could not include what lies beyond the sense perceptible. In its essence the transformed, or anthroposophical, impulses in art are exactly the opposite. In each sphere the process of creation has to do with building



Sculpture by Patrick Stolfo, John Stolfo, Patricia Dickson and Michael Howard.



Paintings by Van James, Jennifer Thomson, Regine Kurek, Kristina West and Iris Sullivan.

a bridge to what would stream toward us out of what has not yet been created, from beyond what has not yet become sense perceptible. From an anthroposophical perspective, all art focuses on the process of creation, rather than the outcome of that process. It is the creative process that unites us with what seeks to become, rather than what has already been.

It is in this sense that Rudolf Steiner began to refer to all anthroposophical endeavors, whose intention has to do with the transformation of human culture, as artistic practices. So this activity of creation at the boundary of sense perception, which is informed by what seeks to become is essential for all true anthroposophical initiatives. Education becomes the Art of Education, medicine the Art of Healing, farming the Art of Healing the Earth, Biodynamics, etc.

It is the sacred activity of creation that places us at the boundary of the senses and that links us to the foundation of a true, a genuine, experience of being alive. To enter the creative process is to stand before the unknown in complete vulnerability and allow a conversation to blossom within the soul between the individual and what seeks to become. It is this practice of the transformation of art, given to us by Rudolf Steiner, that develops in us the capacities to stand before this threshold, to become co-creators of the future.

The Visual Art Section of North America came into being in 1995. Our task is not only to support the spiritual research of the individual in the realm of the visual arts but also to be part of a communal effort serving the larger field of human spiritual development. The Visual Art Section periodically sponsors public events and publications and also maintains a blogsite: <http://northamericanartsection.blogspot.com> where you will find event postings, articles of interest and an archive of the past years of Newsletters. We welcome all who are interested in connecting with the anthroposophical Visual Art Section. Please consult our Blogsite on the Homepage where there is a link to join.



Realising The Spiritual Goetheanum

Part I

CHRISTIAN
THAL-JANTZEN

From the Old to the New Goetheanum

This coming New Year we will be celebrating the centenary of the last evening of the Christmas Foundation Meeting, when Rudolf Steiner spoke about the new building which was to replace the first Goetheanum. Six days earlier, on the morning of 25th December 1923, Rudolf Steiner had facilitated the laying of the Foundation Stone of “the new spiritual Goetheanum in members’ hearts”.¹ He also shared his imagination of the new Goetheanum, not as a physical architectural manifestation, but as a spiritually invigorated and living entity that would have two distinct aspects: the re-founded Anthroposophical Society and the newly founded School of Spiritual Science. The inner equivalents of the pillars, columns, capitols, domes and arches of this spiritual Goetheanum are all entirely dependent on the activity and will of the members. In other words, the spiritual Goetheanum is only there to the extent that human beings make it happen and maintain it. Of course, there was also to be a new physical building, constructed in the most indestructible material available at the time – reinforced concrete. Rudolf Steiner suggests that this physical building can be considered as a focus for the spiritual Goetheanum whose being is spread out, encompassing the whole earth, manifesting in locations and places wherever human beings are active with spiritual science within the Anthroposophical Society and the School of Spiritual Science.

What follows is an exploration of this living entity of the “spiritual Goetheanum” in relationship to the Society, the School and the actual two Goetheanum buildings.

Inversion of the old Goetheanum

To understand the above it is necessary to appreciate that the new Goetheanum, which points to the spiritual

Goetheanum, is actually an inversion of the first Goetheanum. What was inside in the East is now outside in the West. The seven planetary stages of the seven capitals are to be found not inside but on the outside of both sides of the new building in reverse order, expressed as vertical protrusions in the concrete with the exception of the middle element which is now the only freestanding column on either side. Starting with Saturn in the East (the back of the new building), and culminating with Venus in the West. See image (1).

Regarding the Representative of Humanity, standing between Lucifer and Ahriman, which appeared twice in the East end of the first Goetheanum (as a ceiling painting and as a sculpture) this now appears in metamorphosed form as one element outside on the West. The entire West front is a nonfigurative architectural representation of the same subject, but now publicly visible to all the world. This West front has three openings, one above the other. See images (2) and (3). At the top is the red window which, as Rex Raab described it, “dissolves upwards, spreading out into the roof forms dissolving into Lucifer’s realm”.²



(2) Steiner’s painting of the Representative of Man in the east end of old Goetheanum (3) The west front of the new Goetheanum

A key to grasping all of this is the lemniscate, where what is inside the one loop becomes the outside of the other. It is in this sense that the new Goetheanum building reminds us of the spiritual Goetheanum as an ‘outer’ space that encompasses the whole earth. This inversion – ‘Umstülpung’ in German – could be called ‘flipping’. Rudolf Steiner would demonstrate this by taking his glove and turning it inside out. It is a process connected with what happens when we move from physical space into counter-space (the etheric world) where everything is inside-out and back-to-front.

The creation of the new Goetheanum

According to Ita Wegman, Rudolf Steiner, created the plasticene model for the new Goetheanum over three days in mid March 1924. It is with this model that Steiner revealed how the old Goetheanum was to be turned inside out and back to front in the new Goetheanum (See image 4 overleaf). In his statement on the last evening of the Christmas Conference he says: “...today we may hope that when the physical Goetheanum stands here once more we shall have worked in such a way that the physical Goetheanum is only the external symbol for our spiritual Goetheanum which we want to take with us as an idea as we go out into



(1) The south side of the building



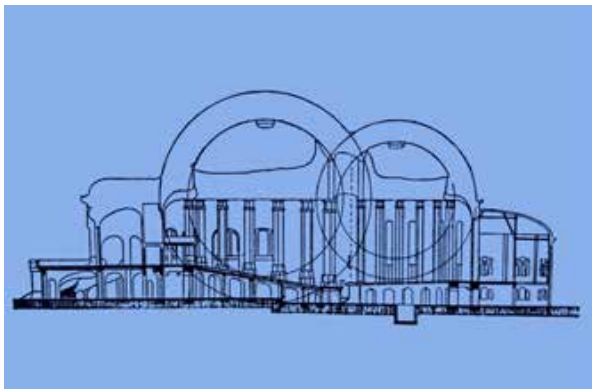
(4) The plasticine model.

the world.”

Society and School relate respectively to the auditorium and stage

Like the first Goetheanum, the spiritual Goetheanum has two distinct but integral parts which one could consider as corresponding directly to the Society (the larger auditorium space in the Second Goetheanum), which is trapezoidal, and the School (the smaller stage) which is in the shape of a cube. Much can be learnt about the qualities of these two spaces by a closer study of the architecture of the first Goetheanum. The inner sphere delineated by the cupola of the larger space rested on the floor of the auditorium, whereas the sphere delineated by the smaller cupola was suspended a couple of meters above the floor of the stage. In the case of the auditorium, this gave it a feeling of ‘having landed on earth’ and being grounded, an experience further emphasised by the proportions of its columns, whereas the ‘floating sphere’ above the stage, when combined with the proportions of its columns, gives the whole a strong vertical emphasis and a sense of being elevated and ‘off the ground’ (See image 5 below of the West/East section showing the two spheres). The columns of the auditorium are firmly grounded with similar proportions to the columns of the Doric Parthenon on the Athenian Acropolis. In contrast, the columns on the stage are relatively slender with a strong upward dynamic, in proportion more like the columns of the Ionic Erechtheion also on the Athenian Acropolis.

From the Society to the School of Spiritual



(5) West/East section showing the two spheres

Science

In the following I will explore the experience of moving through the Society, in complete freedom, and committing to becoming a representative as a member of the School.

The auditorium of the old Goetheanum was entered from the West. From there the floor raked down towards the stage. This had the effect that the two Venus columns on either side of the proscenium (i.e. at the eastern end of the larger space) were about 4 metres taller than the two Saturn columns by the main entrance in the West. For someone entering in the West, the columns became larger the further away they were, thereby countering the law of perspective where things further away will normally appear to get smaller. So, in a subtle way, someone entering in the West would have been left free to move forward rather than be ‘drawn into the space’ by perspective, as happens in a Gothic cathedral. This provided freedom for the individual and, one could argue, required an act of will to proceed towards the East.

Where the two spheres overlapped was the position of the speaker’s rostrum. When, having entered via the West and having proceeded ‘of his own volition’ to this rostrum, a member of the public could either remain in the large auditorium (the Society) or choose to ‘enter’ the small cupola (the School) and so turn to the public and represent Anthroposophy, whether through ‘speaking from the rostrum’ or ‘performing on the stage’ (metaphorically speaking). Anyone speaking from the rostrum or performing on the stage would have the Representative of Humanity painted on the ceiling above him and standing as a sculpture right behind him. This corresponds directly to the act of committing to represent Anthroposophy by joining the School. (This is of course not repeated in the Second Goetheanum as there is no statue of the Representative of Man as it has moved to the outside on the front of the building.)

As anyone knows who has stood on the speaker’s rostrum in the Second Goetheanum addressing the auditorium in the Second Goetheanum is a decisive and awakening experience! Steiner explained that these same two experiences were inherent in the social architecture of the re-founded Society and School. Members of the Anthroposophical Society do not have to be “bearers of anthroposophy or positive workers.”³

As Steiner says, it is fine if the Society member is simply “looking for Anthroposophy and for anthroposophical people in the Society.” Some, however, may choose to take the step of *representing anthroposophy in the world* by becoming members of the School of Spiritual Science, as well as thereby taking up a path of esoteric development. The threshold between these two experiences involves a commitment to the “task of combining the greatest conceivable openness with true and genuine esotericism”,⁴ a decision to turn to face the world and represent anthroposophy no matter what the challenges. To become a member of the Society there is only one condition: the applicant must “consider as justified the existence of an institution such as the Goetheanum in Dornach in its capacity as a School of Spiritual Science.”⁵

Christian, who lives in Bath, worked for many years as an architect before becoming a financial advisor specialising in ethical investments. He served on the Council of the ASinGB and

1. Rudolf Steiner, *The Christmas Conference*, GA260, p.72ff.
 2. Rex Raab (1914–2004) was my architectural partner and mentor in the 1970s. Rex had studied sculpture in Dornach (1936–1937) with Oswald Dubach and Karl Kemper, two architect-sculptors who had both helped carve the First Goetheanum and who, more than anyone, are responsible for the exterior of the Second Goetheanum. Rex was responsible for the completion of the West front of the Second Goetheanum in the late 1960s.

3. Rudolf Steiner, *The Constitution of the School of Spiritual Science* p. 33. Rudolf Steiner Press 1964 (predating GA cataloguing, reprinted in 1980).
 4. GA260, p.99, 25th December 11.15, p.58
 5. See the Statute 4, GA260 p.



Realising the Spiritual Goetheanum Part Two¹

CHRISTIAN THAL-JANTZEN



Part I of my article on ‘Realising the Spiritual Goetheanum’ focused on how the architecture of the first Goetheanum was reflected in the inner structure of the re-founded Anthroposophical Society. It concluded with the difference between joining the Society, and taking the step of truly representing anthroposophy in the world by becoming a member of the School

of Spiritual Science that was inaugurated shortly after the Christmas Conference. In part II I wish to focus on this School.

School Membership

Membership of the School entails one pre-condition: the will to “stand for the anthroposophical cause...before the world” and to “represent it with all courage and in every way”. It strikes me as significant that the word ‘Repräsentant’, which Rudolf Steiner uses in this context, is the same word that he used for his sculpture of the ‘Menschheitsrepräsentant’ – the ‘Representative of Humanity’: holding the balance between the adversarial forces, this being strides forward towards the world. Surely, this gesture embodies what it means to be a member of the School and a representative for “the anthroposophical cause”.



Detail from *Representative of Humanity*. Wooden sculpture carved by Rudolf Steiner and Edith Maryon. Only the figures of the Christ and lower Ahriman are finished.

The School with its three Classes

Being a member of the School is often referred to as 'being a Class member', or a 'member of the first Class'. 'First' relates to the fact that the School was intended to have three progressive classes, as Steiner's drawing below and related discussion in the morning of 27th December 1923 demonstrate.² In its 'vertical' dimension, the drawing shows the three classes, with a number of mostly subject-related Sections 'horizontally', except for the 'General Section' which is the 'home' for all School members regardless of their vocational field.



Blackboard drawing by Rudolf Steiner from the morning of 27th December 1923 of the Christmas Foundation Meeting, showing three classes of the School above the words "General Anthroposophical Society".

Due to Rudolf Steiner's illness and death, only the first of the three Classes³ has been established. There are currently eleven Sections (with a twelfth on its way, see p.60) pertaining to Agriculture, Art, Education, Humanities and Literary Arts, Mathematics and Astronomy, Medicine, Natural Science, Performing Arts, Social Sciences, Youth, and the General Section. The new Section will embrace social care and therapeutic education, which have up till now been part of the Medical Section. Each Section has one or more 'Leaders' who jointly form a 'College' of Section Leaders. Together with the Executive Council of the General Anthroposophical Society, they are co-responsible for the Goetheanum building and its activities.

Society members join the School via the first Class. Depending on one's tasks and interests in life, one can connect with one or more of the other Sections, which, unlike professional associations, are not membership bodies. But Sections are also welcoming 'hosts' to anyone working or interested in any of the fields of anthroposophic endeavour. Conferences are usually open to all, unless it is specially stated that an event is for School members only.

In recent years Section work has grown in the different countries, where it is focused by Section Coordinators. In Britain, Section Coordinators have had regular meetings with the Council of the ASinGB and Class holders. Class

holders meet regularly regionally, nationally and on a worldwide basis to coordinate and deepen their work. In areas where there are no appointed Class holders, members of the School may come together informally to read and share their work with the Class Lessons.

The Lessons of the first Class

The work of the first Class focuses on nineteen Lessons which were initially given in Dornach, later in other locations, and, finally, the so-called 'recapitulation' or 'repeat' Lessons in Dornach. Each Lesson contains a different set of mantras and describes how, as the soul approaches the threshold, it encounters the Guardian of the Threshold as well as three 'beasts' – the same beasts that are represented in the red window in the Goetheanum – which embody the beings of Fear, Hate and Doubt. In the course of the Lessons these experiences are gradually transformed. The Lessons enable the person who is making this journey to "understand what the seer has passed through".⁴ In other words, this journey prepares those who take on to "represent the anthroposophical cause before the world" to speak from a much deeper source than the mere intellectual acquisition of anthroposophical knowledge.

Reflections on the three Classes

Little is known about what Rudolf Steiner intended for the second and third Classes. But in 1979, Jörgen Smit, who was at the time a member of the Executive Council at the Goetheanum,⁵ gave a series of talks and seminars in Britain in which he developed his thoughts on those classes from the little that is known. He called Rudolf Steiner's inspiring vision of a Spiritual Goetheanum a "seed" that contained everything required for its full manifestation. But it was up to us to nurture this seed to enable it to grow into the potentially magnificent structure of the Spiritual Goetheanum.

According to Smit the essentials of the three Classes can be found in the Esoteric School led by Rudolf Steiner from 1904 to 1923. Smit connects each of the three Classes to the three degrees of Free Masonry: the Apprentice (First Class), the Journeyman (Second Class) and the Master (Third Class). The following is based on notes taken on Smit's talks by Christopher Houghton-Budd⁶ and myself.

First Class: 'the Apprentice' – the human being on his own

This Class is primarily concerned with the individual's path of knowledge, their confrontation with the 'beasts' and the discovery of one's higher self; treading the path across the Threshold into the spiritual world and back again to earthly life with new forces in the service of humanity. Smit sees this as connected with the words from the first panel of the Foundation Stone Meditation: "*Spirit Recollection*" – "*Ex Deo Nascimur*" – "*Thine I comes to being within the I of God*"

Second Class: 'the Journeyman' – the human being in communion with others

This Class is concerned with the discovery and the working together of the higher Selves of a group of human beings; experiencing their connection and working out of this connectedness. A commitment to cultivating an interest in what lives in fellow members of the School and sup-

porting them in their practical endeavour. Awakening to the Angels of others. Cooperation.

“Spirit Mindfulness” – “In Christo Morimur” – “Thine own I with the World-I unite”

An example of this can be found in the ‘Teachers’ Imagination’ that Rudolf Steiner gave to the first Waldorf teachers,⁷ the Raphael Circle that was formed by the doctors, and the Esoteric Youth Circle.⁸ As early as 1905 Rudolf Steiner spoke of human organisations into which “higher spiritual beings descend in order to work through individuals, as the soul works through the members of the body. Men who work together in brotherhoods are magicians because they attract higher beings into their circle.”⁹



The Representative of Humanity

Third Class – ‘the Master’ – the human being as the agent of the Gods

This Class is concerned with transforming earthly life from out of our higher selves through initiative and practical endeavours in the world. To work from ‘beyond the Threshold’ into earthly life, in alliance with the Gods and in service of the Spirit. This is the activity depicted by Rudolf Steiner in the Representative of Man. Action into the world.

“Spirit Beholding” – “Per Spiritum Sanctum Reviviscimus” – “On thine own I bestow for thy free will”

My experience has led me to conclude that to be effective we need to be active at all three levels that Smit relates to the three Classes. We need to recognise that we cannot remain on our individual journey. It is perfectly possible to work out of an awareness of each Class without the second and third Classes having been formally established.

The ‘Spiritual Treasure’

In a lecture given to members who were considering joining the first Class,¹⁰ Rudolf Steiner makes it clear that the Anthroposophical Society was founded “on the spiritual treasure that is there, that has been worked for and acquired in the long course of time. To cultivate the spiritual treasure with all its consequences for the artistic, religious and scientific life and to develop these consequences is the specific task of the Anthroposophical Society...those who support and sustain the administration of the spiritual treasure must be precisely those who come into the Classes.”

Thus the administration of the ‘spiritual treasure’, and ensuring that the ‘Spiritual Goetheanum’ becomes a reality, is the responsibility of those who join the School.

Christian Thal-Jantzen, Bath, former architect and financial advisor. He currently chairs the Frome Group of the Society. He has been a member of the School of Spiritual Science for almost 60 years, with a special awareness of the central role of the Christmas Foundation Meeting and the Goetheanum Buildings. E: christianthaljantzen@outlook.com

1. Part I pp. 21–23 of the 2023 Christmas issue – Rudolf Steiner referred to the *spiritual* Goetheanum during the Christmas Conference, a year after the *physical* Goetheanum had burnt down.

2. See *The Christmas Conference*, Anthroposophic Press 1990.

3. Statute 5, approved at the 1923 Christmas Conference, states that “The School will consist of three classes.”

4. From Rudolf Steiner’s report from Prague, published in the ASinGB Newsletter from Spring 1924

5. Former General Secretary of Norway and co-founder of Rudolf Steiner Seminar at Järna, Sweden

6. See ‘The Tasks, Seeds, Qualities. Concerning the Three Classes of the School of Spiritual Science’. An appendix in tribute to Jörgen Smit, based on notes taken by Christopher Houghton Budd.

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7. In the Teachers’ Imagination, the Angel of each individual is pictured as standing behind them in a circle. Above them the Archangels are weaving a web bringing what each is doing to the other, like a great chalice. Into this chalice the Archai drop light, giving human beings the possibility of intuition. See *Towards the Deepening of Waldorf Education* by H.R. Niederhauser, translated by Roland Everett.

8. This is described in detail in *From the Esoteric School: Esoteric Lessons 1913–1923* Part III, pp. 329–445.

9. 23rd November 1905

10. Dornach 30th January 1924

11. See footnote on p.34 in *The Constitution of the School of Spiritual Science*. Rudolf Steiner Press 1980.

A Centennial of "Seed Pictures"

Van James, Honolulu, Hawai'i, USA



Student work done of some Nine Nature Mood Sketches by Rudolf Steiner (Sunrise, Sunset, Shining Moon, Moon Rise and Moon Set).

Over the past few years there has been a rich revisiting of Rudolf Steiner's work as a twentieth century spiritual scientist. Centennial celebrations of the founding of Weleda in 1921, the Christian Community in 1922, the Christmas Conference in 1923, Biodynamic agriculture, special education and a renewed School of Spiritual Science, in 1924, among many other initiatives that have since flourished throughout the world. This has been equally true of work in the visual arts.

Like other one-hundred-year celebrations, the Visual Art Section at the Goetheanum vividly recalled the one-hundredth year destruction by fire of the First Goetheanum with a summer conference of lectures and workshops on its unique historical architecture, sculpture and other visual arts. Also in Dornach a painting school has been hosting in-person demonstrations of the training sketches for painters for local visitors. Presented as close to the exact date as when they were executed in the last century, the paintings have been rendered with accompanying descriptions of their themes and stories of their history.

On the other side of the world Nurturer Studio, an online platform based in India, has been leading international groups of people in painting the nine Nature Mood sketches, the Friedwart sketches and some of the other "seed pictures" given to Henni Geck by Rudolf Steiner for her painting students. In Taiwan, AnthrOArt, a new visual art's program, has been working through these same training sketches for painters since November of 2023 and will continue working through these artistic indications for the rest of 2024 (see the AnthrOArt article below).

After the destruction of the cupola paintings in the First Goetheanum there was the question, "Where are the examples of anthroposophic painting?" In response to Geck's request for a "renewal of painting" Rudolf Steiner gave very striking, colored chalk pastel sketches over the course of 1923 and 1924 that are now finding a new and young audience.



Rudolf Steiner's last four watercolor paintings.

It was in 1924 that the last and only watercolor paintings by Rudolf Steiner were created in connection with the seasonal festivals. Some of them were used as eurythmy posters. Now, in many places around the world these unique pictures are being worked with and will be copied, repainted and freely rendered by a new generation of artists and interested novices. Like the meditative verses that are contemplated and inwardly taken to heart, these colorful pictorial imaginations known as the training sketches are being actively studied in studios during this jubilee year of 2024 and will aptly conclude with Rudolf Steiner's very last paintings, the *Architypal Plant* and the *Architypal Animal/Man*.



First Year Painting Program: A Deepening in Rudolf Steiner's Art of Color

Van James, Artistic Director

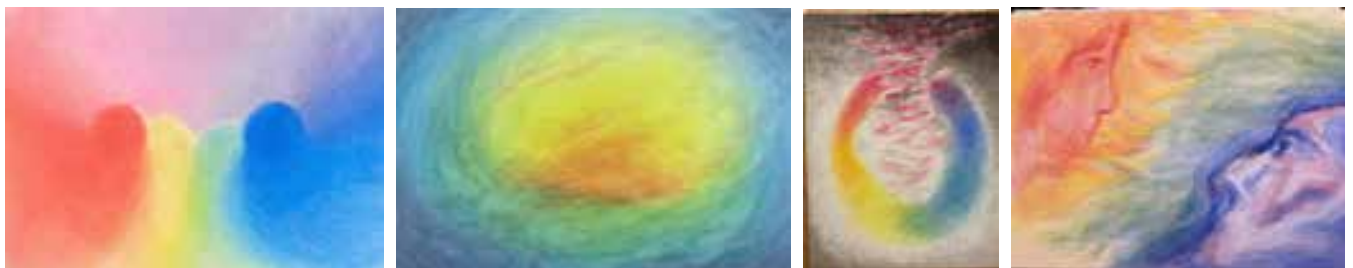
A first year of the painting program at the new AnthrOArt Center: Shan Mei Zhen in Taichung, Taiwan, is reviewing and immersing participants in Rudolf Steiner's spiritual scientific indications concerning painting and color in this centennial year of his culminating creative output. The first in-person session, in November 2023, looked at the evolution of Steiner's ideas on art and his initial impulse (following the Munich Congress of 1907), by way of colored sketches, for the painted cupolas of the First Goetheanum in Dornach, Switzerland. Given to professional artists to interpret and render on the ceiling of this historic building the pictorial indications of these sketches can still teach us a great deal about Steiner's thoughts on color, art, and spiritual science.



Some student work from the first in-person session of the AnthrOArt Painting Program.

The second part of the first-year training was on-line, twice a month, doing further painting exercises based on color and painting indications given in lectures and personal conversations between Steiner and artists, as well as sketches given to Henni Geck for her painting classes. Of these indications, the Friedwart Training Sketches for Painters (not a part of those given to Henni Geck), originally given for teenagers, brought us up to the second in-person session in May 2024.

Due to Gerard Wagner's faithful working with these color exercises and sketches of Rudolf Steiner over the course of the last century, we followed his example in approaching and interpreting many of these indications.



Student work after one of Rudolf Steiner's color circles. Examples of the yellow, blue and red exercise. Another Steiner color circle incorporating Luster and Image colors, and an exercise in red and blue. Light and Darkness: Lucifer and Ahriman after Rudolf Steiner.

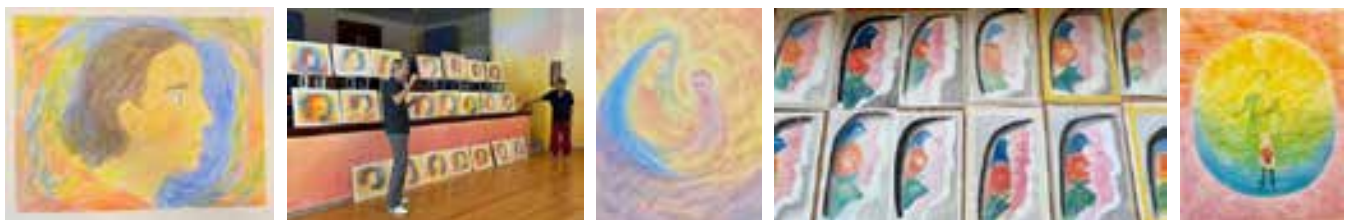


Sunrise and Sunset from the Nine Nature Mood training sketches after Rudolf Steiner and from the Friedwart training sketches after Rudolf Steiner.



Trees in Sunny Air and Trees in Storm from Friedwart training sketches after Rudolf Steiner. Sunlit Trees by Waterfall is another motif from the Friedwart sketches.

The second in-person session continued with the Friedwart Sketches (Head Study and Mother and Child) and worked on some of the key training sketches given to Henni Geck. All of these sessions were open to drop-in participants who could take part in single sessions to work on a particular motif. This was an opportunity for people in Asia, unable to attend courses in Europe or America to experience this wealth of visual artistic material and hear about their connection to spiritual science and an esoteric path of development. For these sketches are in fact color meditations, visual verses of spiritual scientific import waiting to be unlocked. Themes such as The Group Soul, the Threefold Human Being, Human Being in Spirit, the St. John's Imagination, and the Elemental Beings open up vistas of exploration into the study of early humanity; the nerve-sense system, rhythmic system, metabolic-limb system and their connection to thinking, feeling, and will; the spiritual hierarchies in general and the relationship of archangels to the seasons of the year; the etheric world, the four ethers, and elemental spirits.



The Friedwart Head Study and Mother and Child motif. The Group Soul sketch of Rudolf Steiner rendered in watercolor. The Threefold Human Being took participants further into a spiritual scientific view of humanity via color.

Another on-line semester will take place from June 15 through October focusing on the Nine Nature Mood Sketches for Painters and the last Four Large Watercolors (New Life, The Three Crosses, Architypal Plant and the Archetypal Animal/Man). A recording with Chinese subtitles and a period of extended viewing will be available to participants. This first-year program will conclude in November 2024 together with the start of a second year that will pursue the paths and methods of other artists, following in the footsteps of Rudolf Steiner. An in-person study of Gerard Wagner's approach to *Color Metamorphosis* will be offered November 15-17 and 22-24, 2024, again in Taichung, followed in January 2025 by an on-line course with Iris Sullivan presenting Laine Collot d'Herbois' work on *Light, Darkness and Color*. Then, an in-person course in May with Dr. Fiona Campbell teaching Beppe Assenza's basic *Color Exercises and Motifs*, and on-line again with Van James exploring Hilde Boos-Hamburger's *Creative Power of Color*.



The Human Being in Spirit continued a deepening in the nature of the human being through color. From the human being the theme moved into that of nature at mid-summer in the Johanni Imagination. The final motif of the second in-person session dealt with the color question of The Elemental Beings.

The AnthrOArt Painting Program is open to all interested in the art of painting and welcomes beginning and experienced artists and teachers for any portion of the program, in-person, on-line or both. For more information contact:

smz.waldorf@gmail.com





REPORT OF THE PAINTING THERAPY MODULE 10-13 APRIL 2024

Rudolf Steiner Painting School, Dornach, Switzerland



The first in a series of painting therapy modules for English speakers took place at the Rudolf Steiner Painting School in April 2024. Three further modules are planned for 2025, 2026 and 2027. – And hopefully more will continue after that.

Caroline Chanter taught the colour exercises which focused on the three lustre colours of yellow, blue and red, their interaction and therapeutic aspects. We looked at how to create a balanced painting as a harmonious totality of all three colours when starting either with yellow or blue. The last picture, which began with red, we worked on together as a community painting.

The work with colour was supported by an enlightening lecture by Dr Siegwald Elsas on the threefold organism of the human being and the activity of breathing. Two inspiring sessions of colour eurythmy led by Nicholas Grünwald deepened our awareness of the inner feeling and gestures of the colours.

The group of six was made up of gifted: art therapists, Waldorf teachers and artists from various countries – Belgium; Turkey; Switzerland; Poland, now living in Switzerland; Latvia, now living in Norway, and China, now living in Austria.

On the last evening eight of us squeezed into Gerard Wagner's studio (now the archive) and contemplated examples of colour experiments painted by Gerard Wagner which culminated in a number of magnificent paintings of plants, and plant metamorphosis which included the workings of the elemental beings.

The dates for Module 2 are April 9 – 13, 2025. This time, as well as eurythmy and a medical lecture, plant colour making at the Goetheanum with Robert Wroblewski will be included. This second module has been extended to four and a half days,

For advanced booking contact: |
www.rudolf-steiner-malschule.ch



A Study Program with Breadth and Depth

Sajin Prachason-february 29, 2024



Former students describe their training experience.

Combining art therapy with anthroposophic medicine: a Thai therapist's reflections on Foundation Studies.

When I heard about the Foundation Studies, I enrolled without hesitation. Not only was it a high-quality program, it was also affordable. At the time of my enrollment, I was finishing an art therapy training in Bangkok. I wanted to combine and deepen art therapy with anthroposophic medicine. I was deeply grateful for the team's extraordinary commitment to providing the best possible content and accommodating everyone's learning. The scope and depth really broadened my understanding of anthroposophic medicine. I particularly enjoyed the wonderful video lectures. The dialogue during the online meetings made it possible to relate to my practice. My study group was a valuable link to the whole program—I would have been lost without them. I was deeply impressed overall. I am now inspired, empowered, and spiritually connected to a wonderful community of anthroposophic practitioners. I carry this with me and will continue to do so whenever I can. —**Sajin Prachason**

Of substances and compresses: an Australian nurse's comments on deepening her journey through Foundation Studies.

As a nurse, I work with both conventional and anthroposophic medicine. I wanted to deepen my knowledge and practice of anthroposophic medicine with the Foundation Studies at the Arlesheim Academy. I wanted to better understand why

I was administering the substances and compresses. There are few anthroposophic doctors in Australia, so we anthroposophic practitioners work very independently. I needed a solid foundation for what I suggest to patients, and I found much more than I had hoped for. Each person leading the course does so out of genuine love for their field. The regular online meetings also nourished me—I was able to connect with an international community that wants to provide authentic, profound, and effective healthcare. I realized that self-reflection deepens learning, which awakens more curiosity and longing for answers and reconnects me more strongly with myself. —**Vivian Henderson**

There's always something you can do: a doctor's thoughts on taking the Foundation Studies.

There was a moment when I realized that in order to progress as a doctor, I needed deeper insights into the phenomena of life, nature, illness, and health. In the Foundation Studies at the Arlesheim Academy, I was able to learn the basics of anthroposophic medicine. In times of crisis, it seems like there is nothing you can do to help and understand what the person in front of you is experiencing. I learned one simple thing: there is always something you can do. You can close your eyes and wish for someone to feel better, you can read a story, light a candle, pick a flower, and you can ask: "How can I help? What do you need?" We all sometimes get lost in pain, but we are always looking for love. Turning pain into love is a healing art that must be learned with respect and reverence. I will be forever grateful for the loving support of my group and the Foundation Studies team. —**Maja Ribar**

Translation Charles Cross

Photo Paul Stender

[First published at dasgoetheanum.com, April 12, 2024]

Holy Soil in Our Hands

Jakes Jayakaran



Soils are a secret of creation. How do we obtain and sustain them? Jakes Jayakaran from South India, who has been a consultant in the reclamation of eroded soils and biodynamic farming in China for 40 years, spoke about ...

Read more at dasgoetheanum.com

A Celebration of Biodynamics in Bali

Paula Boslau



Senganan, Bali, 1001 horns for 100 years of biodynamic agriculture. The biodynamic community in Bali, Indonesia, celebrated the centenary of biodynamic agriculture with a special event. In February, more than a hundred...

Read more at dasgoetheanum.com

[First published at Waldorf Today, May 6, 2024]

Madu Waldorf in Ubud on the Island of Bali, Indonesia

By Kelly Morrow

A rooster's crow sounds above the humming of the cicadas as I enter the campus of Madu Waldorf on a Tuesday morning in March and am greeted by my host and shown around the campus.

A bell soon rings and the grades children gather with their classmates to greet their teachers under the canopy of palm trees just outside of their bamboo classrooms.

Bursts of bright, colorful flowers in the traditional Balinese offerings are sprinkled throughout the campus, providing all of us a reminder to be grateful for what is provided to us as nourishment, abundance and protection.

Although I had visited Bali several times and even lived in Jakarta many years ago, I was delighted to be visiting a Waldorf school in Indonesia for the first time. No Waldorf schools had been founded yet on my previous visits.

The school Madu Waldorf was founded in 2016 on the outskirts of Ubud, a cultural and artist center on the island of Bali in Indonesia. Long known as a mystical location rich in healing energies and sacred sites, Ubud has become a hub for practitioners and visitors interested in health and wellness, healing, spirituality, yoga, meditation, and the arts.

Even the word Ubud, stemming from the Balinese word ubad, means medicine and was inspired by the abundance of medicinal plants and herbs in the region.

At Madu Waldorf, the class teachers are local Indonesians trained in Waldorf pedagogy and consider it their mission to unfold a Waldorf curriculum within the Balinese philosophy of Tri Hita Karana.

This local philosophy strives to create physical and spiritual prosperity through harmonious relationships with nature, community and spirit.

The intentional integration of this educational approach



within the local philosophy arises naturally and easily within the campus, eliciting an experiential understanding of the origin of the name of the school Madu.

In Indonesian, the word madu means honey, and it's clear that the school is offering the gift of a sweet elixir of life to the students.

As I wander through the campus, the kindergarten children continue to play in the yard, scooping water from the stream and digging in the dirt under the shade of the tropical trees.



The students in grades 1-5 remove their shoes as they move into their open-aided classrooms to speak the morning verse and begin their day.

Soon singing, skipping and rhythmic jumping over ropes are heard across the campus as classes engage in vigorous morning movement at the start of the Morning Lesson.

In the classrooms, lessons are taught mostly in English and partially in Indonesian. The teachers follow a Waldorf curriculum that includes aspects of the local culture. The children learn local songs, games and rhymes and celebrate local festivals. They learn how to create handicrafts with local materials such as palm leaves, clay and bamboo and are served local food daily.

As I see the preparation for the morning snack by the local





Balinese staff underway, I am invited by my host to ascend a spiral staircase to visit the classroom of the 5th grade, currently the oldest class on campus.

Madu Waldorf serves children in kindergarten through grade 5, with plans to expand to sixth grade next year and high school in the future. As we cross the threshold of the fifth-grade classroom, I'm greeted warmly by the class teacher and introduced to a 5th grade class of students who are a mix of international and local students.

In this tropical land, the students are studying Botany, and they take a few minutes to share with me their recent discoveries about local plants. I, in turn, share a little about the contrast of their local plants to the ones that grow in Colorado where I live. After a lively exchange, it is time for me to go and for them to return to their lesson.



My visit soon comes to a close. As I exit the bamboo gate and walk along the rice paddies to the road, I am reminded of my time long ago living in Indonesia. That was when I had first heard of the Waldorf philosophy of education.

No schools existed at that time in the country, but I had learned through reading and talking with others who had heard of the approach. Eventually, I visited my first Waldorf school in Perth, Australia. Now, 25 years later, I'm pleased to know that Madu Waldorf is a growing and thriving Waldorf school in Ubud and that there are more schools developing within Indonesia.

You can discover more about Madu Waldorf on their website [here](http://www.maduwaldorf.org).

They are currently seeking an experienced teacher to work with their pioneer class in Grade 7 in 2025.

What are the benefits of a Steiner school education?

"Self-determination. Flexibility. The knowledge that life without screens is possible. An ability to climb trees/make things with your hands/grow food/sing and dance with abandon. My children were privileged to experience a Steiner education.

I look at them now, at 26, and see two undaunted and spirited individuals, imaginative, generous, merry-hearted, fair-minded, open-eyed, self-determined, democratic, adaptable, collaborative, grounded, grateful, kind and generally up for bringing what they can to brighten the horizon."

Tilda Swinton

Introducing Eurythmy India

Chrystal Hayn, Daniel Skinner and Diana Constantin

Eurythmy West Midlands Stage Group and Peredur Eurythmy are established eurythmy schools well known to European and UK audiences, but Eurythmy India is a new initiative with a particular mission. Now in its eighth year, Eurythmy India is proud to be showing their first graduation performance, which is a combination of eurythmy and theatre within one piece. Their London performance, with 17 eurythmists and 3 musicians, entitled 'Love, and Be Silent' is a 90-minute presentation of Shakespeare's *King Lear*. Suitable for ages 12 and upwards, this production locates the action of the play in pre-colonial India, using Shakespeare's original language.

In India, anthroposophical activity began with Waldorf Education, biodynamics and medical work. The devoted and tireless work that Aban and Dilnawaz Bana have contributed to the development of anthroposophical activity in India, and the beginnings of eurythmy in India has had wonderful and enabling effects. In 2016 Eurythmy India was started, with the Bana sisters' blessing, by Diana Constantin, Chrystal Hayn and Daniel Skinner, as a part-time, five-year eurythmy process with the particular intention of bringing eurythmy to the growing Waldorf movement there. Speech formation and drama are also key elements

of the training, hence the combined arts performance. Students from different parts of Asia as well as India have joined – from Malaysia, Taiwan, Nepal, Sri Lanka, and, more recently, Singapore and Iran. The part-time structure enables students to work whilst learning eurythmy, and many of the students are already teachers or connected to the Waldorf movement.

The cultural foundations of India are now faced with a fast-growing economy, and even the last eight years have been witness to a rapidly changing society. The ancient spiritual, musical and language traditions of Asia as a whole are profoundly challenged by the headlong development of societal infrastructure and technological innovation, but this also creates a certain hunger for cultures of both East and West to meaningfully and mutually fructify within an artistic milieu. Eurythmy can find a strong foundation in India because of this, both as regards past and present culture. Amidst the rapidly changing society is a strong sense of opening horizons and a sense of global belonging alongside a continued celebration of heritage and tradition. We trust that learning Eurythmy and the study of Anthroposophy in the context of that heritage will lend Eurythmy India a unique and forward-looking identity. The choice for a graduation performance of scenes from *King Lear* in English – as well as western music from Rachmaninov and Ligeti – was made precisely because eurythmy in India needs to be able to embrace both eastern and western artistic tradition. Shakespeare's play can, however, also be seen as dramatising a transition from an older culture, from a time of warrior or shaman Kings, still capable of invoking the spirits of the elements, to that of our own modern consciousness soul era. Shakespeare's era heralds our own time, where like Cordelia or Edgar, the individual is

capable of self-awareness and true compassion: this new order must carry the day if society (of both east and west) is to evolve, painfully leaving behind the magnificence of the past to forge something new.

The teachers and graduates of Eurythmy India hope that 'Love, and Be Silent' embodies within it both eastern



Scenes from *King Lear* from the 'Love, and be Silent' programme

The Kongsı Cooperative Coupon Malaysia

Walter Siegfried Hahn, Philippines



The Kongsı Cooperative located in Kuala Lumpur, Malaysia, has brought together warm-hearted individuals in the last few years and made possible their encounter with new perspectives on life through anthroposophy. Their enthusiasm and will to implement is palpable in many initiatives, with a circular economy, connecting people, soil and nature, being one of the main goals.

In association with several other enterprises, they organize the Anthroposophic Conference Malaysia 2024 (<https://kongsı.coop/acm2024/>) on the last day of which the arguably first regional money in Asia will be introduced: the Kongsı Coupon. Good luck and wishing you a great impact!



Asian Biodynamic Training and Networking Conference Philippines 2024

Walter Siegfried Hahn, Philippines



Young farmers in the Philippines found the gap between the first Asia Pacific Biodynamic Conference in Malaysia 2022 and the proposed next Asian conference in 2025 too long and took the initiative to organize the „Asian Biodynamic Training and Networking Conference Philippines 2024“, which is scheduled for late November this year.

The conference is set to assemble agricultural practitioners, researchers and consumers from many Asian countries in Puerto Princesa, the capital city of Palawan - the island which is considered „the last frontier of the Philippines“. Several introductory workshops from August till November are planned in different parts of the country and with different highlights in order to give newbies from the Philippines, especially from government and academe, the chance to learn the basics of biodynamics, so that conversations during the conference can happen on common ground. Leading up to the conference is also a preparations-making workshop featuring Binita Shah November 23 thru 26.

The actual conference is scheduled for November 28 to December 1. It is structured along the seven learning processes and leaves much open space for spontaneously arising topics and personal encounters. The presentation of academic research will be as much part of the conference as exposure to biodynamic and artistic practices or perception exercises.

Much volunteer work makes the conference a rather accessible event. However, we hope to receive donations so as to support traveling costs of foreign participants. Individuals wanting to contribute financially or with academically tight research presentations,

please refer to biodynamicphilippines@gmail.com

UPDATES

2024: Pastoral Medicine; BD Agriculture; Special Education;
Youth Course; Establishment of the First Class Lessons in the School of Spiritual Science

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

Anthroposophical Resources

rudolfsteinerpress.com

rudolfsteinerbookstore.com

<https://rudolfsteinerbookstore.com/membership/mystech>

nurturerstudio.com

lightformsartcenter.com

rschicago.org

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["Karl Koenig: My Task" - Audiobook in nine parts](#)

Anthroposophical Newsletters

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<https://dasgoetheanum.com>

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biodynamics.com/content/sign-our-e-news

Anthroposophical Magazines

being human magazine: <https://issuu.com/anthrousa>

lilipoh.com

newview.org.uk/

pacificajournal@gmail.com: anthrohawaii.com

BOOKS



Impy Pilapil – Saturn

12 Senses Foundation

2022, 228 pages, \$30.

This book is the first installment of an autobiography by the Filipina sculptor Impy Pilapil. Internationally known for her mixed media pieces and interactive installations she is now documenting her travels through materials, exhibitions, museums, personal and social life, not to mention the world, and this in a series of books that focus on her life stages. *Saturn* explores the experiences between her 56th and 63rd year of this incarnation as an artist. A retrospective view was planned with Jupiter, the previous 7-year phase of her life, as the next book for her life between 49 and 56 but the period between 63 and 70 (Uranus) caught up with her so Jupiter will have to wait. Uranus is at the printers.

Many readers of Rudolf Steiner's work will be familiar with the Moon (0-7), Mercury (7-14), and Venus (14-21) cycles of life due to the attention paid to them in the development of the child. But there is much less interest in following the later stages of adult development except in biography work. This artist has taken a serious aesthetic interest in how the planetary cycles relate to her life and her creative work.

The artwork of Impy Pilapil takes the most material of earthly substances—stone, metal, glass, wood, etc.—and uses them as vehicles to travel beyond this our earthly kingdom into other realms while nevertheless deeply acknowledging this world. Her sculptures become windows and stairways, avenues and portals to that other world—if we can only experience it. This is the gift of a child-like vision, artistically transformed, that Impy brings to her work. How she comes to her themes is out of this aesthetic, enhanced sense experience. It is no wonder she has such an interest in Rudolf Steiner's ideas about, not five, but twelve senses because she utilizes them all and even adds her own sense of play and sense of humor to the others.

In her life-long career, Impy has recognized phases in her life and work, cycles of a cosmic dimension in her meetings and travels. What is this life about anyway? Why are we here and what are we meant to do with our time between birth and death? And how does art as a living language speak to this bigger picture?

Impy's work takes delight and joy in nature as many of her titles intimate: *Dewdrops*, *Bloom*, *Mist*, *The Mangrove* and *Kelp Forest*, to mention just a few. But these theme ideas are just starting points or springboards for physical-spiritual explorations into the world of imagination and inspiration. Other themes such as *Exuberance*, *Chime Halo*, *Music Chamber*, *Gestures of Life*, *Will to Live* and *Saturn Cycle* suggest an intuitive approach by the artist to express one's emotional intelligence, musical beingness, the mystery of life and our planetary connections.



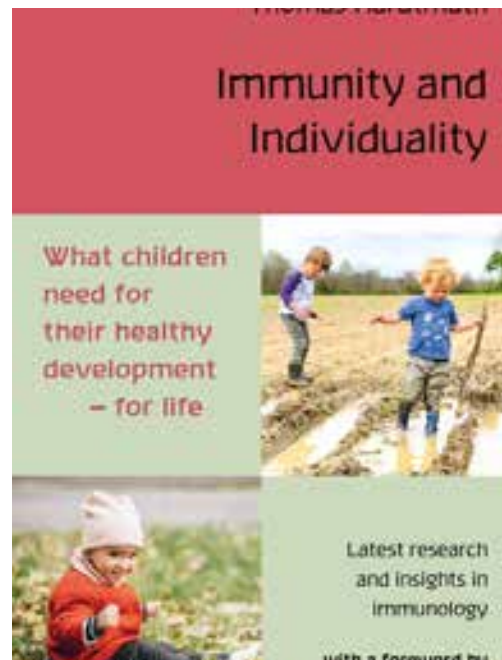
Impy Pilapil with *Bloom* and *Kelp Forest*.



Children interacting with *Chime Halo* and *Music Chamber*.

One need only see how children interact with Impy's artworks to realize how engaging and transformative her work is. The delight even adults take in the playful relationship of form, texture and color carries a striking message, sings a resounding song that uplifts the spirit and resonates with the soul. There is whimsy and humor that pervades many of Impy's pieces and yet there is nothing childish about the expertise in her professionalism, her skillful artistry and meticulous technique. Children get it without having to understand it because this art is immediate in its communion with the observer. It is what it is at the same time as being what it isn't. It is transformative in that it uses materials of the physical world to take one beyond the physical world and to light one up to the center of one's being.

In our time we have been educated to place the physical-material, objective world of "things" in the position of being the most important and in many ways the only world to consider. However, what flows between the objects of the world, what flows between people, the subjective-objective, spiritual world is more real in the ways that truly count. What we feel, think and express, our soul-spiritual life and world of impulses are what actually influence and change the world of things. They are in fact what will determine the way the physical, material world will go into the future. But this depends on whether we can *turn* our faculties of perception toward a more expansive picture of our full reality to include not just the physical-material but also the soul-spiritual worlds. The child in us helps us shape this future, the artist in us encourages us to fashion things in this direction. Impy's work contributes in like manner to the creation of a world that accepts and encourages an entering into *the kingdom of heaven*.

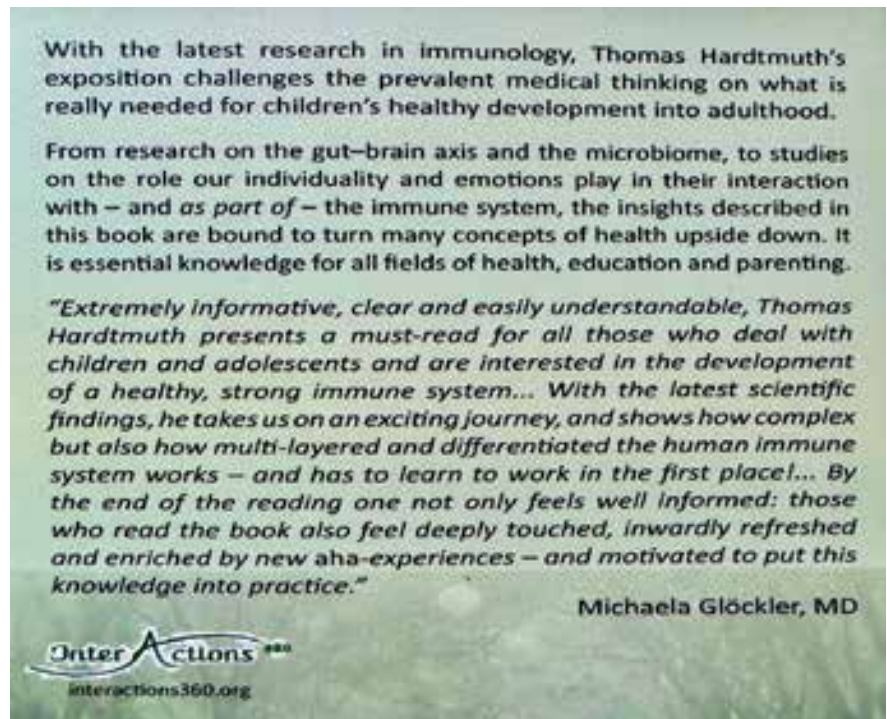


Immunity and Individuality: What children need for their healthy development — for life

— From the latest research and insights in immunology

by Thomas Hardtmuth, M.D.
with a Foreword by Michaela Glöckler, M.D.

ISBN 978-1-915594-02-0, February 2024, Pb 102 pp,
with colour illustrations, retail £11.50





From Colour to Form: A Glimpse into Gerard Wagner's Approach to Rudolf Steiner's Indications for Painting

Caroline Chanter

SteinerBooks 2024

Reviewed by Torsten Steen

The first impression: a splendid illustrated book. A special focus on the series of exercises characteristic of Wagner is immediately apparent. The extensive text section is pleasant to read and can certainly be seen as a supplement and extension of the detailed biography of Gerard Wagner by Caroline Chanter.

In this volume, we get to know Gerard Wagner from his approach as a painter and are invited, as it were, to follow him into his studio and look over his shoulder as he paints. Chanter's style remains pleasantly descriptive, factual and empathetic. In her selection of images and quotations, she demonstrates a broad and well-founded knowledge of the work. No generalisations are made, nor are instructions for the composition of the picture given, but simply examples of pictures, mainly metamorphoses, from Wagner's work are presented and commented on with brief notes on how they were done. Whether this is comprehensible or not is fortunately left to the reader!

One is invited to actively feel one's way into the sequence of images and to take part in the interaction of colours – to enter into a contemplative dialogue with the numerous, often previously unknown series of pictures and discover them for yourself.

Wagner's highly perceptive, exploratory way of dealing with colour is made impressively clear by the pictorial examples and underlined by carefully selected texts by Wagner himself. I see this as a particular merit of this book. A path becomes visible that is orientated to Rudolf Steiner's

paintings and so, quite incidentally, although the book is actually about Gerard Wagner, one also learns about essential aspects of Steiner's painting indications. This gives the book a special value.

In the second part of the book, which deals in depth with Wagner's method, the composition of a Steiner motif is described using a detailed text by Wagner. Here the special approach, which is based strictly on a sense of balance embodied in the waking experience of colour, becomes particularly clear. This approach is also set in relation to the Goetheanum building impulse, which has the human being as its basic measuring instrument. The way in which this is done makes clear an essential aspect of the anthroposophical art impulse. Another significant achievement of the book.

One is left somewhat alone with Albert Steffen's reviews of Steiner's colour lectures in the appendix. You have to look for the references to Wagner's pictures on your own. Here, for example, the exercises of the colour gestures catch the eye, or what Steiner says about the depiction of animals and plants can be followed by means of the images of the same.

Overall, the book is a valuable and essential addition to the basic illustrated books already published and the detailed biography of Gerard Wagner by Caroline Chanter.



Archetypal Plant by Gerard Wagner

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of Music



Ho Siew Yin
Malaysia
Home Gardening Therapy



Chai Chik Ying
Malaysia
Perception Exercise —
Perceiving Association



Tsung Pee Hoi
Malaysia
Bathmer Gym



Chai Fui Yau
Malaysia
Learning Support with
Remedial Exercise



Janet Ong
Malaysia
Form Drawing



Hing Shu Min
Malaysia
Clay Art



Wei Ming-Yu
China
Conversation As Inner Path



**Tai Lee Shyong
& Callie Tai**
Malaysia
Art of Culinary and Fermentation



Niki Ong
Malaysia
Encounter with Light



Lai Soon Peng
Malaysia
Physical Homecare



Wong Chyi Tsuey
Malaysia
Geometry Art

	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
Time / Date	26.6 Wednesday	27.6 Thursday	28.6 Friday	29.6 Saturday	30.6 Sunday
08:30-08:45		Singing and Eurythmy			
08:45-10:00		Morning keynote by Dr. Michaela Gloeckler: Towards individual development and community wellbeing			Review by participants
10:00-10:30			Morning break		Morning break
10:30-12:00		Workshop (Part 1)			Closing speech
12:00-14:00			Lunch		Kongsi Community Market 1pm to 6pm
14:00-15:30		Workshop (Part 2)			
15:30-16:00	Registration & Exhibition*		Afternoon break		
16:00-17:30			Art and Practices		
17:30-19:00	Dinner		Dinner		
19:00-19:30	Opening performance	Keynote by workshop tutors			
19:30-20:00	Opening speech by Dr. Michaela Gloeckler				
20:00-20:30		Evening keynote: Dr. Michaela Gloeckler			
	*Exhibition during break time throughout the 5 days				

Healthy Child Development

Is my child ready for school?

1-4 July 2024 at Madu Waldorf in Ubud, Bali

Join Lisa Payne, Nicole Lawrence and Paul Lawrence
for a 4 day workshop in Bali.



What are the developmental milestones that enable a child to learn freely,
with ease and unencumbered?

How do we, as parents and teachers, support a healthy, stress-free, natural
development of the child?

For those children who struggle to learn, what alternatives can we provide?

This workshop is intended for kindergarten and grade teachers, parents
seeking inspiration and anyone with an interest in educating children
in a healthy and balanced way.

*“To educate the child,
his heart and his will must be reached,
as well as the mind.”*

—Rudolf Steiner



For more information please contact Nicole: nipabese@hotmail.com

WALDORF EARLY CHILDHOOD EDUCATION

A 3-YEAR CERTIFICATE COURSE
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**This part time program
consists of two seminars
each year (six in total).**

Throughout the three years,
studies in Anthroposophy and
Waldorf early childhood education
are interwoven with artistic and
practical subjects.

First Seminar

25 OCTOBER – **1** NOVEMBER 2024

📍 Ubud-Bali

FOR FURTHER INFORMATION & REGISTRATION :

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Coursework includes philosophical foundations,
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**Includes online and in person elements over 7 semesters
in 26 months.**

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Teaching as an Art Week)
- 4 Practicum Weekends over 2 school years
- Monthly online webinars focused on curriculum at
your grade level and applied philosophy
- 4 on-site field mentor visits at your school

TEACHING AS AN ART WEEK

Grade-level preparation (ECE and Grades 1-8)
for the 2024-2025 school year

**JOIN YOUR GRADE LEVEL OR
SPECIALTY COHORT IN
DENVER, COLORADO | July 7-12**

Cohorts include: ECE-Grade 8 and Specialty Teachers
including Foreign Language, Music, and Games.

Join us for renewal and practical grade level instruction,
arts and Waldorf approaches for use in the classroom.

Registration begins 4pm MT Sunday, July 7th and the week
ends at 1pm MT Friday, July 12th.

Performance and classes by Laurie Portocarrero

*All instructors are Waldorf trained and experienced
educators.*



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Kairos Institute at the Center for Anthroposophy Summer Residency in Wilton, NH, July 7-12, 2024



Karine Munk Finser



Opening Night, Sunday, July 7th Keynote Address with Bernd Ruf

*Parzival Center Karlsruhe:
A Model Sets a Precedent
How Anthroposophical trauma
education helps children and young
people to process their traumas*

Public Lecture Wednesday, July 10th with Bernd Ruf

*Pedagogy on the Edge:
Aspects of Emergency Educational
Interventions in War and Crisis
Regions*

Emergency Pedagogy Traumatology and Spirituality with Bernd Ruf

*What is the spiritual secret of the wound?
Why is trauma a near-death threshold experience?
What is the relationship between trauma and karma?
When is trauma truly overcome spiritually?*

Bernd Ruf, author of *Educating Traumatized Children* and founder of an international crisis intervention center in Germany, returns to Wilton, NH, July 7-12, 2024.

Themes include:

- ♦ Trauma as Wound
- ♦ Trauma as Borderline Experience
- ♦ Trauma as Threshold/Near Death Experience
- ♦ Encounter with the "shadow" (Jung) and the "shadow" as Trauma experience
- ♦ The Paradoxical Feelings of Guilt and Shame after Trauma Experience
- ♦ Trauma and Karma
- ♦ Forgiveness in Trauma
- ♦ Reconciliation and Forgiveness as Liberation
- ♦ Post-Traumatic Growth and Healing
- ♦ The Red Cross and the Rosicrucian Cross
- ♦ Christian Rosenkreutz and the Dimensions of Spirituality

Afternoon faculty:

Laura Geilen (Clowning); Monica Talaya (Music Therapy); Martha Loving (Painting Therapy); Michaelann Murphy (Animal Therapy); Carsten Callesen (Eurythmy); Elizabeth Sustick, RN, ("Einreibung"); Maria Ver Eecke (Soul Care and Healing Eurythmy).

Participants and Kairos students will receive a Certificate of Completion. This training model is recognized by the Emergency Pedagogical Center in Karlsruhe for volunteer work in international and domestic crisis interventions.

Fee: \$995

[Register here](#)



For more information, please contact:
Karine Munk Finser, Director of Kairos Institute
karine@centerforanthroposophy.org

centerforanthroposophy.org, 603.654.2566





The Art of Chalkboard Drawing: Waldorf Curriculum and Basic Techniques for Teachers and Parents

On-line, Summer 2024, with Van James



Grades 1-3--July 13/14

Grades 4-6--July 20/21

Grades 7-12--July 27/28

Blackboard drawing is a vital medium in the art of teaching. From the elementary grades right through high school the visual storytelling that takes place on the blackboard allows for a deeper learning that can occur beyond words and numbers; what can be experienced through color and form in pictures. Why not white boards, Smartboards or computers? Pictorial thinking is a critical capacity for keeping alive and nurturing the imagination throughout childhood and into adult life.

This course will cover the basics of chalk drawing for teachers at the various grade levels, noting how the board drawings change with the age and development of the child. Reviews of participant work on black paper or school blackboards will be facilitated with a Padlet link and a recording of each session will be replayed and available to all participants.

Classes will take place **Saturday evenings in the USA** and **Sunday mornings in Asia and Oceania**. Grades one through three will be on July 13/14, grades four through six will take place July 20/21, and grades seven through high school will happen July 27/28. (Have black drawing paper or chalk board and board or paper chalks or pastels ready.) Contact at address below:

nurturerstudio@gmail.com | | WhatsApp: +91-9849018769

New Intake, July 2024

An enriching, four-year
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Studying eurythmy is such a fun,
challenging, beautiful way
to learn about yourself and the
world.

It enriches life!!

I'm now secure in myself and have
a strong sense of purposefulness,
even if I can't understand what it
is, I just have
that feeling inside'

Brianna Harris, Pacifica Graduate

ENROL NOW

Find out more...

pacificaeurythmy.com.au

pacificacollege@gmail.com



Noah Baen makes paintings and installations. His focus is Nature, Human Nature and True Nature. He studied at Cooper Union, University of Pennsylvania and Brooklyn College and lived and worked in New York City until moving to Crestone in 2011. His work is included in the collections of the Smith College Museum of Art and the Museum of Modern Art, New York. He has taught at Louisiana State University and the University of Oregon and in numerous school and community settings. Noah has also directed many art in education and public art projects.



Wade Carvin received undergraduate degrees in Art and Biology, and he received his MA in Goethean Science at Prescott College. Wade has taught in Waldorf schools for 24 years in both high schools and middle school. Wade also teaches adults in Waldorf Teacher trainings in Portland, Eugene and Orange County. He works on a Goethean approach to art and nature through color studies and the work of Rudolf Steiner.



Jennifer Thomson is a landscape artist who specializes in color, inspired by Goethe's and Rudolf Steiner's work in color. Her landscapes are semi-expressions reflecting two worlds in form and color; the inner soul world and the outer world of Nature. She studied in traditional art schools in the USA and in Switzerland with master artist, Beppe Assenun. In the mid 80s, she directed a painting school in NY for 11 yrs. For many years she has taught painting in various settings: in a college program in California, an art course in England, and in workshops and summer conferences in various states. Jennifer has written a book for artists: An Artist's Workbook She has exhibited her art throughout the USA and also in Switzerland. She is a full-time artist and has her home and studio 'Sun Studio' in Crestone, Colorado, where she offers an August Art Retreat every summer.



ART RETREAT

August 9, 10, 11, 12, 13, 2024

Explore new ways of developing color, form and motif 'out of the color'

Color, Creativity, Experimenting

Working with color in a living way nurtures a person's life. Developing a feeling for the artistic process brings one to a deeper understanding of the meaning of life and death. We strive to create a setting and a mood in which a student feels inspired to enter into a process of making the unseen visible. We will explore the differential of Image colors and Lustr colors. The Image colors: black, white, green, peach blossom have a feeling of dullness, wakefulness. Whereas, the Lustr colors; red, blue, yellow shine, dreamy. Art awakens the creative forces in our souls and penetrates our life in all areas.

Join us in Crestone, Colorado



Spend 5 artistic rejuvenating days at the foot of sacred mountains! Time for mineral hot spring soaks or swims. Hike in the National Forest or Sand Dunes National Park or visit Crestone's spiritual centers. Renew yourself and your life path in contemplation of color in the natural beauty of Crestone's 8000 foot Alpine Valley.

Daily Schedule:

9:00 to 10:30am

A veil painting exercise (layering of transparent surfaces of color) guide this watercolor exploration. This encourages the development of perceptive powers and challenges individual creativity.

10:30 to 11:00am

Noah break

11:00 to 12:30pm

Composition: Interpenetrating of light & dark, exchange of white and black, placement of gesture, line forms pave a way for us to practice composition. This includes in us love for the art of 'play', while creating a good composition. Colored veils streaming over grays create an interesting depth to completed art.

12:30 to 1:30pm

Lunch break

2:30 to 4:15pm

- One afternoon outside sketching the Sangre de Cristo Mountains with gouache paints.
- Two afternoons experimenting with line & color with colored inks and gouache paints.
- One afternoon with Wade: The Physical and Non-Physical Effects of Color

We will explore the Goethe's approach to color. Goethe was best known as a writer, but he also did extensive scientific studies with a method of observation. His thinking was quite different from other scientists of the 19th century. His studies and thinking led to his book called Theory of Color. Exercises include color perspective, which Goethe spoke of as positive and negative aspects of color perception. Physical space and objects appear differently with warm and cool colors. We will also look at the emotional effect of colors and their different shades, which Goethe spoke of as having a "moral effect".

Sign up & Info:

Jennifer Thomson

719-937-7694

Wunstudio.thomson1@gmail.com

www.jenniferthomson.net

PO Box 894 | Crestone, Colorado 81131

Tuition: \$440

Includes 5 organic organic lunches, snacks & art supplies.

Deposit: \$50

Non-refundable to reserve a space

Accommodations: Air B&B or camping

"Color descends into the surfaces of physical objects but it also raises us from the purely material and leads us to the spiritual"

Rudolf Steiner



Evening Presentations

"The Physical and Non-Physical Effects of Color" by Wade Carvin

We experience colors on different levels: physical, energetic, emotional and imaginative. We will work with color to distinguish how we experience color in different ways and come to an understanding of the difference between colors. We will have demonstrations of how colors interact as well as how we experience color afterimages. Eventually we will come to an understanding that color involves multiple dimensions of experience. How do we work with the different levels of experience?

"J.M.W. Turner: Painting Light and Elements" by Noah Baen

Looking at Turner's highly personal and idiosyncratic paintings, we will focus on his passionate expressions of the elemental forms of light, air, water, earth and fire. Coming a generation after Goethe, he was a contemporary of the Romantic poets, whose fascination with extremes of natural and emotional intensity is paralleled in his work. We will see that he likewise pushed oils and watercolors to extremes and was a pioneer in the understanding and expressive use of color.

www.crestonecolorado.com
www.crestonecandle.com

EURYTHMY India

Eurythmy – a world wide movement art for the twenty-first century

Eurythmy is a movement art developed by Rudolf Steiner 100 years ago in Europe. As well as being a new performance art, the practice of Eurythmy is a dynamic path of self-discovery. It is an essential component of Steiner Waldorf education, which is offered in schools throughout the world. Successful qualification as a Eurythmist can lead to a professional life as performer, teacher or therapist, either in India or abroad.

Eurythmy India is a part-time five year training programme, composed of five 10-day blocks a year, with further practice and online sessions between modules. It is led by highly experienced teachers of Eurythmy, Speech and Drama and the Steiner Waldorf school curriculum. Conducted in English and currently attended by students from India, Taiwan, Sri Lanka, Malaysia, Nepal and Iran, this training is certified by the Goetheanum Section for Performing arts in Dornach, Switzerland, and by Witten-Annen University, Germany.

Speech Formation and Drama are regular course components throughout the training. Greek gymnastics, eurythmy therapy, literature study, music theory, clay modelling, drawing, anatomy and group study of Rudolf Steiner's Anthroposophy also give a strong foundation both for a professional eurythmy career and as a pathway of inner development. Participation in the training is also for many a journey into community, a discovery of your 'soul family.' If you are interested, please apply for a place on the August module:

[Application Form](#)

For further info contact eurythmyindia@yahoo.com

Venues and Dates, not including practice sessions and online components:

Aug 23 – Sept 1	2024	Bangalore - Fireflies Cultural Centre
November 4 – 13	2024	Hyderabad - Sloka Waldorf School
Dec 28 - Jan 5	2024-5	Pune - The Hidden Oasis
February 15-23	2025	Pune - The Hidden Oasis
April 10-19	2025	Pune - The Hidden Oasis

Please check our website on <https://www.eurythmyindia.com>



Eurythmy India graduates in preparation at Hidden Oasis, Pune, for their European tour in June to Germany, Switzerland and UK, including the Intercultural Festival at Rudolf Steiner House. For details of their tour please contact them via E: eurythmyindia@yahoo.com

Introduction to Biodynamic Agriculture Seed and Food Quality



This intensive workshop gives basic insight into the hundred years of biodynamic practise, and how it came about as a result of the declining seed and food qualities after the introduction of synthetic fertilizers at the end of World War I.

We shall do work with our hands to get a first HAND experience with the basics of biodynamics, introduce empathic food testing as a means to understand the effects of foods on our well-being and get to experience biodynamic, organic and conventional foods through the preparation of Chef Rick Kruijswijk. Expect the un-expected and bring a note book to put down your very own insights.

You will get exposed to some key principles like the farm individuality, biodynamic preparations. You will learn how to feed the soil, understand the immense effects of BD on

biodiversity, atmosphere, food quality, plant, animal and human health and carbon integration, and set your feet on an actual biodynamic farm. As biodynamics

was created to bridge the ecological, the social and the spiritual divides inherent in our lives today, it will become visible how agriculture can become a venue for a culture of peace.

The successful completion of this workshop qualifies for the participation in the Preparation-Making Workshop 23-26 November and the International Biodynamic Conference 28 November - 1 December.

Workshop times:

12 September 14:00-15:45, 16:00-17:30, 18:00-20:30

13 September 09:00-10:45 and 11:00-14:00

Price including 1 x dinner, 1 x lunch, 2 x merienda and empathic food testing sessions: 3,900 PHP.



Thursday, 12 to Friday, 13 September 2024



Koberwitz 1924 Inc. Team featuring Chef Rick Kruijswijk.
Venue: Seedhouse, Koberwitz 1924 Inc., Puerto Princesa, Palawan

1924-2024

RECONNECT

ASIAN BIODYNAMIC
TRAINING & NETWORKING
CONFERENCE PHILIPPINES



SAVE THE DATE!

NOV 20 - DEC 1 | 2024

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Begin your journey with foundational understandings of Waldorf principles.



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UWE IS AN ACCREDITED 8-MONTH PROGRAM

Designed for ECE - Grade 8 teachers not yet Waldorf trained.
Homeschool and specialty subject teachers welcome.

SEPTEMBER 2024 – APRIL 2025 | ONLINE

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- Art lessons: drawing; watercolor painting; clay modeling
- Virtual mentoring 2 times per year
- One, two- and three-year options available.
- Clock hours are nationally accredited for CEUs for professional development



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THE ARCHITYPAL ANIMAL/MAN

Painting after Rudolf Steiner's original of 100-years ago this year



The Architypal Animal/Man

On the centennial of the creation of this picture an online painting session will work with the formative color story of *The Architypal Animal/Man* theme by Rudolf Steiner and will explore the connection with the approaching autumn equinox festival time of year: Michaelmas. This was the final watercolor painting created by Rudolf Steiner in connection with a deepening of his work in Spiritual Science and the significance of the cycle of the year in relation to the human soul.

On **Saturday evenings in the US** and **Sunday mornings in Europe and Asia**, artist-educator **Van James** will guide beginners, intermediate and experienced artists through this color-imagination of the Michaelmas season in color. This is a practical painting workshop, including illustrated conversations meeting on the weekend of **October 5/6**. Have painting materials prepared, paper taped down and ready. A replay of the video recording will be available as part of the workshop. Contact Nurturer'Studio for more information and registration:

Sponsored by www.nurturerstudio.com
<https://nurturerstudio.com/the-four-large-watercolors/>

Art Intensive Week The Step Leading to the second Goetheanum

Challenge and future

With Caroline Chanter, Christine Cologna, Yaike Dunselman,
John C. Ermel, Johannes Gabert, Esther Gerster, Christiane Haid,
Stefan Hasler, Christian Hitsch, Ueli Hurter, Alexander Schaumann,
Marianne Schubert, Jaap Sijmons, Edgar Spittler, Torsten Steen,
Ulrikke Stokholm, Lucien Turci, Pieter van der Ree



Visual Arts Section
Section for the Literary Arts
and Humanities

18-25 July 2024



EUROPE

World Goetheanum Forum 2024
Working for freedom and the common good
Bringing a new life into the economy
100 years after the first World Power Conference

PRE-PROGRAM ONLINE



2024
**WORLD GOETHEANUM
FORUM** 19.-21. September

04.06.24 | 19h30-21h CET ONLINE

DECOMMODIFYING LAND

with Susan Witt

Moderation: Ani Jibghashvili & Nathaniel Williams

[DIAL-IN-LINK](#)

Join an online preparatory study session on **May 15th, 19:00 CET**. [DIAL-IN-LINK](#)

Suggested reading materials:



25.06.24 | 16-17h (CET) ONLINE

LIBERATING GIFT MONEY

with Kelley Buhles

Moderation: Rosario Gabrielli & Andrea Valdinoci

[DIAL-IN-LINK](#)

Join an online preparatory study session on **June 20th, 16:00 CET**. [DIAL-IN-LINK](#)

Suggested reading materials:



PREVIEW

RETHINKING OWNERSHIP, POWER AND CAPITAL

with Matt Stinchcomb a.o.

PREVIEW

TRUE PRICE: EXPERIENCES AND INSIGHTS

with Ueli Hurter a.o.

DECOMMODIFYING LAND



Susan Witt is the Executive Director of the Schumacher Center for a New Economics and has been responsible for many of the innovative financing and contracting methods it uses to create more affordable access to land.

LIBERATING GIFT MONEY



Kelley has been building a regenerative economy for over 15 years, working across philanthropy, integrated capital, and participatory grantmaking. As a Senior Director at RSF Social Finance, she co-created the integrated capital approach to financing, oversaw \$90m in philanthropic assets, facilitated community pricing conversations, and supported organizational culture. She is currently a consultant working across participatory grantmaking, community-led governance, and the boring revolution.

RETHINKING OWNERSHIP, POWER AND CAPITAL



Matt Stinchcomb has been active in developing many initiatives in the non-profit sector related to climate change and the new economy as well as serving VP, Values and Impact at Etsy.com. He serves on the Board of the Schumacher Center for New Economics as well as the Hawthorne Valley Association. In past years he founded the Good work Institute and helped to establish the educational Initiative Place Corps.

TRUE PRICE: EXPERIENCES AND INSIGHTS



Ueli Hurter is involved in the agriculture Section in the Goetheanum. One important area that where he has been active involves the emergence of prices in supermarkets. What is the economic process you need to arrive at a price that makes sense for both the consumer and producer, taking both into account?

MORE INFORMATION:

www.worldgoetheanum.org



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Jugendsektion

New View magazine

Published at Easter, Midsummer, Michaelmas and Christmas

Contemporary articles on a wide range of topics by authors informed and inspired by the insights of Rudolf Steiner and Anthroposophy, covering world events, art, education, the land, health, science and spirituality. Book reviews, poetry and advertisements.

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Available online, you can enjoy one free article per month. The paid subscription will give you access to all articles and ensure the sustainability of this project. We have introduced a reduced subscription rate for those who cannot afford the full price (40€ per year instead of 80€).

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Goetheanum TV, Goetheanum Online and Livestreams from Haus Maryon

We have lots of online events coming up in English – livestreams from Haus Maryon – that I think would be interesting for our friends in the UK. Always free, open to all, based on donation. The link is always the same: <https://allgemeine-sektion.goetheanum.ch/en/haus-maryon> Previous lectures can be accessed as recordings via the same link.

Andrea de la Cruz, General Section

Forthcoming online events are also listed at www.goetheanum.org/online and <http://goetheanum.tv> If you are a member and not yet registered for online access, use the following link to request access: www.goetheanum.org/en/user-login

For a comprehensive list of events in English, live or online, please visit www.goetheanum.ch/en and <https://goetheanum.ch/en/calendar>.

The following list is only a selection!

The following BD posters courtesy of Biodynamic Demeter Alliance



2022 Meeting Video

The Biodynamics Action Research Group has been making and sharing the preparations twice a year — spring and fall. It has been going on for 17 years and the biodynamics agriculture spread out in Korea through its meetings. This group dreams of a healthy future of Korean agriculture through biodynamics.

KIM, Jun-Kwon

KIM, Jun-Kwon learned and practiced organic farming in the Pulmuone community, which first started organic farming in Korea in 1976. And He is a founding member of the Jeong Nong Hoe, first organic association of Korea. In 1992, Biodynamics was introduced in Korea to him and to other Korean farmers, by Philiaud Dennes, a farmer from Japan.

Peace Tree Farm

Since 2005, he has been running a biodynamic farm, Peace Tree Farm, in Yangju until 2009 when he moved the farm to Pocheon. He also founded the Biodynamics Action Research Group in 2005. KIM, Jun-Kwon has been preparing for the Demeter's certification in the near future.



Facebook

Biodynamics : The Future of Sustainable Republic of Korea



『THE BIODYNAMIC PREPARATIONS by KIM, Jun-kwon』

- To be released in the spring of 2023
- A book that protects the essential value of agriculture.
- Introduces the practice of biodynamics agriculture

Peace Tree Farm

57, Changdong-ro 107 Ibeon-gil, Gwanin-myeon, Pocheon-si, Gyeonggi-do, Republic of Korea



THE BIODYNAMIC IMPULSE IN MALAYSIA

Malaysia Demeter Association (MDA) is a non-profit, non-religious and non-political organization formed to promote and practice biodynamic agriculture based on Rudolf Steiner's anthroposophy of furthering agriculture on spiritual-scientific foundations in Malaysia and by extension Asia. MDA was registered on the 4th of July 2019 under The Societies' Act 1966 as a Legal Society with a Constitution governed by a board of directors. It has a democratic organizational structure, financial autonomy and its objectives are similar and compatible with International Biodynamic Association (IBDA) and Demeter International (DI).

Dr. Yap Kim Fay was elected as the first President.

MDA became a full member of Biodynamic Federation-Demeter International (BF-DI) and International Biodynamic Associations (IBDA) on 22nd June 2020,



On Oct 2022, MDA and BFDI together, successfully hosted the 1st Asia Pacific Biodynamic Conference held in Raub, Malaysia. This was also supported financially by Goetheanum - Section for Agriculture.

MDA currently provides and supports biodynamic trainings and BD preparation making in Malaysia and neighbouring countries in South East Asia.

www.mydemeter.org

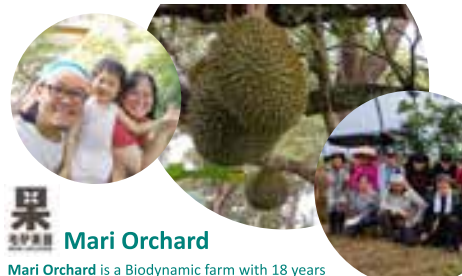
Ng Tien Khuan and Ho Woon Sing are the pioneers of biodynamic farming in Malaysia. They have been practising the Australian Demeter Biodynamic method and conducting seminars for more than 10 years. Started Terra Organic Farm since 2006 and in 2009, they acquired the practices of Biodynamics and today it was developed into 80 acres of vegetables, fruit trees, tea, coffee and oil palm plantation with 30 goats, 5 cows, chicken and ducks. Among them, 50 acres are Demeter certified. They also cultivated full range of plants for Biodynamic preparation in the farm and produced own Biodynamic preparation. In 2018 Tien Khuan and Woon Sing founded Bio-Dynamic Agricultural Association of Malaysia where Thien Khuan also served as an Australian Demeter Biodynamic certification trainer.

In 2023, Terra Farm services and facilities include: Biodynamic and Anthroposophy courses and trainings, advisory support for Biodynamic conversion, farm to table vegetables box for 500-600 families, forest reserved and eco-retreat centre (Terra Tree House), workshop producing red palm cooking oil and a shop selling organic and Biodynamics produces (Red Earth Living).



Terra Organic Farm, Bio-Dynamic Agricultural Association of Malaysia

"We're builders of health
-not healers of sickness."
- Alex Podolinsky



Mari Orchard

Mari Orchard is a Biodynamic farm with 18 years of organic and 8 years of Biodynamic cultivation. Leong Yeat Hing and Ling Mei Lee are the current care-taker of the land since their return in 2020 from Biodynamic apprenticeship at Live Power Community Farm, United States. They continue the land cultivation with Biodynamic agriculture and seeing remarkable improvement in the farm harvest over the years, both quantity and quality. It is now a renowned producer of top-quality Biodynamic durian in Malaysia and their signature Biodynamic produces includes too the pineapples, coconuts and bananas.

In 2023, together with fellowship partner Kam Yew Wai from Steinhilber, Mari Orchard started offering youth education for Waldorf school students through experiential farm living. The objective is to cultivate the human-nature relationship and its impact on health into the early teens. In 2023 too, with joint collaboration of fellowship partner Kongsy Co-op and gardening team, Mari Orchard co-organised the first Malaysia Biodynamic trainers and practitioners fellowship gathering, stirring up conversation on challenges faced in local Biodynamic circle and bridging connection between farmers, producers, retailers and consumers over a joyful community meal. The conversation was moderated by Harald Hoven and received warm participation from public and biodynamic practitioners.

Biodynamic Initiatives in Malaysia

Harmony BD Farm School

Harmony BD Farm School (formerly MY BD Agriculture Academy) is a Biodynamic training centre officiated in 2022 by Chin Tiong, Teoh and partners. Mission of the school is to promote Biodynamic agriculture for home gardeners and farmers. He was inspired by his mentor Mr. Jakes Jayakaran in 2018 to embark on a Biodynamic journey, since then Harmony BD Farm school provides Biodynamic trainings for youth, farmers and gardeners, experiential farm tour, Biodynamic preparation workshops and Biodynamic farms advisory and consultation works.



Centainnel Agriculture

"Only healthy soil can produce healthy and energetic crops!"

Centainnel Agriculture founded by Tung Siew Hoe and Goh Shwu Chian in 2012 on an ex-mining white clayish and sandy land. With 8 years of practising crop rotation and planting green manure for soil regeneration through practicing Biodynamics and Shimamoto Microbial agriculture, the 8 acres farm is now producing a variety of good quality sweet potato, leafy vegetables, legumes, gourd and heirloom roots. There is also a range of farm produces such as noodles, dried fruits, turmeric powders that is popular among the locals.

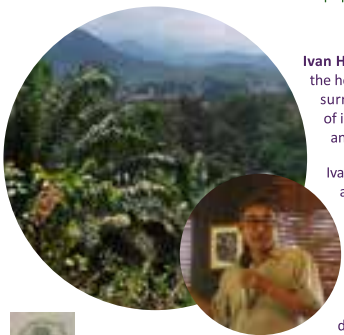
Kongsy Garden

"When we look deeply at a flower, we can see that sun, light, water, earth, mineral, even our consciousness, is inside. A flower cannot be by herself alone. To Be Means To Inter-Be." - Thich Nhat Hanh

Kongsy Garden, a rare green acre of garden in the heart of capital city in Malaysia, surrounding the vicinity of Kongsy Co-op, a cooperative which promote sustainable and holistic living through associative economics and educational work.

Started by mood mapping and landscaping work led by Biodynamic gardener Chai Chik Ying in 2022, Kongsy garden humbly set up to serve as a learning garden that connects people with self, nature and society through community gardening, educational activities and research work. Over a year, through Kongsy community effort, the land is now developing into a vegetables, fruit trees, spices and herbs garden, a food forest and a pollinator garden.

In 2023, upon visiting of Biodynamic trainer Harald Hoven from California, a community building workshop from the perspective of Biodynamics was held with fellowship collaboration of Kongsy, Mari Orchard and Steinhilber team. Through community exchange and dialogue, food tasting, nature observation and composting experience at Kongsy Garden, participants deepened connection with principle of Biodynamics and delved into the question: "How can we understand "community" as an inter-be living being?"



Jungle Garden Family

"Oneness with Nature - Everything got to happen like nature by itself"

Ivan Ho spent his youth tending to an off-grid family farm in the heart of a jungle. His experiences working with the farm, surrounded by wilderness and being within the circle of indigenous communities prompted him to start-up farming and education based on land and life care in 1999.

Ivan initiated Jungle Garden Family in 2018. Since then, a 7 acres of monoculture palm oil plantation has been transformed into a thriving jungle ecological system through the ways of Indigenous Cosmo Agro Ecology. Ivan Ho's inclusive approaches to land care includes Agri-homeopathy, Bio-dynamic Agriculture and Natural Farming. Ivan finds Biodynamic practices that emphasize self consciousness in doing helps bring back the diminishing qualities of indigenous cosmological land care with a modern practical doing. In 2023, Jungle Garden Family services and facilities includes farm advisory support for organic conversion and ecology restoration, awareness retreat, farm to table chicken eggs for 20 families and workshop producing handmade vinegar and honey.



KRMEF - Kathmandu, Nepal

The Kevin Rohan Memorial Eco Foundation

Biodynamic Impulse:

KRMEF practices biodynamic farming through holistic nutrient cycles, meaning that the biodynamic compost is produced on the farm with the involvement of farm animals. Additionally, KRMEF works to teach these biodynamic farming practices to communities in other areas of Nepal using a complete biodynamic preparations.



Significant Milestones:

In 2013, KRMEF purchased degraded farmland that was previously farmed using pesticides and chemical fertilizer. KRMEF rejuvenated this land by transforming it into a biodynamic farm. KRMEF's biodynamic farming method relies on a holistic, ecological approach to agriculture by focusing on improving soil fertility to produce healthier plants and, in turn, healthier individuals. Additionally, KRMEF gets international students who join the organization to learn biodynamic practices.

Ideas for the Future:

Nepal is an agriculture country. As such, KRMEF hopes to spread biodynamic ideas and techniques to as many places and people as possible in order to help make Nepal a completely biodynamic country. With less than one percent of the agricultural land in Nepal certified as organic, KRMEF focuses their efforts on spreading their biodynamic practices in order to help change that.



Where KRMEF Stands Today:

KRMEF currently has 53 community members working across different areas of the Foundation. Additionally, the Foundation supports the surrounding community by providing schooling and meals for about 200 students as well as offering medical services to their students and neighbors. This multifold work demonstrates KRMEF's continuing efforts to support and involve the entire community. KRMEF also takes multiple efforts in order to travel around Nepal and teach the biodynamic practices to other areas of the country.



KOBERWITZ 1924 INC.



A Cultural and A Healing Impulse in the Philippines

Koberwitz 1924 Inc. was conceived when Walter Siegfried Hahn and Grace Zumbardo-Hahn moved to Palawan in 2008. Palawan is the "last frontier of the Philippines", with great cultural and ecological diversity. Already then it could be foreseen that mining, illegal logging, illegal trade of wild animals and plants, un-informed road building, tourism and strong immigration would threaten the fragile ecological balance on the main island and the 1600 smaller islands of the Palawan archipelago. Inspired by the Koberwitz impulses, Grace and Walter believed that through consciousness-raising and empowerment work, they could contribute to a healthy and sustainable development. Based on their faculties, they identified as core areas of their inspirational and training activities: biodynamic agriculture, life force-filled nutrition, holistic health and age-appropriate education.



Connecting Man and the Cosmos - Healing the Earth

Koberwitz 1924 Inc. sees biodynamic agriculture as a deep and wide basis for cultural development. It acknowledges and works with the connection to the higher forces within and without, and with healing relationships including with the great being we call MOTHER EARTH.

The work of Koberwitz 1924 is located on farm lands in Puerto Princessa, the capital of Palawan. However, engagements go far beyond Palawan including many locations and persons in the Philippines and several other countries of Asia.

In a country where man-made disasters and natural catastrophes are part of the daily reality, our tasks cover working for the long-term good as much as providing immediate help where and when we can.



- 14 years ago we started with our seedgarden where we grow local resilient root crops and vegetables like *Papaver rhoeas*, which we try to introduce to the market. 1. we try to adapt vegetable seeds from biodynamic sources, 2. we breed species like corn, 3. we grow seedlings, especially of endemic hardwood trees.
- In our seedgarden and farm we showcase a multi-level tropical farm organism which incorporates the indigenous species originally growing there. We have around 180 cultivated species of vegetables, grains, medicinal plants, and fruit trees. The diversity provides visitors, especially farmers used to monoculture, with an experience that farming can be more in harmony with nature and can also be productive in more holistic ways.
- We make and provide all biodynamic preparations.
- Seedgarden and Farm serve as training grounds for workshops and courses. Individualized courses and advisory work are also done on-site upon request for assistance. Trainings include introductory courses on biodynamic agriculture, to BD-preparation, making, nutrition, health, especially primary care, Waldorf Education, adult learning, and emergency pedagogy. We also have a small sensory experience field.



BIRTH OF BIODYNAMICS IN INDIA



Albert Howard / Indore

Sir **Albert Howard** in 1920's developed the first modern method of composting called the Indore method of composting based on the location of this work.



Peter Proctor / Indore

Peter Proctor buried the first cow horn manure preparation in 1993, at a course on Biodynamics at the behest of some followers of Mahatma Gandhi at the exact same location where Sir Albert Howard documented a method of composting, even staying in the same house as Howard. This led to the creation of the largest national biodynamic movement in the world.



Indore



Kodaikanal



Kodaikanal

In the 1950s, the Biodynamic pioneer Ehrenfried Pfeiffer, a student of Rudolf Steiner's gave a booklet about the use of biodynamic preparations in composting along with some biodynamic preparations to Ms Evelyn Speiden Gregg for her trip to India. She gave this literature and the preparations to some followers of Mahatma Gandhi in Kodaikanal which led to the use of the Biodynamic preparations for the first time in the country. Forty years later a biodynamic course was started at the Sacred Heart College in Kodaikanal by Peter Proctor, which has led to one of the longest running annual biodynamic course in the world since.



JOYFUL DYNAMIC FARM A SOURCE OF BIODYNAMIC IMPULSES



In the heart of Southern India's Sevapur, where the Green Revolution's chemicals had left the land barren, a young woman named Anthoniselvi stood tall. Born to a peasant farmer with little land, she became a beacon of change.

Guided by her Guru Jakes Jayakaran, she learned the magic of Biodynamic Farming. For a decade, Selvi journeyed through diverse fields - from nurturing Organic Milk to Empowering Local Women in Biodynamic Farming, Solid Waste Management, and Waldorf Education.



With grit and wisdom, Selvi cultivated a half-acre haven, growing paddy, tomatoes, sweet potatoes, sesame, and caring for cows and goats. Her farm wasn't just fulfilling the needs of her family; it championed fair trade, connecting consumers to healthy food.



She didn't stop at her success. Selvi shared her knowledge, forming alliances with groups like Puvidham, Farm India, Nanban Foundation. Her "Joyful Dynamic Agri-Clinic" became a sanctuary of wisdom for women in the Kadavur region. Moreover, she regularly teaches Agriculture students from Madurai Kamaraj University and Gandhigram Rural University, the BD preparations, Cow Pat Pit and the BD Calendar

At conferences worldwide, Selvi shared her journey, embodying a life rooted in harmony with nature. In her humble half-acre, she sowed dreams, ensuring food security for her community and nurturing a legacy of sustainability by leading an Anthroposophy Way of Life.



JOYFUL DYNAMIC AGRI-CLINIC, INDIA





Biodynamic Movement in China: A Brief History & Status Quo

中国生物动力运动：简史与现状

中国生物动力运动发展简史

BRIEF HISTORY

瑞典商人艾瑞克·苏尔支助了浙江的生物动力棉花项目，虽然项目最终未成功，但来自新西兰的彼得·波克特应邀举办了第一个生物动力培训项目。

Mr. Erik Sohl, a Swedish businessman, funded a biodynamic cotton program in Zhejiang. Although it failed, Mr. Peter Proctor from New Zealand was invited to give the first BD training program in China.



1990

中国第一家生物动力农场在四川建立，生物动力农夫们种桑养蚕制造生物动力真丝，由德国咨询师奥本海默提供生物动力种植技术的指导。

China's first biodynamic farm was established in Sichuan, focusing on growing mulberry and raising silkworms to produce BD silk, under the guidance of Mr. Julius Obermaier, a German Biodynamic advisor.



1998

2010年，北京凤凰公社成为中国第一家获得德米特认证的生物动力农场。2011年，德米特中国协会在德米特国际主席托马斯·鲁缇先生的支持下成立。中国生物动力运动先驱，沈立博士、李岩与胡凯鹏是德米特中国协会的三位共同创始人。

In 2010, Phoenix Commune in Beijing became the first biodynamic farm to get Demeter certification. With great support from Thomas Lüthi of Demeter International, Demeter China Association was established in 2011. Dr. Shen Li, Li Yan and Hu Kaipeng, pioneers of China's Biodynamic movement, are the three co-founders of the Association.



2010/2011

为期10天左右的年度生物动力农耕培训在托马斯·鲁缇主席的支持下，正式开始。除了疫情流行的年度之外，每年会邀请多位国内外老师授课。

The 10-day annual biodynamic farming training program was officially launched with the support of Mr. Thomas Lüthi. Except for the pandemic years, many foreign and domestic experts are invited to give lectures in China.



2012-Present

2024年中国德米特农场分布

DEMETER FARMS IN CHINA(2024)



1. 江苏南京秦邦吉品农场
Nanjing Qin Bang Ji Ping Farm, Jiangsu Province
2. 湖北嘉润茶园
Hubei Jiarun Tea Farm, Hubei Province
3. 云南洱源农禅香草花园
Eryuan Dmitt Herbal Garden, Yunnan Province
4. 广西巴马三生生物动力农场
Bama Sansheng BD Farm, Guangxi Province
5. 云南洱源和光尘农场
Eryuan Heguangchen Farm, Yunnan Province
6. 宁夏高原银色高地葡萄酒庄
Silver Heights Winery, Ningxia Province

Demeter China Association | demeterchina@163.com





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Group Soul (after Steiner)
by participant in the AnthrOArt course
Shan Mei Zhen, Taichung, Taiwan. (Watercolor on paper).

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"We suffer because with every inner and outer suffering we eliminate one of our faults and become transformed into something better."--RUDOLF STEINER