

# Pacifica Journal

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## The Earth as Artist

*Horst Kornberger, Perth, Australia*

All cultures have their creation myths. Our current equivalent is the theory of evolution. According to this narrative everything started with a big bang, followed by accidental chemical reactions congealing into life. The rest is due to competition and to the survival of the fittest.

There is something impressively unifying about this theory, but also something depressively limiting. Can we really reduce Rembrandt's self portraits, salmon returning to their breeding grounds, the Cathedral of Chartres, a poem by Keats, a mother looking into the eyes of her newborn, the dialogues of Plato, the homing of pigeons and the sermons of Buddha to vagaries of chemical change? How do we explain the gap between the survival of the fittest and Beethoven's Ninth?

From one perspective the theory that reduces everything to accidental changes is an understandable conclusion to reach. What if we change the perspective and look at the same facts through a different lens? What if we examine evolution from the perspective of creativity? What if, as a thought experiment, we assume that creation is an artwork rather than a chemical chain reaction?

If we do, the first artworks to meet us are single-celled creatures of bewildering variety and form: the semifluid

amoeba, the Proteus of early life; radiolaria encased in finely chiseled silica calques, looking like elaborate helmets, complicated crowns, utopian minarets and intricate flasks; dynamically curled foraminifera with their porous casing of chalk, floating like organic sculptures in the primal sea.

The artist earth explores every possible expression of form and experiments with extravagant shapes. Haeckel, who investigated these early manifestations of life, aptly called them 'Art Forms in Nature'.

Variety is matched by abundance. Though these early productions are invisible to the naked eye, we owe mountain ranges to their unbridled productivity.

The single cell style is followed by more complex creations such as two layered sea anemones and sponges. Then multi-layered starfish and sea urchins emerge. Complexity increases with mollusks such as jellyfish and snails with their soft body and hard shells. Millipedes, centipedes, insects, spiders and crabs also belong to this oeuvre.

These early works lack an interior skeleton and thus they have no solid backbone that centralize the nervous system. Without this unifying agency their nervous system remains peripheral, spread

out on the surface of the body.

The next productions of the evolutionary artist are fish. Fish achieve what invertebrates lack: an interior skeleton, a solid backbone that centralizes the nervous system and supports the brain. What remained external with invertebrates



becomes internal with fish. This 'taking into the body' what was previously outside it is the working method of the artist earth, her style.

When amphibians follow, they internalize what for fish remains peripheral: breathing. Fish do not fully breathe. They take air from water passing through their gills on the body surface. Frogs and toads internalize this peripheral breathing by developing lungs.

Able to breathe air, amphibians venture on land. Yet their landfall is not complete. Their moist skin remains dependent on water. They must stay close to the pond.

This changes with the next production of the artist earth. Reptiles seal their skin and thus overcome the amphibian dependence on water. The body of a frog relies on the body of water around it. A lizard carries his pond inside his skin. His circulatory system is independent. Again an exterior function becomes an interior one.

Now the artist is ready for flights of fancy. Birds take to the air. This time it is warmth that becomes integrated. Reptilian warmth still relies on external warmth. In winter snakes become cold and listless. Birds lift themselves from this clammy condition. They carry their own summer inside their feathered coat. Think of the Arctic tern keeping an even temperature while flying from pole to pole; or of penguins surviving in the ice-swept deserts of Antarctica.

When mammals appear another step of integration follows. This time it is the reproductive system. Birds have no uterus and therefore cannot complete the maturation of their offspring inside their body. They help themselves by constructing an external substitute: the nest. Mammals take childbirth into themselves. They develop a uterus and 'nest' the egg cell inside it. The outer has again become the inner.

With regard to reproduction, mammals have freed themselves from their surroundings. Not so in other respects to their behavior. Their responses are fixed and closely tied to their environment. This is clearly expressed in their limbs which are highly specialized. A horse can run, a bat fly, a dolphin dive, and a squirrel perform gracefully in trees. Their hooves, wings, fins and claws fit tightly into the world they inhabit.

Human behavior is not determined by the environment. This too is reflected in the limbs. The hand cannot dig like an echidna, tear like a lion, or beat the air like a bat. It cannot compete with fins or wings. In fact it cannot do anything particularly well, but everything a little. The function of the hand remains universal rather than specialized. The same applies to human behavior. It is not predetermined, but remains open.

The animal is compelled by the outside. The dog must eat the bone when hungry and an elephant bull mate when in musth. Human beings can modify their behavior, even change it. They have a measure of freedom and with this measure of freedom the possibility to create.

At this point the earth produces for the first time an artwork that is itself productive: the human being. This step relocates the field of creative action. Nature only reproduces from this point in time, but does not create anything new. From now on no new species are brought forth. New works emerge exclusively through the medium of the human mind.

How the creativity of nature gradually turns into the creativity of the human being can be studied in the stages of ice age art and beyond. At first the whole of humanity shares one style of artistic expression. This early style remains the same for seven millennia and extends over vast areas of the inhabited earth. Gradually the pace accelerates. Styles start to last five, three and eventually two thousand years. As the pace quickens, styles become more diversified and restricted to particular areas.

Eventually local cultures such as Sumeria, Egypt and China arise. Artistic expression becomes particular to a people. Styles are markedly distinct. We can easily distinguish Chinese from Egyptian artifacts made at the same time. The life span of styles lessens. Now they last centuries rather than millennia.

In Greek times this process accelerates further. The style of Greek sculpture changes about every thirty years. In the Renaissance the speed of development intensifies even more. An exemplary artist like Michelangelo contributes much to the style of his time. But he does not stop there. In his 'Slaves' he begins to outgrow his age. His 'Laurentian Library' already announces Mannerism, the next style to come. His monumental execution of 'The Last Judgment' is baroque long before baroque. In his final works he completely transcended his age. His 'Pieta Rondanini' could be easily placed among twentieth-century artworks.

A Greek sculptor like Phidias created one style and stuck to it. Michelangelo produced many. What began in the Renaissance has evolved since. It would be easy to fill a gallery with ten artworks of Picasso and convince a layman that they are by different painters. There is little similarity between the poetic melancholy of his blue period, the staccato of the cubistic phase and the furious intensity of his later works.

Creativity however is not restricted to artists. They only exemplify the trend. Today everyone is creative. Throughout our lives we learn, change, and reinvent ourselves. Our biographies are inevitable artworks. Whatever we do (or don't do) leaves its trace on the canvas of the world. We are global artists by default.

I think we can safely predict the next step. At this point in time we utilize creativity without fully experiencing it. If we do, it is a brief event. We speak of the proverbial lightning flash, that short bright moment when we see in an instant what may take a long time to formulate.

In other words our experience of creativity remains peripheral: sensed, felt, and sometimes seen in a timeless moment, but never encountered in full. The conscious



experience of creativity is still external to us.

To integrate this capacity, to experience it in its reality rather than in its effects, is the next evolutionary step. It is what T. S. Eliot must have meant when he wrote:

‘We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.’

To ‘know the place for the first time’ means to fully experience the source from which nature as well as we derive. In nature this source has ceased to create. In us it is still alive as the unobserved, active dimension of our thinking, the extraordinary part of our ordinary consciousness.

To collaborate with this dimension is crucial for all who want to contribute constructively to the future. It will change the way we see the world and deal with it. Above all it will provide us with a different story about evolution than the one we currently have, a story that can encompass both the workings of nature and Beethoven’s Ninth.

*For my views on evolution I am deeply indebted to the work of the German biologists Wolfgang Schad and Friedrich Kipp (see below).*

*Wolfgang Schad ‘Säugetier und Mensch’ Verlag Freies Geistesleben, Stuttgart, 2012*

*Friedrich Kipp, ‘Childhood and Human Evolution’ Adonis Press, Ghent, New York, 2005*

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## **"Building a Conscious Bridge to the Future for Asia --2015"** **The 6<sup>th</sup> Asian Waldorf Teacher Conference**

*Rieko Hata, Representative of the Japan Waldorf Schools Association, Tokyo, Japan*

We continue to build bridges between ourselves and the world around us from the moment we come into this world as a newborn baby. We first learn to glance at the immediate surroundings, then begin to extend our arms to touch the world around us. We eventually encounter people and objects further away from us, and finally, we build the bridges from our hearts to the hearts of others to connect our thoughts and feelings. As our world expands outwards, our ability turn inward strengthens.

We must continue to build bridges. Otherwise, we stop growing and transforming ourselves and will end up putting up the barriers of loneliness and prejudice. Similar situations happen in education.

When we use our will to listen attentively and understand others, with the full awareness of its difficulty, we breathe in life. Through this action, we find the renewed target and we transform ourselves into a new being. This is when we build the bridge of the higher awareness between ourselves and the world around beyond the illusion and isolation.

The Asian Waldorf Teachers’ Conference has been held biennially since 2005, and this conference in Japan marks the 10th year of AWTC and the 6th conference. Within this 10 years, we are given the opportunity to meet each other within the growing circle of the Waldorf movement to re-discover each country in relation to the rest of the world and Asia. We learned the difference of each country, became aware of the distances and contemplated our ethnic challenges. We learned the universal and fundamental educational essence that connect each of us.

May this conference where Waldorf teachers around Asia gather together outside our normal life help further advance this tide. May it inspire each of us who teach the future generations to awaken our courage to continue building the shining bridges.

# The Art of Empathic Individuality

Michael Howard, Amherst, Massachusetts, USA

## What Are We Teaching?

In my daughter's junior year of high school, I met with her math teacher regarding some challenges she was having with math. I entered the meeting fully receptive to any insights and suggestions he could offer. After some minutes, I noted that he was elaborating the content of his course in considerable detail but he had not mentioned my daughter. As I began to wonder if my daughter was even on his mind, my discomfort quickly intensified to the point that I heard myself interrupting him with the question:

"Can you tell me how you are serving my daughter's development through your teaching of mathematics?"

I do not remember exactly what he said but I vividly recall his unambiguous look that said:

"What do you think I'm doing? I am teaching your daughter mathematics!"

I realized instantly that he did not understand my question. In my own uncertainty, I let go of trying to clarify what was on my heart and mind.

Ever since, I have pondered and puzzled over this experience. Should I have pressed on until both he and I understood better what I was trying to get at? Or was my question expecting too much, and thus unfair? After all, how many teachers could answer the question: What are you developing in your students through the way you teach your subject?

Math teachers teach math skills. English teachers teach reading and writing skills, and music teachers teach musical skills. Most teachers think of their field as a self-contained subject with its own intrinsic content, skills and value that have little if anything in common with the content, skills and value of other disciplines. What are the chances that a group of teachers would discuss how their different disciplines complement each other in developing the full scope of human capacities?

Most parents and teachers speak about developing the unique potential of each child but in practice the focus is on assessing how well each student is able to retain the content and master the skills of the various subjects of the curriculum. Most will concur that education must prepare each child for the "real" world, but typically this is viewed in purely functional terms: the need for basic math and literacy skills to simply get by in today's world, or the special skills needed to pursue a particular profession.

Few pause to ask what is the full range of capacities our children will need to realize their individual potential, and to meet the emerging societal and ecological challenges of a future we can barely imagine. Who is asking what is the full scope of human capacities that education should awaken and develop in our children?

## Art and Education

In a recent interview, Yo Yo Ma spoke about the role of

art in education:

*"Because the world economy is so hyper-competitive, much of the focus in education these days, from Singapore to Shanghai to American schools, is on STEM -- science, technology, engineering and math. As important as that is, it is shortsighted. We need to add the empathetic reasoning of the arts to the mix -- STEAM... Empathetic thinking is something that is severely missing in education today..."*

With these words, Yo Yo Ma is not simply advocating for more art in the curriculum, he is outlining a new educational paradigm where we no longer think solely in terms of subjects but also of the capacities developed through different disciplines. In the context of such a paradigm shift, Yo Yo Ma is calling for the arts to be regarded as core disciplines in light of the essential human qualities that the arts nurture. In addition to "empathic reasoning/thinking", he mentions *collaboration, flexible thinking, disciplined imagination* and being *innovative/creative* as capacities developed through art.

Yo Yo Ma is not alone in advocating that education develop capacities such as empathy. I have been struck by the number of books published and organizations founded in just the last few years that have the fostering of empathy as their primary purpose. My purpose is not to report on all these insights and methods for developing empathy, but I find this activity an encouraging sign that the parameters of education are shifting from learning subjects to developing capacities.

If one googles teaching art and empathy you will find others who join Yo Yo Ma in speaking about the role of art in developing empathy. However, I have not yet found anyone who elaborates more fully and concretely how empathy is developed through the arts. In this article I attempt a beginning in this direction.

As a starting point, I offer an outline of the capacities developed through the sciences compared to those developed through the arts. I frame this comparison around different modes of perception, thinking, feeling and acting:

### Sciences:

1. To measure, count and weigh, or to develop exact quantitative perception;
2. To develop analytical, logical, mathematical thinking;
3. To censor personal feeling from interfering with objective knowledge;
4. To act according to mechanical methods and processes.

### Arts:

1. To develop exact qualitative perception;
2. To develop synthetic, living, intuitive thinking;
3. To transform personal feeling into qualitative feeling;
4. To act creatively according to living methods and processes.

Empathy is not included in the above list, but we shall soon see it relates to qualitative perception and feeling.

### **To Civilize Is To Empathize**

Most people are surprised when they learn that the word empathy was coined only a hundred years ago--appearing as an



English word in the first decade of the 20<sup>th</sup> century. As words tend to be coined as the need arises to describe a new insight or experience, we have reason to ask if human beings have always been capable of empathy, or is it something relatively new? There is evidence to suggest that empathy is both old and new.

In his book, *The Empathic Civilization*, Jeremy Rifkin offers the following view:

*“Civilization is the detribalization of blood ties and the resocialization of distinct individuals based on associational ties. Empathic extension is the psychological mechanism that makes this conversion and transition possible. When we say to civilize we mean to empathize.”*

--Jeremy Rifkin, *The Empathic Civilization*

A good half of Rifkin's book outlines in considerable detail the 10,000-year history of human civilization as the slow but sure process of human beings expanding their capacity to empathize. He paints a vivid picture of the rise of cities that by today's standards were mere villages, but compared to nomadic tribes they brought a significant increase in the number of people interacting with one another. Besides the purely quantitative rise in the number of people living together in cities and on the earth altogether, the course of history has also brought significant qualitative challenges to humankind through the need to live and work with others who are increasingly different in their values, traditions, religious beliefs and many other factors.

Empathy begins with those nearest and dearest, such as a mother feels for her child, and those who share a common way of life such as the members of a clan or tribe. However, there is a qualitative difference between empathizing with those who are similar to one self and empathizing with those who are radically different from us. So it is the combination of both the quantitative challenge, going from 1 to 7 billion inhabitants in the last one hundred years, together with the qualitative challenge of becoming a global village of increasing diversity that so intensifies the need to understand and get along with others that it seems like a new capacity needing a new word. The appearance of the word empathy suggests we have crossed a threshold where our ability to enter into the inner life of other human beings is both quantitatively and qualitatively beyond our past and present capacities, even beyond what we may imagine is possible in the future.

We will not elaborate this history of humankind's evolving capacity for empathy more fully here but I highly recommend Rifkin's book for anyone interested in a fuller picture of this development. I would like to consider how this empathic civilizing process pertains to education. Today, education plays a central role in the civilizing process. If to civilize is to empathize, then developing empathy is a primary task of education.

Rudolf Steiner expresses this in the following words:

*“It is tremendously important that the impulse should awaken in us, not merely to feel sympathy or antipathy towards the people we meet, not merely to hate or love something connected with the person, but to awaken a true picture of the other in us, free from love or hate. ....this ability to develop an imaginative faculty for the other is something that must enter*

*into pedagogy and the education of children...”*

--Rudolf Steiner, *Social and Anti-social Forces*

Rudolf Steiner does not use the word “empathy”, but I know of no better description of empathy then: “to develop an imaginative faculty for the other...free from love or hate, sympathy or antipathy”.

Let us build upon this theoretical characterization of empathy by turning to some simple color and form exercises that can help us discover experientially new insights into empathy.

### Color Exercise

In our daily lives we are surrounded by the world of color. In large part, we encounter color through some form of physical pigment on a physical surface—ink on paper, dye in cloth, paint on wood or metal. However, we also have color experiences such as with a rainbow, where it seems that we see the color with our physical eyes and where color appears to be in physical space. However, the color of a rainbow is not physical; it is not a material substance on a material surface. Similarly, the yellow sun appears distinct from the blue sky, but the color of the sun can change from yellow to orange red, and the blue of the sky can change to purple. As with a rainbow, the yellow of the sun and the blue of the sky are not on anything; they are in or of the atmosphere.

Whether we are looking at colored pigment or colored light, in daily life, color seems outside and separate from us. Nonetheless, most people are sensitive to the way color affects them, typically, liking some colors and disliking others.

With this in mind, let us turn to the color circle of Figure 1 to discover another dimension of experience.



Figure 1

Step 1: Begin by slowly moving your gaze around the color circle making a mental note of the color transitions from yellow to yellow orange, to orange, to red orange, to red, to red purple, to purple, to purple blue, to blue, to blue green, to green, to green yellow, and back to yellow. Try going around again in reverse order, and/or starting from another color such as blue.

Step 2: After orienting your self to the various colors and color relationships in this more analytical and conceptual manner, go around the circle again a couple of times, only now try to focus as much as possible on your feeling experience. Very likely, you will feel more sympathetic to certain colors and more antipathetic to other colors. Take note of your likes/dislikes, but try not to dwell upon them. Instead, see if you can feel the mood or quality of each color.

Step 3: After dwelling upon and within the full spectrum of colors for sometime, try to reflect upon your color experiences. Try to picture each successive color, but more importantly, try to call up the feeling experience of each color. As you do this, with eyes closed or open as you please, hold the question: what qualities do I feel with the various colors? There is no need to force labels on the colors. If you are not sure what quality you feel, it is helpful to compare one color with another, as the contrast often evokes a clear impression of their different qualities. Sooner or later, we can expect to experience some colors as feeling warm compared to others that are cool. Some colors seem active and stimulating, while others are more quiet and calming? Some feel light and diffuse, while others feel heavy and dense.

Step 4: Ideally we repeat this exercise every day for a week or more, so the feeling experience gradually becomes more vivid and clear.

Through the above exercise, we can marvel at the magic and mystery that colors evoke such feelings in us. When we approach such a color circle in the manner described above, it becomes something of a mirror, reflecting not our outer appearance but something of our inner self, such as our experience of feeling inwardly warm or cool. Despite our initial experience of the physical nature of the painted colors, and our sense of separateness from them, by going through the process described above we discover an intimate relationship between color and our inner life of feeling.

For our purpose, it is important to note the two different ways in which our feelings

have been engaged. On the one hand, we can spontaneously and effortlessly experience personal feelings in varying degrees of sympathy or antipathy. With a degree of conscious inner effort we can set aside such personal feelings in order to awaken to the qualities of the colors themselves. Instead of staying within our own feeling reaction to a particular color, our feeling becomes an organ for experiencing the inner quality of a given color. Whether I enter into the color, or the color enters into me, the color and I become one. It is in entering a state where the duality of outer and inner is transcended that

the sense of separateness dissolves. Although normally, we do not use the word in this way, our capacity to live into the quality of a color is a form of empathy.

As we proceed, it will prove helpful to distinguish these two different modes of feeling with the following terms:

Personal feeling: feeling sympathy/antipathy, like/dislike.

Universal feeling: feeling the inner quality of a color or other phenomenon.

In addition, I would like to introduce the term artistic feeling as a synonym for objective feeling, as well as to designate the faculty by which we perceive objective qualities.

### **Form Exercise**

Often when people learn that I am a sculptor the first question they ask is what

medium I work in. Although this seems like a good way to get to know me, my usual response is that I do not define myself by the material I use, if only because I use many different materials. I go on to tell people that my primary interest and love is the world of form. As a painter I use physical pigment to make color visible. As a sculptor I use physical materials such as clay, wood, stone, copper so I can make forms visible.

In Figure 2 I used copper to make five formed surfaces visible. From right to

left they are a convex curve, a convex angle, a flat plane, a concave curve and 2 parallel surfaces creating a space between. What in the copper appears as five separate and fixed forms can be shown as a moving spectrum of forms using a sheet of paper or card.

Step 1: Hold a large piece of paper—8 ½ x 11 or bigger—in front of you so it appears as a flat surface. Carefully bend the paper so it becomes a slightly convex curve. Continue to bend the paper so it goes from a shallow to a full convex curve. Allow the paper to slowly return to more shallow convex curves till it becomes flat once again.

Step 2: Carefully, bend the flat paper so it becomes a slightly concave curve. Continue to bend the paper so it goes from a shallow to a full concave curve. Allow the paper to slowly return to the more shallow concave curves till once again it is a flat surface.

Step 3: Repeat Steps 1 & 2 a few times going from flat through the range of convex curves, back to flat and through the range of concave curves, and so on. As one does this, hold the question: What do I feel as the flat surface becomes a convex curve compared to when the flat surface becomes a concave curve?

Step 4: With another piece of paper that has been folded in half, begin with it open so it is a flat surface. Then bend it so it makes a shallow angled surface becoming increasingly more angled. Slowly reverse this back to the flat surface. Repeat this a few times with the question: What do I feel when a flat surface becomes a convex angle?

Step 5: Lastly, with two pieces of paper, begin so they form one larger flat surface. Then move them so they make a shallow angle, gradually becoming a more acute angle



Figure 2

until they separate into two parallel planes with a space between them. Repeat this sequence with the question: What do I feel when the concave angle becomes two parallel planes with a space between?

Let us review and reflect upon the above exercise:

1. In the first instance, it is natural to focus on the physical material, whether it is the beautiful copper or the more modest card. Having noted the material, we can choose to direct our attention from the material to the forms made visible by the material.
2. In attending to the form, it is natural for us to note what forms are round and which are flat and angular, which are convex or concave. Having analyzed the forms with our thinking, we can choose to turn our attention to our feeling experience of the forms.
3. In attending with our feeling, it is natural for us to feel sympathetic towards some forms and unsympathetic towards other forms—perhaps we like the curves but dislike the angles, or vice versa. Having noted our feelings of like and dislike, we can choose to direct our attention to the qualities we feel from a curve compared to an angle, or a convex curve compared to a concave curve.
4. It is neither easy nor always necessary to find the words to describe our feeling experience. In fact, rather than contrive intellectual interpretations, it is far better to repeat these form experiences again and again in a meditative spirit. Through repetition, the various form qualities become more vivid until their different qualities become self-evident. Whether on our first try or only after many attempts, we may experience qualities that can be described as swelling compared to contracting, living compared to crystalline, or softening compared to hardening.

### Artistic Feeling and Empathy

Based on the above artistic experiences with color and form, we will now consider the broader significance of artistic feeling. Artistic feeling can be awakened and developed through artistic experiences but by no means is it limited to artistic media.

Artistic feeling can be exercised with every sense organ. Through artistic feeling we discover that every sense phenomenon has a qualitative dimension—qualities of touch, of smell, taste, sound, speech, movement, even of thinking.

Artistic feeling is the faculty whereby we perceive and experience the inner qualities of all

phenomena, including those that belong to the inner life of another person. When we speak about entering into the inner experience of another person we use the word empathy. In one sense artistic feeling and empathy are synonyms but it is more accurate and helpful to speak of artistic feeling as the faculty by which we exercise empathy. As a practical matter, we can say that in schooling artistic feeling we are schooling empathy. Conversely, if we are seeking ways to develop empathy, then our starting point is to school artistic feeling.

Based on what we have learned about artistic feeling we can say the following about empathy:

1. Empathy is the capacity to live into the inner qualities of other human beings and all other creatures and phenomena.
2. The development of empathy involves a strengthening of our capacity to feel, in a manner that deemphasizes our personal feelings of like/dislike, so that our feeling becomes an organ of perception for the qualities living in the world, most especially in other people.

Developing artistic feeling in the arts does not immediately result in becoming a master of empathy. At best, this is a long and slow path. But in developing artistic feeling through color, form, music, and the other arts, we have a discipline to build upon in developing empathy, rather than leaving it to chance and good intentions.

### Expanding the Scope of Reality

Returning to our comparison of the capacities developed through the sciences with those developed through the arts, we can shed new light on the scope of human reality.

In learning to measure, count and weigh we come to know more consciously and

exactly the quantitative attributes of the physical world. Through artistic feeling we come to know more consciously and exactly the qualitative attributes as they appear in the

physical world. If the quantitative elements pertain to the reality of the physical world, what is the reality revealed through qualities? Some may say it is illusion, or simply superfluous. I submit that it is another level of reality manifesting in and through physical reality.

The prevailing mindset of our time, deriving mostly from the sciences, leads many today to view material reality as the only reality. Our inner life of thoughts, feelings and desires may seem real to us but the scientific worldview would have us regard human consciousness as nothing more than our subjective interpretation of what is merely the product of electro-chemical processes in our brains and nervous system.

In our honorable quest to rise above superstition and unfounded beliefs, and strive for direct objective knowledge, we find ourselves facing the mysteries and challenges of contemporary life with a worldview that regards matter as the only reality. Ironically, even matter as the solid, heavy stuff we experience is no longer considered real. The bedrock of reality lies in atomic particles and processes that no human being has experienced, only conceived as a mental construct. Reality is given to a world of abstract concepts that remain outside anything we can experience, while all we experience of the outer world and our own inner self is marginalized to the status of being subjective illusion, and thus, not real. It seems to go unnoticed or conveniently ignored that this scientific worldview, according to its own logic, is itself a subjective illusion. I see this scientific blind spot more positively as a chink of light in the darkness that even materialistic scientists experience human consciousness as an autonomous self-sustaining reality in its own right.

Admittedly, the apparent dichotomy between matter and consciousness has challenged the greatest minds for millennia, so it would be naïve to think it can be easily resolved. However, each of us has our life to live as best we can. In light of this reality we cannot wait till some consensus is reached about the relationship between mind and matter. Many will simply resort to what they believe in, but for those who are reluctant to abandon the scientific enterprise, there is another avenue open to us.

It is reasonable to contemplate the possibility that consciousness derives from matter. Brain research that maps the various parts of the brain that correspond to particular cognitive activities is valuable in itself as well as appearing to offer evidence in support of the mind-from-matter thesis. All the examples of accidents and illnesses that adversely affect parts of the brain resulting in adverse affects on particular cognitive capacities seem to support, if not exactly prove, that consciousness and our inner experiences originate in material processes.

The reason this impressive body of evidence does not prove the mind-from-matter thesis is because the same evidence supports another equally reasonable interpretation, namely, that the brain and nervous system are to consciousness what radios and televisions are in receiving audio and visual programs over the airways. Contemporary brain research

supports the view that all parts of the brain must be in good functioning order for human consciousness to enter the material reality of the physical world. It does not prove that the brain creates consciousness.

If we aspire to scientific objectivity then we must be willing to contemplate a matter-from-mind thesis as much as the mind-from-matter thesis. To choose the mind-from-matter thesis over the matter-from-mind thesis, when both equally account for what we experience and observe, fails to live up to the standards of the scientific enterprise, nor meet human-kinds' need to unfold its full human potential. The physical sciences would better serve human good by acknowledging their present limitations, not only in the sense that a theory of everything is just around the corner, but more fundamentally because a theory of everything is not possible as long as scientists limit themselves to one form of consciousness and one dimension of reality.

Scientists and those who advocate for the sciences need to make room for other ways of knowing that open our eyes to other dimensions of reality. The dire challenges of our times require a forthright public discourse on the limits of what scientists, engineers, and mathematicians can offer their fellow human beings insofar as they, and the technologies they create for us, belong to only one mode of consciousness and one dimension of human reality. For the last few centuries, we have awakened to and grown attached to this one form of consciousness, material consciousness, while losing the capacity to enter into other modes of consciousness. Unfortunately, this is not the place to develop this discussion more fully, but I will leave it for now with the thought that the matter-from-mind and mind-from-matter debate will never be resolved through arguments one way or the other. In the end, it is a practical matter comparable to climbing a mountain—while the many debate whether it can or cannot be climbed, the few simply begin climbing. Likewise, many will debate whether there are other realities we can know through other forms of consciousness, while others are simply developing the faculties and capacities of other modes of consciousness that open them to other dimensions of human reality.

I, for one, remain actively open and interested in the efforts of those who dedicate themselves to investigating the material foundations of the world, including the origin of matter and the lawfulness of the physical world. However, despite all that the sciences offer, the materialistic worldview by itself falls short in shedding light on the fullness of human reality. As valuable as exact quantitative observations are as the basis for mathematical thinking and the technological innovations founded on those capacities, they limit us to a narrow slice of reality. Most of our social, economic and ecological crises originate through the fact that we develop and exercise only this one side of our human potential at the expense of other sides. When we cultivate our capacity to observe the qualitative dimension in our selves, in other people and in every facet of the world, we awaken to another essential side of our selves



and of world reality.

Clearly, we need to work with the reality and lawfulness of the physical world, but for a full and creative life, we need to discern and work with the non-material realities within physical reality. We do just this when we develop our capacity to exercise qualitative perception with as much rigor and perseverance as we give to developing quantitative perception. From this foundation, every human being can develop artistic capacities like artistic feeling and a creative spirit, as much as we presently develop scientific capacities. While the capacities of the scientist allow us to know and work effectively and responsibly in the physical world of matter, developing the capacities of the artist will allow us to know and work more effectively and responsibly with the realities of life and consciousness, or what in the past was referred to as the realities of soul and spirit.

This is the deeper reason why we must expand education from STEM to STEAM. The world does not need more professional artists--that is a matter of individual destiny--but the world desperately needs more human beings with artistic capacities so that they become more conscious and actively working with the qualitative dimensions in themselves and the world. Developing our capacity for exact qualitative perception through artistic feeling is vital because it allows us to experientially know, not simply believe in, the reality of soul and spirit. Without developing artistic feeling and empathy we remain blind to the reality of soul and spirit in our selves, other people, and all creatures great and small, including the living Earth as a whole.

Having consciously introduced the terms “soul” and “spirit”, I will clarify what I mean by them.

### **Developing Spirit Individuality**

Soul and spirit are very important and useful terms if we move beyond their antiquated or popular connotations. This begins with understanding the difference between soul and spirit so that we do not confuse them as meaning more or less the same thing. Both soul and spirit refer to aspects of our inner self in contrast to our outer bodily self. So where is the difference? The term “soul” refers to all that we regard as our thinking, our feelings, and all our wanting, wishing, desiring. Because this content of our soul is unique compared to anyone else’s, we often refer to ourselves as unique individuals. I propose that it would be better in this context to say we are unique personalities. I apply the word *personality* as a synonym for *soul* because I see reason to reserve the word *individuality* as a synonym for *spirit*. Why?

If we observe our thinking, we can observe, more than we might expect, that thoughts

stream through us from waking to falling asleep without our exercising much effort or control over what we think. At the very least, we learn to discern between the many thoughts that come and go of themselves in contrast to those thoughts where we exercise a degree of inner effort and activity.

If we observe our feelings, we can observe that they also



*Music of the Spheres I-IV by Michael Howard*

flow through us largely outside our control. Here too, we can distinguish between those feelings that float through us, or even take hold of us, in contrast to feelings over which we exercise a measure of control. Our color and form exercises demonstrated our capacity to redirect the everyday stream of feeling sympathy/antipathy in order to open ourselves to feeling universal qualities.

The same can be observed with our desires, wishes and wants that are the source of volition. Most volitional impulses are below the threshold of consciousness and we are therefore often unaware of them, but we can observe occasions when we wrestle more consciously with our underlying motives and intentions for acting in the world.

I draw attention to our capacity to observe our thinking, feeling, willing in order to raise the question: Who is observing my thinking, my feeling, my volition?

It is "I". "I" observe my thinking, feeling, wanting. If "I" observe my thinking, then "I" am not my thinking. If "I" observe my feeling, "then I" am not my feeling. What "I" observe is my soul, my personality. My "I", that observes my soul personality is my spirit, my spirit individuality. Thus, the distinction between personality and individuality, between soul and spirit, has far-reaching significance. We will consider its significance with regard to artistic feeling and empathy.

It is a gift if some people, at least some of the time, can be empathic to others without much effort. But for most of us, we must make quite an effort to feel empathy, especially with certain people. In this respect, it helps to appreciate the value and significance of making an inner effort in any situation, whether it is in learning to spell, learning a new language, a musical instrument or to work harder on a shaky relationship. We can ask: Who is making the inner effort to change and develop a quality or capacity in our self? Again, the answer is: "I", my spirit individuality.

#### **What Would I Say?**

What would I say today, if I met my daughter's former math teacher? If I had the opportunity to turn back the clock to that original meeting, I would certainly have more to say than I did then. After asking him what he was trying to develop in my daughter through math, I would follow up with more specific questions: How is she at thinking clearly and logically? How does she do with concrete problems compared to abstract ones? Assuming he would indicate areas for her to work on, I would let him know that I am less concerned about her having certain challenges than in how she is meeting them. Does she make excuses, give up, or keep trying even when progress is slow? I would make clear that we all have and need such challenges in one realm or another because the extra effort needed to develop qualities and capacities that are not natural to us, is an important way we strengthen our spirit individuality.

If I happened to meet her math teacher today, I would not expect him to remember me, or our meeting. But if time and circumstance allowed, I would want to tell him my story, if only so I could thank him for the question he awoke in me,

and the meaningful quest that followed.

Today, I feel less alone with my question and concerns. More and more parents and teachers seem inclined to think about the full development of their children and students, not simply their success or failure with the content and skills of particular subjects. More teachers and parents seem ready to see math and science not simply as ends in themselves but as vehicles for developing general capacities like thinking clearly and critically.

With an expanded view of the role of math and science in education, we can see the role of art in education in a new light. Imagine a world in which all children, including the not so artistic, have the opportunity to transform their personal feelings of like and dislike for color and music into a capacity to feel more deeply into the qualities living in color and music? And through the schooling of artistic feeling, we would be preparing our children to approach life and work with a heightened capacity to know the other empathically. Furthermore, the inner effort needed to develop such inner capacities would strengthen their spirit individuality, their authentic and creative self.

Education has the task of developing the whole human being: body, soul and spirit.

Today, we know a good deal about how to develop the body, and one side of our inner nature, those capacities that belong to the scientist in each individual. But we have hardly begun to recognize, let alone learn to develop the other side of the human being, those capacities that belong to the artist in each human being. And we have barely scratched the surface of knowing how to nurture the human creative spirit, our spirit individuality.

Education has a vital role to play in preparing our children to meet the political, economic and ecological challenges of our time by developing the capacities of the artist in each human being as much as those of the scientist. Developing artistic feeling and empathic individuality are core human capacities that belong to the core curriculum of any education that claims to develop the whole human being, the full humanity of each individual.



*Visible Music by Michael Howard*



## 'Si Yolanda! Si Yolanda!': First Aid for the Soul

Susan F. Quimpo, Manila, Philippines

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*We can only truly move on if the process of mourning is given ample time to complete.*

LEYTE, Philippines – Community organizer Edison Hamlet Paldas tells us that the classic children's game of "tag" now has a new twist in Leyte. He says he witnessed a group of children excitedly huddled in a loose circle, anticipating the "it" to come and start tagging. Indeed the "it" comes, spreading her arms, and mimicking the swishing sounds of strong winds. "*Si Yolanda! Si Yolanda!*," the other children cry in mock fear, running away from "Yolanda." One by one the players are tagged. Curiously, the tagged children lie down on the dirt, lined up, still, like cadavers. This is post-Typhoon Yolanda Leyte. Four months after the super typhoon wreaked havoc on this island, our team of "trauma relievers" was invited to the municipality of Palo, Leyte by WeDpro, Inc. WeDpro is a civil society organization that supports rehabilitation efforts at the grassroots level beyond the emergency relief services provided by planed-in NGOs and government organizations.

WeDpro, under its project *Padayon sa Pag-laum* (Continuing Hope) saw the need to provide psycho-social services for the children and mothers of Palo.

Lody Padilla of WeDpro had turned to us, the Pedagogical Response Team or PRT, for help.

Our ad hoc team included a doctor, a theater artist, art therapists, a nurse, Bothmer and Eurythmy (healing) movement practitioners, and kindergarten teachers – all carriers of Emergency Pedagogy, an emergency crisis intervention methodology based on the principles of Waldorf education. In a nutshell, PRT's task was to provide "first aid for the soul."

The Tacloban airport looked more like a large shed with old and new sheets of galvanized iron roofing noticeably re-inforced and nailed in place with aluminium straps resembling BandAid strips. The conveyor belt for luggage was stripped clean of its rubber matting, and the snake-like contraption was more useful as a shelf to hold luggage while porters and passengers claimed bags and boxes with surprising efficiency.

Everything was flat. There were hardly any buildings that were over two-storeys high, and these were certainly not spared by Yolanda. Houses that survived now had new roofs, or were a curious mix of galvanized iron and plastic tarpaulin sheets shaped into roofs.

Despite the obvious clusters of tent settlements, Tacloban was certainly being rebuilt. Ironically, homes were still being



*The churchyard of Barangay San Joaquin in Palo, Leyte is the site of a mass grave. Crosses, clan photos on tarpaulin sheets, flowers and even plastic toys and teddy bears serve as 'markers' despite the fact that hundreds of bodies, some unidentified, lay underneath.*





*The Pedagogical Response Team (PRT) leads the children in clapping and stomping exercises.*

built with flimsy materials that would certainly not withstand the next typhoon season. One wonders if city planners and architects were even consulted and if the multi-million peso-donations from abroad are being put to wise use.

In Palo, WedPro housed us in 4 half-finished apartments which served as our workshop rooms during the day, and sleeping quarters at night. Electricity has not been restored in most parts of Leyte, so the screeching of chainsaws are accompanied by the incessant drone of kerosene-fueled generators.

### **Reawaken rhythm**

On the first day of our workshop, more than a 180 kids came, ages 2 through 15. We divided the kids into two workshops for movement and games, two workshops for therapeutic art, and one for “kindergarten.” Some 40 adult participants were given a lecture on how Persons With Disabilities (PWDs) are often doubly sensitive to sights, sounds and smells around them. As such, the terror that accompanies a disaster situation is likewise heightened, more so for children with special needs.

Trauma victims often become dysfunctional.

A person’s normal activities provide a secure sense of rhythm; when disrupted, he or she is distraught and out of sync. At the churchyard of Barangay San Joaquin in Palo, is a mass grave that holds hundreds of those who perished in



*Nex Agustin (in orange shirt) teaches the kids group games that encourages interaction, trust and renewed ties.*

Yolanda’s wake. Here a woman is seen every afternoon. Her hands are raised in front of her breasts, as though cradling an imaginary child. She hums a quiet lullaby, her legs, gently shifting, left then right. She says that it is about this time in the afternoon that she lulls her baby to sleep. She has kept the rhythm, though her child is among the dead lying in heaps beneath her feet.

Rhythm is what our team seeks to reawaken in the child when we teach them clapping, stomping and movement exer-



*Mothers try foot drawing exercises.*

cises. Bi-lateral movements using the left and right limbs, hands and feet in a rhythmic manner encourages neuronal activity that “dislodges” traumatic memory and related negative emotions from the brain’s limbic system.

Our movement and theater teachers, Nex Agustin and Lormie Lazo, led the kids into songs and games. Passing soft balls filled with mung beans to a rhythmic beat, throwing balls in balanced succession, skipping rope, walking with regularity while following imaginary lines that form spirals and figure 8s – are fun exercises but also incorporate deliberate Eurhythmmy and Bothmer exercises which are healing in themselves.

### **Art as therapy**

Kids filed into my workshop space. I could only take 20 at a time due to space limitations; but our team coordinator, Carlo Luna, shrugged his shoulders and said, “No choice *eh!*,” he gives me 22 children nonetheless. I have kids working on tables, on chairs, and on the floor.

Asking a child to draw scenes of a life-threatening incident is like having her re-live and re- experience the traumatizing event. Rather than risk re-traumatization, I opt for the use of simple forms and lines, and the making of simple *mandalas* to encourage an inner sense of balance and harmony.

The kids are excited at the sight of watercolor in small plastic cups, paint brushes, sponges and wet paper. I demonstrate how to work with the primary colors; then, they each get to try painting, perhaps for the very first time.

The roomful of kids, some bordering on rowdy, immediately quieted down - you could hear a pin drop! It was fun to observe some children gasp when, with a brush stroke, the blue paint mixed with the yellow to make green. It is this sense



*Creating a mandala fosters an inner sense of harmony and balance.*

of awe in one's ability to "create" a new color, or complete a painting that enlivens the soul.

The ability to create is empowering. It is not the outcome that is important but the process of creation that is. The kids are better behaved thereafter. Some even stay behind *insisting* that they help tidy up the room.

In the next room, my colleague Tet Mora tells the younger kids (ages 8-10) the story of bird who creates a sturdy nest, and there the mother bird lays and guards her precious eggs. Her kids quickly follow her example of creating a egg with potter's clay, and forming the mother bird, nest and additional eggs. Again there is healing in being able to create a sturdy nest. With their little hands, the children "recreate" their nests, only sturdier to face up to the likes of Yolanda.

### **Hardened by experience**

For two consecutive days, kindergarten teacher Malou Medrano had young children following her about like a mother hen. She had over 50 kids per day in her workshop space but she held their attention with her gentle singing, verses and poetry. Malou spent hours cleaning then preparing her "emergency kindergarten." It had to have soft handsewn dolls and finger puppets, sawed-off branches for blocks, and lots of cloth in kind colors. A child who has survived a disaster is hardened by the experience.

To come into a physical space that spells nurture is immediately healing. I watched in amazement as Malou single-handedly quieted down a room filled with kids by hitting a few notes on a small melodious xylophone. When all eyes were on her, she lit a candle, and with dolls and a gentle voice, told the story of a giant turnip that needed a family, their neighbours and pets to pull it out.

Despite the festive mood of the day, there were constant reminders that this was *still* Palo, the hardest-hit municipality affected by Yolanda. When clouds clothed the sun by mid-afternoon, and tentative droplets of rain fell, we heard

a panic-stricken child run to her mother crying, "Nay, 'nay umuulan na! (Ma, it is raining!)"

At one point, I had asked the kids in my room to form a line so that I could escort them to their next workshop. "Pumila po tayo, (Please form a line)," was all I said. Almost instantaneously, the kids pushed and shoved, angrily warding off the other, each one wanting to be first in line.

Immediately it was obvious that this behavior was one they were mirroring – most likely from adults who pushed and shoved on lines distributing relief goods and construction materials.

On Day 2, even more kids came.

The ones who came the first day invited their neighbors and cousins. At the end of the day, the kids asked if they could come to school "here" instead, since the teachers "here" were nicer. Quite a few walked home singing Teacher Nex's signature song: "May isang kalaban, na mahilig sumayaw...." (There was a carabao who liked to dance....).

### **How about the mothers?**

The next two days were devoted to the children's mothers, Palo barangay officials, health and social workers.

Dr. Grace Zozobrado-Hahn lectured on how extreme stress can cause trauma, the definition of trauma, its symptoms and how best to deal with it before it sets in as a post traumatic stress disorder. Without a microphone, Dr. Grace lectured to over a hundred mothers, while competing with the grinding of chainsaws, and a delivery truck whose driver insisted on noisily dumping a hull-full of wooden planks inside the compound. But her audience was attentive.

It wasn't just disasters like Yolanda that could traumatize children, stressed Dr. Grace, but also seemingly everyday occurrences that adults take for granted. The battering of a child's senses when exposed to loud karaoke sessions that curtail the rhythm of sound sleep; public humiliation and violence inside the home are as potent as Yolanda.

After the lecture, the mothers were likewise invited into the various workshops for art, movement and the lecture on dealing with PWDs. Like their children, they played, sang,



*Kindergarten teacher Malou Medrano narrates the story *Ang Higitang Singkamas* (The Giant Turnip) which embodies the value of community effort. Photo courtesy of Carlo Luna*





*The Pedagogical Response Team (PRT) at the day's end.*

painted, tossed balls, and sampled the texture of dolls, shells, and wooden toys.

Teacher Malou encouraged the mothers to sing to their children, create simple rituals of story-telling at bedtime to again foster reassuring rhythms. Nex and Lormie taught them games they could initiate at home. Besides painting, I made them draw with their feet to develop focus and concentration, while Tet made them experience claywork as well. Two Deaf guests, residents of Tacloban, shared through sign language, their experiences during Yolanda while PRT team members Noemi Pamintuan-Jara and Rita Aquino simultaneously translated their stories for the other participants.

We ended the four-day workshop with a ritual remembering the dead, for we can only truly move on if the process of mourning is given ample time to complete.

At the conclusion of the workshop week, the PRT asked its participants for feedback and suggestions. A mother commented: “*Simula pa noong November 8, noong dumating ang Yolanda, hindi na ako nakatawa. Kahapon lang ako muling nakatawa, noong pinag-drawing ako ng mukha ng kasama ko gamit ang aking paa!* (Since Yolanda struck last November 8, 2013, I have not laughed. Only yesterday did I laugh again when I was asked to draw a my friend's profile using my foot!).”

How reassuring it is to know that indeed laughter is still the best medicine.

*Emergency Pedagogy as a method of crisis intervention was introduced to the Philippines by the aid foundation Friends of Waldorf Education in December 2013. Bernd Ruff, a Waldorf special education teacher, extensively writes about Emergency Pedagogy in his book, Educating Traumatized Children – Waldorf Education in Crisis Intervention, Lindisfarne Books, 2013.*

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## Gamot Cogon School, Parzival, and Haiyan

*Anna Teresa Slater, Iloilo, Philippines*

I had never been as daunted and nervous to teach a block than I was when I taught Parzival for the first time to our pioneer class last November 2013. I felt unqualified, unprepared, and in over my head. I eventually started the block with what I felt was a fairly decent plan, pieced together in the best way I could manage and armed with writing exercises, art materials and relevant quotes from Gandhi and Kahlil Gibran. I was set. Then, four days into my block, super typhoon Haiyan hit and our country was in utter shock from the unbelievable devastation and loss. And I knew then that I had to throw half

my plan out the window.

Even before the block started, it seemed as if everything that could go wrong was coming at me full force. There were scheduling problems, resource books disappearing, city events happening simultaneously which my students were eager to attend rather than go to class, and so much more. On the first day of my block, I had arranged for my class to receive a letter which would mysteriously lead them through the field and the trees; and after following arrows, they would reach a newly built gazebo by the river which would set the scene for the beginning of the story. It was all perfect – or so I thought. That day, rain poured down, soaking my cardboard arrows and causing half the class to be late, muddy and wet upon arrival. Aside from that, more unlikely, unfortunate events happened in those first few days including one of my students being absent due to mild heart disease and another student's grandmother suddenly passing away.

I thought things couldn't get any worse. And that's when I learned about the coming super typhoon. I soon realized it wasn't the usual kind of typhoon and that we were in for something quite serious -- so I decided to let go. This is the point when I thought, this is beyond my control -- I have to just relax, accept it and see where we go from here. So four days into my block, on a Thursday afternoon, classes were called off, with no view as to when we would resume. The teachers prepared the school for the worst and my husband and I prepared our home for inevitable flooding which had happened to us twice before with much smaller typhoons. We loaded up on food and water, bought candles, tied our bikes, lounge chairs and the wheelbarrow to railings, put plastic sheets outside our native style windows to stop the water from coming through, and charged up all our electronics.

The power went out by early Friday morning and soon after the typhoon hit. The wind was unbelievably fierce and it blew off our gate, put holes in our roof and uprooted a few trees. I had never heard the sound of a tree being uprooted before and was in awe of the strength of nature as I watched one of



our huge trees fall over right outside my window. It sounded like a succession of little firecrackers as the roots popped out of the soil. Every few minutes, I would hear more trees falling over in the distance and hoped no one was hurt. The flood started rising overnight and by Saturday morning it was two feet high. This kept rising until it reached a peak of over five feet by evening. Since our house is on stilts, the water did not enter our home, but we were stranded. Outside our window was a murky, brown sea with only the tops of trees sticking out of the water and the sound of unhappy cows mooing in the distance. We were okay, though. We were prepared with enough food, water, candles and tons of papers to check to keep us busy.

The flood was still high on Sunday but was starting to recede. During these days, I thought about how to go on with my block. At the same time, I was receiving text messages about the horrible devastation in the north of our island which was directly hit by the eye of the typhoon and I was wondering how I could help once the flood had receded. I knew that classes wouldn't resume for a while as the school would have to be cleaned and repaired. Many teachers and families would have also been affected and would need time to recover.

By Monday morning the flood was completely gone, leaving behind tons of sticky, dark mud and trash brought from miles away by the water. We walked over to school to find that our preparations had paid off greatly as many materials were saved. However, there the water had gone up to eight feet in the Kindergarten and mud had entered all the ground floor classrooms. There was a lot of work to be done. Teachers, parents, friends and the older students arrived, pails and brooms in hand. It was hard work which caused our backs to ache, although lunch together was fun and full of joy. The high school students were there in full force, cleaning rooms and gathering relief goods to be distributed in the local community. It was such a joy for me to see them doing such meaningful work with smiles and (almost) zero grumbling. They all also insisted on being the ones to personally go into the village to hand out the goods. It just so happened that this day was supposed to be the day we celebrated Martinmas. Although we obviously did not push through with our planned festivities, the spirit of St. Martin rang true that day. When I looked at my class elevens -- how they led the rest of the students and worked unwaveringly -- I

knew how to go on with my Parzival block. I felt strongly that lots of changes from my original plan had to be made.

We did not resume classes until Thursday, a week after the typhoon hit. Electricity was back, and the school was fairly clean. Minor repairs were ongoing in the background. By this time, the scale of the damage wrought by the typhoon on the Philippines was painfully clear around the world. Heartbreaking stories of death, missing persons, hunger, crime, damaged schools and flattened homes were almost unbearable to hear.

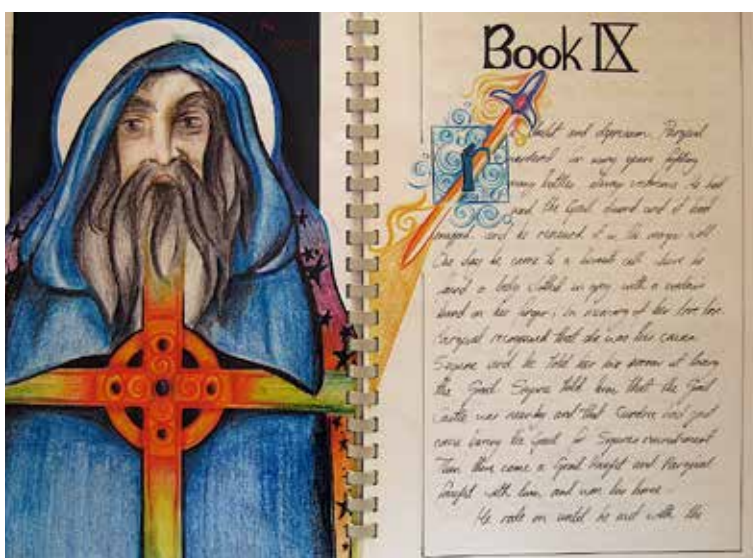
Upon restarting my block, I began by asking my students for their reflections about the typhoon, the flood and their experiences. It just so happened that in the story, we were also doing recall about the part wherein Parzival was at the Grail castle and did not ask the healing question. Through our discussions, the students made comparisons between the

state of Anfortas and the state of the nation. They imagined Parzival at that stage in his journey, seeing the disaster in the Philippines and how he would have reacted. One student said, "if Parzival acted in the same way now, maybe he would be posting 'selfies' on Facebook."

Two days later, I took the class to help pack relief goods for the typhoon survivors. For three hours, we packed used clothing at the Archbishop's residence. It was

a humbling experience, having to sort through old, musty clothes which included everything from old underwear, inappropriate formal gowns and winter clothing. It was not the most pleasant of experiences, and yet, afterwards, the students were contented. They initially talked about how difficult it was and how it was frustrating that some people used the donation opportunity to clean out their closets. "However," one student pointed out, "it had to be done. It is important that the good donations get to the survivors who need clothes." Another student wrote, "It was a good day. We were busy. We made good use of our time."

I also decided that it was important for the class to respond to other things happening amongst us. So the day after packing goods, we practiced a song and a couple of verses to recite at the wake of the grandmother of one of our students. We talked about what it meant to visit the family of someone who had recently passed on. We talked about death, compassion, friendship and connectedness while referring to Sigune, Cunneware, Gawain, and Trevrizent and so many more. We listened to a nice, funny story from my student about her grandmother



*Parzival main lesson book drawing done by a New Zealand Steiner school student.*

and then we walked to her house to pay our respects. We sang “Amazing Grace,” and then my students asked me if we could sing the “Holy Grail” song which we had been singing in our block. At first, I was hesitant because I thought it might be inappropriate for the occasion. Then my students said, “No, Ms. Anna. It isn’t. It is okay.” So we sang it and it made everyone smile. I should really listen to my students more often.

As the block went on, so many parallels were being made by the students between Parzival’s journey and what was happening to the school, to our country and of course, to our own personal lives. One student submitted a journal entry to me about how Feirefiz shared so much of what he had to the people in Arthur’s court and how people today should also be like Feirefiz, sharing what we have to the typhoon survivors. We then shared other beautiful stories of people around the country and the world coming together to help the Philippines after the devastation. Another student insisted on writing her whole book through the eyes of Parzival, and on the last page, wrote, “In every struggle Parzival encountered in his life, I remembered my past and could relate. Sometimes, I could really see myself in Parzival.”

On the last day of our block, the story of the journey finally complete, the class sat in a circle and spoke candidly, emotionally and deeply about their personal struggles, realizations and also their new questions. For an hour and a half, we laughed, cried, and opened our hearts to each other. Over a week after the block had ended, my students asked me if I would take them up north to deliver lanterns to a coastal village hit by the typhoon. The middle and upper school students had made over 30 beautiful lanterns for typhoon survivors on the day when we finally officially celebrated Martinmas. I had originally planned on delivering the lanterns myself while holding pedagogical activities there with other teachers interested in helping out. However, my students seemed genuinely interested in going. I warned them of the conditions and said it wasn’t going to be a “fun” kind of trip but quite tiring and uncomfortable. They replied, “We know, Ms. Anna, but we want to do something, too.”

So on December 22, 2013, I took my class on a two and a half hour car ride up north where we spent the morning playing games and doing crafts with over 300 children. We hadn’t expected so many and I had originally planned that my students would just assist teachers with the games. However, when we saw how many children there were, I asked my students if they were willing to handle their own groups of kids and they quickly agreed. After two hours of non-stop playing, laughing and crafts work, we fed all the children a hot lunch. In the afternoon, we made more lanterns with 40 children who stayed behind even though the sessions were over. My students were exhausted and slept almost all the way home.

What started off as a Parzival block with a multitude of “problems,” “difficulties” and unexpected events, turned into a true journey for both myself and my students. Teaching this block helped me to accept, to be patient, to let go, to find

meaning and relevance, and to be over all a better person. That might sound like a lot. But to this day, I still ask myself: Would I have been so active about relief work had I not been teaching Parzival -- a journey about compassion and connectedness to the world? Ever since the typhoon hit, I have had the image of Anfortas in my head, suffering and waiting. I have seen Parzival in my dreams, steadfast in his quest to make right his mistakes. I have laid in bed at night, thinking of my students trying to make sense of the world and their place in it. The Parzival story is so healing for all of us, young or old. It is alive and truly the archetypal journey of the modern human.

I have yet so much to read, to learn and to improve for my next Parzival block, though I will never forget Parzival in the wake of Haiyan, and how my students made his journey real, today.

*It is important that I thank two people who were invaluable to me during all of this: fellow Waldorf teachers – Josie Ahryn of Rudolf Steiner House and Christine Ongpin-Montes from Manila Waldorf School -- two bright lights who kept me on the right path with their advice and encouragement. Love and gratitude!*

## **The Seventeenth Waldorf (Rudolf Steiner) Education Seminar at D.C.school in Khandala, Maharashtra, INDIA, 2015.**

The Seminar will be conducted in two one-week sessions:

The first week, from 5 pm on Sunday, May 17, until 1 pm on Saturday, May 23, 2015 will be for beginners. The second week, from 5 pm on Sunday, May 24, until 1 pm on Saturday, May 30, 2015, will be open to all those who are acquainted with Waldorf education, as well as those from the first week. Appropriate groups will be formed.

For more information, please visit the website

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

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# Meitreyā Pathshālā

Ritman and Bishnu, Pokhara, Nepal

[Reprinted from Meitreyā Pathshālā Newsletter]

A joyful atmosphere pervades all areas of life in the Maitreya Pathshala Waldorf Inspired School in Pokhara as it speeds towards the conclusion of the first 6 months of existence, culminating with the wonderful Festival of Dashain. This is a celebration of the victory of the forces of Goodness over those of Evil as told in the epic known as the 'Ramayana'. How interesting that this festival mirrors that held in some western countries as 'Michaelmas', both taking place within days of the other.

The forces of Good have definitely been on the right-hand of those teachers and others striving to ensure that the seedling Waldorf school in Pokhara, sends forth healthy shoots and roots for the benefit of the beautiful children whose joyful voices give tongue to the positive work of all involved with this important social venture.



Kindergarten children receiving 'tikka' from Reet Gurung at Dashain

It is by no means 'plain sailing' for the teachers, for it is only very recently become possible to give them some financial remuneration! Until then, the community farm gave them fresh, biodynamic produce in return for their dedication to the children in their care. Enrolment holds at a steady fifteen children in the kindergarten. Active promotion of the school and what it offers in the form of a 'new' approach to education, is on-going in the community and workshops help to focus attention on the school.

Just prior to 'Dashain', the school community was proud to host an important workshop by renowned Waldorf teacher and artist, Mr V. James from Hawaii (USA) who conducted a workshop entitled 'Importance of Art in Education' on 27/28 September, 2014 and organised by Waldorf Education in Nepal (W.E.N.) <http://wennepal.wix.com/wen-waldorf-in-nepal>

The focus was on the basic artistic principles that enhance the learning experience in the early years and which provide a basis for confident and skilful work later in life, as some of the latest brain research demonstrates.'

The workshops included a daily lecture-demo by Van

James, followed by activities covering 'form drawing', drawing, painting (water colour), crayon drawing and chalkboard drawing. The 40 teachers and others directly involved in the care and education of children, were most appreciative of Van James' sharing of his knowledge and skills.

A week later, the workshop was adapted to meet the needs of an eager group of 45 new participants in Kathmandu on the 7/8 October, 2014 entitled 'Reach Your Child Through Art'.



*'This hands-on workshop was for teachers and educators interested in how learning is supported through the development of creative faculties. The participants explored how children's drawings and paintings can lay the groundwork for skills and faculties such as visual thinking, cognitive feeling (emotional intelligence), and moral imagination.'*

## FURTHER HELP!

The teachers were most grateful for the wonderful assistance given them by Katrijn Debroey from the Netherlands for her mentoring of teachers. Ritman Gurung writes:

"...Her guidance, help and mentoring to our school are really good for us and which is on the right time. She helps us in developing classroom, creating different crafts, class observations, teachers observation and specially the student observation are really helpful. She visited to us for home visit as well. She has experience of kindergarten for nine years and now she is grade third teacher in the Netherlands."

Sarah Patrick from NZ/UK, also spent time at the school and working on the biodynamic farm as a volunteer. She reported that it was a wonderful experience for her. She was made most welcome by everyone and only wishes that she was in a position whereby she could give more help to the infant school. It was Sarah's first experience of Steiner-Waldorf education and she went on to visit the Tashi Waldorf School in Kathmandu!





## NEED FOR ON-GOING SUPPORT

As the warm months of summer begin to give way to the cooler winter months, the school management are also taking a hard look at the finances for the next half-year. Help is undoubtedly required.



Our greatest challenge now, apart from the education and care of the beautiful children entrusted to our care, is for us to generate a steady income stream to support this initiative. Our expenses are high, our income extremely low! Our children come from the poorer families in the community and thus can only afford the minimum fee contribution per month, well below the actual budgeted school fee. It should be borne in mind that the average income for our families is in the range of Rs125-250 (1 to 2 Euro) per day!



We have excellent new accommodation at Maitreya Pathshala for the use of volunteers or guests at between €5 -10 per day, including 3 healthy meals! But for us to benefit from this income, we need volunteers! Please make it known that we welcome volunteers for shorter or longer periods of time to participate in the work on the farm and/or to assist with practical duties at school, such as cooking the midday meal!

We also rely greatly on the generosity of supporters and well-wishes and take this opportunity to express our sincere thanks to Carole Davidson (USA) for her continuing monthly sponsorship.

## OUR FARM NEWS

Worldganic Farm House (Biodynamic Initiative) is the first farm to practice biodynamic agricultural principles in Pokhara, a beautiful city in Nepal to the north of Kathmandu with stunning vistas of the Himalayan mountains.

The farm started in April 2012 with the collaboration of six young and enthusiastic individuals, namely: Ritman Gurung, Bishnu Sherchan, Babita Tulachan, Asha Dura, Sofiya

Sherchan and Pema Gurung.

The farm is comprised of seven acres of fertile land, growing vegetables such as tomato, cabbage, cauliflowers, beans, basil, mint, corn, potatoes, salads, spinach and grass for the cows, etc.

The farm grazes twenty milking cows. The farm regularly organises biodynamic seminars and workshops including introductory and advanced course for farmers and other interested persons. These course are generally held with the immense help of biodynamic expert Hans van Mulder from New Zealand.

Currently, we have seventeen cows in milk, with the other three having just calved in September and still suckling



their offspring. Milk production has increased from 100 to 120 litres per day. The farm has sufficient grass to support our cattle throughout the summer, as well as a surplus that enabled us to produce enough hay for the forthcoming winter season. The farm does not support any other form of livestock to date.

Work is on-going in our greenhouses and tomato production has been averaging 40kg per day, together with sizeable crops of cucumber, gourds, beans, spinach, cabbage, cauliflower, coriander and asparagus. We decided not to plant rice this year. We have been able to supply our families, teachers and school children with healthy vegetables over the past months.



*A typical Paulownia tree*

Aside from our standard crops, we have planted approximately fifty assorted fruit trees around the farm. In addition, we have also been active in transplanting out banana trees as a border around part of the property. During the recent monsoon season, we also transplanted forty Chinese Paulownia trees for sustainable wood production, in

and around the farm and the Maitreya Pathshala school. Time has also been well spent in making compost and BD preparations including the burying of 14 cow's horns for BD prep 500; preparing CPP (cow pat pit) prep and liquid manure.

### TRAINING

Our most recent learning experience has been with Adam Lindeboom from the Netherlands who spent time with us from 13 – 23 October, 2014 showing and instructing us in the secrets of making cheese from cow's milk. We really appreciate him spending this valuable time with us.

On the 9 and 10 October, Ritman and Bishnu facilitated a two day bio-dynamic workshop in Kathmandu at the Kokilako Organic Mangari Farm. Seventeen farmers attended the workshops which were managed by Kokila Shenchan, owner of the farm.



### ADDITIONAL TASKS

In addition to the 14 cow's horns buried at the Kokila Farm during the workshop, we have also managed to prepare a further 150 horns for burial this coming week (19 Oct 2014) on our farm!

Flowers are sometimes required for BD preparations (eg: Yarrow -501; Chamomile – 502; Valerian, Dandelion and



Stinging Nettle) and we have planted a considerable number of such plants in fertile soil in the mountainous land of the Mustang District.

### ANTHROPOSOPHY

Ritman and Bishnu were able to attend Nepal's First Annual Anthroposophic Seminar on human health, community and self development, at The Kevin Rohan Memorial Eco Foundation in Khahare on 10-12 October, 2014.



*Dr Olaf Koob giving a presentation*

Discussion were held on important matters such as leadership and self development, modern/traditional medicine, healthy community development, innovation and principals on the threefold- mind, body & spirit. And the cosmic influence on human organs. Special Guest Speakers Included: Thomas Meyer (Switzerland); Annette Kurz and Dr. Olaf Koob (both from Germany)

### VOLUNTEERS

Because of the amount of work that has to be accomplished on and around the farm, we are always pleased to welcome individual volunteer and as well as groups.

Please consider helping us!

<http://maitreyapathshala.wix.com/maitreya#!giving/c70d>





## Eurasia Christmas News --Vietnam 2014

With our deep gratitude and kindest wishes for a Happy Christmas and a Happy New year 2014 has been very eventful and meaningful for Eurasia Foundation and Association. Since the opening of the phase 2 at Tỉnh Trúc Gia = TTG = Peaceful Bamboo Family ([www.TinhTrucgia.ch](http://www.TinhTrucgia.ch)) in Hue Vietnam at Easter 2014, we are consolidating and developing many new activities, innovative projects and great networks around the opportunities that the new constructions enable us to create. Thank you again to all the donors and trainers that supported this phase 2. We are extremely grateful and are doing our best to live up to these wonderful opportunities for young people living with disabilities and for the social therapists, workshop masters and all the team in TTG .

The new Tea house : as we had hoped, this new activity opens our network, gives us a better visibility, enables our youngsters to learn profession of service, to meet many new people, to sell their products and have a better integration into society.

The New Land in TTG: this spring we bought a plot of land adjacent to the already existing biodynamic vegetable garden. We have already started clearing the land and we are going to build a bridge over a little stream separating the two lands. Mr. Hung, Mr. Han and Mr. Hai the gardeners and their team of youngsters are planning a bio dynamic medicinal herb garden and a seed bank on this land. They are collaborating with the education department to bring school classes of Hue primary schools to TTG to learn about organic farming and to bring ecological awareness to the new generation. It will be the youngsters with disabilities who will partly be the trainers in

this program! We are now working on the architectural plans of a garden house where the seed bank will be established and where some indoor activities can be developed. We are still fundraising for this project. Mr. Hung and Hai are also working on an organic training program in collaboration with other NGO's in Vietnam and with the help of Copake USA where they themselves were trained last spring. Thank you Marc Blachere and Copake for your support.

Kindergarten: The building and the playground are completed. Our Kindergarten teacher, Mrs. An had a baby herself and we are preparing the equipment, programs and all activities for her return after Christmas. Mrs. Hoa is continuing her training as head of all Kindergarten activities and in collaboration with the education department, as a trainer for all inclusive Kindergarten teachers of Hue.

TTG team painting, preparing joyfully the Kindergarten and playground. Early detection: Mr. Khanh has more and more demands for parental advise in Hue and Saigon. He is training some of the TTG staff to assist him in these activities. Together with Dr Russia Leuchter he is working on a training program for parents for next fall.

Beloved School: was created by Eurasia in the year 2000, as a school for children with moderate to severe disabilities in the outskirts of Hue, it is developing well. Just as TTG they need our support for running costs and training.

Fundraising in Vietnam: With the help of new friends and partners we are preparing a big fundraising event in Vietnam. A next Eurasia festival is also being prepared in Switzerland.

Training September 2014:

Call to Care: In collaboration with the University of Hue, the Ministry of Education, the Department of Education of

Hue Province and the Mind and Life Institute (<http://www.mindandlife.org/>), Eurasia is developing a Social and Emotional Learning program based on Mindfulness and Compassion. We are now piloting in several schools in Hue and if successful, this program could be scaled up to the whole country.

Thank you to the sponsors and donors, without you this wonderful contribution to more happiness and wellbeing for people living with disabilities, their families and the whole of society would not be possible

For your donations Association Eurasia CCP 17-496738-5 Banque Cantonale Vaudoise Compte 987.86.01 IBAN CH78 0076 7000 A098 7860 1 Please do look at our blog: [www.TINHTRUCGIA.ch](http://www.TINHTRUCGIA.ch) and our website: [www.eurasia.org.vn](http://www.eurasia.org.vn). And Lisi's blog: [www.Lisiha.ch](http://www.Lisiha.ch)

## Waldorf Welcome Here --China

*Helen Bullard, Pine Hill, New Hampshire, USA*

Three big tour busses pull through the gates of the Fujian Agricultural College. Eager faces first see the manicured greens, bordering the large buildings, filled with mango and palm trees. Bright eyed, tousled headed faces push to the windows. As the bus turns the corner and comes to stop before the narrow end of the 3 story concrete rectangle that will be their home for the next two weeks -that is when they're not hiking in the surrounding mountains or swimming in the Straits of Taiwan. A scramble ensues within the bus, as counselors who hail from locations as diverse as Finland and Inner Mongolia, surge towards the bus to greet campers who seem to swarm from the doors like bees from a hive.



Welcome to Waldorf Camp 2014 Fujian Province, PRC, where 100 Chinese children ages 7-16, primarily from large urban centers come together with former Waldorf students and teachers from around the world to connect with the natural world and experience the simple joys of childhood. Waldorf Camp is the vision of world traveling German expatriate Christophe Daniels Jia (nee Jungerman). CD, as he's usually referred to, is a multicultural communications consultant /

market researcher and Waldorf graduate, who moved to back to his wife's home town of Shanghai in 2006 as a Daimler consultant. He is a man always in motion so it took a seven hour train trip returning to Shanghai to sit down and reflect.

The idea for Waldorf Camp was born after the market 'troubles' of 2008 and the arrival of his first child. CD realized the need for some diversification and his thoughts turned back to his own childhood. The son of an Anthroposophic physician and the second youngest of 7 children (5 of whom are now Waldorf teachers themselves), CD had many fond memories of his time spent camping. "There is a great tradition of camping in Germany," he tells me in his lightly accented German English.. "My grandfather was a Christian Community priest and he of course organized camps, and several of my older brothers lead camps today. I grew up camping. With seven children my mother had to work for us to go; so in the winter she organized Alpine Skiing camps for us and our friends and in the summers she worked in the kitchens so we could go to Christian Community Camp. I'd say camp experiences were an important influence in many of my brother's lives as well."

Camping may have been an important part of CD's biography, but like many of us life took him on many journeys before returning to this calling. "I was the second youngest, looking up to my brothers and generally screwing up until I ended up taking a semester abroad in the US at Green Meadow. I got interested in languages and got into a friendly competition with the boy who I was staying with and it just continued from there. After high school I went to Russia for part of my studies and then for graduate school I was in Africa." He shrugs, "Opportunities fell my way; I met my wife in Germany (who is a Chinese national) and she began to motivate me and eventually we moved here. Germans have done business here in China for a long time. We helped build the railroads you know? And after 2008 I knew I needed to expand my business base and with our first child coming; and the explosion of interest in Waldorf Education with Chengdu and the rest," he says, referring to the first Waldorf School to open and be officially recognized in China as he opens his second bottle of Starbucks which they sell in the train canteen along with shrink wrapped chicken feet and duck tongues. CD continues,

"So we began to explore how we go about this. My brothers had many contacts through their schools with Waldorf graduates, we start to get counselors and look to develop something like a peer leadership system, and these young adults bring Waldorf into practical doing. It's the great thing with a camp culture there is nothing theoretical. Plus I get to bring this opportunity to see the world to these young people and provide them an experience that I myself would have loved at that age, it's all good."

It's in exchanges like this I get to really see the heart behind the showmanship. Likewise behind the playful banter lies the underlying recognition of the significance such deeds can create in the world though he would be the first to brush this





aside as Anthroposophic self-importance. It's a style I have encountered before in the summer camp world, whose long lasting social and developmental benefits are often not the first things folks think of when they encounter camp culture, despite the large body of research on the benefits of camp experience.

CD continues as the train stewardess, dressed in a smart purple uniform, complete with low pumps and hat, offers Haagen Dazs ice cream cups for sale through the train cars. "Now we begin also to make connections with America, with you and Louis (Louis Bullard, Camp Principal 2012 and 2014 an outdoor educator and class teacher of 20 years currently at Pine Hill Waldorf in Wilton, NH) and bring in this American tradition of camping, plus there is already a great parity with America here in China. Many Chinese parents send their children to America for school and so these are all opportunities."

Indeed Waldorf Camp and its related Family Camps for young children are a perfect introduction for families interested in Waldorf education. The organization also holds several parent education events throughout the year offering opportunities for parents to explore Waldorf philosophy without the major time commitments of a teacher training program. Louis Bullard who spent numerous years associated with Camp Glen Brook (6 years as Program Director) which was America's first Waldorf-sleep-away- camp (now in its 65th year), sees great parity between the needs of Chinese and American children who bear the burden of a test driven, anxiety laden society

that makes valuing the process difficult.

"Parents in both countries tend to be extremely involved in their children's lives and so invested in solving their problems that here is a great need for children to have opportunities to practice being self- sufficient, simple things like taking care of their own clothes and belongings but also having an opportunity to challenge themselves with new experiences in an environment that values the process over the product. As a teacher of many years I see this tendency amplified in Chinese culture where one child is the norm and grandparents are so heavily involved in the child's life as well. For many children this may be their first time away from home."

"And then there is the issue of environmental disconnect. Children of white collar workers in China have the same kind of nature deficit that many of our own do," he says as we reflect on the trip. "The cities are huge, most families live in apartments, there's often heavy air pollution, and most of the grass is to be looked at not walked upon." He shakes his head. "Likewise in China everyone navigates through car filled streets and crowded busses and subways, smart phone to their ear. Simply coming to camp offers a window into another way of living," he points out and I think that must have been William Harrer's thought when he created Camp Glen Brook for New York City kids in the 1950's.

But getting back to Fujian Camp, here we are, surrounded by rolling mountains, orchards of passion fruit, lychee and grape and the Dome. The three-story Dome sits on a small

hill at the edge of the Agricultural College property, looking a bit like a spaceship sitting there amongst the farm fields and three story homes behind. It is the vision of Huang Jun Bo and Lin Jing Fen, a husband and wife team associated with the College who strive to bring aesthetics, agriculture research, and the hospitality industry together under one roof – or dome as it were.

As we sit for tea, some of which they produce themselves, Mr. Huang tells me about the dome, which rises three stories; not exactly Buckminster Fuller in construction but combining both beauty and comfort under a framework of 1200 connected metal tubes, clad in heavy plastic. Inside, pots and tubs of vines and flowering plants hug the walls. There is a central circular grid supporting a walkway that leads to the second floor and then up to the circulation system at the top that moderates the severe Fujian heat and creates a temperate 25 degree breeze using water sourced from their well. Around the center grid wires hold small pots with different plant comparison studies. The second floor is filled with flats and ‘walls’ of plant studies. Mr. Huang tells me that the dome has the capacity to produce 30,000 kg of food a year. In addition to research the dome has a restaurant, and guests can sit amongst the flowering vines growing up the sides of the dome and enjoy dinner and unique homegrown specialties served by one of the many interns they train.

A relationship with nature is something longed for but also undervalued by the modern Chinese family as they envision a white collared existence for their only child. The work of one’s hands carries bad associations it seems. Mr. Huang tells me, “An agricultural career is not what parents wish for their children, even if they can make money doing it.” Outside the dome are fields that local farmers and some of the program’s interns tend using traditional methods, before rotating on to other kinds of tasks. As someone who lives quite near a CSA in Wilton, I was fascinated watching a great muzzled water buffalo (muzzled to keep him from snacking) standing with infinite patience waiting to till up the extra growth between the green rows.

Our hosts themselves chose the agricultural route due to their love of nature as well as the awareness of the critical role agriculture plays in China. They, like many of those in Anthroposophical based agricultural endeavors, also see the secondary benefits of working together with fresh eyes, holistically, creatively, and within community. This progressive thinking

is perhaps the next step for China as the political and social changes of the privatization and economic expansion China began in the 1980’s penetrates deeply into general society.

“Students today study for the test only. The Principal supports our aim to help students and change parent’s perceptions. Students need to learn to work and relate within a community,” Huang informs me through my erstwhile in-

terpreter. “We have 200 interns working,” says Lin, an elegant woman who scarcely looks like she could be the mother of a 15 year old, who is the partner in charge of much of the business and service end of the operation. “It is a challenge for them to work together.” The couple has also begun holding summer camps for the communities around them, recognizing the correlations between community building and camping. When asked if they have seen changes in children over their twenty years they shake their heads. Mrs. Lin brings out it is the parents that have changed. “They are much more self-centered and

focused on doing just for their own child. We need to work much more on bringing them along to get their support for the whole community.”

Despite this individualistic focus, which my past conversations with those working with Chinese families confirm, there is a hunger for a different way of relating, and many people recognize that children’s needs are not being truly met. I was fortunate to spend some time with three long time kindergarten teachers from Fuzhou City. These ladies were truly interested in the insights that Waldorf offered, but again it seemed to boil down to how to facilitate change within the huge top down system which is peppered with the intensely personal role individual officials may play towards those who think outside the box. Like here in America, these teachers bemoaned the increasingly early intellectualization of Kindergarten and the benefits of play.

Sleep-away camps are just one of the ways the organization is making Waldorf connections in China. Chinese parents highly value education. One study estimated families may spend upwards of 30% of the family income on education as compared to 2% in the UK. Chinese parents also recognize the need to bridge the east-west divide and western extra-curricular options abound. Parents of the very young are bombarded with information when they really could use experience. And that’s where Family Camp comes in. Saying goodbye to Louis and the heat of Fujian, I traveled to the mountainous, bamboo filled Lushui Garden, Tianmu Mountain, Zhejiang area,





where I joined Mr. Luo Xuan (one of the founders of the Chengdu WS) and Ms. Debra Renna (longtime Kindergarten teacher at Green Meadow WS and current school councilor) for the second session of Family Camp this year. Parents and young children traveled great distances to explore the picture of child development and family life Waldorf education and Simplicity Parenting offer. They spend significant amounts of time and money to experience free play in a bamboo forest, circle games, crafting and nightly puppet shows and lectures while considering if this Waldorf alternative to mainstream is worth the risks. What risks a western parent might ask? Luo Xuan tells me, "Waldorf is something very new to China. The Chengdu Waldorf School has only just graduated its first high school class and so is historically untried as an education for Chinese students in a very competitive economic system."

Chinese parents have the usual worries that keep all of us parents awake at night. There are the usual questions most



parents have when they encountered Waldorf such as 'Will they be able to play with kids who watch TV?' and 'Will a delay in academic instruction hold them back throughout their academic life?' in the early years progressing ultimately to 'How will they pass their college entrance exams?' and 'Will they get into the top school of his or her choice after high school?' But there are additional layers of educational complexities to be found in China, a country where the historical is palpable and the government continues to be a presence in daily life. College graduates are ranked by the college attended and the twenty-something individuals I spoke with confirmed that the prestige of their college is the primary determinate in the hiring process. Combine this with a culture that historically frowns on nonconformity and has no tradition of local or individual control over education, and one can see how Waldorf education can be seen as an even greater leap of faith.

So how do Chinese parents provide what they feel best while the governmental policies strive for revolutionary unity in this increasingly international and individualistic sphere? One common solution is to arrange for a foreign birth as a way of circumventing some governmental limitations as well as mediating the high tax placed upon second children. As of this writing only the Chengdu Waldorf School has its state

license despite there being as many as 40 Waldorf schools of various sizes in China as well as nearly 500 kindergartens operating across the country with average tuition of CNY40,000 (US\$6,500) a year. Likewise many students as young as middle school travel to the west to attend boarding schools. My daughter's own High Mowing, the only Waldorf high school with an integrated boarding option is about 10% Chinese.

Waldorf education is growing at a healthy speed on the foundation of the China's second generation beneficiaries of economic liberalization. It's my hope you readers will come to share my deep appreciation for the loving determination of our fellow parents in the PRC and the role Waldorf Camp plays in supporting the courageous spirit of these pioneering families as they look for ways, just as do we, to balance the ever-increasing tide of universal materialism.

For a Chinese summer experience contact Helena at [xu.yuting@waldorfcamp.org](mailto:xu.yuting@waldorfcamp.org).

*Helen Bullard holds two Masters Degrees, one in Art Therapy from University of Illinois at Chicago and another in Waldorf Education from Antioch New England Graduate School. She completed additional training with Kim John Payne in his Collaborative Counseling / Simplicity Parenting training program. She is the wife of Louis, who is the current First Grade teacher at Pine Hill, and the mother of a fabulous fifteen year old High Mowing Freshmen Sephirah.*

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## SPIRIT OF THE WORD

*Events and highlights of the opening year 2014, at the Te Ra  
Waldorf School, Kapiti Coast, New Zealand*

A second 'Orientation Course' was offered 6th July – 2nd August 2014



### January students continuing

At the same time, a group of students who have successfully completed their 'Orientation' block in January have continued on to their second four-week block (part 2 of their 'Certificate Course', which was formally completed in October). After each of the two blocks, they have been working further in individual tuition. Students are able to work at their own pace as they develop the skills required. Working in small groups on an individual basis, provides a mentorship where individual progress can be taken into account. In other areas, combining different levels of the training broadens the learning experience.

In the second block, we have had guest tutor Rod Green from Auckland in week 2, offering English Literature and how it shows a changing consciousness from its origins to the present; and Jo Erskine, also from Auckland, giving Painting Sessions in week 3, on how soul gestures live in colour. The other activities were Greek gymnastics and colour- movement play; eurythmy; chorus-speaking; speech lessons; talks, study, and initial aspects of drama.



### The Sounds of Language

In Creative Speech, the sound qualities become the prime focus of exploration. We let them sound and move in exercises and texts, to discover their inner being, their life and creative power. This is also the basis for a New Art of Drama. Children are particularly open, enchanted and enlivened by creative speech.

### Inner Transformation

Our aim is to help people find themselves and become empowered through learning to master the art of speaking and acting. In all professions and human endeavour, speech can be raised beyond usefulness of communication to becoming a presence of the spirit.

Speaking out loud, the soul imbued with words that inspire, and releasing gesture and movement in the sounds, we are engaged with the 'living Word' in a creative process. Outer necessity has disappeared in the quest for inner truth. When the will is completely available to the inner guidance at every moment, we are inwardly free. It requires a heightened awareness and a continuous wrestling to manifest true pictures, actions, feelings.

In speaking, we can become the 'flame' Rudolf Steiner wished to awaken in every human being, to realise the essence of our being.



### Brief Report on the 'Orientation Course', in January 2014



On Sunday, 29th December 2013, the 'Spirit of the Word' School had its festive opening with recitation, a sharing circle, singing, eating together, a preview of the course and a talk on the spiritual significance of speech, setting the tone for the four-week intensive 'Orientation Course'. Students had come from various parts of the world, as far away as Canada, Malaysia and Australia,

to join local participants from the Kapiti Coast, and also Christchurch. Daily space-orientation, movement- and sound-awareness, gradually leading to Greek Gymnastics, started at 8.30 on Monday morning. Skills-training in chorus, the core daily event – exercises flying through space, with or without beanbags, and a shaping of all manner of different form elements and gestures – helped to establish the epic register and create the powerful images of a passage from 'the Passing of Arthur', from 'Idylls of the King' by Alfred Lord Tennyson. This was interspersed from time to time with other epic, lyrical and dramatic texts, embracing precision and firmness, as well as lightness and dynamic, weight, power, etc. – to bring the imagination into movement which carries the speech. After a wealth of experiences, with daily Eurythmy, Drama work, a week of daily Sculpture and working with rhythms, in particular the life-giving Greek Hexameter, the course ended on a high, showing some of its fruits in serious, as well as humorous items, and the presentation of Certificates and sharing of gifts. Our gratitude and thanks go to all who have carried and prepared this course, to bring it to birth and who inspired and skilfully steered this 'Waka' through its initial introductory four week block: Norbert Mulholland, Penelope Snowdon-Lait and Astrid Anderson – speech and drama; Elien Hoffmans – eurythmy, Ken Smith – sculpture, Doris Zuur – local course carrier, finance and accommodation; and Vee Noble – admin and secretarial. A special thanks to the Te Ra Waldorf School for generously providing the ideal venue for our course; and last but not least, a







big thank-you to our wonderful group of seriously interested and enthusiastically participating students!

#### Student feedback

'I feel like I have only begun on my journey with the word, a journey that has the potential to change the world that surrounds me, and you.' – Kaia from Paikakariki, New Zealand

'Surprisingly already the voice work and exercises we practised have helped me better articulate French in the classroom...' – Kevin from Canada



'This programme is an opportunity to awaken one's awareness to the Sacred Sounds of the Cosmos. Through the programme's (sometimes demanding) exercises and experiences, I have been able to sense the Divine Beings that

craft the world and my being, to rediscover the wonder of speech and to reclaim the healing potential of the dramatic arts...To say that this has been a profound experience is somewhat of an understatement. The phrase is often bandied about that something is life-changing: Sprit of the Word truly is.' – Karen from Canada

'The Spirit of the Word has taken my previous study of speech and drama into a higher enriched dimension guided by intuitive inspiring experts. I have finally learned through a myriad of wonderfully rich and varied artistic, athletic and spirit – led experiences, combined with a disciplined practise how to bring clarity of voice to speech, And the journey has only just begun. Arohanui. Thank you.' – Susan from Waikanae, New Zealand

'Exquisite, finely crafted and taught. Like ballet for the voice and soul'. – Susie from Raumat South, New Zealand



## Holy Seat! This Chair was made for the Pope's Tacloban Visit

*Devi de Veyra, Manila, Philippines*

[Reprinted from *Manila.Coconuts*, January 14, 2015]

Young industrial designer Veronica Lazo had no inkling that she would be part of a very special endeavor. Her boss, furniture maker Nick de Lange, simply asked her and several other designers to create two chairs for Pope Francis. Much to Veronica's surprise, it was her concept that was chosen by the Vatican. "I am definitely honored and humbled. I've told just my family and a few friends about it and even up to now, it still surprises me," says Lazo.



*Young industrial designer Veronica Lazo*

De Lange called on friends to help him execute the design: Betis Crafts of Pampanga did the solihya weaving while the papal crest was done in Iloilo by a group called WUTHLE (Women United Through Handcrafted Lace And Embroidery), under the supervision of Sisters Gemma Abellana and Inday Mendres. The two chairs have been shipped to Tacloban where they will be used when Pope Francis celebrates mass. Lazo, De Lange, and all the people involved in this special project are certainly thrilled and honored to be part of this once-in-a-lifetime experience.



*Manila Waldorf School graduate designs winning chair for Pope Francis' visit to the Philippines.*



# School Starting Age: The Evidence

David Whitebread, Cambridge, England

[First published Cambridge University Research, September 24, 2013]

*Earlier this month the “Too Much, Too Soon” campaign made headlines with a letter calling for a change to the start age for formal learning in schools. Here, one of the signatories, Cambridge researcher David Whitebread, from the Faculty of Education (<http://www.cam.ac.uk/affiliations/faculty-of-education>), explains why children may need more time to develop before their formal education begins in earnest.*

In England children now start formal schooling, and the formal teaching of literacy and numeracy at the age of four. A recent letter signed by around 130 early childhood education experts, including myself, published in the Daily Telegraph (11 Sept 2013)

advocated an extension of informal, play-based pre-school provision and a delay to the start of formal ‘schooling’ in England from the current effective start until the age of seven (in line with a number of other European countries who currently have higher

levels of academic achievement and child well-being). School starting age: the evidence | University of Cambridge 11/3/14 10:19 AM <http://www.cam.ac.uk/research/discussion/school-starting-age-the-evidence>)

This is a brief review of the relevant research evidence ([http://www.importanceofplay.eu/IMG/pdf/dr\\_david\\_whitebread\\_the\\_importance\\_of\\_play.pdf](http://www.importanceofplay.eu/IMG/pdf/dr_david_whitebread_the_importance_of_play.pdf)) which overwhelmingly supports a later start to formal education. This evidence relates to the contribution of playful experiences (<http://www.cam.ac.uk/research/news/music-of-kindness-playing-together-strengthens-empathy-in-children>) to children’s development as learners, and the consequences of starting formal learning at the age of four to five years of age. There are several strands of evidence which all point towards the importance of play in young children’s

development, and the value of an extended period of playful learning before the start of formal schooling. These arise from anthropological, psychological, neuroscientific and educational studies. Anthropological studies of children’s play in extant hunter-gatherer societies, and evolutionary psychology studies of play in the young of other mammalian species, have identified play as an adaptation which evolved in early human social

groups. It enabled humans to become powerful learners and problem-solvers. Neuroscientific studies have shown that playful activity leads to synaptic growth, particularly in the frontal cortex, the part of the brain responsible for all the uniquely human higher mental functions. In my own area of experimental and developmental psychology,

studies have also consistently demonstrated the superior learning and motivation arising from playful, as opposed to instructional, approaches to learning in

children. Pretence play supports children’s early development of symbolic representational skills, including those of literacy, more powerfully than direct instruction. Physical, constructional and social play supports children in developing their skills of intellectual and emotional ‘self-regulation’, skills which have been shown to

be crucial in early learning and development. Perhaps most worrying, a number of studies have documented the loss of play opportunities for children over the second half of the 20th century and demonstrated a clear link with increased indicators of stress and mental health problems.

Within educational research, a number of longitudinal studies have demonstrated superior academic, motivational and well-being outcomes for children who had attended child-initiated, play-based pre-school programmes. One particular study of 3,000 children across England, funded by the Department for Education themselves, showed that an extended period of high quality, play-based pre-school education was of particular

advantage to children from disadvantaged households. Studies have compared groups of children in New Zealand who started formal literacy lessons at ages 5 and 7. Their results show that the early introduction of formal learning approaches to literacy does not improve children’s reading development, and may be damaging. By the age of 11 there was no difference in reading ability level between the two groups, but the children who started at 5 developed less positive attitudes to reading, and showed poorer text comprehension than those children who had started later. In a separate study of reading achievement in 15 year olds across 55 countries, researchers showed that there was no significant association between reading achievement and school entry age.

This body of evidence raises important and serious questions concerning the direction of travel of early childhood education policy currently in England. In the interests of children’s academic achievements and their emotional well-being, the UK government should take this evidence seriously.

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# Arts Education Matters: We Know, We Measured It

Jay P. Greene, Brian Kisida, Cari A. Bogulski, Anne Kraybill,  
Collin Hitt, & Daniel H. Bowen

[First printed in *Education Week*, December 13, 2014]



Illustration by Cari Vander Yacht for Education Week

Though the arts receive relatively little attention from policymakers and school leaders, exposing young people to art and culture can have a big impact on their development. The problem is that almost no one is bothering to study and document the extent to which the arts and culture can affect students. Instead, policymakers, researchers, and schools are typically focused on what is regularly and easily measured: math and reading achievement. This leads defenders of the arts to attempt to connect the arts to improved math and reading scores—a claim for which there is almost no rigorous evidence. Other arts advocates believe that the benefits cannot and need not be measured. But the important effects of art and cultural experiences on students can be rigorously measured. In fact, we recently conducted two studies that used random-assignment research designs to identify causal effects of exposure to the arts through museum and theater attendance. In the museum **study**, we held a lottery with nearly 11,000 students from 123 Arkansas, Missouri, and Oklahoma schools, roughly half of whom were assigned to visit Crystal Bridges of American Art in Bentonville, Ark., while the other half served as the control group. In the live-theater **study**, we conducted a lottery to offer free tickets to roughly half of the 700 Arkansas students applying to see “Hamlet” or “A Christmas Carol” at a professional theater in Fayetteville.

By comparing outcomes for students who had these art experiences—by chance—with the outcomes of those who did not, we can identify with confidence what the arts do for young people. The approach we took, which is typical in medical research, creates treatment and control groups that are, on average, identical in their backgrounds and prior interests, with only chance determining the distinction between the two

groups. Therefore, any subsequent differences we observed in the students were caused by touring an art museum or seeing live theater, not a result of pre-existing differences among them.

We were also careful to focus on outcomes that could plausibly be altered by the arts. We didn’t look at math- and reading-test scores because we have no reason to expect that arts experiences would have an impact on them. Lois Hetland and Ellen Winner, who are affiliated with the education research group **Project Zero** at Harvard University, have conducted systematic **reviews** of the research literature and found little credible evidence that the benefits of the arts transfer to other academic subjects. We should no more expect the arts to boost math scores than expect math to enhance appreciation for the arts.

Instead, we looked at whether exposure to the arts affected students’ knowledge of the arts and altered their desire to consume the arts in the future. We also looked at whether art experiences had an effect on student values, such as tolerance and empathy. Finally, we looked at whether students’ ability to engage in critical thinking about the arts was affected by these experiences.

The **results** across our two experiments were remarkably consistent: These cultural experiences improve students’ knowledge about the arts, as well as their desire to become cultural consumers in the future. Exposure to the arts also affects the values of young people, making them more tolerant and empathetic. We suspect that their awareness of different people, places, and ideas through the arts helps them appreciate and accept the differences they find in the broader world. Arts experiences boost **critical thinking**, teaching students to take the time to be more careful and thorough in how they observe the world. Noticing details in paintings during a school tour, for example, helps train students to consider details in the future.

These improved outcomes may not boost scores on math and reading tests, but most parents, communities, and educators care about them. We don’t just want our students to learn vocationally useful skills in math and reading. We also want them to be knowledgeable and frequent patrons of the arts. We want them to be tolerant and empathetic human beings. And we want them to be astute observers of their surroundings. Some of these qualities may help students earn a living, but their importance has more to do with students’ development into cultured and humane people.

Our experiments suggest that rigorous study can document the additional effects of the arts on students, including the educational benefits of poetry, literature, music, film, and dance. Future studies could also consider other possible outcomes. Perhaps the arts encourage students to be more engaged in school, improve graduation rates, and increase college attendance, all of which tend to contribute to happiness and productivity.

None of this research will occur, however, until defenders of the arts recognize the need for it. Arts advocates can no longer rely on weak studies that simply compare students who participate in the arts with those who don’t. Such studies are pervasive, and the claims they make are likely overblown. Skeptics

can correctly wonder whether the research truly demonstrates that the arts make people awesome, or if awesome people are simply attracted to the arts. To convince skeptics of how the arts can influence a student's trajectory, future studies will have to adopt rigorous research designs that can isolate causal effects.

Art collectors are bidding up prices, and enormous fortunes are devoted to acquiring and displaying art. It makes little sense for arts patrons to spend a fortune acquiring and commissioning masterpieces, while failing to demonstrate the benefits of the arts with quality research. To determine whether there are important social benefits derived from arts activities, money should be invested in funding rigorous research, which can be expensive.

If the arts and culture are to remain a vibrant part of children's education, arts patrons will need to step forward to help pay for the kind of quality research that shows not only what those benefits are, but just how significant they can be.

*Jay P. Greene is a professor of education reform at the University of Arkansas at Fayetteville, where Brian Kisida and Cari A. Bogulski are research associates, and Anne Kraybill and Collin Hitt are doctoral students. Daniel H. Bowen is a postdoctoral fellow at the Kinder Institute for Urban Research at Rice University in Houston.*

## A Message about Waldorf on the Reservation

*Truus Geraets, California, USA*



We have one Waldorf school in our midst, which-- for now -- is only geared for Native American parents and children. The friends in the Lakota Waldorf School have received much help over time in the training of their teachers. Some Waldorf schools also have assisted or are assisting. The two daughters of Isabel Stadnick, the heart and soul of the LWS, are now doing the Waldorf Teacher Training in Dornach.

After much struggle under very difficult conditions -- they basically operate in Third World conditions, meaning that no parent can afford to pay tuition -- they have now come into a

new phase. There is a Master Plan for future classroom buildings in the form of tipis.

I describe more about their situation in this big effort in GoFund Me.

We hope that you will spread the word by asking teachers and parents to go to <http://www.gofundme.com/g5n4ig>

It is not just the school which we hope would help, but people in and from your school community. It would be great if more 4<sup>th</sup> grade teachers could make this connection to the Lakota Waldorf School when they are teaching about the Native Americans.

Waldorf education is an Education towards Freedom, for everyone.

*Truus Geraets is a Therapeutic Eurythmist in southern California. She can be contacted at [truus.geraets@gmail.com](mailto:truus.geraets@gmail.com)*

## Why Steve Jobs Didn't Let His Kids Use iPads and Why You Shouldn't Either

*Sarah Lesnar*

*[First posted on NetSharks, Source: SFGate, Image via iClarified]*



If you fall within the Gen-Y era like us, chances are you've given a bunch of thought as to how you would raise your own children in this day and age (assuming you don't have children already). Especially with technology, so much has changed since our childhoods in the 90s. Here's one question: Would you introduce the technological wonder/heroin that is the iPod and iPad to your kids?

Steve Jobs wouldn't, and for good reason too.

In a Sunday article, New York Times reporter Nick Bilton said he once assumingly asked Jobs, "So your kids must love the iPad?"

Jobs responded: "They haven't used it. We limit how much technology our kids use at home."

Especially in Silicon Valley, there is actually a trend of tech execs and engineers who shield their kids from technology. They even send their kids to non-tech schools like the Waldorf



School in Los Altos, where computers aren't found anywhere because they only focus on hands-on learning.

There is a quote that was highlighted in *The Times* by Chris Anderson, CEO of 3D Robotics and a father of five. He explains what drives those who work in tech to keep it from their kids.

"My kids accuse me and my wife of being fascists and overly concerned about tech, and they say that none of their friends have the same rules... That's because we have seen the dangers of technology firsthand. I've seen it in myself, I don't want to see that happen to my kids."

If our current addictions to our iPhones and other tech is any indication, we may be setting up our children for incomplete, handicapped lives devoid of imagination, creativity and wonder when we hook them onto technology at an early age. We were the last generation to play outside precisely because we didn't have smartphones and laptops. We learned from movement, hands-on interaction, and we absorbed information through books and socialization with other humans as opposed to a Google search.

Learning in different ways has helped us become more well-rounded individuals — so, should we be more worried that we are robbing our children of the ability to Snapchat and play "Candy Crush" all day if we don't hand them a smartphone, or should we be more worried that we would be robbing them of a healthier, less dependent development if we do hand them a smartphone? I think Steve Jobs had it right in regard to his kids.

So the next time you think about how you will raise your kids, you may want to (highly) consider not giving them whatever fancy tech we'll have while they are growing up. Play outside with them and surround them with nature; they might hate you, but they will absolutely thank you for it later, because I'm willing to bet that's exactly how many of us feel about it now that we are older.

## Paul Margulies: The Man Who Wrote "Plop Plop Fizz Fizz"

*Julianna Margulies, actress and producer, USA*

[First printer in *Huffington Post, The Blog*, Nov. 6, 2014]

My father always thought it was ironic that people swooned when they found out that he was the genius behind the famous ad campaign for Alka Seltzer. I grew up not really understanding his fame in the advertising world because he never allowed us to watch television. I knew he had a big job, a job that took us to different countries. Ad agencies hired him as their Creative Director, and boasted to have him as their leader. He was the man, after all, who had come up with "I can't believe I ate the whole thing!" I remember on a happy occasion one summer, my father taking my two older sisters and me to Beverly

Hills, California. We stayed at the Beverly Hills Hotel! It was so exciting. He had to shoot the commercial in California, and we got to watch them film it. I must have been about seven years old. I remember thinking that he was so cool, in his fedora straw hat, his silk cravat, denim shirt and khaki safari jacket.

He was, tall, dark and handsome, and women were constantly blushing around him. I understood how dashing he was at a very young age. We were living in Paris, I was three years old and we walked into a shop, and I thought the shop lady was pretty, and worried about his well being, not having a wife, I said "Mon Papa est tres jolie, n'est pas?" My father always regaled that story with his sweet chuckle, to anyone who would listen. And everyone always seemed to listen to my father. He was unique to this world, not because of his success in advertising, although some may argue that. But because he was a gentle soul, who found himself, at a very young age, searching for the meaning of man.

He had been a philosophy major at Dartmouth College, and then, feeling the pressure from his parents (his mother was one of the first women lawyers to practice in New York State), he found himself at Columbia Law. He told me that he dropped out after one year because he always found his way to the Philosophy Library. Law studies just didn't hold his interest.

What did hold his interest was the question of Being, Self, Soul, why we were here? What was our journey? How can we make this world better? How can we advance ourselves to a life of truth and goodness, and love? It was deep stuff.

In his quest, he went to a farm in Pennsylvania and studied



Biodynamic Farming. It was there that he decided to stop eating meat. It was 1959 and still a time when people thought if you didn't eat meat, you would get sick and eventually die. My poor Grandmother would send him steaks and leave them at his door on Cornelia Street in Greenwich Village, begging him to stop the nonsense. But he never did. He always understood other people's concerns, never pushed vegetarianism on anyone, but kept quietly to his regimen.

My father was drawn to a philosophy called Anthroposophy, founded by Rudolf Steiner, an Austrian philosopher. He began to read his books, and study Steiner's lectures. It was in Anthroposophy that my father found his calling. He bumped into advertising at around the same time, and having three little girls and two ex-wives he saw a way to make a living. But he had tremendous conflicts with the demands of the advertising industry. He was worried that his love for Anthroposophy, the way in which he was choosing to lead his inner life, would contradict his work life. He sought out Dr. Franz E. Winkler, the man who had originally introduced him to the works of Steiner and expressed his concern. Dr. Winkler told him that as long as he was true to himself, it could never be a contradiction. And so he embarked on a career as a copywriter with his ideals intact: He would never write for tobacco, alcohol or the meat industry, and he stuck to those principles for his entire career.

In his later years my father wrote an essay that was published for the *Anthroposophical Press*: "A comparison of *Man's Search for Meaning*, by Viktor Frankl, and *Knowledge of Higher Worlds*, by Rudolf Steiner." He had written many famous jingles, several children's books and a wonderful screenplay about the boxer, Daniel Mendoza. But it was in this essay that his most fulfilled work shone through. He delighted in the response to it, the depth of it. He was somehow able to explain the esoteric in simple English.

This is not to say that my father looked down on his life in advertising; he knew he had a talent for it, I would say a great talent, but I'm just a gloating daughter. But he constantly struggled to enrich his inner life while working in an industry that was only skin deep. At times that was frustrating for him; but at other times he really enjoyed it. However, it wasn't who he was. It wasn't where he wanted to be. He always told me that his dream was to retire to the countryside, somewhere in New England, just to be left alone with his books and his study groups. And he did just that at the young age of 50, and embarked fully on a life long dream.

As I became more prominent in my career as an actress and voice over artist, I began to understand what an effect he had in the advertising world. People knew him, respected him, reacted to his name as though he were an iconic figure. He was known as The Man who created "Plop Plop Fizz Fizz." I got a kick out of showing up to my voice over sessions and hearing the writers ask me if my father had approved the copy. When I landed the Chase Bank campaign I told my dad and he brought out his portfolio that had his original ad from the '70s: "The Chase is on!" He kept everything he had ever done,

and he showed them to me with a gleam in his eye.

I know that my father has helped many people find their inner peace. He was heralded as a great teacher, friend and leader in his community in Great Barrington, Massachusetts where he had retired. But I also know that without his ability to sell a product in 30 seconds and excel at it so beautifully, he wouldn't have been able to reach all the curious minds that ask the question, "How can we live in truth, goodness and love?" As he often quoted from Socrates, one of his favorite philosophers: "The unexamined life is not worth living."

And that's exactly how he lived his life.

## Anthroposophy in Hawai'i

*Van James, Honolulu, Hawai'i*

Anthroposophy came to Hawai'i as it did to many other parts of the world, out of a search by individuals for a modern path of spiritual development. The early written works and transcribed lectures of Rudolf Steiner were brought to the newly established American Territory of Hawai'i at the beginning of the twentieth century. Few details are known of this time, except that two very active Theosophical groups flourished in Honolulu, with often hundreds of people attending public lectures by visiting luminaries. Shortly before World War I at least one Theosophical study group worked specifically with Rudolf Steiner's writings. By the early 1920s an Anthroposophical group had been established in Honolulu, the capital city of the Hawaiian Islands, and a member of this group attended the Christmas Foundation Meeting of 1923-24.

Born in Honolulu, the daughter of American missionaries, Lotti Ferreri, was present at the Christmas Conference and was asked by Rudolf Steiner to write him regularly concerning events and activities in Hawai'i and the Pacific. Group Honolulu, as it was called, was recognized by Rudolf Steiner, as a separate and independent group from the Anthroposophical Society in America (ASA). Led by Mrs. Galt, Group Honolulu (later incorporated as the Anthroposophical Society in Hawai'i), had thirty members, all of whom joined in the year 1924, directly





following the Christmas Conference.

Composed of eight major islands, the Hawaiian archipelago is surrounded by more water than any other landform in the world, making it the island group most isolated from the continents. The largest and most active volcano on earth is in Hawai'i and the world's highest sea cliffs are embraced by some of the most powerful surf, treacherous currents, and occasional tsunamis, not to mention regular earthquakes and seasonal hurricanes. Clearly, Hawai'i has a dramatic display of powerful nature forces, and yet, at the same time, it probably has the most perfect year-round climate and favorable conditions for life of anywhere on the planet. On Kaua'i, one can enjoy sunny weather at the beach and yet look up to the rainfall on Mt. Waialeale, the "wettest spot in the world," or on Hawai'i Island, go skiing at 14,000 feet in the winter months and then go surfing the same day.

Esoteric tradition tells that in this region of the Pacific the moon separated from the earth and thus allowed our planet the possibility to achieve a fuller development unhindered by the denser, deadlier matter of the moon. This extensive watery realm of the Pacific, so influenced by the fluctuations and rhythms of the rhythmically circling moon, was referred to as the primordial Womb of the World. Lemuria and Mu are the older, mythic names for this region, home to the unfolding capacities of human will and creative imagination. Much later, quite late in the historical record, Atlantean peoples migrated to this region via Southeast Asia. Rudolf Steiner describes how under the ancient planetary oracle of Venus, dark-eyed, brown-skinned people, migrated through Malaysia, Indonesia, Micronesia, and Melanesia in order to settle this part of the globe. The farthest traveled of these people were known as Polynesians for the "many islands" they discovered and settled.

As the first of the consciousness soul era explorers encountered Polynesia they used the descriptions of "beauty, paradise, and love" to characterize the peoples and their remarkable surroundings. The attitude of openness and welcoming characterized in the concept of *aloha* (hello, goodbye and love), was sincerely felt by early visitors to these Pacific islands. Interestingly, Captain James Cook's first voyage to the Pacific was to observe the transit of the planet Venus for the sake of British science. On his third and last voyage, Cook stumbled upon what he considered to be his most important discovery, the Sandwich, later Hawaiian Islands. Within a few years, the ancient religious practices, based on the principle of *mana* (spiritual power) and a strict *kapu* (taboo) system, were discarded by the Hawaiians themselves, just one year before the arrival of Western mis-

sionaries. American missionaries quickly converted the people to Christianity, and whalers and merchants exerted their contradictory influences on the islanders. Western diseases reduced the native population to a fraction of its pre-contact numbers, and finally, Western interests overthrew the Hawaiian monarchy (1893), with the United States gaining control of the islands at the time of the Spanish-American War (1898), on its way to claim Guam and the Philippines from the Spanish. Nevertheless, the Spirit of Aloha, as it is called, remains a pervasive influence in Hawai'i as most residents and visitors will confirm. Behind this word *aloha* lies the idea of sharing one's breath (*ha*) with the other and the life of spirit carried on the breath.

During the 1930s and 1940s, Anthroposophical meetings and study groups took place in private homes and rented spaces. An important visitor to the islands at this time was the German Anthroposophist Alfred Meebold. Described

by many as an eccentric pupil of Rudolf Steiner, Dr. Meebold was forced to remain in Hawai'i during the Second World War because of his nationality. While here he brought a deeper understanding of anthroposophy to Group Honolulu through his lectures and written work. Many wealthy and distinguished members of the Honolulu community took part in the study of anthroposophy at this time, built a sizable library of manuscript



translations of Steiner's lectures, and eventually acquired a suitable home for Society activities in Manoa Valley near the University of Hawai'i. During World War II and into the 1950s, Group Honolulu, with its small membership, gave generous support to the Goetheanum and channeled funds through its territorial status to Switzerland (during WWII funds could not be transferred from the United States but they could from the Territory of Hawai'i.)

In 1960, some of the members decided to start a Waldorf school as a deed to commemorate the one-hundredth anniversary of Rudolf Steiner's birth. In the fall of 1961 Kula Ho'omohala Pua ("school that nourishes the unfolding blossom/developing child") was founded. After many struggles, the Honolulu Waldorf School, as it is more commonly known today, stands as a small but respected independent school celebrating more than a half century of educating Hawai'i's children. Betty Wilson, Peter Lee, Eric Wakefield, J. Edwin Whitlow, and Zena Schuman were key people in Society initiatives during this time. Peter Lee, a lawyer, acquired the building for the Society Center in Manoa. Eric Wakefield, Class Holder and successful businessman, set up an endowment for the school by founding Rudolf Steiner Foundation--Hawai'i, which supported anthroposophical endeavors in the islands, as well as the Goetheanum. Zena

Schuman secured the land for the Honolulu Waldorf School in Niu Valley (perpetually leased at \$1 a year) from her friend, Clorinda Lucas (grandmother of famed Hawaiian navigator Nainoa Thompson) and administered the school in its early years.

The Honolulu Waldorf School has 300 students from nursery through twelfth grade on two campuses, the lower school in sheltered Niu (“coconut”) Valley and the upper school right on the ocean’s edge at Wailupe (“waterkite”). It is a full member of the Association of Waldorf Schools of North America and the Hawai’i Association of Independent Schools, and is accredited by Western Association of Schools and Colleges. Kula Makua (“Adult School”) once offered a Waldorf adult education program, courses in basic anthroposophy, Waldorf education, and the arts, and is beginning to restart slowly after a two-year hiatus. ([www.honoluluwaldorf.org](http://www.honoluluwaldorf.org))

Incorporated as the Anthroposophical Society in Hawai’i, Group Honolulu has never been considered a part of the Anthroposophical Society in America, and has functioned as a friendly neighbor, independent of the American Society, much like the Anthroposophical Society of Canada, with its own direct relationship to the Goetheanum. Members of the Hawaiian Society maintain that Hawai’i’s spiritual geography and unique destiny justify a continued independent society in the Pacific region even though Hawai’i became the fiftieth state of the US in 1959. However, because of its small size (there have never been more than 40 active members) the Anthroposophical Society in Hawai’i has a Chairperson rather than a General Secretary.

In the 1970s and early 1980s, Dr. William Scherer, professor of German Literature at the University of Hawai’i, brought Hawai’i to the consciousness of other Anthroposophical Societies. Josef Gunzinger, retired leader of the Section for Musical and Dramatic Arts at the Goetheanum, moved to Hawai’i and became chairperson of the Society in the late 1980s and early 1990s. He sparked interest in anthroposophy on the island of Maui where he and his family made their home and where he conducted the Maui Symphony Orchestra. A fledgling Waldorf school on this island grew stronger at this time.

In the mid-1990s, teaching artist and author Van James became chair of the

Anthroposophical Society in Hawai’i which maintains a center at 2514 Alaula Way in Honolulu, on the island of O’ahu. Study groups, lectures, festival activities, and Class Lessons take place there (Class Lessons are also held on Maui). The center houses the Rudolf Steiner Library—Hawai’i and a small bookstore. Study groups also meet in private homes on various islands. On the Leeward side of O’ahu, an hour’s drive from Honolulu, thrives Kahumana, a unique social therapeutic community jointly operated by co-workers embracing anthroposophy, eastern orthodoxy, and other spiritual streams. This rural community has a large plot of land and a productive biodynamic garden with a quality organic café-restaurant. It has added a state supported, self-contained community for single mothers-in-need. Some of the buildings represent the first attempts at an organic style of architecture in Hawai’i. These original ex-

amples of organic architecture, designed by Florian Sydow, are made from donated, recycled army barracks. Speech artist and eurythmist Virginia Brett retired to Kahumana where she was active until her death in 1990. Kahumana provides workshops and conferences with anthroposophic themes, hosts Waldorf student groups, and welcomes visitors for retreats and healing vacation stays.

In 1997, Biodynamics Hawai’i was founded, bringing together the many diverse farming and gardening initiatives throughout the islands of Maui, Moloka’i, Kaua’i, O’ahu and the Island of Hawai’i. This umbrella organization has since gone dormant but several Biodynamic farms continue their initiatives providing healthy food to their local communities.

Activities on the island of Maui include study groups, workshops, lectures, and retreats sponsored by the Adult Waldorf Education (AWE). This work, led by Keith McCrary, Michael and Sheri Hughes, takes place in close proximity to the Haleakalā Waldorf School. Here, high on the slopes of the dormant volcano known as the “House of the Sun,” is another AWSNA member school with 200 children in Grades K-8 and a new high school. ([www.haleakalawaldorf.org](http://www.haleakalawaldorf.org))

On the windward, Hilo side of Hawai’i Island, Mālamalama Waldorf School (K-8) has flourished for many years, while on the Kona Coast a Waldorf-inspired public charter school with a farm on 40 acres of land has more recently found its place in the Big Island community. A small Waldorf school on the island of Kaua’i struggled for several years in the late ‘80s and 90s. Like the rhythmic tides of the islands, many initiatives rise and ebb.

In 1995 the Anthroposophical Society in Hawai’i sponsored the first truly international anthroposophical conference in the Pacific region. With the theme “Meeting the Future: Understanding the Forces of Destiny,” it gathered people from all sides of the Pacific and led to the formation of the Asia-Pacific Anthroposophical Initiative Group and its annual conferences in Pacific-Asian nations. It also led to the founding of *Pacifica Journal*, an organ of communication for the region produced by the Anthroposophical Society in Hawai’i (ASH). This acclaimed 20-year-old publication is produced twice a year in an online edition with articles and news dealing with important issues in the Asia-Pacific region and beyond. (For subscriptions (\$15. for four issues) contact: [pacificajournal@gmail.com](mailto:pacificajournal@gmail.com).)

Although only the size of many branch groups, ASH sees its mission as looking beyond the thresholds of the two North American coastlines and reaching so far west that it is already East as well as being active so far east that it is also in the West. Hawai’i is uniquely positioned between East and West, and directly opposite Europe. As the last state in the United States and not a physical part of North America, Hawai’i can be a sense organ for what is “outside” of America and it can be a different kind of middle-ground to what Europe experiences as its destiny.

The Waldorf schools in Hawai’i are part of AWSNA and yet Hawai’i sends a representative to every-two-year Asian Waldorf Teacher’s Conferences. The School of Spiritual Science and





its Class Holders in Hawai'i are a part of the North American (United States and Canadian) group of Class Holders and yet a more regular participation has been fostered between Hawai'i, Australia and New Zealand's School of Spiritual Science. A representative from Hawai'i served on the Interim Collegium together with the General Secretaries of ASA, ASC, and the various Section representatives but a link with the present Collegium has not been realized. The Anthroposophical Society in Hawai'i stands as an independent "National" group within the General Anthroposophical Society ([www.anthroposophyhawaii.org](http://www.anthroposophyhawaii.org)), but is nevertheless something of an anomaly.

In order to grow a more lively and direct connection with the anthroposophical activities on the mainland and Asia, the Anthroposophical Society in Hawai'i would like to receive newsletters and email announcements from local ASA groups, Waldorf schools, and other related initiatives. If you can put us on your email list this would be greatly appreciated. The ASH email address is [pacificajournal@gmail.com](mailto:pacificajournal@gmail.com). Hardcopy newsletters and announcements can be sent to: ASH, 2514 Alaula Way, Honolulu, HI 96822



## Waldorf Resources: A project of the International Forum for Steiner Waldorf Education

[www.waldorf-resources.org](http://www.waldorf-resources.org)

Rudolf Steiner's educational impulse can be found all over the world. Today, there are Steiner Waldorf schools and kindergartens on every continent, focusing on the child and her education. However, the motives expressed by Steiner at the onset of the school movement and the methodology of teaching call for contemporary and culture-specific renewal and adaptation.

On our homepage we want to provide a sweeping landscape of preparation material and connect the pebbles by the wayside with the cosmos. The choice of this online medium dictates its form; however, we are dedicated to our core tasks, particularly on focused *self-development* which enables people to become creative teachers and educators.

Education is not science but art; it always happens in the present moment. Education is always an encounter with the individual in need of encouragement. The art of education starts with direct human contact. Lesson preparation, in this sense, also includes a review. We cannot plan exactly what will happen in the actual moment, therefore we need to look back after the event and study it with hindsight.

### The Project

Waldorf Resources wants to support the teacher's process of individual lesson preparation which is not bound to any cultural or national conventions. We have chosen to create a homepage because it is easily and worldwide accessible. A homepage is a platform for exchange but it cannot replace conferences or face to face discussions. The page wants to encourage the reader's individual initiative and educational ideas. We will help to find more suitable forms for any topics which go beyond the scope of a website.

The site is offered in Spanish, English and German and contains the following elements:

#### Forums

The site is designed for people who work with Rudolf Steiner's educational impulse in a contemporary setting; this includes contact and dialogue with likeminded people. The forums offer the possibility to get in touch with each other after conferences or in specific interest groups.

#### Texts and Papers

The published articles and essays are individual and do not offer any recipes but aim to encourage holistic thinking processes. They relate to various school subjects, age groups and further topics.

#### Links

The homepage focuses on its core tasks; therefore, we are offering a list of links to websites which take you further afield.

#### Calendar of Events

Here, you will find information about international meetings, conferences and further education held in more than one language for participants from various countries. For national events please refer to the relevant national associations or training centres.

We hope that this new homepage meets the needs of teachers, educators and other education professionals worldwide. The editors are happy to receive any feedback such as questions, critical thoughts or ideas.

On behalf of the editors

Florian Osswald

Contact details: Karin Smith | Editorial Waldorf Resources  
[Karin.smith@goetheanum.ch](mailto:Karin.smith@goetheanum.ch)

# Waldorf Resources



Teachers for Teachers

## Waldorf Education

Eventos Selbstverwaltung Training

Literature Unterricht

Self Development Educación infantil

Forums Fundamentos

[www.waldorf-resources.org](http://www.waldorf-resources.org)



# ARTS & CONSCIOUSNESS Intensives

March - May 2015



## March

### Light and Darkness as the Foundation of Color with Pamela Whitman (charcoal/pastels)

Mar 9-12 | 8:30 am - 12:30 pm

Light and Darkness form a polarity that is the foundation of our world, both spiritually and creatively. We will explore these creative principles through exercises with charcoal, we will move into the range of grays that arise in the meetings between Light and Darkness, forming the very foundation of the world of color in our artistic work with pastels. \$235 (\$185 seniors / students)

### Evolution of Soul through the Metamorphosis of Color with Iris Sullivan (pastels)

Mar 16-19 | 8:30 am - 10:30 am

The lawful sequence of the rainbow leads us through an evolution of soul feeling. We will focus on experiencing each color and its unique relationship through the great epochs and through one's individual life. \$135 (\$105 seniors / students)

### Iconography of Self with Diane Goettlicher (acrylic/collage)

Mar 23-26 | 8:30 am - 12:30 pm

We will call attention to the inner process of self discovery by creating a small "iconic" painting on wood panel using mixed media techniques. \$235 (\$185 seniors / students)



## April / May

### Monoprinting with Diane Goettlicher (waterbased inks)

Apr 13-16 | 8:30 am - 12:30 pm

Monoprinting has a unique translucency that creates a quality of light different from direct painting or printing on paper and also captures a spontaneous beauty with many surprises. \$235 (\$185 seniors / students)

### Veil Painting Intensive with Pamela Whitman (watercolor)

May 4-7 | 8:30 am - 12:30 pm

An introduction to watercolor veiling technique that will focus on technical skills, learn to develop "color atmosphere," and apply the principles of color space and bringing form out of color. \$235 (\$185 seniors / students)

### Nature Drawing with Yumiko East (pencils)

May 11-14 | 8:30- 10:30 am

An introduction to methods for working on perceiving and understanding natural phenomena through drawing forms in nature. Please bring sketchbook (12 X 9) graphite & colored pencils. \$135 (\$105 seniors / students)



**Pamela Whitman, MA**, Human Development, Diploma from the Emerald Foundation Training in Light, Color and Darkness Painting Therapy; certification from the Medical Section at the Goetheanum; a painting therapist, adult educator and a lazare artist; [www.lightcoloranddarkness.org](http://www.lightcoloranddarkness.org)

**Iris Sullivan, MA**, art therapy; a diploma from the Emerald Foundation School of Art Therapy and a Waldorf teaching certificate; painting therapist, artist, and art teacher; has worked with groups and individuals with pure color for 20 years; art therapy private practice; teaches at Sacramento Waldorf High School and at Rudolf Steiner College; [www.movingthesoulwithcolor.com](http://www.movingthesoulwithcolor.com)

**Diane Goettlicher, MA**, art education, exhibiting artist in painting and metal work; art instructor from grades through college; media includes painting, drawing, monoprinting and most recently steel; lazare wall finishing business; certificates in Nurturing Arts Training, Rudolf Steiner College Arts Program and also the Consciousness Studies Program; [www.dianegoettlicher.com](http://www.dianegoettlicher.com)

**Yumiko East**, Graduate of the Goethean Studies program, Foundation Studies and the Biodynamic apprenticeship at Rudolf Steiner College. Published works include: the cover painting for the *Biodynamic Planting Calendar* in Japan annually since 2005.

**Rudolf  
Steiner  
College**

[www.rudolfsteinercollege.edu](http://www.rudolfsteinercollege.edu)

916-961-8727  
9200 Fair Oaks Blvd.  
Fair Oaks, CA 95628

RSC is a destination for Waldorf Teacher Education, Personal Transformation, and the Arts.

## NEWS

### ***Upcoming Asia-Pacific Conferences, Seminars, and Workshops:***

#### **Coros Institute Events**

**on the campus of Rudolf Steiner College**

Palm Sunday Retreat with Dennis Klocek

The Alchemy of Holy Week

**March 27-29**

The Alchemical Laboratory II with Dennis Klocek

**June 12-16**

For more info see [www.coros.org](http://www.coros.org)

**April 25–May 2, 2015**

#### **Asia Waldorf Teachers Conference**

Study of the Human Being and Classroom Practice

Fujino, Japan

Contact: Nana Goebel, [freiwilligendienste@freunde-waldorf.de](mailto:freiwilligendienste@freunde-waldorf.de)

#### **Rudolf Steiner College**

Foundations Studies **June 18-26**

Waldorf Teacher Training for Subject Teachers in Hand-

work and Spanish **June 28-July 10**

Consciousness Studies with Dennis Klocek **August 10-2**

Rudolf Steiner College

9200 Fair Oaks Blvd.

Fair Oaks, CA 95628

Phone: 916-864-4923

[www.steinercollege.edu](http://www.steinercollege.edu)

**June 28-July 3, 2015**

#### **A Visual Arts Intensive:**

##### **Painting and Drawing For Teacher**

With Van James

Honolulu Waldorf School, Hawai'i

Contact: [art4hawaii@gmail.com](mailto:art4hawaii@gmail.com)

**July 4-7 2015**

#### **SEA National Education Conference**

**The Meeting Point: Transforming understanding into action**

**Cape Byron Rudolf Steiner School**

*The Meeting Point* will offer a platform for sharing a wide variety of ideas, research, information, challenges and insights, learning from our colleagues and meeting each other out of a mutual passion for educating children and youth so they are prepared for adult life. A full list of lectures and workshops is available on the conference website:

[www.sea-conference.edu.au](http://www.sea-conference.edu.au)

Steiner Education Australia, [www.steinereducation.edu.au](http://www.steinereducation.edu.au)

**July 8-12, 2015**

#### **Kolisko Conference**

with Michaela Glückler

Cambridge, New Zealand

Contact: TBA

## **A Visual Arts Intensive in Painting and Drawing for Teachers**

*with Van James*

Sunday, June 28 to Friday, July 3, 2015

Honolulu, Hawai'i



What children learn from making pictures and when and how they can best learn this art will be the subjects of a unique six-morning arts workshop this summer in Hawai'i. From 8:30 AM to 12:30 PM, Sunday, June 28 through Friday, July 3, 2015 this course will detail the meaningful methodology of a visual arts curriculum for grades 1-8. The course is designed for Waldorf class teachers and homeschooling parent-teachers who will eventually teach grades 1-8 and also for public and independent school teachers and specialists who want an overview of child development in relation to visual learning. Each new exercise builds on the previous day's work to provide a basis for expanding one's own exercises and developing more advanced art projects for students at higher grade levels.

Classes will be taught by Waldorf educator and international advocate for the arts Van James, who in addition to being a co-founder of the Honolulu Waldorf High School, is a regular visiting art educator on the US mainland, New Zealand, Australia and numerous Asian countries. He is chair of the Anthroposophical Society in Hawai'i and author of several books on art and culture, including *Drawing with Hand, Head and Heart: A Natural Approach to Learning the Art of Drawing*.

These classes will be held mornings only so that participants can have their afternoons free to explore the island and digest the concentrated work of the mornings. The course will be held at the Honolulu Waldorf School, Makai Campus, 5257 Kalaniana'ole Highway, 96821, in an ocean-side art studio. The school is located on a bus route with a selection of restaurants across the street.



A fee of \$350 includes two (1 hour and 45 minute) sessions per day for six days, all materials, and light refreshments at break times. An early-bird fee of \$320 is offered to early registrations until February 15, 2015\*. All housing and meal arrangements are left up to individuals and are not included or arranged by the Arts Intensive. (Look for air, hotel, and car package deals on the internet.) A limited number of spaces for this Art Intensive are available.

### Visual Arts Intensive --Hawai'i

#### Schedule

- June 28, Sunday—8:30-10:30am, Drawing for K-2  
10:30-11am, Break  
11am-12:30pm, Painting for K-2nd grade
- June 29, Monday—8:30-10:30am, Drawing for 3-4  
10:30-11am, Break  
11am-12:30pm, Painting for 3-4th grade
- June 30, Tuesday—8:30-10:30am, Drawing 4-5  
10:30-11am, Break  
11am-12:30pm Painting 4-5th grade
- July 1, Wednesday—8:30-10:30am, Drawing 5-6  
10:30-11am, Break  
11am-12:30pm, Painting 5-6th grade
- July 2, Thursday—8:30-10:30am, Drawing 7  
10:30-11am, Break  
11am-12:30pm, Painting 7th grade
- July 3, Friday—8:30-10:30am, Drawing 8  
10:30-11am, Break  
11am-12:30pm, Painting 8th grade

\*Full refund until April 1, 75% until May 1, 50% until June 1, no refunds thereafter.

**For registration and further details contact Bonnie at:**  
[art4hawaii@gmail.com](mailto:art4hawaii@gmail.com) or 808-395-1268.



## 2015 Summer Curriculum Intensive

for Australian Steiner School Teachers featured the importance of Eurythmy as a pedagogical, therapeutic, and artistic tool in education. Diane Tatum and fellow eurythmists presented demonstrations, classes, and performances as a part of the teacher preparation workshops in January at the Glenaeon Steiner School in Sydney. Other tutors from Australia, New Zealand, and the Pacific offered courses in a wide range of subjects in order to prepare and inspire teachers for their new school year. An annual event, the Summer Curriculum Intensive focuses on a different theme each year with guest keynote speakers and regular class level mentor-tutors. Three mentor-tutor sessions each day on curriculum preparation and the arts for each specific class level form a solid foundation for the class teachers work for the year ahead. For more information contact Peggy Day: [peggyd@glenaeon.nsw.edu.au](mailto:peggyd@glenaeon.nsw.edu.au)



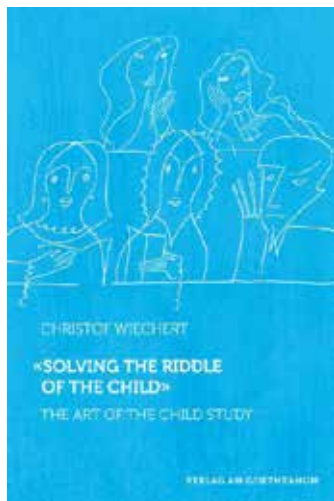
## Meditation in East and West: A Conference on Buddhism and Anthroposophy in Conversation

March 6–8, 2015

Rudolf Steiner House, Stuttgart, Germany  
Zur Uhlandshöhe 10, 70188 Stuttgart, Germany  
[aneider@gmx.de](mailto:aneider@gmx.de), [www.meditationostwest.de](http://www.meditationostwest.de)

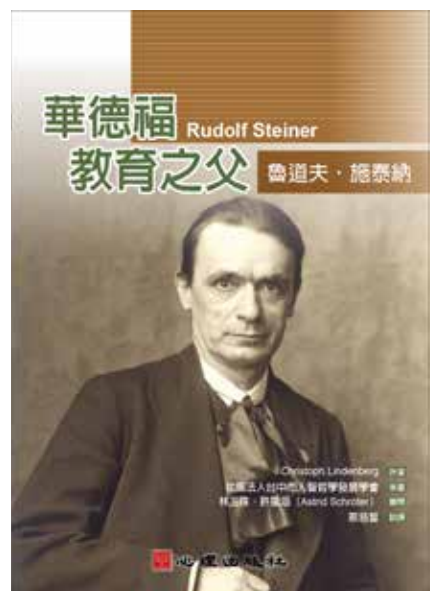
## NEW BOOKS

*Solving the Riddle of the Child: The Art of Child Study*  
Christof Wiechert



ISBN: 978-3-7235-1527-3

It may be a truism to say that every teacher should make efforts to understand his or her pupils. Our real understanding, after all, can be a sure foundation and support for children's whole development; and without this our lessons will be a random undertaking that connects with our pupils, at best, in a superficial way only. A skilled teacher seeks to understand his or her pupils so that they can raise learning beyond mere compulsion or drill. It was Rudolf Steiner's ideal that the weekly pedagogical meetings in Waldorf schools should support teachers' continually developing insight into their pupils. He exhorted them to 'become psychologists' but did not mean this in the commonly understood sense. He himself demonstrated this 'art of evolving insight' in the faculty meetings in which he participated on many occasions. One can say that it is an essential part of the quality of our work as teachers for us to develop these skills of perception, reflection and insight. Christof Wiechert here picks up these suggestions of Steiner's anew. He elaborates from them the art of the child study as a key tool in nurturing pupils development and, at the same time, teachers' own growing powers of insight. In short the approach described here can enliven the educational and social dimensions of a whole school community.



華德福教育之父: 魯道夫 施泰納.

*The Biography of Rudolf Steiner* by Christoph Lindenberg

The translation has been done in cooperation with the Psychological Publishing House Taipei and is hosted by Taichung City Anthroposophical Development Association, which is associated to the Waldorf school in Taichung. We were very lucky to work with the professional German-Chinese translator Patricia Tsai 蔡慈哲 and with Lin Yuzhu as the proof reader. After Ms. Tsai had finished this book, she agreed to continue working on this topic and has joined the team of the Working Group Translation, now translating "Anthroposophische Leitsätze" ("Anthroposophical Leading Thoughts").

My great thanks go to Ms. Tsai, the project host and proof reader Lin Yuzhu and the team of the Psychological Publishing House to go through this mountain of text next to all their other work and make this book available for study in the Chinese speaking world.

With kind greetings

Astrid Schroeter 许星涵

Meichou Lin 林梅洲 理事長

Director, Taichung Anthroposophical Association

臺中市人智哲學發展學會

Yuchu Lin 林玉珠 校長

Principal, Leichuan Waldorf School 磊川華德福學校

<台中市人智哲學發展學會>

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<http://waldorf.org.tw>



Dear Friends of Waldorf Education,

It is with great pleasure we announce the publication of the official, scientific German-Chinese translation of the booklet by Rudolf Steiner, *Die Erziehung des Kindes vom Gesichtspunkte der Geisteswissenschaft* ("The Education of the Child from the Point of View of Spiritual Science") through the Working Group Translation together with the official Glossary of Anthroposophical terms.

With kind regards

Nana Goebel and Astrid Schroeter 许星涵

Freunde der Erziehungskunst Rudolf Steiners e.V. Weinmeisterstr. 16 | 10178 Berlin | Germany Phone +49 (0)30 617026 30 Fax +49 (0)30 617026 33

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## What can the New Art of Eurythmy Offer as a Personal Movement Practice?

Announcing a new book and [www.eurythmyonline.com](http://www.eurythmyonline.com)  
Cynthia Hoven, Fair Oaks, California, USA

*"What does my Creator, working out of primeval, cosmic being, do in me as a human being? If you would give an answer to this question you must make Eurythmy movements. God eurythmises, and as the result of His Eurythmy there arises the human form."*

--Rudolf Steiner, *Eurythmy as Visible*

*Speech*

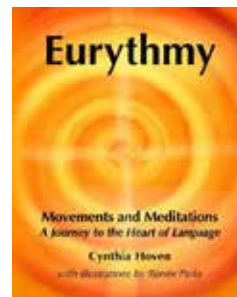
Eurythmy is a movement art different from any other on the earth at present. It is related more to ancient temple dances than to modern performance art. Like other ancient practices of movement meditations, eurythmy moves with the forces of life (the etheric energy, or "chi), yet moves them in a very modern way: in harmony with the conscious forces of the Logos, the Word of God. In Eurythmy, the Word becomes flesh, becomes human.

As a creative discipline of mindful spiritual movement, eurythmy speaks to the deepest core of the human being. I have been working with the new art of eurythmy for over 40 years, and have performed in stage groups, taught children, done eurythmy therapy with hundreds of people and taught artistic eurythmy to tens of thousands of people around the world. In 2002, I founded the Eurythmy Training Program at Rudolf Steiner College in California, and directed it through 2010. And in every course I have taught, people have experienced how eurythmy brings anthroposophy alive, touching something deep in their hearts and inspiring them in their thinking, feeling and willing.

Eurythmy was created by Rudolf Steiner over 100 years ago, when he was asked what kind of movement art would be appropriate for the modern human being. Based on

his profound understanding of how the human being is a revelation of all the creative forces of the universe, Rudolf Steiner taught how we can raise these into our consciousness and make them visible in our movements. The gestures of eurythmy are all drawn from the same sources as our *speaking* and our *singing*: thus, eurythmy is called *Visible Speech* and *Visible Singing*. And whether eurythmy is practiced as an art form, as a subject in Waldorf schools, or as a therapeutic modality, every single movement can lead us to experience our connection both to our eternal spiritual source and our immediate presence in the body.

Dozens of people who have taken classes with me have gone on to become professional eurythmists. Most people, however, will not have that possibility in their lifetime. They wonder, nonetheless, how they can learn more about eurythmy, or how they could practice it at home. Over the years, I have simply encouraged people to remember what we did in class and repeat it when they are alone. This was not enough, however: few people had worked long enough to re-create the exercises when alone. In addition, there were no books that explained the spiritual foundations of eurythmy or led people to understand the power of each individual sound of language and how they appear in the movements of eurythmy.



### A new book for Eurythmy

In response to this need, I finally chose to write a book on eurythmy for the spiritual seeker, and in 2012 I published *Eurythmy Movements and Meditations, a Journey to the Heart of Language* (Heartsong Press). This groundbreaking book explains in rich poetic language how the world was "danced into being" by the Word of the Creator, laying the foundation for our present "dance" of eurythmy. It describes how esoteric philosophies speak of the creation of the world as the manifestation of the "Word of God," also known as the "Logos" or the "Tao." In the first half of the book, I describe how what we experience in each individual sound of language is actually a specific spiritual "Being," born at the beginning of time out of the love and will and wisdom of the Word of God. Eurythmy teaches us how to *hear, perceive* and *unite our personal will* with the primal power of this World Word. Through this activity, we can draw near to the presence of the Creator within us and around us.

In the second half of my book, I present 24 full-color drawings of the sounds of eurythmy, drawn by artist Renée

Parks. I explain each sound in detail: its power as a cosmic creative force, how it can be experienced in the world around us, how to do it in eurythmy, and what qualities it awakens in us when we bring it to life in our practice. This book offers an inspirational path for anyone to continue their eurythmy practice at home.

Several hundred copies of this book have already been sold, and used by eurythmists, eurythmy therapists, class teachers, poets and artists.



#### The next step: an online eurythmy website

Even after I wrote my book on eurythmy, students wanted more. I was asked repeatedly to create videos of what I was teaching, but I am vividly aware that eurythmy is an art of life and consciousness, and that the computer can only impart the image of true being. To be able to introduce a website about eurythmy, I would have to be able to create lessons that would overcome the limitations of the electronic media.

I knew, however, that several of the things that I teach in classes could not be easily internalized unless people could take something with them to help them remember what they had learned. Things like threefold-walking, the seven-fold rod exercise, how to walk a pentagram are all skills that need to be done repeatedly to internalize. And when I introduce the power of a Sound in a class, I am only able to impart a very small part of all that could be said about it. I needed to find a way to bring more content to my students.

I wrestled with this question for several years, until I finally discovered a way of setting up a website that would enable me to teach people how to do eurythmy and yet be independent of the computer. I decided to create videos that show people *how* to do eurythmy exercises in clear and inspirational words. I then instruct people to watch the videos, internalize the movements, and then turn off the recordings and create a practice in stillness.

Thus, after two years of design and programming, [www.eurythmyonline.com](http://www.eurythmyonline.com) was launched in 2014. The website contains over 50 video recordings of eurythmy lessons for people to do as a personal practice. Some of the lessons are free, and some are for purchase, at a price that is equivalent to the prices I ask for my classes. People may purchase single lessons, special sequences for health and healing, modules that work on specific skill sets, or an entire curriculum that would take an entire year to work through.

Module 1: Basic warm up exercises, including threefold walking, I think speech, contraction expansion (7 lessons)

Module 2: The eurythmy rod exercises: building coordination, grace and skill (9 lessons)

Module 3: Moving in space: awakening to the etheric world (10 lessons)

Module 4: The Vowels in eurythmy: the Language of the soul (10 lessons)

Module 5: The consonants in eurythmy: the Forms of creation (19 lessons)

Module 6: Eurythmy for Health and Well-Being (6 lessons)

Each lesson includes a 2-page pdf that can be downloaded, so that the user can read more about the lessons they are learning.

I have found that these lessons are helpful for people who have done some public classes and want to learn more. I have also recommended them to some of my patients, who want to remember how to do rod exercises when they go home. Eurythmists have thanked me for bringing such vivid pictures to the teachings of the sounds, and use my words as references when they teach. And people who live in remote places and otherwise would have no access to eurythmy are grateful to have a doorway to eurythmy through this website.

My hope is that through this website, ever more people will be able to learn about eurythmy. I hope that more and more people will use it as their personal path of mindful movement. Ultimately I hope that people will come from all around the world to my workshops or to the workshops of their local eurythmists. Alternately, I hope that they will invite me or other eurythmists to travel to their communities to teach locally. My dream is that people all over the world will be able to learn about this powerful path of movement meditation and through it live lives of deeper alignment, meaning and purpose.



*Eurythmyonline.com offers an inspirational online eurythmy curriculum, featuring over 50 video recordings that teach basic Eurythmy warm-up exercises, rod exercises, spatial movements, vowels, consonants and soul exercises. Cynthia Hoven: [info@eurythmyonline.com](mailto:info@eurythmyonline.com)*





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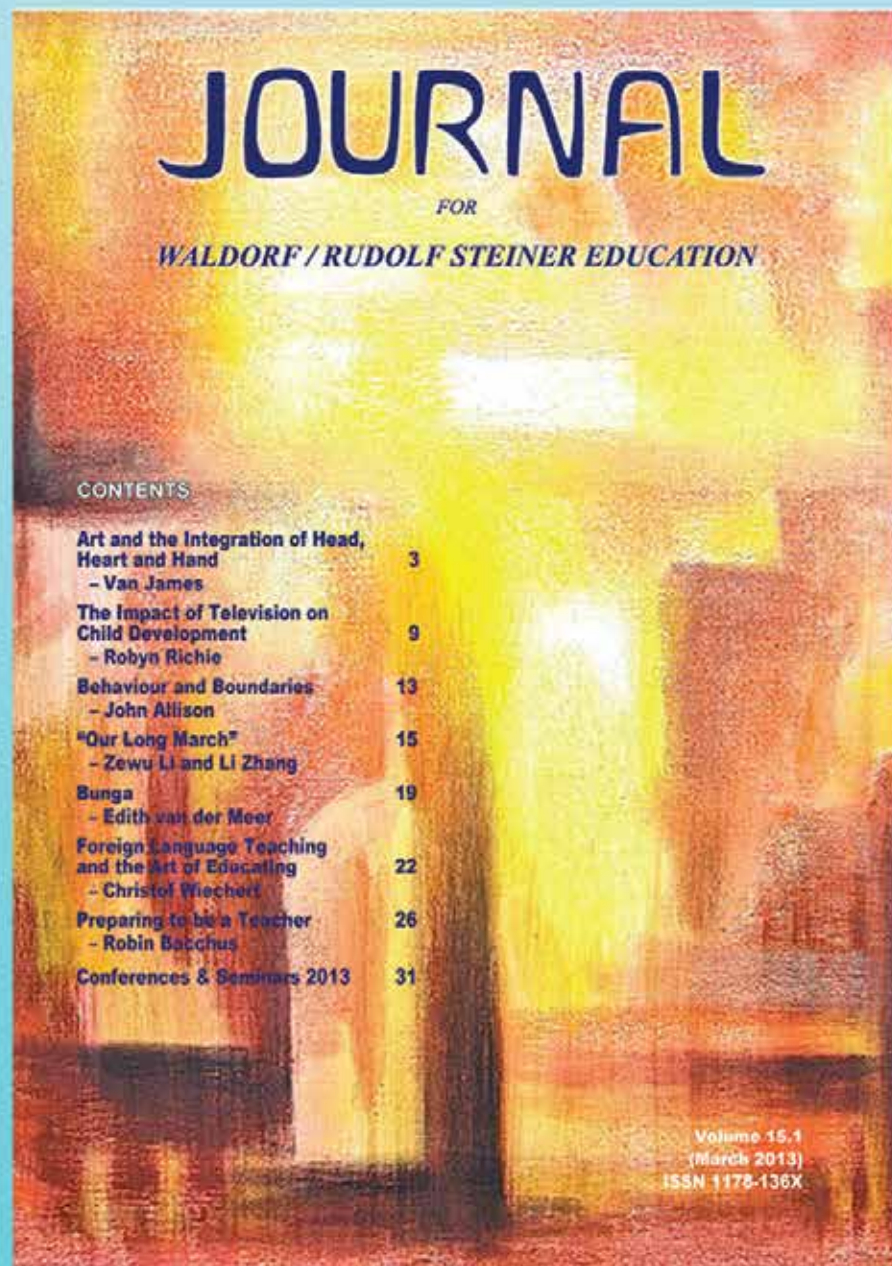
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*Last Day*, watercolor by Van James

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we shall never find the strength to evolve into something higher."*

--RUDOLF STEINER