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A Korean Anthroposophical Conference and The Asian Waldorf Teachers Conference

Trevor Read, Seoul, Korea

Korean Anthroposophical Conference

A late, slow, cautious Spring was gently unfolding as the Korean Anthroposophical Conference began. The heartening sight of blue skies and snow-white cherry blossom lining the approaches to the Cheongge Free Waldorf School greeted the 280 conference delegates who had gathered there for four days of intensive studies, discussion and artistic working together. Christof Wiechert of the Pedagogical Section opened the proceedings with a general introductory overview of Waldorf Education, its inception and its history. On the following days there was an earnest endeavor to see in which ways Eastern Spiritual Wisdom and Anthroposophy shared a common picture of Man and where East and West could come together in their understanding of Human Development. Though this conference was originally conceived as promoting a wider awareness of Waldorf Education in the Public Education sector in Korea, because of work schedules, only a small number (40) of public school teachers were able to attend the p.m. sessions. However a great many present or soon-to-be parents of children at Waldorf Schools in Korea were able to attend (interestingly, many of them had been trained as teachers) and throughout they showed a wonderful willingness to learn and interest in both the philosophical side and the pedagogical side of Anthroposophy. This was especially evident in the

animated discussion groups and the artistic working groups. After a lecture on Biodynamic Agriculture given by Pilliaud Denis from Kyushu in Japan, numbers for the related discussion group doubled, so great was the enthusiasm for hearing about practical initiatives coming out of Anthroposophy. Similarly, in the artistic groups, the conference members progressed with avid fervor as they came to grips with handcrafts, painting, Bothmer Gymnastics, Eurythmy, and much more.

For the conference organizers, lecturers and group leaders it all proved to be a wonderful reminder of how parental communities can be the backbone of our pedagogical work and how important deepening the parents' interest in the education can be.

2013 Asian Waldorf Teachers' Conference

As the conference at Cheongge came to a close, the second conference, this year's 2013 Asian Waldorf Teachers' Con-



Korean teachers in conversation during a break at the Asian Waldorf Teachers Conference in Seoul, Korea.

ference, began with the arrival of Waldorf Teachers coming from all over Asia and Europe. The cherry blossoms were now giving way to tender green leaf and, though blue skies still reigned, a still chilly wind breathed down upon the new conference venue, the Saemaul Training Institute, nestled in the foothills of the mountains above Bundang, a sophisticated suburban retreat on the outskirts of Seoul.

Here Irony played no small part; as this conference, dealing with its purported theme, was about to take place, one's eye drifted to the Korean Script emblazoned above the stage on the proscenium arch, a banner reminding all audiences that this conference setting (Institute) was the gift of the former military government of the country bestowing on the people of Korea the "Hope of a New Life". So may it be!

And so they came, 410 seekers one and all, from Japan and Israel, from China and Australia, from Malaysia and India, from Taiwan and Switzerland, from Hong Kong and Germany, from Thailand and the Netherlands, from the UK, Singapore and the USA, and not forgetting almost 150 teachers from Korea, gathering together on that first breezy morn on the manicured lawns to be welcomed, greeted and regaled in true Korean fashion by a brass and drum ensemble, courtesy of Class 7 of the Purunsup Waldorf School. The

strident rhythms beaten out, the evocative blare of trumpets and conches, the picturesque spring yellow costumes bound with blue sashes, the coming together of so many faces, many familiar, many new, and the marvellous setting as the morning mists rolled back up the mountainside; all culminated in the drummers and musicians forming a ceremonial avenue through which the conference attendees were invited into the conference proper.

Christof Wiechert once again opened the proceedings with a forthright reminder of the challenge of our own particular, present time. Although Waldorf Education had achieved so much in the last 94 years (of its existence), yet there was still enormous potential for development, for improving our instruction and for furthering our practice. In fact, it behoved us all, in these times of rampant materialistic thinking, to work at both our inner development; where 'The Will becomes Thought and the Thought becomes Will;' and our professional development; whereby we could truly carry out the central task of education, the integration of the soul/spirit with the life/body of the young beings in our care.

This first lecture was but the prelude to an astoundingly impressive, and intense, series of five further lectures delving into such themes as present day incarnation challenges, our



Opening ceremony with traditional Korean music at the Asian Waldorf Teacher's Conference in Seoul.

attitude to Time and the vital importance of returning to the fountainhead, Steiner's indications to the first group of teachers, as essential sustenance for our studies and for our day-to-day practice. Indeed there was so much more that to summarize succinctly would merely do injustice to the depth and wealth of experience that Christof brought to us in this treasure-filled lecture series. If there was one particular gem that this writer went away with clutched closely to his heart it would be Christof's exhortation to us all, that, as Waldorf Education approaches its 100th year, we, as Waldorf teachers, should use the next 6 years to make extensive ongoing research into our current practice and question why we do what we do and ask whether we can truly call it "Waldorf" -- a fitting preparation for the coming birthday!

Conferences are about bringing and sharing

Over the unfolding days another aspect of the conference, an aspect that lay deep at the heart of the conference theme, slowly emerged. South East Asia is embroiled in history, not only the history of neighboring countries but also its past relationship with the occident. Day by day we heard the creation myths from different countries, from India, from China, from Japan, from Taiwan, from Korea, in an attempt to see what archetypes lay beneath the outer forms of the tales and how these could be dovetailed to the creation stories which had become standard Waldorf curriculum material in the West. But it was not until the day after one of the midweek tours, when one of the groups had visited Nanumjeong, the Buddhist sanctuary for the surviving victims of military exploitation during the Second World War, that an impromptu coming together of Korean and Japanese teachers (and on a subsequent night, Chinese and Taiwanese teachers) brought about a powerful and moving world deed, a recognition and a resolve to understand each other's nations past and to reunite on our now common task as Waldorf teachers to educate future world citizens, especially through the history curriculum. Here was a truly Michaelic encounter and a potent counter-balance to the retrogressive nationalism so often promoted by Asian politicians in order to cling to power.

The enriching artistic activities, the wide-ranging forum discussions, the lively personal interactions, the busy break-time markets, the impromptu playground dancing, the offerings from the children and teachers, perhaps a highlight of which was the offering from Hata Rieko from the Fujino Steiner School as she masterfully brought together the art of eurythmy with both Korean traditional music and Japanese sutra chant: six days of delving and deepening (our commitment to carry Waldorf Education into the future) served to remind us that in these present times, so dominated by materialism, Waldorf education was, in Christof's words, a rescue mission of the human soul.

Thanks must go to all the organizers of the conference whose sterling work over the previous year made the whole event possible. Thank you—Kamsahamnida!

The Asian Waldorf Teachers Conference 2013: Developing Social Healing Out of Anthroposophy

Van James, Honolulu, Hawai'i

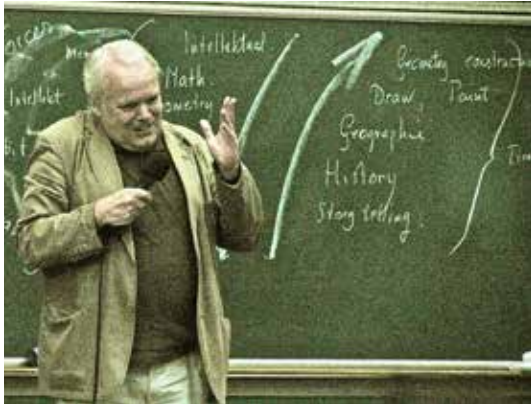
The sharp blare of horns and the booming beat of drums clattered into the surrounding hills, breaking the cool spring air like cracking ice. Was it the elemental sounding of Scottish bagpipes gone awry? No it was a striking Korean entrance music played by Waldorf students clad in bright yellow, traditional folk costumes for the opening ceremony of the fifth Asian Waldorf Teachers' Conference in Seoul, South Korea. Despite blocked visas, media hysteria, and the threats of a young dictator to the north, over 400 participants attended this education conference intended to be a professional development opportunity for working Waldorf teachers in Asia. Half the teachers attending were from Korea and China.

A rich array of discussion groups and practical/artistic workshops was offered at the conference, as well as cultural presentations by Asian teachers and Korean students. A 70-piece student orchestra from the Cheongge Free Waldorf School was exceptional in its performance of several classical pieces. But the tone of the conference content was set by Christof Wiechert in his colorfully accessible presentation of an anthroposophical understanding of the human being and the development of the child. He reminded his audience of the many (unfortunately) established Waldorf misunderstandings and how, not the tradition but, the bigger picture of the individual child is what is important. This gave a spicy flavor to the conference theme, as did the Korean dishes, such as kimchee, in the daily meals.

The conference ran extremely smoothly with oversight from Nana Goebel, of the Freunde der Erziehungskunst Rudolf Steiner, who guides all of the AWTCs. But it was Eunhwa Lee and her Korean team of colleagues who must be congratulated for the success of this engaging conference. Everything was very well planned.

However, there was one unplanned event that strongly influenced the conference and brought a deeply serious mood to the last few days of the proceedings. Dr. Christian Kroener, one of the presenters, a math and physics teacher from Germany, died suddenly. His crossing of the threshold brought out in everyone present a heartfelt mood of participation in his further journey. A spontaneous and touchingly natural celebration of this well-traveled teacher became an important practical example of the conference theme, Social Healing Out of Anthroposophy.

Japanese representatives at the conference promised to ask their colleagues at home if in two years the *Land of the Rising Sun* might host the AWTC in 2015.



Scenes from the Asian Waldorf Teacher's Conference in Seoul, Korea--2013.

The Foundation of the Japanese Association of Steiner Schools

Rieko Hata, Fujino, Japan

On August 18, 2013, the Japanese Association of Steiner Schools was founded as a vessel for networking all the Steiner programs in Japan.

Since the Asian Pacific Conference for Waldorf Teachers 2005 in Taiwan, many of the teachers and administrators from several Steiner Schools in Japan have regularly met and discussed the possibility of building cooperation and strengthening our connections little by little toward the goal of forming an association of Steiner Schools.

Although there were a lot of concerns, the process proceeded much faster than we had expected. Two factors urged us forward. One was the catastrophe on 11th March 2011 that greatly effected Japan and the world. This disaster caused us tremendous depression, and at the same time we felt that we should have stood up together with our colleagues in all the Steiner Schools in Japan. To join together now may bring us strength from the wellspring of Waldorf Education. The other factor was that we became more aware of our role to share our experiences of 26 years of Steiner education in Asia. Especially through our experiences at the Asia Pacific Waldorf Conference in Korea this past May this was brought to the

fore. And now we have our cooperative work to prepare for the AWTC in 2015 in Japan.

It is important to note that this association does not act as a legal body, but rather as a networking group, which wishes to unite all initiatives working in the spirit of Rudolf Steiner education. We do not consider it our task as yet to take on official registration.

At present, the following schools have joined our association as members:

Hokkaido Steiner School
Fujino Steiner School
Tokyo Kenji Steiner School
Yokohama Steiner School
Aichi Steiner School
Kyotanabe Steiner School
Fukuoka Steiner School
Morgenland Steiner School (associate member)

We wish to work closely with the Association for Steiner Early Childhood Education, founded a decade earlier, so that Steiner Education as a whole may develop with the united efforts of all of us working in this field.

Although there are some difficult political and economic situations before us, we have decided to take the necessary steps for the future. We ask all of our friends and colleagues now for your warmth and support, so that this vessel may be filled with power, courage and light.



A meeting on August 18, 2013 established the Japanese Association of Steiner Schools.

Waldorf -- Finding a Home in Nepal

Sarita Sanghai, Hyderabad, India

Being born and raised in Nepal, I regularly return to Kathmandu to visit with my family. Recently I have been asked, because of my teaching experience in Indian Waldorf Schools, to share what I have learned with Nepali Steiner schools and initiatives in this country at the top of the world.

The first of these schools to be established was 14 years ago, Tashi Waldorf School. I spent two days at Tashi and was glad to hear that they have taken the big step to go beyond the long-established Class 3 and proceed to Grade 4. I spent several hours with Ms. Nima, the Grade 4 teacher, and we went through all of the Grade 4 blocks in brief. And also looked forward to what is done in Grade 5. This is a very positive step for Tashi Waldorf School. I also suggested that she come to India in October 2013 for the Art course that Mr. Van James will be conducting in Hyderabad for primary school teachers. I feel it will help the school immensely if the teachers can manage attending workshops for their professional development.

I went with Ms. Eva, Tashi's principal, to Shanti Seva School and visited on a half-day tour all the classes. We met Ms. Rabina, who is heading the school now, as well as all the teachers. Shanti is going through a period of transition now that its founder and long-time German supporter has withdrawn from the community oriented project.

Worldganic is a new initiative that has emerged in Pokhara, a town several hours to the west of Kathmandu. After an introductory kindergarten course I gave to a group of teachers in Kathmandu in 2011, one of the participants Mr. Ritman Gurung was inspired to organize a similar course in Pokhara for

2012. This year Ritman arranged another introductory course in Jomsom, a town located at an altitude of 2800 meters (over 9000 feet) in the Mustang District of Nepal. The 4-day early childhood workshop had 30 participants and I must say that it was very well received. The participants were very enthusiastic to learn about Waldorf and want to spread the Waldorf approach all over Nepal.

Worldganic has started an initiative in Pokhara and has built a school in a restored farmhouse. They will begin their first kindergarten in a month's time for which they are working very hard. I spent time with them every evening in these 4-5 days to go into details of doing a lesson plan, adapting some Nepali songs and circle games, trying to make them more suitable for the culture of Nepal. I have also suggested to them to get help from schools in Kathmandu and spend some time in these schools to visit the classes and get more practical experience in Waldorf.

It was very challenging for me is to deliver talks on education in my broken Nepali since I never properly learned Nepali apart from talking to local people as I grew up in Kathmandu. But they accept me well with my Nepali and were a rapt audience.

The people in Jomsom explained to me that they already live this Waldorf way in their daily lives. It was very touching when one of the participants said: "More or less we have been living the way you described in your lectures and workshops but we always thought that we are far behind and need to gear up and begin to live like city people and give gadgets to our little children and were trying to pull them away from nature."

It is clear that Waldorf education and its related life style resonate with the mountain people of the Himalayas and is beginning to find a home in Nepal.



Kindergarten teachers learning rhythmic finger games in Jomsom, Nepal.

Six Amazing Weeks in Australia

A Report on a Joint Indian-Australian Class 10 Surveying Excursion in the Outback

Class 10 and Jayesh Pillarisetty, Hyderabad, India

The class ten students of Abhaya Waldorf School in Hyderabad, India, were invited by Samford Valley Steiner School in Australia, for a Surveying main lesson, in April and May 2013. Almost as soon as we reached Brisbane and the school, we were off in buses to learn surveying in Chinchilla, Queensland. We put up our tents at the local show grounds and slept out in the open, using the kitchen and a big hall for dining and our classroom work. Putting up the tent itself was a unique experience as it was the first time for us. It was also a first to stay away from our families in another country for such a long period of time. Miriam, our cook and quarter master, was quick to crack the whip if any of us slacked in our wash up roster duties after each meal. Anupama, a parent of Abhaya School who accompanied our group, helped Miriam in the kitchen and we were truly grateful for the Indian curries that she made for us every other day.

Each morning we had to make our breakfast, pack our lunches, and head to the Chinchilla Fossil Reserve our surveying site. Peter Glasby, Tim Dunn, and Mark Piper were our teachers who guided us through surveying and taught us the tricks of the trade. We were taught various aspects of surveying, such as triangulation, finding true north, tacheometry and vertical profiling, using theodolites, dumpy levels and surveyor's bands, during the day. Using the theodolite and measuring angles was initially a challenge but eventually we mastered it in no time. After dinner, we learnt how to apply the principles of trigonometry/optics and basic mathematics to generate numbers for use in the final mapmaking, at a later date. We also started preparing our main lesson book during these after-dinner sessions.

In the second week we were dropped off at the beginning of a long bush walk. The two-week camp had a three day bush walk in between, to accommodate shooting enthusiasts who used the rifle range near our site, during weekends. We were given a map and a compass and asked to figure out a way to walk to the end where the bus would pick us up. Much to our



glee on the first day itself, we surprised our teachers who were keeping a watchful eye on us from a distance and found them hiding behind the bushes! After walking for a day, we found a flat piece of land to camp. We pitched our tents there, set up our stoves, made dinner, collected water from a creek and slept in our sleeping bags. It was a unique experience for us Indians, though the Aussie students may have felt it was just another 'camp' and all of us seemed to enjoy our time without any of the adults snooping around.

After two days of walking with our huge packs, we reached our destination covering approximately 32 kilometers. At the destination, we all jumped into a pool of flowing water. A couple of our friends who were not so adept at swimming were struggling a bit to stay afloat and Tim and John the two adults on opposite sides of the bank had to jump in to help them ashore. We returned to Chinchilla to fine tune our raw data collected during the survey. We drew maps, worked with GPS coordinates, and obtained more tacheometry data for making the vertical profile/map of the site. After the camp we were back in Brisbane for the weekend and went gallivanting around the city, watched movies, went shopping and generally had loads of fun.

The next week some serious work was in store for us back at school. It was time for calculations, calculations, and more calculations. We made a digital version of our maps on the computer using Quantum GIS software. During four long breaks at school, we played a cricket match against the Samford Valley High School team. It was a thrilling nail biting finish that required umpire and match referee - Mark Piper, to bring out his calculator to decide who won at the end. After a tense situation with the players milling around him, he declared that the Indians won by 1 run. A couple of war cries from the Indians and many hugs later, all of us went back to class to work on the tamer issues of math and maps.

On the last day of the





school, we watched a popular Bollywood movie with a group of Aussie host families, teachers, and students of Samford Valley Steiner School. We cooked an Indian dinner which we shared with them and at the end, thanked them for their kindness and generosity for putting up with a bunch of garrulous Indian adolescents for a couple of weeks. The next day after tearful goodbyes to all our friends and hosts, we left for Byron Bay to round off an excellent visit to Australia.

The Scuba Diving course was a once in a lifetime experience for us. Our instructors Giac, Liz, John and the others at Sun Dive, Byron Bay, were warm and friendly and we enjoyed learning how to dive from them. We saw placid Wobbegong sharks on the ocean floor, Manta rays, turtles, and many more iridescent multi-coloured fish whose names we did not know during the dives. It was a fantastic experience for all of us who got to dive at Julian Rock, in the Pacific Ocean. At the end of the training, many of us got an open water dive certificate and there were lots of happy smiling faces all around.

We spent most of our time at Byron Bay learning to dive, watching a few Hollywood movies, shopping, eating out and bogie boarding at the beach. Some of us cycled to the Cape Byron Steiner School and spent an afternoon with the high school students and teachers on the penultimate day. The week at Byron Bay and the journey back to India taught us how to handle money and take independent decisions which affected each one of us, as well as the whole group. The weekend came much too quickly with our final goodbyes to Australia, we returned back home with amazing stories to treasure for the rest of our lives.



Your Phone Vs. Your Heart

Barbara L. Fredrickson, Chapel Hill, North Carolina, USA

[First printed March 24, 2013, in the *New York Times*]

Can you remember the last time you were in a public space in America and didn't notice that half the people around you were bent over a digital screen, thumbing a connection to somewhere else?



Most of us are well aware of the convenience that instant electronic access provides. Less has been said about the costs. Research that my colleagues and I have just completed, to be published in a forthcoming issue of *Psychological Science*, suggests that one measurable toll may be on our biological capacity to connect with other people.

Our ingrained habits change us. Neurons that fire together, wire together, neuroscientists like to say, reflecting the increasing evidence that experiences leave imprints on our neural pathways, a phenomenon called neuroplasticity. Any habit molds the very structure of your brain in ways that strengthen your proclivity for that habit.

Plasticity, the propensity to be shaped by experience, isn't limited to the brain. You already know that when you lead a sedentary life, your muscles atrophy to diminish your physical strength. What you may not know is that your habits of social connection also leave their own physical imprint on you.

How much time do you typically spend with others? And when you do, how connected and attuned to them do you feel? Your answers to these simple questions may well reveal your biological capacity to connect.

My research team and I conducted a longitudinal field experiment on the effects of learning skills for cultivating warmer interpersonal connections in daily life. Half the participants, chosen at random, attended a six-week workshop on an ancient mind-training practice known as metta, or "lovingkindness," that teaches participants to develop more warmth and tenderness toward themselves and others.

We discovered that the meditators not only felt more upbeat and socially connected; but they also altered a key part of their cardiovascular system called vagal tone. Scientists used to think vagal tone was largely stable, like your height in adulthood.

Our data show that this part of you is plastic, too, and altered by your social habits.

To appreciate why this matters, here's a quick anatomy lesson. Your brain is tied to your heart by your vagus nerve. Subtle variations in your heart rate reveal the strength of this brain-heart connection, and as such, heart-rate variability provides an index of your vagal tone.

By and large, the higher your vagal tone the better. It means your body is better able to regulate the internal systems that keep you healthy, like your cardiovascular, glucose and immune responses.

Beyond these health effects, the behavioral neuroscientist Stephen Porges has shown that vagal tone is central to things like facial expressivity and the ability to tune in to the frequency of the human voice. By increasing people's vagal tone, we increase their capacity for connection, friendship and empathy.



In short, the more attuned to others you become, the healthier you become, and vice versa. This mutual influence also explains how a lack of positive social contact diminishes people. Your heart's capacity for friendship also obeys the biological law of "use it or lose it." If you don't regularly exercise your ability to connect face to face, you'll eventually find yourself lacking some of the basic biological capacity to do so.

The human body — and thereby our human potential — is far more plastic or amenable to change than most of us realize. The new field of social genomics, made possible by the sequencing of the human genome, tells us that the ways our and our children's genes are expressed at the cellular level is plastic, too, responsive to habitual experiences and actions.

Work in social genomics reveals that our personal histories of social connection or loneliness, for instance, alter how our genes are expressed within the cells of our immune system. New parents may need to worry less about genetic testing and more about how their own actions — like texting while breast-feeding or otherwise paying more attention to their phone than their child — leave life-limiting fingerprints on their and their children's gene expression.

When you share a smile or laugh with someone face to face, a discernible synchrony emerges between you, as your gestures and biochemistries, even your respective neural firings, come to mirror each other. It's micro-moments like these, in which a wave of good feeling rolls through two brains and bodies

at once, that build your capacity to empathize as well as to improve your health.

If you don't regularly exercise this capacity, it withers. Lucky for us, connecting with others does good and feels good, and opportunities to do so abound.

So the next time you see a friend, or a child, spending too much of their day facing a screen, extend a hand and invite him back to the world of real social encounters. You'll not only build up his health and empathic skills, but yours as well. Friends don't let friends lose their capacity for humanity.

[Barbara L. Fredrickson is a professor of psychology at the University of North Carolina, Chapel Hill, and the author of "Love 2.0: How Our Supreme Emotion Affects Everything We Feel, Think, Do, and Become."]

The Arts: Seeing & Thinking Differently-- Perception & Reality

C.J. Westerberg USA

[First printed by The Daily Riff, March 18, 2013]

"Once it is recognized that productive thinking in any area of cognition is perceptual thinking, the central function of art in general education will become evident."

--Rudolf Arnheim, Visual Thinking

Fundamentalism and

Relativism: Two Boundaries

of Spiritual Science

Michael Howard, Amherst, Massachusetts, USA

Through the years, I've noticed a marked difference in the engagement levels of students when the culture of art is apparent at school. We're not talking about the occasional art class but where the "presence of art" is palpable. You sense it when you visit a school, shadow classes or when speaking with students and teachers - even when out of school because they imbue a certain *je ne sais quoi* or maybe it's a certain sensibility. (I know . . . many "sense" words here for a reason.)

Why is this and why should we care? For one, as Sir Ken points out in his classic uber-viral video (the RSA one, not his TED), awakening the senses through the arts is the antithesis of school boredom which can lead to all kinds of interesting things like divergent thinking. In other words, much of modern schooling is artless and "senseless".

This concept is MORE than the arts as entertainment, a diversion from the "real" academic work



of schooling (argh) and aesthetic pleasure and expression, which are often the most promoted reasons when referring to the importance of the arts. Wanting to explore more about the role of the arts beyond the litany of skill-building or general enjoyment benefits discussed in the media, I remembered one of my dog-eared books which is an oldie but goldie -- Visual Thinking by Rudolf Arnheim -- which provided some more insight to this conversation (bold and paragraph breaks added by editor):

Today, the prejudicial discrimination between perception and thinking is still with us. We shall find it in examples from philosophy and psychology. Our entire educational system continues to be based on the study of words and numbers. In kindergarten, to be sure, our youngsters learn by seeing and handling handsome shapes, and invent their own shapes on paper or in clay by thinking through perceiving. But with the first grade of elementary school the senses begin to lose educational status. More and more the arts are considered as a training in agreeable skills, as entertainment and mental release.

As the ruling disciplines stress more rigorously the study of words and numbers, their kinship with the arts is increasingly obscured, and the arts are reduced to a desirable supplement; fewer and fewer hours of the week can be spared from the study of the subjects that, in everybody's opinion, truly matter. By the time the competition for college placement becomes acute, it is a rare high school that insists on reserving for the arts the time needed to make their practice at all fruitful. Rarer still is the institution at which a concern with the arts is consciously justified by the realization that they contribute indispensably to development of a reasoning and imaginative human being.

Colleges are not immune:

This educational blackout persists in college, where the art student is considered as pursuing separate and intellectually inferior skills, although any major in one of the more reputable academic areas is encouraged to find "healthy recreation" in the studio during some of his spare hours. The arts for which the bachelor and the master are certified do not yet include the creative exercise of the eyes and hands as an acknowledged component of higher education.

What follows from here are the clinchers:

The arts are neglected because they are based on perception, and perception is disdained because it is not assumed to involve thought. In fact, educators and administrators cannot justify giving the arts an important position in the curriculum unless they understand that the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor.

While educators are aware of involving the senses during learning, if you note many of the recommendations in this piece

about teaching spatial relationships, for example, have to do with teachers telling and explaining visualizations rather than students exploring, discovering and creating them. Encouraging students to sketch their lesson is one suggestion that falls into the latter category of active perception and reasoning. Ironically but not surprisingly, [The Maker Movement](#) may be more of a transformative influence than what most schools are able to do. More from Arnheim: *The neglect of the arts is only the most tangible symptom of the widespread unemployment of the senses in every field of academic study. What is most needed is not more aesthetics or more esoteric manuals of art education but a convincing case made for visual thinking quite in general. Once we understand in theory, we might try to heal in practice the unwholesome split which cripples the training of reasoning power.*

Arnheim concludes with this powerful statement about the artist as expert pattern-finder (channeling [Paul Lockhart](#) . . .).

Once it is recognized that productive thinking in any area of cognition is perceptual thinking, the central function of art in general education will become evident. The most effective training of perceptual thinking can be offered in the

art studio. The scientist or philosopher can urge his disciples to beware of mere words and can insist on appropriate and clearly organized models. But he should not have to do this without the help of the artist, who is the expert on how one does organize a visual pattern. The artist knows the variety of forms and techniques available, and he has the means of developing the imagination. He is accustomed to visualizing complexity and to conceiving of phenomena and problems in visual terms.

And this:

My earlier work had taught me that artistic activity is a form of reasoning, in which perceiving and thinking are indivisibly intertwined. A person who paints, writes, composes, dances, I felt compelled to say, thinks with his senses. This union of perception and thought turned out to be not merely a specialty of the arts.

A review of what is known about perception, and especially about sight, made me realize that the remarkable mechanisms by which the senses understand the environment are all but identical with the operations described by the psychology of thinking.

Inversely, there was much evidence that truly productive thinking in whatever area of cognition takes place in the realm of imagery. This similarity of what the mind does in the arts and what it does elsewhere suggested taking a new look at the long-standing complaint about the isolation and neglect of the arts in society and education. Perhaps the real problem was more fundamental: a split between sense and thought, which caused various deficiency diseases in modern man.

Seems Arnheim and Sir Ken share the same sentiment. And you?



Human Speech in the Dynamic between Cosmic Laws and Earthly Forces

Astrid Anderson, New Zealand

*Speak, o Man,
And you reveal through yourself
The world-becoming.*

*The world-becoming
Reveals itself through you, o Man,
When you speak.*

This verse by Rudolf Steiner shows the speaking human being as creator and initiator of life and manifestation in the world and it's evolving. What kind of speaking is Rudolf Steiner referring to? Can speech have such magic power? This must relate to a new way of speaking, something humanity is able to learn for its future development on earth: a speaking that uses forces that enliven and link us again to world creation and its cosmic forces. This was given initially to the teachers of the first Waldorf School in Stuttgart, from 1919, by Rudolf Steiner himself in many sessions: exercises which will help us school all our creative speaking faculties, with the aim of transforming the entire speech organism and enlivening our whole being. Through this new faculty of Creative Speech, when practised regularly in all its aspects, our speaking can indeed become therapeutic, not only for the children, right into the forming of their physical organism, but also for ourselves. Our speaking, as Rudolf Steiner points out to those first teachers, is the primary mediator for the gradual incarnation of the 'I' in the growing, developing child. In healing also, it is the 'I' that activates and stimulates wellness and renewal in our bodies and organs.

The cosmic forces, as we work with them, e.g. in biodynamic agriculture, helping us grow healthy plants, are the same forces we call upon which form our body and inner organs. On entering through all the planetary spheres into a new incarnation, the forces from the zodiac and the planets work upon the embryo in the womb, the magic of creation.

Part of the mystery of the human being is human speech. It is those Logos forces of creation, with which WE / I speak! – 'Speak, o Man...' – not in today's shadow of abstract, purely content-oriented, speaking will these forces manifest, but in speaking 'on the breath' with a 'freed voice', as the Greeks still knew how to do. Rudolf Steiner did not only give us a beautiful verse to contemplate, but he also gave us the tools to unveil and free the instrument and the potential for a powerful speaking, which we have received from the forces of the cosmos. This then has creative power.

The cosmic gestures of the sounds of language, on the one hand, give us a sense of life, of the flow and rhythm of the etheric world, an enlivening quality. On the other hand, language has consciousness. Not only the etheric needs to be activated, but the astral body must be involved, which gives us our consciousness and allows us to evolve. 'Speech is the astral body modified by the Ego...' says Rudolf Steiner in the 'Speech and Drama' course (Dornach, 1924). Our thoughts and inner impulses of feeling, our impressions and reflections of

the world want to be conveyed. This can happen, only if we are awake in our astral body, but the exactness of the pictures, the imagination and the intentions must be activated by that force which brings all this together--the human Ego. This human 'I' can be schooled in its perception, differentiation, thinking capacity and all the other faculties we are capable of. We could also say, it is the 'I' which schools all these faculties through practising speech, as Rudolf Steiner has indicated to those first teachers and which he developed together with Marie Steiner, who then schooled the actors for the presentation of a speech that is capable of presenting deep inner experiences and levels of our being, and which will become conscious only gradually in humanity in future times.

Creative Speech, practised and developed at the Goetheanum, Dornach, Switzerland, has made it possible to present the spiritual levels of being revealed in Rudolf Steiner's Mystery Drama, first performed 100 years ago. Such work has been made possible at various creative speech schools in different parts of the world since the work with eurythmy and the Mystery Dramas began, in the early 1900s.

Today, new initiatives continue to emerge, one of which is the Spirit of the Word School for Creative Speech and the Art of Drama in New Zealand, a professional training course for acting and speaking, beginning in January 2014. The School bases its teaching on Rudolf Steiner's Speech and Drama course of 1924.

The Spirit of the Word School

Methodology: Speech can be experienced as the polarity between body and spirit. To begin with, the plastic, form-element of the physical world is established, the element of space. The breath is applied in shaping the consonantal character of the sounds of language in speaking. 'Visible' pictures and descriptions are created, in narrative poetry and story: through the epic register. Later, the other, the fleeting, flowing movement-element of time is explored: the audible, musical spirit element of speech and drama, which allows the vocalic sound qualities to resonate on the air: the lyrical register. With these skills, we can 'tune ourselves' to resonate with the archetypal sound character in speaking and acting. In characterisation, this method allows the 'Spirit of the Word' to shine through.

The Tutors: Norbert Mulholland graduated from the Harkness Studio, Sydney, Australia. Penelope Snowdon-Lait graduated from the Goetheanum School for Speech and Drama, Switzerland. Astrid Anderson trained in England and Switzerland, graduating at the Novalisschule, Stuttgart, Germany.

Elieen Hoffmans, eurythmist, trained in Stuttgart; as well as in speech and drama, at the Chrysalis Theatre Acting School, London.

Our Impulse: For more than 30 years of speech and drama work, the experienced tutors of this course have now decided to offer a professional training for acting and speech in New Zealand.

Contact: If you would like further details concerning this course please email us at spiritofthewordschool@gmail.com.



Spirit of the Word...

*'The Truth in nature shines forth to the spirit.
From the truth in art the spirit shines forth.'*

Independent School for

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New Zealand

Based on the work of Rudolf Steiner

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The format of the training will be in two blocks a year and two long weekends, to allow for people to work while studying.

- The 'Orientation Course' - the first block is offered as a stand-alone course for anyone interested, as a personal enrichment of their life.
- The 'Certificate Course' – the first year is offered as a stand-alone course for professional development for teachers and other professional people working with speech and language.

Course directors: Astrid Anderson, Penelope Snowdon-Lait, Norbert Mulholland

For further information: spiritofthewordschool@gmail.com

Fundamentalism and Relativism: Two Boundaries of Spiritual Science

Michael Howard, Amherst, Massachusetts, USA

Recently an anthroposophical friend told me he would be organizing the lectures and workshops for the local branch of the Anthroposophical Society in the coming year. A conversation ensued around a dilemma he felt.

The committee of individuals who had approached him about taking on this task made a point of reminding him that only anthroposophical speakers should be invited. My friend smiled, saying he knew this had been emphasized because of his earlier spiritual affiliations. My friend is deeply dedicated to studying and serving spiritual science. But the question that weighed upon him was the following: Is anthroposophy best served by distancing itself from other spiritual movements or by creating some opportunities for interaction and dialogue with representatives of other streams?

My response took the following direction: I said I fully understood and appreciated his dilemma, nevertheless, I saw no simple solution. I made a comparison with a similar drama among eurythmists. There are those who are concerned to protect eurythmy from becoming watered down or distorted by outside influences such as modern dance. There are others who are concerned that eurythmy needs to grow and evolve in response to contemporary needs and developments. I said that I respected both positions as it seemed healthy to have both poles represented. It seems a very real danger that the deeper dimensions of eurythmy could get lost but at the same time I feel the deepening of eurythmy should keep it alive and contemporary in an authentic rather than a contrived way.

The same situation faces Waldorf education. There are those who actively represent the view that Waldorf education must reach as many children as possible even if it means making compromises. Other parents and educators see the need for a qualitative deepening and not merely quantitative expansion of Waldorf education if the individual and societal needs of future generations are to be met.

Behind my friend's situation in organizing Anthroposophical Society events and the examples I mentioned with eurythmy and Waldorf education, we encounter a broader issue that deserves conscious attention. The life and evolution of spiritual science are unfortunately and unnecessarily undermined so

long as we are unable to find a healthy orientation to a spiritual battle playing itself out in the souls of each individual and thus in our institutions. The spiritual battle I refer to is by no means limited to anthroposophical circles but pervades human affairs in all spheres and at all levels—in our personal, local, national and global relations. It goes without saying that in every corner of the world stage we encounter all manner and degrees of conflict. What is so little understood are the spiritual forces that are behind and driving the outer conflicts. These spiritual forces go by many names; for my purpose here I will call them the spirit of fundamentalism, on the one side, and the spirit of relativism on the other. I submit that we need to recognize the spirit of fundamentalism and relativism, first, in ourselves so that we can better meet them in others and in all our social relations and institutions.

If I can assume the larger context of this question is self evident, my purpose here is to focus on what I perceive as a

growing intensification of both a fundamentalist and a relativist spirit within our anthroposophical movement and the Anthroposophical Society. In today's world the term fundamentalism is charged with polarizing implications. To speak of fundamentalism in the context of anthroposophical circles may for some seem over-stated and thus inappropriate. Having seriously weighed that possibility I nevertheless consciously use it for several reasons.

Firstly, I wish to be clear that I speak of the spirit of fundamentalism; I have no need or intent to label any particular views as fundamentalism or any individual as a fundamentalist.

Secondly, as anthroposophist I believe we have been given the soul spiritual tools to work with this phenomenon in ways that may not only heal and enliven our relationships

within anthroposophical circles but perhaps our earnest efforts in this regard can serve human society as a whole in confronting what is in effect the spiritual battle of our time.

Lastly, it is essential from the start to note that I speak not only of the spirit of fundamentalism but also of the spirit of relativism. The term fundamentalism is widely used today, while relativism is not, at least in this context. There may be a better word than relativism but it is the best word I have been able to find to describe a mindset or spiritual disposition that is the opposite of a fundamentalist disposition.

I introduce the words fundamentalism and relativism to describe a spiritual polarity but it is crucial that they are not understood or used as synonyms of good and evil, as is often the case.

Having said that, however, our task is complicated further



Circle and Cross: #7, Van James

by the need to understand how the polar spirits of fundamentalism and relativism are sources of good and evil.

In old cowboy movies white hats designated the good guys and black hats the bad guys, that is, to a white kid like myself. Today, I can appreciate that someone else might see the white hats as signifying the bad guys. Similarly, some people may automatically judge the fundamentalist spirit as bad and the relativist spirit as good. However, others will see it quite the other way around.

We discover quite a different orientation to white and black—or more accurately, to light and dark—when we see that the full diversity of the rainbow colors depends on the interaction of light and dark. As Goethe first pointed out, color arises through the deeds and suffering of light and dark—yellow arising through the darkening of light, while blue arises through the lightening of darkness.

The emergence of color through the interaction of light and darkness is more than a poetic metaphor; it models a way of seeing and thinking. I believe nothing less than a different way of perceiving and thinking will enable us to understand and work constructively rather than destructively with the diverse spiritual perspectives and values of other people. Specifically, I wish to introduce the view that we can perceive the spirit of fundamentalism and the spirit of relativism as spiritual poles comparable to the poles of light and dark. Just as light and darkness are necessary to the rich diversity of color and all the

paintings created with color, the polar forces of fundamentalism and relativism are necessary to our creating a vibrant and diverse spiritual life.

I think it valid and helpful to recognize when we ourselves as much as others think and speak out of a fundamentalist or relativist spirit. For example, I am quite conscious as I write that I am walking a fine line between these two poles. I fully expect some readers will feel I am too relativist in my views, while others will think me too narrow and dogmatic, perhaps even fundamentalist. I try to be open rather than defensive towards such assessments of my views because I take for granted that my insights are incomplete and/or one-sided, and thus in constant need of revision and evolution. Some degree of one-sidedness in our views seems to me not only unavoidable but necessary. Something as basic as walking requires that we lean to the left and then to the right. To be willing and able to risk falling to the left or right is as necessary to spiritual walking as physical walking. We know that a child learns to walk through frequent falling to the left or right. Similarly, we can support each other in our learning to walk spiritually by giving each other the inner and outer space to move spiritually to the right and left. To be fearful for ourselves and/or to judge others for moving to the spiritual right or left promotes only spiritual paralysis that hinders our spiritual evolution.

I believe we can work with the spirits of fundamentalism and relativism as creative forces in a manner comparable to the way a painter works creatively with the forces of light and dark in color. The question is, how?

In this regard I draw the reader's attention to another dimension of art that Rudolf Steiner points to in a lecture given on February 15, 1918 (See Lecture 5, "The Two Sources of Art: Impressionism and Expressionism," in the collection, *Art As Spiritual Activity, Rudolf Steiner's Contribution to the Visual Arts*, Anthroposophic Press, 1998).

In this lecture Steiner expands upon the common meaning of impressionism and expressionism to describe two starting points of art that embraces the full spectrum of artistic styles and streams. Steiner uses them as contemporary equivalents to the classical terms Apollonian and Dionysian. Steiner's intent is not to limit the rich diversity of art with abstract labels. Rather he uses the terms impressionism and expressionism to draw attention to the two poles from which all art arises in the same way that the infinite subtleties of color originate from the interaction of light and darkness. In the simplest of terms the two sources of art are outer experience and inner experience.

All art that derives its inspiration from the outer world he refers to as belonging to the impressionistic stream. However, when an artist merely replicates or copies the outer world, Steiner suggests that the artist's activity falls out of the sphere of art. All art that originates from an inner spiritual impulse he includes in the expressionistic stream. However, when an artist merely illustrates a spiritual experience or in today's art scene simply emotes in color or substance, Steiner says here too the artist falls out of the realm of art.



Icon: #11, Van James

Steiner refers to these two tendencies towards outer and inner literalism as the “two sins of art.” Such a phrase is provocative; sometimes it offends artists who otherwise are sympathetic to Steiner’s indications about art. A deeper study of Steiner’s full meaning, as elaborated in the lecture mentioned, can reveal that his purpose is not merely to cast judgment on certain kinds of art. His deeper intent is to draw attention to two ways artists fall from free creative activity into unfree activity.

In full awareness for a similar controversial reaction, I pose the possibility that the spirit of fundamentalism and the spirit of relativism are the two sins of spiritual science? Such a statement is not intended to judge the views and values of others. I simply submit that the fundamentalist and relativist spirits define the parameters of spiritual science. In that sense they constitute two spiritual boundaries which when crossed no longer serve human life and evolution because they leave us spiritually unfree. On the other hand the fundamentalist and relativist spirits play a vital and profound service in human evolution when they are active as the necessary poles for authentic spiritual and creative freedom.

If we see how the impressionist and expressionist artist exercises creative freedom while the inner and outer literalist remains unfree, then we have a model for seeing when and how the spirit of fundamentalism and relativism make us free, and when and how they make us unfree.

In summary, Steiner is saying that the outer literalist is unfree because he is limited by experience of only the physical reality of the outer world and remains unaware of the soul/spiritual dimension of the outer world. Likewise the inner literalist is unfree insofar as he is unable to give objective expression to his spiritual experience. Both the impressionist and the expressionist achieve a measure of freedom insofar as they bridge the outer and inner, the physical and spiritual. The impressionist begins in the outer but reveals the soul/spiritual in the outer through the appropriate colors and forms. The expressionist begins from inner experience but objectifies his spiritual experience also through the appropriate colors and forms. In both cases the artist’s capacity to live deeply into the soul/spiritual qualities of color and form creates the bridge from the outer to the inner or the inner to the outer. To be truly and fully human we must develop the inner freedom to bridge the physical to the spiritual and the spiritual to the physical.

Such a perspective can help us see how the spirits of fundamentalism and of relativism form the two boundaries of spiritual science from which we can rise from unfree to free spiritual activity.

The fundamentalist spirit is committed to the One Truth. The relativist spirit is inclined towards the multiplicity of Truth. The fundamentalist spirit relies on the au-

thority of teacher and Holy Scripture—in our circles, Rudolf Steiner and his books and lectures. The relativist spirit finds merit in all spiritual teachers and teachings. The fundamentalist spirit focuses on what is different in teachings and values; the relativist spirit dwells on what is similar. The fundamentalist spirit demands exact literal interpretation of teachings and expects it to be applied to all people and circumstances. The relativist spirit prefers generalizations that are open to individual interpretation and applied differently in different situations.

Some may think I am opening Pandora’s Box which is better left closed to contain the demons and serpents that would do us more harm. The truth is, the Box is already open and the serpents are on every side. Like those who would in modesty say the Emperor is clothed when he is naked, we do ourselves a disservice if we turn our gaze from the spiritual battle that surrounds us on every side. There is no magical formula that will subdue the dragons of the fundamentalist and relativist spirits. My intent is simply to draw attention to this battle within and around each of us. In conclusion, I offer one possible starting point in the hope that others will join me, like Laocoon and his sons, in wrestling these spiritual serpents who would inflict a mortal wound upon our budding humanity.

Let us turn to my friend’s situation that I described at the beginning. Even if my friend decided to invite only anthroposophists, how would he determine this? Is it only those who have a pink card, or a blue card? Or, is it those who are particularly gifted at quoting Rudolf Steiner extensively and precisely? To quote Rudolf Steiner accurately does not by itself make a good anthroposophical lecture. A lecture could be factually correct from a spiritual scientific perspective and yet fail to be imbued with living meaning for the listeners. On the other hand, a lecturer could totally captivate his listeners with his warmth, humor and enthusiasm; he could take their breath away with a breadth and diversity of spiritual references. Everyone could go away highly stimulated and yet feel there is little spiritual substance to digest and work with.

Anthroposophy is spiritual science, exact spiritual knowledge. But spiritual scientific knowledge, when rightly perceived, is imbued with life giving meaning and creative impulses. Spiritual science is not a catalogue of spiritual facts for us to believe or that demands particular conduct.

If I lack experience with color and think a pale green yellow is warm, someone with more experience can help me discover it’s coolness by placing a warm orange yellow next to it. But it would be quite another matter if someone like a painting teacher were to say I am making a bad painting because I am adding a cool yellow to a painting with warm blue. Likewise, if I am mistaken about some spiritual or physical fact it behooves me to stand corrected.



Such a perspective can help us see how the spirits of fundamentalism and of relativism form the two boundaries of spiritual science from which we can rise from unfree to free spiritual activity.



Koru: #1, Van James

However, if someone says I am doing something wrong to myself, to others or an institution like the Anthroposophical Society because I am violating this or that spiritual truth, I submit that another kind of error is being made that has other serious consequences.

It is one thing for a physician to inform me that a certain substance or action is potentially harmful, but in the end the physician must respect my freedom to do otherwise—there may be karmic reasons, another order of good, that is not the business of the physician to judge. The insights of spiritual science are truths which are intended to make us more free not less free. We are more free when we can include spiritual perspectives with the purely physical reality we are more readily aware of. But the very same spiritual insights make us less free when they are used by ourselves or someone else to impose a particular conduct. Steiner has spoken about the spiritual effects of eating meat versus not eating meat, tea versus coffee, but he makes no judgment about one being good and the other bad. A Waldorf teacher is not better than a public school teacher. An individual whose work and karma brings him or her into association with individuals of other spiritual orientations is no more exposed to adversary forces than individuals who associate with bankers and lawyers.

As brothers and sisters in spiritual striving we may be able to share perspectives that help us assess the spiritual implications of this or that action. But we violate a more essential spiritual truth—the truth that since 1879 the Christic Spirits guiding

humanity are doing everything to promote and enhance our capacity for individual freedom—when we presume to judge the actions of someone else as appropriate or inappropriate to an anthroposophist. The Anthroposophical Society is an association of striving ethical individuals. In that sense the Society is a community where individual differences are encouraged rather than discouraged, or worse, thwarted. The Anthroposophical Society does not find its wholeness in commonality but in diversity. If the Society is a painting, its unity, balance and harmony are to be achieved not with one color but with the full spectrum of colors—a significantly more challenging enterprise, one for which we must engage all the forces and capacities of our humanity.

To cultivate a pragmatic empathy, that is to live into and work with the very different world of thoughts, feelings and will impulses of each other individual, is the great challenge before humankind. We must not confuse empathy and tolerance with a relativist spirit for it is just where we seek a living equilibrium between the fundamentalist and relativist spirits, that we encounter the christic spirit. The christic spirit is open but avoids becoming relativist through exercising discernment. Likewise, the christic spirit strives towards spiritual objectivity but avoids dogmatism and fundamentalism, by perceiving the spiritual truth in the many diverse ways individuals approach the spirit.

To creatively balance and harmonize the fundamentalist and relativist spirits in our self and in our interchanges is a sphere of opportunity for such christic spiritual activity that is essential to spiritual science and the cultural renewal it is meant to serve.

[First printed in Pacifica Journal, #27, 2005]



Epiphany I, by Van James



News

New Publications

Earth Matters; Journal for the Renewal of AgriCulture.

Lis Alington, www.earthmatters.co.nz

It's a new publication that takes a fresh approach to reconnecting people with the earth. We're inviting you to walk with us on a journey of deepened love for the earth -- a journey based on understanding and steeped in action. Earth and Humanity belong together – if we don't use our hands to hold up this planet then what will happen?

Our break with Nature happened through agriculture so it seems appropriate that the healing of culture starts with agriculture. AgriCulture means field, '-ager' or soil- based culture. In modern life we often forget that economics begins in the field with a grain of wheat. Sustainable lifestyles depend on sustainable soils; humus makes us human and culture is the fruit of human development.

So *Earth Matters* is for everyone - parents, youth and teachers, doctors, healers and therapists, gardeners, growers and farmers, chefs and anyone else who cherishes the earth's abundance.

~It's about educating our senses; learning to know the scent of good soil, the flavour of seasonal food ... the memory of wine imbued with terroir.

~It's about connecting our children through sandpits and puddles to the land of their birthright; about feeding farmers' minds as they toil to feed our bodies; about inspiring urban dwellers to rediscover their roots in vegetables and in the spirit of the earth.

~It's about restoring health through food, water and natural medicines, having first seen that the land has been given what it needs.

~It is also about democracy; democracy is conditional upon having reverence for the earth and 'all our relations'.

~And, because soil has sol, this is down-to-earth matters with a solar ethic. *Earth Matters* endorses food security. We

will be exploring new ways to make sure there's plenty of high quality, fresh food available for generations to come. By supporting The Land Trust, registered charity no. CC37781 *Earth Matters* is taking steps towards freeing certified organic and biodynamic food-producing land from the grip of death (literally mortgage) through new forms of social responsibility.

~Finally, it's about learning to grow, cook, purchase and consume food of the highest quality in order that our bodies may receive the life forces on which thinking is carried. *Earth Matters* will encourage the efforts being made to step into gumboots or don a chef's apron, put money where our mouths are at or grace our tables with real food. Because if New Zealand and the world want a 'knowledge economy' then education, medicine and agriculture must unite to support the development of heads, hearts and hands of people so they can to learn to think for themselves and act out of their own initiative.

Earth Matters will explore a wide range of issues; cultivating synergy between people working in different fields through science, art and spirituality. It aims to deepen our appreciation and understanding of Nature and increase our commitment to the Earth.

In a nutshell, *Earth Matters* is about this land - your life.

Mauri ora - for the wellbeing of conscious life,

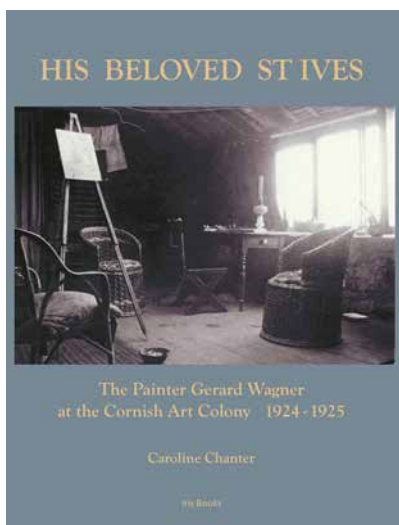
His Beloved St. Ives: A short biography of the life of Gerard Wagner

by Caroline Chanter

Iris Books, www.paintingschool-goetheanum.ch

Review by Michael Howard

Caroline Chanter was a principle student of Gerard Wagner and is presently Director of the Wagner School of Painting at the Goetheanum. Thus, it is only natural that she has taken up the task of writing a biography of Gerard Wagner. For several years Caroline has been engaged in gathering and organizing the material for an in-depth biography. In the



process, she became particularly fascinated with one year in Wagner's life, when at the age of seventeen, in 1924-1925, he began his life as a painter in the Cornish art colony of St. Ives.

Wagner was born in Wiesbaden Germany in 1906, but due to the early death of his father, his English born mother moved back to Eng-

land when he was six years old. Beginning with a brief overview of Wagner's early years, Caroline then gives us a short history of St. Ives as an art colony where many great painters like Turner found inspiration. Much of the book centers around Wagner's student/teacher relationship with the post-impressionist painter John Anthony Park. It was through Park that Gerard Wagner encountered the premise that color, more than line and form, was the primary dimension of painting. Thus we see how destiny prepared Wagner to take up Steiner's challenge "to find form out of the color."

While the year in St. Ives is the focus of this book, Caroline does continue with a chapter on Wagner's year at the Royal College of Art in London, and concludes with an overview of Wagner's further path as an artist after settling in Dornach in 1926 at the age of twenty. Soon after his arrival, Wagner worked for nine months with Hennie Geck, who introduced him to a series of painting sketches she had received from Rudolf Steiner. It was these sketches that proved to be the wellspring from which Wagner drew for the remaining 73 years of his active life as a painter until his passing in 1999.

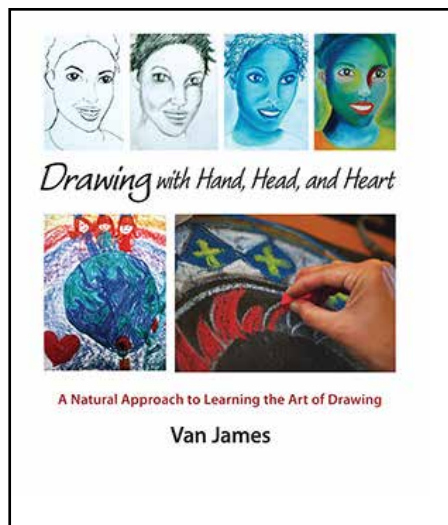
In this short but engaging book, Caroline Chanter has given us an insightful glimpse into the formative experiences of the young Gerard Wagner before he met anthroposophy and took up the life's work he is best known for as a painter. In addition, this carefully researched book, and its excellent collection of photographs, gives us a taste of the art world of the early 20th century as epitomized by the art colony of St. Ives at a high point in its illustrious history.

His Beloved St. Ives is like the prelude to a symphony. It is very satisfying in itself, while sounding themes to be developed more fully. I look forward with anticipation to a fully developed biography of this unique and special artist who made a significant contribution to the art of the 20th century that has yet to be adequately appreciated or recognized. I also anticipate that the fuller biography that Caroline is working on will reveal the unique and special humanity of Gerard Wagner.

Drawing with Hand, Head and Heart: A Natural Approach to Learning the Art of Drawing

by Van James

SteinerBooks



Available in
September at
bookstores and
[amazon.com](https://www.amazon.com)

Reviewed by Eugene Schwartz

www.millennialchild.com

During the course of my thirty-five years as a Waldorf consultant, I have observed hundreds of class teachers at work. Most were trained Waldorf practitioners, and a good number were experienced, capable teachers who were comfortable with the Waldorf curriculum and methodology. Yet out of those hundreds, fewer than fifty were at all confident about their own drawing skills, and only half of those fifty were self-assured about teaching drawing to their students. As many young teachers have told me, their art instructors at the training centers were hard-pressed to even begin awakening an artistic sensibility in trainees who had never drawn, painted, or sculpted before – no less to turn these trainees into artists who could then teach children how to draw, paint, and sculpt.

The more I visit Waldorf classrooms, the more I have witnessed a decline in the drawing standards set by teachers, which has, in time, lowered the expectations of entire schools. Most children in most Waldorf classes are not given enough guidance in the primary grades, and – paradoxically -- they are not given enough creative freedom in the middle and upper grades. Fewer and fewer students are progressing much beyond a fourth grade level of drawing – the age at which a child's inborn artistic gifts fade – because their teachers do not know how to take them to the next step. When combined with ever-greater pressure from parents (via school administrators) to focus more on academic subjects and less on "pretty pictures," the ongoing decline of drawing in the Waldorf school seems inevitable.

But lest we forget: "Teachers should love art so much that they do not want this experience to be lost to children," Rudolf Steiner said in 1923, "... When children engage in [art] they feel their inner nature uplifted to the ideal plane. They acquire a second level of humanity alongside the first."

Those words are among the scores of inspiring quotes by Steiner and others to be found in the remarkable new book by Van James, *Drawing with the Hand, Head, and Heart*. Just when all seems so muddled in the realm of Waldorf drawing, James has created a volume that (as its title would suggest) brings a wealth of technical advice concerning the Hand's role in drawing, clarity and common sense about the "why" of drawing that speaks to the Head, and an abundance of work by children, student teachers, and accomplished artists that touches the "emotional intelligence" of the Heart.

In compiling such a book, James has set himself a daunting task. In only 300 pages, he has actually created two books: the first is a drawing manual specifically for teachers, and the second is an instruction manual for anyone learning to draw.

It is a testament to James' organizational skills that the volume never feels like two manuals that have been cobbled together. The sections complement one another, and, in fact, the reader can begin with either Part One or Part Two; James' creative cross-referencing will invariably draw you to want to read the other section, as well.

Part One is at once an exemplary collection of Waldorf student art from the N/K through Grade Twelve, a clear description of the Waldorf curriculum in those grades, a concise overview of the child's psychological and physiological development from birth to age eighteen *and* a guide to teaching children to draw. From the outset, James indicates that he will be showing student work that is mostly "middle range," an approach that is meant to be unthreatening for teachers and children alike (almost all of the work is well-done, and all of it is impressive). It would be easy enough to present these four streams in a formulaic manner, but James' penetration of his material never lapses into pedantry, and he moves with grace from the scholarly to the artistic, from psychology to pedagogy.

Before we are drawn into the specifics of the grades, however, James takes up work with the young child in a chapter entitled "Growing the Picture," which I would urge any and all class teachers to read; indeed, this section alone is worth the price of the book. Under headings such as "Straight and Curved Lines," "Blackboard Drawing," "Visual Intelligence," etc., James goes to the heart of any number of issues that have, over the years, grown stale, dogmatic, steeped in controversy, or ignored – and sometimes all of the above. Among the questions that James approaches in his straightforward way are: How often should new blackboard drawings appear? Block or stick crayons for younger children? What about black crayons? When are pencils appropriate? What about "slant drawing"? Should children draw with the right hand only?

James cites the many points of view that have attached themselves to all of these issues, acknowledges their virtues, and usually concludes with a surprising quote from Rudolf Steiner that is probably the opposite of what generations of mentors may have claimed that "Steiner said." I have watched scores of teachers agonizing over some, or all of these issues, and I wish that James' dispassionate and reasonable answers

had been available to them then, as they are now.

Countless blackboard drawings by Van James himself lay out the simple and systematic "growing" of the picture that characterizes his approach. These, in turn, lead to examples of teacher-drawn blackboard art and student work that emphasize the variety of children's responses elicited by the teacher's model. This threefold interplay of 1) the steps the teacher can take to create a drawing, 2) the steps taken by the children as they imitate their teacher, and 3) the actual results on the blackboard and main lesson book page makes James' book exceptionally helpful for the novice Waldorf instructor.

With each succeeding grade, James' text ranges more broadly over and deeply into the growing complexity of the subject matter. His discussion of Grade Four, for instance, leads James to an insightful and practical digression on Geography and map-making that brings to light the artistic and cognitive value of this often neglected skill. As he leads the reader through the challenges of puberty in Grade Six, James takes the time and space necessary to reveal the important role played by Geometry as it melds drawing and mathematics, balancing the subjective and objective forces of the twelve year-old. "Euclid alone has looked on beauty bare . . ."

James is so at home in the Waldorf curriculum that he rarely touches upon any subject in any single grade without being able to cross-reference its recurrence or metamorphosis in a number of other grades. Like all Waldorf practitioners, James is emphatic about the primacy of *process* over *product*, but this is that rare book whose narrative flow and "theme and variations" structure actually allow the reader to *experience* a process-driven approach to education.

In "A New Perspective," James' survey of the Waldorf High School, many of the pages overflow with the vitality and complexity of the high schoolers' work. *Now* we see how the deceptively simple exercises of "growing the picture" and the austere structures of Form Drawing have laid a foundation for self-expression and creativity on the one hand and dispassionate observation and objectivity on the other. In these High School sections James' style changes as we are led into stimulating discussions of, among other things, color theory, the principle of metamorphosis, and the dynamic relationship of the ever-changing currents of modern art to the soul and spirit of the adolescent. Throughout this section we can sense that we are in the presence of a master teacher who leads his high school students through the example of his own openness to the world and his artistic sensibility.

In the second "book" within this book, "Drawing for Students/Artists of All Ages," James once again works with all of the elements he approached in Part One, e.g. "growing the picture," Form Drawing, portraiture, color and line, etc. In Part One, these elements served as vehicles through which the teacher could begin to awaken the artistic capacities of the child. In Part Two, James reveals that these elements are double-edged swords, capable of awakening very different capacities in the adult. An anecdote shared by the author illuminates the wisdom

of this approach: James describes a portraiture workshop he once gave at an international arts conference:

... a German architect taking part in the class grew impatient with having to do the childlike drawing exercises that we started with on the first day. He complained that he was an adult professional and wanted to draw like an adult professional and so he dropped out of the class.

At the week's end, the architect is astonished at the quality of "advanced portraits"

created by workshop participants. James comments:

... It is just this process of going through the developmental stages of portraiture that can provide the background and resources for entering into and unfolding the ability to capture something of the essence of the *adult professional* portrait. (p 265)

James' phrase: "this process of going through the developmental stages" could serve as the motto of his book. The child goes *forward* through these stages; the adult must swim in a different current of time and replay the stages *in reverse*. In this respect, Part One concerns itself with artistic activity as a means of helping the child to *incarnate*, while Part Two presents the same activity as a path through which the adult can healthily *excarinate*, i.e. spiritualize her relationship to the sensory world. The effect of this book, in its entirety, is to help us *breathe*.

Anyone familiar with Van James' earlier books, particularly *The Secret Language of Form* and *Spirit and Art*, will know that he draws not only on a deep store of anthroposophical knowledge, but also on the insights gleaned from a wide range of hierophants, artists, philosophers, and contemporary scholars. The same eclectic spirit pervades this book, and it is one of its most salient features. This book appears at a time in which many anthroposophical writers are urging that we "de-historicize" Rudolf Steiner and stress the unique spiritual inspiration of his ideas, eliding their connection to the times in which he lived and taught. Although Steiner quotes play a central role in this book, as befits a volume so interwoven with Waldorf education, James' scholarly integrity necessitates an approach that is heterogeneous rather than hagiographic. The lapidary quotes that begin chapters and embellish sidebars are drawn from a rich store of perennial, and not exclusively anthroposophical, wisdom. Rarely is Rudolf Steiner quoted in a vacuum; the artists and psychologists, scholars and teachers whose words appear alongside those of Steiner allow for healthy *contextualization* and *conversation* – qualities that in no way diminish Steiner's insights but rather serve to strengthen our convictions about Waldorf methodology. Van James' ease in hosting this meeting of minds and hearts belies the courage it takes to bring Anthroposophy to the world – and to bring the world to Anthroposophy.

Apart from the sterling quality of the art work and the clarity of the art instruction, it is the eclecticism and true modernity of this book that places it head and shoulders above the many specialized guides to Waldorf art education that have preceded it. I would go so far as to say that this could be a real "break-through" volume, one that could reach an audience exponentially larger than most books arising out of anthroposophical

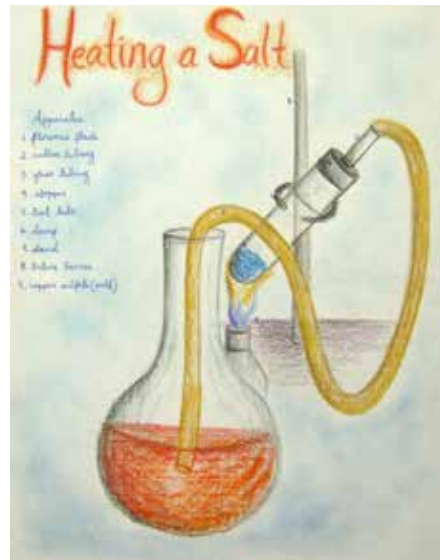
inspiration. There is nothing in this book that should prevent it from appearing in art museum and university bookstores, in the libraries of art schools, and even on the display racks of art supply stores, rotating right alongside the wonderful Walter Foster "how to draw" books.

However, there *is* an obstacle to the level of growth and success that this book merits, and it rests not with the author, but with the publisher. As I have noted several times above, even the "medium-range" student work that appears throughout this book is interesting and often beautiful, while the work of stronger students is worthy of studious perusal. The many instructional drawings that Van James has contributed form a no-less valuable guide and accompaniment to the text. But, as they say, "God lives in the details," and the details are too often what are missing from James' book. The all-important drawings in which the author meticulously takes us step-by-step through an artistic process are often hard to follow – even with a magnifying glass – because of their miniscule level of detail.

To do justice to the quality and size of the artwork the publisher would have to produce a book that is three or four times the length of this already substantial (300 page) volume. Unfortunately, it is very expensive to print colored images in a bound book, and even the outsourcing of this volume to a Chinese printing house can only mitigate, but not solve this problem. Fortunately, in the year 2013 there *is* a solution, one that is widely available and utilized by publishers worldwide – including James' publisher, SteinerBooks. That solution is digitalization. Make all of the book's illustrations available in digital form, either on a CD that is sold with the book or on a dedicated website whose password is made available only to those who purchase the book. This would make it possible for readers to view *every* illustration full-size on the screen of a computer or mobile device (and even an iPhone screen could provide greater detail than is generally found in this book). SteinerBooks already has a substantial number of its Rudolf Steiner volumes available as eBooks via Amazon and the Apple iBooks Library; why can't the same be done for Van James' important work?

A second "value-adding" suggestion is that Van James create a number of short videos in which he demonstrates such basic techniques as "growing a picture," working with Form Drawing, applying pastels, etc. Waldorf teachers (among many others) are hungry for the kind of simple, confident, and thoroughly artistic instruction that James so uniquely can bring – and he can only visit a finite number of schools and training centers in the course of any year. To take the digitalization process one step further, the entire book could be re-envisioned as an eBook that in itself incorporates both large-scale illustrations as well as instructional videos.

But so much for the future. In its paper form, this remarkable book is available now, a gift to the hundreds of Waldorf schools opening their doors worldwide, and a boon to anyone seeking to reawaken or hone their artistic capacities. I recommend it highly.



Student work from the new book Drawing with Hand, Head and Heart.



News from Hong Kong

John Stolfo, Hong Kong, China

Rudolf Steiner's educational ideas are alive and thriving in Hong Kong!

On May 26, 2013, the first weekend session of the second running of the Early Childhood Teacher Training took place here, a part-time training over three years.

Thanh Cherry, kindergarten mentor for China -- now five centers including Hong Kong— and Southeast Asia, together with Sinmei Chan, founding artist-teacher-director of the program led the training. Also, visiting from Melbourne, Australia, Hannah Gauci, an experienced kindergarten teacher helped the program.

Following on the third year of operation at the Heartsource Kindergarten, a "Hong Kong Waldorf School" is scheduled to begin in September of 2013. A Waldorf Primary School Teacher Training is also in the works for Hong Kong.

An Introduction to Xi'an Waldorf Eco-community

Peijuan Heng, Xi'an, Shaanxi, China

A seed for Waldorf education has been planted in Xi'an, ancient capital of thirteen Chinese dynasties. Over the past six years the Xi'an Waldorf family has been growing day by day, from eight children at the beginning to almost 500 at present.

In Waldorf, Anthroposophy is a living yeast more than a new education idea, inspiring every educator in this family and making Chinese traditional culture alive in the hearts of all participants. The top priority in China's education is to clean-up the educational environment. The Waldorf educational approach is bringing comprehensive changes including environment and living methodologies. Therefore, to build a Waldorf community that coexists with human civilization and nature becomes a common wish of the people in China who love and are pursuing Waldorf.

With this wonderful dream we found a charming piece of land, about 300 mu, surrounded by hills and waters at the foot of Zhongnan Mountain, Shaanxi province. It is about a 30-minute's ride to downtown. In September 2012, financing and construction of the eco-community began.

At the foot of Zhongnan Mountain, we hear the singing of birds, we smell the fragrances of flowers, we have a wonderfully

green view, and at the same time, we also experience the essence of Chinese traditional culture. Waldorf Eco-community is on this charming land. The general planning is as follows:

- Biodynamic Agriculture Farm (planting, breeding, bee-keeping, agricultural processing)
 - Waldorf School (kindergarten, elementary education of grade 1-8, secondary education of grade 9-12)
 - Eurythmy Training School
 - Training Center for adults, Art School, Community center
 - Small-sized Educational Institution for Special Children
 - Small-sized Home for the Aged and Medical Clinic
 - Traditional Handicraft Workshop (wooden arts of toy making-ceramic –casting-weaving-paper making-embroidery)
 - Community Store and Restaurant supplying organic food
- Brief Introduction to Zhongnan Mountain, Xi'an Shaanxi:
- Xi'an is a world-famous city with great and enduring civilization, also known as the homeland of Chinese spirit. Xi'an, with the longest time and the most frequency of being an imperial capital, as well as great influence in China's history, cradle of the Chinese nation.
 - Qinling, a great mountain range system, is respected as the Father Mountain. The growth of Chinese nation and spirit is closely tied to Qinling.
 - Zhongnan Mountain, part of Qinling range, is a mountain of wisdom, and a mountain of birthplace of Chinese culture.



We are looking for help and participants for the following tasks:

1. Skilled and experienced designers for general community planning;
2. Trained Instructors for Grade 1 to 8;
3. Training Tutors for the team of Waldorf teachers from Grade 1 to 12;
4. Training tutors for music and art;
5. Instructors for Biodynamic Agriculture Farm
6. Training instructors for special children education and care;
7. Experienced staff for operation and management to support planning and team building.

Please contact us at: xianwaldorf@hotmail.com

Office Phone No.: +86-29-8535 3113

Contact Person: Peijuan Heng (Mobile: +86-180-667-07316)

Conferences/Seminars/Workshops 2013-14

September 20 - 21

Governance Leadership and Management Conference

The Business of Culture, the Culture of Business

Shearwater, The Mullumbimby Steiner School, Australia

Contact: sea@steinereducation.edu.au

September 22 - 25

Foundations of Curative Education

Warrah Special School, Sydney, Australia

Contact: mailto:beaton@warrah.org

September 27 - 28, 2013

Mandala: The Art of Centering Self

with Van James

ISIP, Makati, Manila, Philippines

Contact: isip.philippines@gmail.com

September 27 – October 2

2013 Australian National Teachers Conference

Inner Life of the Teacher and the Religious Education of the Child

Little Yarra Steiner School, Victoria, Australia

Contact: conference@steiner.edu.au

September 28 - October 6

Sports in Steiner Schools

A Course in Bothmer Gymnastics with Dan Freeman

Shearwater, The Mullumbimby Steiner School, Australia

Contact: blossomspost@gmail.com

Rainbow Ridge Steiner School (02) 6689 7033

October 3 - 6

Being in Reality

Annual Conference of the Anthroposophical Society in New Zealand.

Michael Park School, Auckland, New Zealand

Contact: sue.simpson0@gmail.com

October 4 - 7

Spiritual Ideals for Culture and Democracy

Australian Anthroposophical Society National Conference.

Canberra, ACT, Australia

Contact: glasby.peter@gmail.com

October 7 - 11

The Role of Art in Education

with Van James

Prerana School, Hyderabad, India.

Contact: prerana_mbanjara@yahoo.com

October 8 – 12

The Inspired Teacher – Mining Inner Resources

5 day Module

Rudolf Steiner College, Perth, Australia

Contact: Jennifer.kornberger@gmail.com

October 13 - 18

The Transformative Power of Art 3

with Iris Sullivan

Prado Farms, Pampanga, Philippines.

Contact: isip.philippines@gmail.com

January 2-18, 2014,

Main lesson in Oceanography & Meteorology with Marine Art

Peter Glasby, Jayesh Pillarisetty and Van James,

Havelock Islands, Andamans, India.

Contact: jayesh_1958@yahoo.com

February 15 - 17, 2014

Annual Waldorf Education Conference

With Miachael D'Aleo

Honolulu Waldorf School, Hawai'i

Contact: www.honoluluwaldorf.org





Mandala:

The Art of Centering Self

with Van James

Lecture: Sept 27, 7pm-9pm

The Formative Power of Shapes and Patterns in Art and Nature

Workshop: Sept 28, 9am-4pm

Mandala: The Art of Centering Self

Venue

within Metro Manila

"In accord with the Eastern conception, the mandala symbol is not only a means of expression, but works an effect. It reacts upon its maker. Very ancient magical effects lie hidden in this symbol . . . the magic of which has been preserved in countless folk customs." - Carl Jung

Mandalas are an artistic expression in both the East and the West, used for visualization, meditation and initiation. The mandala creates an enclosed sacred space, a cosmogram,

which represents the Self within the Universe. Hildegard von Bingen, Rudolf Steiner, Carl Jung, and the fourteenth Dalai Lama, all created mandalas and worked with their power to fashion a center of energy within the great, universal periphery.

Join international art educator Van James in an evening lecture on Sept 27 where he will talk about the Formative Power of Shapes and Patterns in Art and Nature. The following day, Sept 28, in the full-day workshop entitled Mandala: The Art of Centering Self, he will explore the practical-artistic aspects of this sacred art form, culminating in the creation of your own individual mandala. The lecture and workshop may be attended separately, but both together are recommended. No artistic experience is necessary.

Fees

Regular: P3,800, for lecture and workshop

Lecture only: P550

Workshop only: P3,500

Early bird discount!

Pay on or before Sept 6, 2013 and pay only P3,500 for both!

Limited slots! To register, email isip.philippines@gmail.com, or text 0949 945 0817

Venue

In Metro Manila, to be determined by number of confirmed participants

About the Organizer

The Institute for Steiner's Ideas in Practice (ISIP) Philippines provides a space for the concepts of Rudolf Steiner, Austrian social thinker and philosopher, to flourish as forums for discussion and as applied efforts. ISIP produces events that aim to increase the depth and breadth of understanding of Steiner's work. ISIP Philippines is located at 6241 Palma cor Mañalac Sts., Poblacion, Makati City. (Facebook: ISIP Manila; Mobile: +63 949 945 0817; Email: isip.philippines@gmail.com)



**Coming soon to Singapore in September....
Arts Workshop by Van James**

***Nurturing Creativity and Enhancing Abilities in
Children through the Arts***

Dates: September 30th, and October 1, 2013, 2 to 5.00pm

Participation Fees: Members: S\$150
Non-Members: S\$170

**Early Birds: S\$100(members) and \$120(non-members)
(before Sep 15)**



Venue: TBA depending on number of participants

"All knowledge must have wonder for its seed." Rudolf Steiner

Organized by Waldorf Steiner Education Association of Singapore
www.waldorfsingapore.com

Brief Course Description:

Children learn by means of concrete, then symbolic, and finally abstract knowing. All three forms of learning are accessed by means of the arts, especially the first two that are most important in primary and elementary education. How can visual art teach children to see, learn and know more fully? This course is designed for professional educators, teachers in training, parents, and artists. It will include the following:

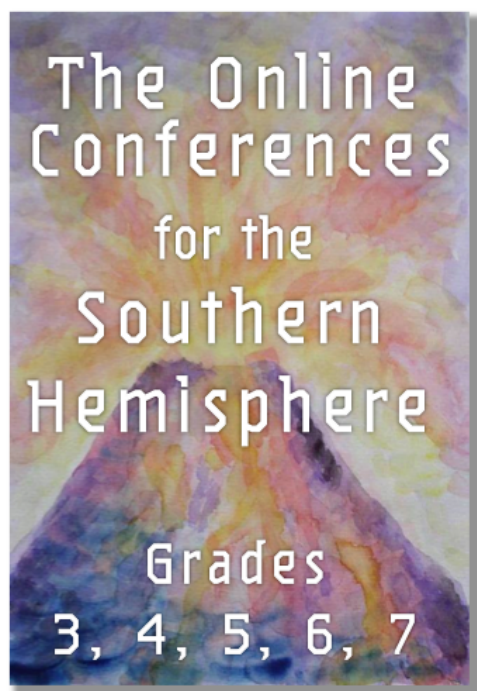
Day 1: Form Drawing for Children: the language of line and pattern. The rendering of linear designs is the first two dimensional visual art that primal cultures develop as a precursor to writing. It makes perfect sense that this language of form and pattern is taught to children as part of a primary school education. Still, it is one of the least understood artforms in the educational setting. What is the deeper pedagogical and physiological significance of Form Drawing for the life of the child? How can such a simple art form encourage a healthy development in the student?

Day 2: Painting for children-colour and the cultivation of creativity. Painting is primarily concerned with learning about our feelings and emotions, our relationship to our inner world and its meeting with the outer world. For the child, practicing color scales in painting gives expression to the broad spectrum of feelings and relationships that form and enhance a balanced emotional life and may contribute to a solid moral development. Painting is a perceiving of the interior-exterior character of reality. Colour theory, composition and techniques are included.

About the Facilitator:

Van James is a Hawai'i-based artist, author and teacher; a graduate of the San Francisco Art Institute, Emerson College in England, and the Goetheanum School of Painting in Switzerland. He teaches art at the Honolulu Waldorf High School, Kula Makua--Waldorf Teacher Training program, and is a guest instructor at Taruna College in New Zealand, and Rudolf Steiner College in California. He is editor of *Pacifica Journal*, and chairman of the Anthroposophical Society in Hawai'i, as well as the author of several books on art and culture including *Spirit and Art: Pictures of the Transformation of Consciousness*, and *The Secret Language of Form: Visual Meaning in Art and Nature*. His latest book is *Drawing with Hand, Head and Heart: Learning the Natural Way to Draw*. For more details, please go to: <http://vanjames.smugmug.com/>

Reservation/enquiry: Please phone or SMS Monica Kho at: **91452449** or send an email to: adultlearning@waldorfsingapore.com



This past summer over 330 teachers from seven nations in the Northern Hemisphere attended the Online Conferences. And from **December 2, 2013 through February 9, 2014** they will be available to teachers in the Southern Hemisphere as well.

These are the least expensive teacher conferences in the English-speaking world, with conference fees range from US \$200 (Grade 3) to US \$350 (Grade 7). There are no expenses for transportation, meals, or accommodations, which leads to further savings. And *you* choose the 14-day period that suits you best for working with the many hours of audio and visual content developed by Eugene Schwartz and faculty.

Judge for yourself. Look at the complete contents of all of the conferences, read testimonials by participants, and sample some of the lectures and films that will be online this summer. Visit:

<http://iwaldorf.com/sohem2.html>
or email for more information:
iwaldorf@icloud.com

Dear friends around the world,

This is an invitation to visit my website-

www.wordrenewal.org. If you go there and click on the poetry link you can read poems as they are placed on the website and if you click on the bottom right hand side where it says FOLLOW you will be sent such a posting. I am slowly starting to put a few up and this will happen about as regularly as the Slow Poetry Zone used to get sent out. So things are not really changing but it does take away the need for me to send out the poems individually as I've done till now.

On the website there are also photos, information about buying books, about China, about the writing of a new mystery drama and about chiophonetics – or you can just stay with the poems. It's a very basic, no-hassles website/blog and by signing up your life won't change very much (!) but you will be able to stay in touch with the writing that I decide to share.

The first send-out was in September 2009 so this has been a nice little thing to do. Thanks to all of you who've written to me over the years with your comments, and thanks also to those who haven't written in but who have read the poems anyway. I hope some of you will stay for future directions of poetry.

The big theme is always initiation and the inner life and we do often go through similar things at the same time. So to finish here is a recent poem about the threshold-crossing we are all making whether we know it or not, although of course each goes through it in completely individual ways. I hope it resonates for you.

All the best,
Michael Burton
Sydney, Australia

Everyone crumbles differently

Everyone crumbles differently.
They come up to the barrier
and most of who they are stops working at the gate.
They cannot cross because they are not whole.
They limp back – sadder, older, emptier than they were
the night before.

And we are all arriving at the barrier.
In the morning sometimes you can sense what happened.
You were there last night.
I wonder: Did you crumble?
Or did you wake up with an inexplicable and hungry zest
and new reserves of light?

Unless you come prepared, two thirds of who you are
cannot get through. But it is possible to prepare
and ride the evolutionary wave across the barrier.
Then, from that place for which your heart desires,
you'll bring back substance from your sojourn there
and inexplicable light and fire and zest.

--Michael Burton



Island covered with gold
Bright and shiny
A place for the spirit
A perfect place
No one lives on the island
Except in one's
Imagination.
For this world
To change
We can start
In our Imagination.

--Sally Ahn (Class 11, Manila Waldorf High School)

The Role of Art in Education

with Van James
October 7-11, 2013
at the Prerana Waldorf School in Hyderabad, India

Art as the Basis for Education

Children learn by means of concrete, then symbolic and finally abstract knowing. All three forms of understanding can be accessed by means of the arts, especially the first two that are most important in primary and elementary education. How can visual art teach children to see, learn and know more fully?

This course, which combines lecture, demonstration and workshop modes of presentation, is designed for professional educators, teachers in training, artists, therapists and parents. It will touch on the following visual arts: Wet-on-wet watercolor painting, stick and block crayon drawing, chalkboard drawing, form drawing, colored pencil rendering, figure drawing, portrait drawing, object and still life drawing, perspective drawing and landscapes, as well as wet-on-dry watercolor painting. www.asc-hyd.in





The Transformative Power of Art III

Goethe's *Theory of Color*

and

Collot d'Herbois' *Approach to Light, Darkness and Color*

With

Iris Sullivan

October 13-18, 2013

Prado Farms, Lubao, Pampanga, Philippines

For inquiries and reservations please contact

+63 2 8994675

+63 947 4485119

Email: isip.philippines@gmail.com

RESERVE THE DATES!!!!

Oceanography & Meteorology Main Lesson and Marine Art Workshop – Jan 2nd -18th 2014

A 17 day experiential learning course for year 10
students and teacher trainees , Havelock Island ,
Andamans, INDIA

Content of Main Lesson ...2

- Students will draw maps of ocean deep currents and shallow currents, air currents and their rhythms.
- They will write descriptions of the movements of the earth's layers and study the diaries of ocean and polar explorers like Nansen and Wegener.
- They will make observations of clouds and planetary (moon) movements and keep records of weather.
- The sunspot activity can be followed if possible and connections sought with weather patterns.
- They will draw and interpret: the series of events leading up to a change of local weather; the inside of a cyclone; the movements of the mantle molten rocks; the layers of the atmosphere.

More art from the Ocean



The Course , Duration & Costs

- Jan 2nd - to Jan 18th 2014
- Travel by air – to Chennai from any Indian/ Overseas port of embarkation – not included in costs
- Return travel Chennai - Andamans - Chennai
- Stay & food at a suitable location in Havelock Islands
- Padi Open Water Dive Certificate – 4 Dives with 2 extra dives (optional to be discussed with the teachers)
- All study material other than basic stationery / compass boxes , calculators will be provided by us.
- Costs – approximately INR 100,000/- per student / adult
- Included – Stay, food, dives (4 at least), course material, travel Chennai – Port Blair – Chennai .

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+61 431639095

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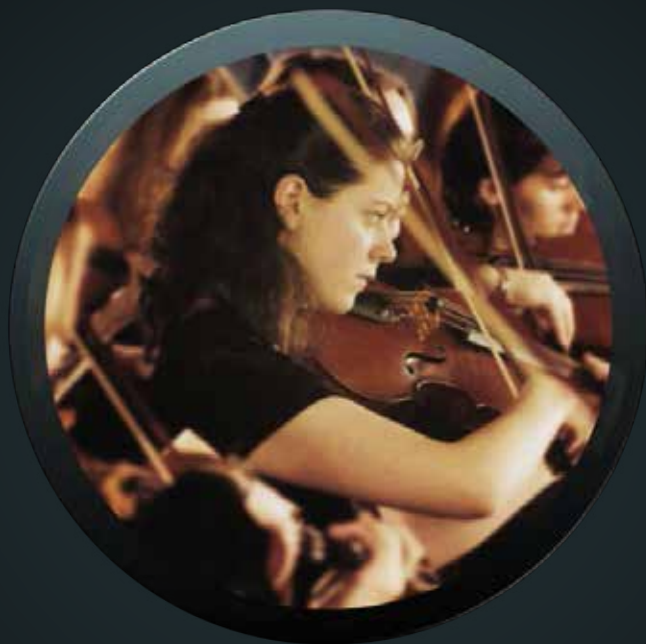
Indian Waldorf students join Australian Steiner School students for oceanography dives in the Pacifica Ocean.



Marine art by high school students.

Honolulu Waldorf School will host
AWSNA Hawaii & So Cal
2014 February Conference
6pm, Sat, Feb 15 to 12pm Tues, Feb 18
AWSNA Delegates meet 1 - 6pm, Tues Feb 18

PRESENTING
MICHAEL D'ALEO
FOUNDING MEMBER OF SENSRI



DEVELOPING
LIVING THINKING
THE ESSENCE OF
SCIENCE AND ART
IN WALDORF TEACHING



Diploma in Rudolf Steiner Education 2014



This is a one-year full time course taught in Hawkes Bay New Zealand. The programme follows the academic year of the Southern Hemisphere and runs from February to December 2014.

The Diploma course aims to do far more than impart knowledge and understanding of

Rudolf Steiner education. As a one-year residential course, it offers the possibility for each student to achieve a measure of self-transformation. We are all different and true learning comes about when we deepen our understanding of ourselves and find the forces in ourselves to change and grow. This is not always a comfortable experience but always worthwhile and particularly possible in a learning community where there is a genuine impulse towards tolerance and a recognition that sustainable learning is a developmental process taking place over time.



Over the months, students are led to go deeper into the ideas and practices that inform teaching in a Rudolf Steiner school. They become familiar with the core ideas of anthroposophy and have the opportunity to engage with them critically, testing them out to see if they have relevance for classroom practice as well as in their own, personal thinking and feeling. Here, the value of being part of a residential learning community becomes evident.

Visiting tutors arrive: Van James, from the Honolulu Waldorf School, runs an intensive two week course on the Visual Arts; Mary Willow, an Early Years specialist, offers a similar course on working with the will of young children in age of uncertain and confused parenting. There are weekly sessions on Movement and Pedagogy, Evolution of Consciousness, Curriculum Studies and Preparation for Teaching Practice. Students have weekly sessions on developing musical skills. In the afternoons there are regular sessions of Eurythmy, Handwork, Woodwork and Weaving as well as a continuing practice with the Visual Arts.

For further information or to enrol, please
contact Taruna, phone: 06 8777 174,
email: info@taruna.ac.nz or check out our
website: www.taruna.ac.nz





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Break-time in the garden at AWTC 2013 in Seoul, Korea.

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"If we do not believe within ourselves this deeply rooted feeling that there is something higher than ourselves, we shall never find the strength to evolve into something higher."

--RUDOLF STEINER