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To Retrieve - Or Relate?

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The launch of the chatbot system ChatGPT in November 2022 took the world by storm; within weeks, over one hundred million people had availed themselves of its astonishing powers. Its speed, clarity, and writing skills appear to be harbingers of a new stage of artificial intelligence that may transform almost every field of human endeavor. We must also recognize that ChatGPT only provided the wider public with a tool that has long been utilized by corporations, government agencies, the military, and a host of systems with which we interact daily.

And what about Waldorf schools? Some enterprising Waldorf high school students are already using ChatGPT to assist them with history essay assignments or mastering concepts in science and a few teachers have sought its assistance in lesson preparation. Summer is here, and it is likely that even primary schoolers will be introduced to AI by an older sibling, a neighbor's child, or even a grandparent. Should Waldorf schools protect their students from ChatGPT and the similar offerings that are by now ubiquitous online in the way they once banned television, movies, recorded music, computers, devices, and the Internet? Should they leave it up to a third-party video to educate their pupils about the known dangers and potential positives of AI? Or should they trust in the powerful protection that a Waldorf education provides students against the excesses of our electromagnetic world?

Before discussing the actions we do or do not need to take, I would like to present a quick look at the AI program known as ChatGPT and then take a somewhat longer look at Waldorf methodology.

What is Artificial Intelligence?

Modern civilization is far more based on extraction than on creation. Our dependence on fossil fuels, water, lithium, heavy metals, lumber, and so on, is endemic, as is our never-ending need for data.

"GPT" stands for Generative Pre-Trained Transformer, which means that it has been "trained" on a Large Language Model (LLM). GPT draws upon hundreds of millions of sentences, themselves deconstructed into words that in turn have been reduced to the simple on/off polarity that underlies all computer systems.

Meaningless in themselves, these ashen words are drawn from everything that has ever publicly appeared on the Internet, now lying dormant as dust, detritus that is "reanimated" statistically as a sort of zombified "language."

If you use Microsoft Word, you may have experienced one of its many so-called "Smart" features. When you begin a sentence, based on your own writing habits and the patterns of millions of other users, Word will finish the sentence for you as a pale "suggestion," and leave you free to accept or reject its guess. Google Mail has a similar feature,

Multiply their "educated guess" databases by billions of possibilities and you have a key to what ChatGPT and its siblings are doing. The venerable linguist Noam Chomsky has characterized such activity as a form of sophisticated plagiarism.

It should be mentioned that storing information on this level and accessing it with such speed requires a great deal of energy, an environmental drawback rarely mentioned by AI's many developers and boosters. And it may be noted that an important part of the "pre-training" is performed by human beings.



A multinational corporation, in a modern iteration of colonialism, employs thousands of Kenyans who are paid less than \$2.00 an hour to clean up the Large Language Model by expunging any content that is sordid, salacious, racist, untruthful, or violent, i.e., a very big slice of what the Internet contains, before the AI retrieval system is exposed to it. After just a few days on the job many of these censors succumb to PTSD.

Even the most cursory history of “artificial” intelligence reveals that, at least since the eighteenth century’s Mechanical Turk, there is far more of a human presence behind the mechanical/electronic user interface than their inventors might wish to acknowledge.

What is “Intelligence”?

Here are some terms that may help us answer this question:

Data: The “atoms” of information. Meaningless in itself until it is contextualized.

Information: What facts and data can tell us. The form that they take, and what we make of this.

Knowledge: Taking hold of information, and giving it meaning, so that it can be brought into relationship with other information that we have learned. The “fruits of learning”.

Intelligence: The capacity to apply knowledge, to put knowledge to work, to be awake to what one knows, and what it signifies.

Wisdom (a term never discussed in the AI universe): The relationship of our individual intelligence to cosmic intelligence. To know that our knowledge has transcendent significance and may guide others.

The omission of Wisdom from the list of AI descriptors should alert us to the fact that AI does not embody an expansion of human intelligence but rather its contraction.

And for all its facility with the language and its façade of charm and earnestness, neither ChatGPT or any other AI system understands the complex descriptions it retrieves, or even the individual words that it has transcribed. It is certainly artificial, but can we really say that it is “intelligent”?



By way of comparison, let us approach this process from a Waldorf-oriented perspective.

With the second dentition, the etheric body of the child is slowly liberated from its exclusive focus on the growth and organization of the physical body, and now begins to function as the power of memory.

Rudolf Steiner stressed that this is a slow transformation, requiring a pedagogical method that would not overtax memory forces too early, and that would provide content filled with beauty and meaning that was worthy of being remembered.

The unfolding of these memory forces is not only slow, but it is rhythmical, and the element of forgetting is no less important than the capacity to recall what has been learned.

For example, when a grade one class reviews a story that the teacher told one or two days earlier, it is unlikely that any child will be able to recall the whole narrative. It may take three, or five, or more children’s recollections to reawaken what others have forgotten — but the teacher knows that what is forgotten is not “lost,” but has sunk deeply into the children’s life forces.

From a Waldorf perspective, forgetting is no less essential to learning than remembering. That which is forgotten by an individual child flows into the vast spiritual repository that Steiner described in some of his earliest writings as “Cosmic Memory.”

The etheric body holds memories in such a dormant state because it is still occupied with the anabolic pole, the life and growth of the child. It is the astral body that has the task of bringing those memories to consciousness. However, the strongly catabolic qualities of the astral body may easily overstep their rightful boundaries if too many demands are made on the memory, e.g. rote repetition, monotone recollection, and testing.

It is the class teacher’s task to be sensitive to the individualized balance of each student’s tendencies to forget and remember as well as their etheric sleep and astral wakefulness. In this respect, the teacher serves as the Ego for the class as a whole and as a harbinger of the Ego that every child in the class will incorporate in years to come.

She is helping the children transform information into knowledge, and to gain an inkling of how that knowledge may be imbued with what Steiner described in his very last writings as “Cosmic Intelligence.”

In the light of the above, ChatGPT acts like a ghostly electronic caricature of the etheric body. It haunts the database cemeteries of the Internet and “resurrects” the dead letters and words, giving them new life in response to user prompts. And like a phantom astral body, it retrieves the restructured data and, with a charming and modest demeanor, sets it aglow on the user’s screen.

If it has made an error or posted an untruth, it apologizes and is willing to retrieve information that need not be true or accurate, but that at least satisfies its prompter. It will embark

on such a quest repeatedly, although users have noted that with each new foray the messenger's attempts to display intelligence seems to diminish in certitude and engagement — very much like an astral body!

The ChatGPT qualities that most impress its users are its speed and its effortless skill at synthesizing and/or analyzing information. Why shouldn't we take advantage of an invention that saves us the time and effort that it takes to do research and struggle to present it with clarity and elan?

Here we come to the vital nerve of the AI issue. Human beings are slow.

It takes time for a human being to learn. Human beings are endowed with many mediocre faculties which must be harmonized to achieve anything, which necessitates effort for us to learn.

A child needs one or two nights of sleep so that what she learned may be fully metabolized, like foodstuff, and brought to the state of matter that Steiner characterized as Tohu Vavohu, the biblical "chaos" that precedes Creation.

This rhythmical assimilation — from information to memory to forgetting — transforms "forgotten" content into knowledge. Do you remember your name? More than likely, you know it.

Everything described here must proceed in the domain of life, and artificial intelligence in its present iteration is dead. Its "intelligence" is a process of retrieval that is devoid of understanding, a sense for truth, joy, sorrow, sympathy, or antipathy.

The human quest for knowledge is deeply connected with understanding and intelligent application of what we have learned. Real intelligence goes far beyond retrieval and weaves a fabric of relationships that link us to heaven and earth and to all of humanity.

An AI proponent might remind me at this junction that ChatGPT has performed remarkably well on graduate school level professional exams and repeatedly passed the Turing Test, in which a discerning listener reads an exchange of emails and cannot tell which of them was composed by a human being and which by a program.

My response would be that our standards for prose, poetry, scholarly writing, art, public discourse, and classroom instruction have declined to such an extent that who can tell the difference anymore?

It is not that computers and their faculties have become so much like humans, but rather that human beings have become so much more like computers.

More than a century ago, Rudolf Steiner intuited the Ah-ri-manic threat that would arise in our time. He taught that we have the inborn capacity to distinguish a real thought from its counterfeit, and he spoke of the Twelve Senses, differentiating the three "highest" senses as the Sense of the Word, the Sense of Thought, and the Sense of the Ego.

Recognizing the artifice of programs like ChatGPT, with

its dead words, synthetic thoughts, and vacuous relationship to meaning and truth, requires the cultivation of the higher senses described by Steiner.

It is no coincidence that the two artistic modes that he developed earlier in the twentieth century, Eurythmy and Speech Formation, concern themselves deeply with the Word, its truth, and its beauty. And his very first major work, *The Philosophy of Freedom*, recognizes that "thinking about thinking" and the ability to bridge the gap between the percept and the concept are uniquely human capabilities.



Can Waldorf Schools Counterbalance AI?

It might seem obvious from all that is written above that Waldorf methodology, built upon Steiner's epistemological foundations, would provide the perfect counterbalance to the contemporary allure of artificial intelligence.

However, matters are not so simple. At the time of this writing many Waldorf schools in North America have cracked open their door to AI, while others have already laid out the welcome mat.

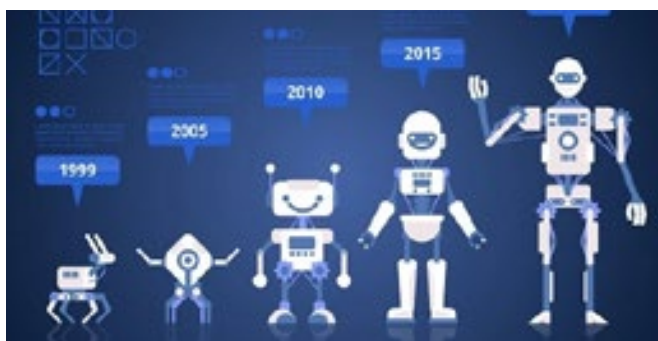
This has been an incremental process, and here some of its stages:

The Covid Lockdown. With unsettling alacrity and unheard-of unanimity, all AWSNA member Waldorf schools locked their doors in March of 2020 and announced that the screens and devices, Zoom Meetings and Google Classrooms that they had been vilifying for decades were wonderful alternatives to the "up close and personal" Waldorf classroom.

Though effected under duress, this ostensible Waldorf seal of approval for all things digital was easier to grant than to retract. It exposed the ambivalence that many Waldorf practitioners had concerning their own use of media and screens, and it profoundly weakened the post-Covid anti-media stance of many Waldorf schools.

Because this decision was made from within the Waldorf movement, efforts to revive the pre-Covid stance have given way to working with an outsourced service to teach Middle School students how be nice on the 'Net.

The 2020 decision was a quantum leap into the morass of modern media, and it marked the surrender of the high moral ground that had supported generations of Waldorf families as they struggled to shield their children from TV, computers, and their successors.



The Shrinking Class Teacher. In our fast-moving and chaotic times, how can we protect and nurture the slow-learning and painfully incarnating human being? Steiner's genius was especially evident in his recognition that the important and challenging second seven-year period should be guided by one person, the Waldorf Class Teacher.

She would be the midwife of the children's nascent memory forces and the shepherd of her class as their budding cognitive capacities struggled to find calm in the turbulence of puberty and early adolescence.

The meditative work found in Anthroposophy would give her insights into the students' individualized paths to knowledge. Her ability to bridge percepts and concepts through the Imaginations she created would make the classroom experience much more interesting, joyful, and meaningful than the pale and pixelated images on screens...

Alas, a class teacher embodying that description would be hard to find in today's American Waldorf schools. Very few teachers want to teach all eight grades, and those that do can rarely find a school that will permit an instructor to go higher than grade five or lower than grade six.

The decision to limit the class teacher's role has taken several decades to spread throughout a majority of private and public Waldorf schools, and its consequences will be recognized, over time, as disastrous for Waldorf education. I have spoken of this issue at length in my online course, [The Incredible Shrinking Class Teacher](#).

In the context of this article I want to point out that the continuity of consciousness that the eight-year class teacher provides is the most powerful protection against the incursions of AI that a Waldorf school can offer, and it has all but disappeared.

Pre-Packaged Programs. Any class teacher who had the opportunity to teach all eight grades could attest to the always time-consuming and work-intensive efforts that went into preparing a new main lesson block month after month and year after year.

For today's teacher, the temptation will be great — sometimes irresistible — to ask ChatGPT now and then for help. However, even before Chat's 2022 debut, Waldorf teachers have been utilizing the moral equivalent of AI generated

lessons without even typing in a prompt.

I am referring to the materials provided or sold by the proliferating foundations, institutes, academies, and workshops, some concerned with social justice issues, some with trauma, anxiety, depression, some with gender and identity, some with bullying, some with the Internet, some with literacy, some with math.

Where does a class teacher find the time to work with all these high-sounding pre-packaged syllabi and weekly plans, suggested discussion topics, research-based progress tests, state-of-the-art literacy lessons (to name a few) and still have time for the Waldorf Curriculum? It is not surprising that this onslaught of off-the-shelf lessons and tests coincides with efforts in the United States and Europe to "decolonize and dehierarchize the Waldorf Curriculum."

To add to one's schedule all those modules from specializing in social and emotional learning, Internet behavior, gender and identity, reading, writing, and arithmetic and so on, something has to be subtracted, and it will very likely be the very subjects that both require and strengthen the Ego-imbued inner and outer work of the class teacher.

After all, state-of-the-art research has shown that these modules will practically do the teaching and the assessments for you, whether you are dealing with anti-racism, gender issues, or so many other skills and problems that we once believed were all covered by Waldorf Ancient Cultures classes, or Geometric Drawing lessons, or demonstrations in Physics and Chemistry.

None of these new systems arise out of any of the extensive research undertaken by Rudolf Steiner, and not one of their developers has had the temerity to say that they themselves were inspired by Steiner or did the demanding meditative work that he proposed.

In essence, almost all these modules, and the institutes and groups — and businesses — that market them, have little or nothing to do with the philosophy and methodology underlying Waldorf education.

This new approach to Waldorf education turns the class teacher into a retrieval system whose task is not so very different from the ChatGPT responding to a prompt by retrieving words it does not understand and turning them into sentences with which it has no connection. Accepting guidance from an AI app will be but a small step for teachers who, already, are barely permitted to think for themselves in the classroom.

Imagine that you were a member of the CSA of a Bio-Dynamic farm and were more than willing to pay a premium for the unique quality of food that you received and donate even more to support the striving and labor of the farmers.

How would you react if you learned that, because of the changing conditions of climate and soil, the farmers had been making extensive use of Round Up and commercial fertilizers, and no longer had the time or energy to make



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"Bringing a universal impulse to Filipino localities" Three biographies on the history of Waldorf Education in the Philippines

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some of the BD preparations?

Why should we look at a Waldorf school any differently? Are we approaching the day that we will need to add to AWSNA list of "Waldorf," "Waldorf-Inspired," and "Waldorf Methods," a new term: Artificial Waldorf?

Any teacher who has taught grades one through eight once or twice can attest to the discoveries they made, to the remarkable books and mentors they encountered, to the subject-based antipathies they overcame, and to the frustrations and joys of customizing each block to the needs of their whole class as well as individual students.

No AI device will ever have those experiences.

For these experiences are quintessentially human, and require the arduous synchronization of an etheric body, an astral body, an Ego, and the sometimes-grudging assistance of a physical body as well. That work, that striving, those triumphs, and even those failures, are absorbed by one's students no less deeply than whatever content is being taught.

If there is no Waldorf school left in which a group of children can experience their teacher's research and its transmutation into lessons, then the Waldorf movement will have abandoned its mission, and Waldorf students will be defenseless from the onslaught of AI and whatever will follow.

ChatGPT may grab the headlines, but the Retrieve/Teach/Repeat modus operandi of today's Waldorf classroom is a much greater threat to the integrity and future of Waldorf education.

We need to once again recognize that human intelligence is not about retrieval, but about relationships.

Put the prepackaged lesson plans and conversation-starters back on the shelf and take back the time that the Waldorf curriculum, and your students, need for their slow unfolding.

The relationships that every teacher has the freedom to discover, or create, between percepts and concepts, between words and images, between disparate subjects and between students, colleagues, and parents, is the essence of Waldorf education.

For a much more extensive treatment of the subject of AI and Waldorf education, take Eugene's online course, Through A Glass Darkly. [Click here for more information.](#) Eugene Schwartz can be contacted at iwaldorf@icloud.com

ABSTRACT. Based on three biographies of key actors, this article discusses the introduction of Waldorf education – an alternative educational approach rooted in an early twentieth-century European spiritual philosophy, called anthroposophy – in the Philippines. It examines which encounters, networks, ideas, articulations, and actions have been decisive in these biographies. It adopts a combined biographical and ethnographic approach, called *ethnography of global connections* (Tsing, 2005), focusing on *concrete trajectories of globalizing projects* in so-called *zones of awkward engagement*. Waldorf education in the Philippines can be seen as such a globalizing project, in which certain knowledge is presented as cosmopolitan and universally applicable and is advanced to new Filipino localities by enthusiastic school founders.

Keywords: Waldorf education, ethnography of global connections, biographical method

Introduction

When I first arrived at the Gamot Cogon Waldorf School, in rural Panay, I was struck by the beauty of the green oasis that surrounded it, full of bamboo bushes and Bower gardens, in the middle of almost fluorescent green rice fields. Scenic footpaths meandered between the classrooms, organically designed in a hexagonal nipa hut style. Sounds emitted from the classrooms, where the morning rituals had started. Children were singing and reciting poems and tongue twisters; I heard clapping and stamping and laughter; the shrill and tentative sounds of recorders, and a guitar; it was a joyful and lively cacophony, cutting through the morning calm.

I reached the school by bicycle, over a bumpy dirt road pitted with rain puddles. I had to cross the nearby barangay, a streetscape of sleepy dogs, scurrying chickens, and curious goats complementing ramshackle stilt houses with corrugated iron roofs, some of which hosted small sari sari stores with tricycles parked outside. People gave me friendly greetings or just gazed at me. I wondered why some of these people had chosen to send their children to a Waldorf school? This poor barangay of farmers, fishermen, and construction laborers was an unexpected location for such a school. How should it be seen: as an anomaly or as a precursor of innovation in the Filipino educational landscape?

This article deals with the question of how Waldorf education was established in the Philippines. Waldorf education, founded by the early twentieth-century Austrian thinker and innovator Rudolf Steiner, refers to an alternative educational approach based on a spiritual philosophical framework called anthroposophy. It was introduced in the Philippines fairly recently – in the mid-1990s.

The arrival and spread of Waldorf education in the Filipino archipelago can be considered part of a globalizing trend that has seen Waldorf education introduced in several countries in recent decades. But general theories of globalization cannot fully explain the trend, because they do not consider the specificity of cases, in which coincidental events and personal efforts and actions play decisive roles. This article therefore follows a specific ethnographic approach promoted by the Anna Tsing (2005). She calls for a study of real encounters, networks, and actions in order to understand global connections and encourages scholars to follow concrete trajectories of ideas and to look for places of change with unexpected, sometimes uneasy connections, so-called *zones of awkward engagement*. In this article, the story of Filipino Waldorf education is personalized using three biographical accounts of key players in the country's Waldorf movement. These accounts provide an intimate insider's perspective, replete with idealism and strong beliefs that the Waldorf approach provides a positive social impulse to Filipino society. These stories narrate a remarkable new phenomenon in the educational landscape of the Philippines. They reveal how Waldorf education arrived in the archipelago and how it is gradually transforming, its identity becoming more pronounced, through increasing engagement, sometimes awkwardly, with local and social contexts.

Theories and Methods

Ethnography of global connections

Filipino Waldorf education can be imagined as part of a global Waldorf *landscape* – including *flows* of people, money, and ideas (Appadurai, 1996) and including an *imagined community* (Anderson, 1983) with shared images about what Waldorf education should be and should strive for. Such an imaginary derives from an abstract debate on globalization theories in

education (e.g. Spring, 2015), including the idea of so-called *eduscapes* (e.g. Forstorp & Mellström, 2018). Anthropologists have criticized such theories on globalization for exaggerating the abstract and autonomous nature of the globalization process. They prefer to study globalization in an ethnographic way, from below and from within, i.e. researching local perspectives on global trends (Inda & Rosaldo, 2008: 7). They have shown that global trends are perceived, adopted, and resisted in multiple ways at a local level (e.g. Anderson-Levitt, 2003) and that 'the local' is informed by 'the global' and vice versa. Global trends can even be seen as successfully internationalizing local cultural expressions. *Indigenous education*, for example, is such an expression of the 'local' dressed up as 'global': Despite international consensus, the meaning given to it is always very specific and local (Gluck & Tsing, 2009). Waldorf education can also be seen as a locally constructed approach with universal pretensions. Its roots are European, it is inspired by Asian spiritual notions such as karma and reincarnation, and it is reformulated in each locality where it gains a foothold.

Tsing, a critical anthropologist (Tsing, 2000; Tsing, 2005; and Gluck & Tsing, 2009), emphasizes the messiness and unpredictability of globalization. She urges scholars to study real encounters, networks, ideas, articulations, and actions in order to understand global connections (Tsing, 2005) and to describe concrete trajectories of circulating globalizing 'projects' (Tsing, 2000: 85). She warns us against *globalist fantasies* (ibid.: 69) and *scale-making dynamics* (Tsing, 2005: 55-77), in which cultural claims are made about expansive categories, such as 'globality' or 'locality', which are often far from neutral (ibid.: 58). Her method, an *ethnography of global connections* (ibid.), focuses on "new places with changing events", which she calls "zones of awkward engagement" (ibid.: XI), i.e. places where unexpected connections between people and ideas take place. Implicit to these connections is a degree of *friction*, *awkwardness*, and *misunderstanding*. A Waldorf school that builds upon a European alternative educational tradition in a modern-day Filipino context, is a prime example of such a place of unusual international encounters.

In order to describe the emergence and early dissemination of Waldorf education in the Philippines as a concrete and specific process, this article describes thoroughly the views and experiences of three main actors in the Filipino Waldorf community. Their stories – including ideals and expectations, confusions and doubts, successes and failures, and negotiations with their respective social and cultural contexts – describe in a tangible and personal way how this alternative educational approach has been traveling to – and through – the Philippines.

Biographical method

This study makes use of the *biographical method* (e.g. Merrill & West, 2009; Roberts, 2002), also known as *oral history*, *narrative*, *life story*, or *life history approach*, in which: "a person chooses to tell about the life he or she lived, told as completely and honestly as possible [...] usually as a result of a guided interview" (Atkinson, 1998: 8).



The *biographical method* recalls specific histories and narratives. Of course, these narratives describe ‘a history’, and not ‘the history’ of an event, since they are constructed from personal reflections. What they do is “offer rich insights into the dynamic interplay of individual and history” (Merill & West 2009: 1) and they reveal personal experiences and thoughts in relation to social and historical events, emphasizing the septicity of social events and grounding historical processes in social contexts. Biographies can also help to reconstruct stories that cannot be reconstructed in other ways, for example because of the limited availability of resources.

All of the above applies to the study of the emergence of Waldorf education in the Philippines. Key to understanding this process is ‘walking in the shoes’ of the main actors and trying to empathize and sympathize with them. What motivated their actions? What did it mean to them? What sustained their motivation?

In this study, three key informants were interviewed in 2017 and 2018 in face-to-face in-depth biographical interviews. My interlocutors were selected for their leading roles in the Filipino Waldorf community and for their different insights about Waldorf education. They are all founders of Waldorf schools and their stories are interconnected, overlapping, and chronological. The stories represent an imagined journey from the north (Manila) of the country to the south (via Panay to Davao). Of course, many others have played and continue to play significant roles, but I have limited the study for the sake of coherence, text length, and manageability of data. All research participants were very open and willing to talk about their respective biographies, perhaps reflecting the fact that one’s biography is promoted within the Waldorf philosophy, whose core elements include *personal development* and *biography study*.

Writing the stories up, I tried to stay close to the original narratives, but I also had to negotiate them in order to keep them readable, coherent, and of respectable length. Some parts have been summarized, re-ordered, reformulated, or omitted. There was certainly a tension between my desire for ethnographic *thick description* and a limited word count. In addition, there was a more general tension between the complexity of social reality and the rhetorical forms available for writing about that reality (Atkinson, 1992). I have adopted an impressionist style of writing, as described by Van Maanen in his typology of ethnographic writings (1998/2011).

Role of the researcher

Many anthropologists have stressed the importance of reflexivity and transparency towards their own role and position in the field without ‘over-revealing’ themselves.

Some personal aspects should be noted here. Firstly, I should mention that Waldorf education is very much part of my own biography. Currently, I combine research about Waldorf education with being a Waldorf teacher in the Netherlands. So, although Filipino society is relatively unfamiliar

to me (I work and live in the Netherlands), the research setting is familiar in the sense that Waldorf education with being a Waldorf teacher in the Netherlands. So, although Filipino society is relatively unfamiliar to me (I work and live in the Netherlands), the research setting is familiar in the sense that Waldorf education fits my frame of reference. In a way, I am part of the same imagined global Waldorf community as my Filipino respondents. #is implies both opportunities and challenges and it heightened awareness of my ethical responsibilities: to be critical about my data, open about my intentions, and reflexive towards the research process.

Concepts and Context

Waldorf education

Waldorf education is an educational approach – rooted in early twentieth-century Germany – based on specific pedagogical and didactical ideas, as well as a spiritual philosophy, called *anthroposophy*, formulated by its founder, the Austrian philosopher Rudolf Steiner (1861-1925).² Its pedagogical aim is broad *individual development*, including – besides cognitive development – social, moral, artistic, and even spiritual development. This development is thought to follow specific stages linked to anthroposophical images of man (see below), as described by Steiner and other thinkers of the Waldorf movement (Lievegoed, 1987/2005). In the didactics, Waldorf schools pursue a method of so-called *artistic teaching*, meaning that learning activities try to balance activities of *thinking*, *feeling*, and *doing*, and are done in creative ways, including storytelling, singing, crafts, and festivals.

Anthroposophy

Anthroposophy provides for a philosophical, spiritual, and ideological framework for Waldorf education. Rudolf Steiner preferred to define anthroposophy as a way of doing science, which includes, in contrast to conventional science, metaphysical aspects. He criticized conventional science for being reductionist and warned against a materialistic culture that could result from such paradigm (Heuser, 2016). Steiner’s logic can be explained as: “The realization that the universe is lawful and potentially understandable is of course implicit in ordinary science. But thought itself is not a physical object. Steiner equates thinking and intelligence with spirit” (Evans, 2018: 44). According to Steiner, thinking is a spiritual act that can help people gain esoteric wisdom and fulfill personal aims. These aims are thought to transcend one’s lifespan, since ideas of reincarnation and karma are included in anthroposophy as well.³ In that sense, anthroposophy has many antecedents in both European and Asian spiritual philosophies. In contrast to other philosophies, anthroposophy has generated many practical initiatives, of which Waldorf education is an example.

Inherent to anthroposophy are specific images of man and society, which I will briefly describe. These images, which I describe briefly below, are reflected in Waldorf schools, in their curricula, their pedagogical aims and practices, their didactics, and in their visions and mission statements.

Anthroposophical images of man

Images of man include the so-called *threefold image of man* and the so-called *fourfold image of man*. The *threefold image of man* assumes that people have spirits, souls, and bodies, related to, respectively, the spiritual world, earthly life, and their interplay. Corporeally, this 'threefoldness' is thought to be found in the head, torso, and limbs, analogous to spiritual activity, soul activity, and body activity. In Waldorf pedagogy, this is translated into activities related to *thinking, feeling, and doing* and into the slogan 'education for *head, heart, and hands*'. The *fourfold image of man* divides humans into a physical body, an etheric body, an astral body, and an 'I'. The physical body refers to material components of the body, whereas the etheric body refers to life forces. Astral bodies refer to desires and feelings and the 'I' refers to our autonomy, unique personalities, and consciousness. The fourfold image of man has multiple applications in Waldorf education and is reflected in its theory on child development, in which every seven years another of the four bodies is thought to be dominant, which requires specific pedagogical approaches. For the first two *seven-years-phases*, play and imagination are key ways of learning. Only in the third phase are students thought to be ripe for academic learning, abstract thought, and ethical judgment as a result of their awakening 'I'.

Anthroposophical image of society

Steiner's social ideology of *Social Threefolding* presents an anthroposophical image of society.⁴ It imagines society as a whole as three interconnected sectors: the judicial-governmental sector; the economic sector; and the cultural sector. Each sector has a leading ideal. In the judicial-governmental sector it is equality. In the economic sector, the leading ideal should be brotherhood or cooperation. Finally, in the cultural sector, freedom is considered the most important ideal. Like civil society and the art sector, education is seen as part of the cultural sector. The *Social Threefolding* ideology is put into practice in Waldorf schools via a strategy that aims for independence from government interference. This sometimes results in disagreement about curricular content, pedagogical approaches, and didactical practices. Moreover, *Social Threefolding* has traditionally inspired Waldorf schools to strive for the provision of good education for underprivileged groups in society as well as for social change in a broader sense, often explicated in schools' visions and mission statements.

History and globalization of Waldorf education

The first Waldorf school was founded in 1919 in Stuttgart, Germany, by Emile Molt, director of the Waldorf-Astoria cigarette factory. He admired Rudolf Steiner's spiritual thought and social ideology and asked him to devise an education plan for his workers' children. The school's mission was to provide good, state-independent education for the children⁵ of poor factory workers, managed and designed by teachers, as an alternative to what Molt saw as the harsh German school system at the time. It had a clear emancipatory mission, aiming for an innovative societal impulse.

Until World War II, when most Waldorf schools were forced to close by the Nazi regime, Waldorf education had already spread to other parts of Germany and Europe and to the United States. After World War II, especially in the 1960s and 1970s, Waldorf education became popular in most European countries, as well as in North America and Australia, as an important niche of alternative education with related alternative lifestyles, including a biodynamic diet, anthroposophical medicine, and typical 'Waldorf products' – like beeswax crayons, wooden recorders or woolen dolls – as well as a variety of spiritual elements – such as the belief in reincarnation, angels, and a spiritual world.

Since the 2000s, Waldorf education has spread to countries in Latin America, Africa, and Asia. This trend partly coincides with emerging middle classes (e.g. Johnson, 2014), who embrace new lifestyles (Van Leeuwen, 1996), including *eco chic* consumption patterns (Barendregt & Jafe, 2014), interest in sustainability, social responsibility and spirituality (Boland, 2015: 194), and critical views on national education systems. Currently, there are about 1100 Waldorf Schools worldwide in 64 countries.⁶ New Waldorf schools are confronted with multiple challenges, including the development of localized curricula (e.g. Boland, 2015 or Hofmann, 2016), the attraction and training of staff, difficult interactions with authorities, problems of recognition and financing, and the risk of becoming elitist. There has been a notable increase in the number of Waldorf schools in Asia,⁷ particularly in China. The Philippines is a prime example of a country where Waldorf education has been established in recent years.

Waldorf education in the Philippines

Waldorf education first appeared in the Philippines in 1994 in Manila. Presently, there are six recognized⁸ Waldorf schools in the archipelago. Four in Luzon: Manila Waldorf School (Metro Manila, est. 1994);

Kolisko Waldorf School (Metro Manila, est. 2008); Acacia Waldorf School (Santa Rosa, Laguna, est. 2003); and Balay Sol'a Waldorf School (Baguio, est. 2009). And two schools in the Visayas and Mindanao: Gamot Cogon Waldorf School (Iloilo/ Panay, est. 2005) and Tuburan Waldorf School (Davao, est. 2012). All are private non-profit schools. Despite limited cooperation between the schools, the absence of national conferences and a functioning umbrella organization⁹, the schools are clearly connected in their networks and histories. They are also actively involved in common international Waldorf events and networks, such as the Asian Waldorf Teacher Trainings (ATT in Santa Rosa, Laguna) or the Asian Waldorf conferences (AWC). Aside of the schools mentioned, there are several places where Waldorf activities have been initiated and Waldorf kindergartens and home-schooling initiatives have started, including Batangas, Cebu, and Puerto Princesa. Alongside the emergence of Waldorf schools, other anthroposophical initiatives have emerged in the Philippines. The history of Filipino Waldorf education is strongly connected to a few key players, including the ones below.¹⁰



Bella Tan and the first Waldorf School in Manila

The first story is about the idealistic Manileña Bella Tan, who became acquainted with Rudolf Steiner's philosophy in 1987 following a chance meeting with Nicanor Perlas, a Filipino anthroposophist and activist exiled in the US during the years of martial law under the Marcos regime. Anthroposophy provided a framework for her numerous ideals and thoughts. Together with another enthusiast, Mary Joan Fajardo, she founded the first Filipino Waldorf kindergarten in 1994 followed by a school in 1996.

I met Bella Tan, a woman in her 60s, in her house in Quezon City. The house had been built by Bella and her husband Jake. "It took us two years to make the soil-cement bricks, lay them and finish the house. Everything is self-made!" We sat down with a cup of coffee in an outbuilding, which was otherwise used for lectures, meetings, and courses, adjacent to Mr. Tan's clinic for anthroposophical medicine. "This is the room where it all began," she whispered rather mysteriously. Mr. Tan was also around. After I told him about my research – about the globalization of Waldorf education and about the story of Waldorf education in the Philippines – he responded positively: "It is really important to remind us that globalization isn't only an economic process, but that it includes social transformation as well!" It was a subject that Bella Tan liked to elaborate enthusiastically about too. At times, she laughed loudly during the interview; at other moments she was clearly moved, as if she was reliving experiences. As the interview evolved, I was impressed by the passion and perseverance that shined through. It was not difficult to imagine that her story had been an inspiration for others. Tan clarified an important motive for becoming an initiator of the Filipino Waldorf movement:

"I wanted to be a good parent [...] It were our children who took us to the path of Waldorf education."

According to Tan, two chapters can be distinguished in her life story: Chapter one is about social activism and idealism and is symbolized by her son's birthday, December 10, International

Human Rights Day. Chapter two is about her devotion to anthroposophy and Waldorf education. It was symbolized by her daughter's birthday, February 27, also Rudolf Steiner's birthday.

Chapter One

Tan recalled that she and her husband were activists during the 70s and 80s.¹¹ They met at the University of the Philippines, where Bella studied Sociology and Jake studied Fisheries. After graduating, they worked for an NGO in rural communities, committed to environmental issues and social justice. Through their work, they encountered and espoused numerous alternative and idealistic ideas, such as the practice of permaculture, organic farming, eco-friendly building techniques, vegetarianism, and alternative medicine. Despite their critical attitude towards the Catholic Church and their Marxist inspiration, they "never lost the intuition for things beyond the materialistic." They were interested in spirituality too. "We were searching. And there are so many paths that you can follow."

After the birth of their children in the 80s, they strengthened their idealistic lifestyle. They wanted to "give a positive social impulse to the world" through good parenting and by advocating a lifestyle that was considered healthy, both for them and the environment. This lifestyle included a vegetarian diet without refined sugars and alternative natural medical remedies. The TV – "the idiot box" – was banned because of its assumed negative effect on their children's temper, fantasy, and energy level. And they refused to take a nanny, instead choosing to educate their children in household-tasks in a class- and gender-neutral way. Friends and family were critical: "Everybody was saying: 'You are crazy!'" Mrs. and Mr. Tan had difficulties in finding a suitable school for their children. They viewed most kindergartens as too academic, with little space for fantasy and play. They decided to delay sending their children to kindergarten and grade school, to give them more time to play. As an alternative to the mainstream academic curriculum by engaging in various artistic, musical, and practical activities at home as a family.

Chapter Two

1987 was a turning point. Mrs. and Mr. Tan met Nicanor Perlas, a former exile who had lived in the United States. Through him, they learned about Rudolf Steiner, anthroposophy, and Waldorf education. They found a framework for their ideas in Steiner's theories. Tan remembers the first dinner with Perlas as a magical moment: "Due to a brown-out we had to light candles. We spoke about Steiner in the dark. [...] We felt a deep connection to him. It was as if we found a friend [...] We were surprised that we were not the first ones to think the way we did."

From that moment, Mrs. and Mr. Tan studied anthroposophy intensively. They started a study group: "Steiner gave answers and context to a lot of our questions." Soon, new members joined, and the group registered at the General Anthroposophical Society in Switzerland: "We registered in Switzerland, because we saw anthroposophy as a social move-

ment, where we wanted to be part of.” Mary-Joan Fajardo was one of the new members. In 1988, the NGO CADI was established, *Center for Alternative Development Initiatives*, in order to bring anthroposophy into practice. Jake Tan focused on health, nutrition, and medicine, Nicanor Perlas on social and environmental issues including biodynamic agriculture, and Bella Tan and Mary Joan Fajardo on Waldorf education. The Tans were awarded training scholarships in Australia and Germany. Fajardo went to New York and Hawaii. Perlas stayed in the Philippines, where, in 1991, Tan and Fajardo had weekly meetings about their dream to set up a Waldorf kindergarten and school. They didn’t rush, because they were aware of pitfalls: “You cannot simply transplant practices. You have to adapt it to local conditions.” Tan specialized in kindergarten education and early childhood and set up courses on mindful parenting. Fajardo specialized in primary education. After intensive preparations, in 1994, the time was ripe for the first Filipino Waldorf kindergarten with ten children; and in 1996, the first grade of the *Rudolf Steiner Waldorf School in the Philippines*, currently known as the Manila Waldorf School, was established. This was too late for Tan’s own children: “I did it for others. And for the Philippines. To give people a choice. Because our educational system [...] is not friendly.” Initially, Tan and Fajardo were the only teachers and – until there was a proper school building – the students were hosted in a garage. International mentors, or consultants, were regularly invited to the school during its initial phase. “For us, it felt as a moral responsibility to invite foreign mentors. So that we were truly authentic to the original intention and the original practice of Waldorf education.” When the school started to grow, foreign experts were also invited to give public lectures and teacher training in order to prepare new teachers. These were inspirational to initiatives elsewhere. On

the initiative of parents, the first level of high school began in 2004 and a full K-12 school program¹² was achieved in 2008.

Filipino Waldorf education took off gradually. It took seven years (1987-1994) to go from inspiration to implementation, and about 14 years to become a full K-12 school (1994-2008). The numbers of new initiatives elsewhere were modest. Tan saw this slowness as the result of anthroposophy being the starting point for Waldorf education in the Philippines: “all daughter initiatives come from the same mother source: anthroposophy [...] anthroposophy itself resonated.” Tan argued that this sequence, from philosophy to practice, instead of the other way around, is typically Filipino and could even be related to what she calls the *Filipino developmental stage*: “We are in the sentient soul, not yet in the conscious or intellectual soul, like Europeans. We are strong with our feeling [...] A planted seed of spiritualism resonates.” According to Tan, angels and spirits, common in Steiner’s lectures, were not strange entities to Filipino’s, who, she explained, hypothetically are quicker to embrace a spiritual framework to education than other nationalities.

Since 2003, Tan has been lecturing about anthroposophy and Waldorf education in the Philippines and abroad: “In every country Waldorf schools are slightly different.” Yet, despite efforts to include local content “whenever appropriate”, the curriculum in the Manila Waldorf School remains largely European. Tan does not consider this problematic: “There is a universal principle in the stories that we use for pedagogical aims. Therefore, stories can easily be used outside their cultural context. We could search for local stories with similar meanings, but this will be a big effort. So far, we rely on the work that is done in European Waldorf schools.” Tan is proud of her role in the birth of Filipino Waldorf education. Despite limited numbers of schools and students, she hopes its impact, its *social impulse*, is substantial. Waldorf’s goal “to make sure that students can take hold of their own destiny” is, according to Tan, of great social importance. In response to critics, Tan says: “In the end, our children prove that we were right”.



Jim Sharman and grassroots Waldorf education in rural Panay

The second story is about the American engineer Jim Sharman, director and co-founder – together with his wife Teresa Jalandoni and Nicanor Perlas – of a community-based Waldorf school in rural Panay. How did he end up here? In retrospect, Sharman sees great coherence in his life story; as if “everything was leading to this barangay.” Sharman translated Steiner’s social ideology into a Filipino school context.

I interviewed Jim Sharman at his home, located near the school, just outside the rural barangay of Libongcogon.¹³ From the school, it was accessible via a small, winding path traversing densely overgrown terrain. From the village, it could be reached by an unpaved road pitted with holes and puddles. The house was his own design, built in cooperation with an architect. The style was recognizable from the school structures. It was surrounded by Bower and vegetable gardens, where his staff were at work. The living quarters were situated on the second floor because of the risk of flooding. The interview took place in Sharman’s office on the first floor. Screens on the windows

protected us from Flies aroused by slaughter time at a chicken farm further down the road. Together with the constant noise of water pumps in nearby shrimp pools and enormous ghetto blasters in the village, setting the mood for an upcoming Fiesta, the Flies and Flooding formed little cracks in this otherwise paradisiacal place. Sharman, a slender American in his fifties, was an endearing man who talked with passion. His eyes lit up when telling the founding story of the school. He came across simultaneously as a dreamer and go-getter, always producing new ideas: “What if we build a solar panel park in the shrimp ponds? A part of the profit could be for the school.” His enthusiasm was contagious. Without explicitly asking for it, the interview quickly took the form of a biographical account:

“The story of this school is a personal story. It is very much intertwined with my biography. Everything that happened in my life was leading me to this barangay. It sounds not logical that an American guy starts a school here, so I really have to tell my life story to understand the beginning of the school.”

Sharman was born in Texas, in the USA. As graduate engineer he traveled to Europe and Asia. In 1987, he applied to the Peace Corps¹⁴ in Asia, where he was given a volunteer assignment in the Philippines. Initially, he was disappointed with the invitation to the Philippines, because it didn’t seem to be as “exotic and mystic” as other Asian countries: People were Christian and spoke English, and the culture seemed to be a hybrid mix with a considerable Western touch. But he accepted the assignment and had a great time. He learned Tagalog and got interested in agriculture and sustainability. After a Master’s in ecology and watershed management in the USA, he returned to alternate consultancy work in watershed projects with work for the Peace Corps’ training program.

“And then I met Nick!” Sharman had heard of a course on biodynamic farming, led by Nicanor Perlas. The course would be a turning point in his life. It showed him how different things were interconnected. It involved arts, philosophy, and religion. He was so impressed that he offered to work for Perlas and took a position at Perlas’ NGO CADI:¹⁵ “It was an exciting and dynamic time. CADI was involved in the country’s ban of pesticides and in awareness raising about biotechnology and sustainability. We published reports, organized conferences, wrote newsletters [...] We were very active.” The passion for his job (1994-2001) convinced him to stay in the Philippines: “In the US life was predictable [...] Here I could really live and contribute. This job gave me satisfaction and freedom.” Through Perlas, Sharman met his wife Teresa Jalandoni. Perlas invited him to visit his family in Iloilo, to advise on water supply issues. There, Sharman met Jalandoni, who lived in Manila, but whose father was originally from Iloilo. They fell in love and married. Jalandoni was older than Sharman and had children who were already in college, but she felt that “the universe will provide another child.” She was right, a son was born in 1996. Subsequently, Sharman’s motto became: “the universe will provide.” Through his wife, Sharman learned about anthroposophy. She introduced him to the study group of Nicanor Perlas and Bella Tan. “Nick brought anthroposo-

phy to the Philippines. But he did not often use that word. [...] I was surprised to meet him in the study group.” Because of the study group and their experiences of parenthood, Sharman and Jalandoni got involved in Waldorf education. They became members of the board of trustees of the Manila Waldorf school and participated in Bella Tan’s courses. When their son turned six, they wanted him to have the experience of nature. They moved to Panay, where they could live on land belonging to Jalandoni’s family. The land was swampy, but big, 18 ha, which made Sharman’s mind work overtime, thinking of possibilities for usage: “Then the idea emerged to put up a community school.” Also for their son, who thus far had been homeschooled.

A study group was formed in preparation (2002-2005). Initially, this group sought cooperation with the local public school, but the public school considered their ideas too different from the prescribed government curriculum and approach. They decided to put up a new school, a Waldorf school with a clear mission to be accessible for underprivileged community children. “We explicitly wanted to work from an anthroposophical frame, particularly from Steiner’s social ideas.”¹⁶ They founded the Gamot Cogon Institute (GCI), an umbrella organization with a broad mission to make other initiatives possible as well.¹⁷ Cogon refers to a grass species; gamot means ‘root’ in Hiligaynon.¹⁸ Together grass roots reflects the pursuit of rootedness in the community. In Tagalog gamot means medicine: “The name also refers to our aim to provide a healing kind of education.” Thus, the school is meant to be community-based with a social mission:

From the official mission statement of the Gamot Cogon Waldorf School:

„Working out of the spiritual impulse of Steiner Waldorf Education, our mission is to educate children from Pre-school to Class 12 using a balanced, innovative, and health-giving curriculum. We make this education accessible to all children, regardless of economic or religious background. [...] We strive to become a healing social force that works outward to build community and renew society.“

There were many obstacles to overcome. There were no students, teachers, buildings, or money. Sharman’s persistence and his mantra – “the universe will provide” – moved him forward.

People seemed to just ‘show up’ at the right moment: A banker, who was willing to give scholarships. A teacher, “from a faraway island, but willing to commit ten years to the school.” A Norwegian philanthropist, who donated money to build the first classroom. A well-known Slovenian geomancer, who studied the “spiritual secrets and energies” of the school terrain and ascertained that the place had many child-friendly elements. Teacher training started: “We tried to include community members [...] but I realized that you cannot make Waldorf teachers, they have to choose themselves”. Finally, students were needed: “When we started the school [in 2005] the room was packed at our first orientation [...] But at the end of the day we opened up the class with just four children.” Over the

years, numbers increased, up to 265 students in 2017. The school stood out for its mix of poor community children and urban middle-class children.

In retrospect, Sharman acknowledges that it was not always easy. Even now, there are many struggles: critical authorities; weak finances; a lack of qualified teachers.

“There have been many, hundreds, thousands of moments that challenged me, that it was more logical to stop [...] but on an inner level I dedicated my life to the initiative. [...] There are countless instances of impossibilities coming together [...] and the universe had provided.”

But the work is important and, according to Sharman, not limited to this community:

“Sometimes we forget to see the bigger picture. Every initiative that is done consciously can become a portal for what wants to emerge in the future. That is why we are always open to visitors. I personally believe that Waldorf education isn’t just nice or fancy. I believe [it brings] a new civilizational impulse.”



Kate Estember and mundane and inclusive Waldorf education in Mindanao

The third story is about Mindanao-based Kate Estember, who co-founded a Waldorf school in Davao instead of going to a convent, following an inspirational meeting with Nicanor Perlas in the aftermath of his failed presidential campaign in 2010. Together with colleagues she successfully translated Steiner’s *fourfold image of man* into a school profile and she is currently exploring ways to innovate the curriculum and make it more inclusive.

I met Kate Estember at West Visayas State University, in Iloilo, at a conference on anthroposophical medicine that brought together an interesting hodgepodge of people, including some well-known persons from the small, but vivid Filipino anthroposophical community. There were also many teachers, who believed that their educational practice held healing qualities. The full eight-day program included lectures, discussions, and artistic exercises. We studied texts, discussed human development, and evaluated our personal life courses. That year, the theme was ‘biographies’; it did not feel strange, therefore, to conduct biographical interviews during the breaks. Estember was keen to tell me that it did not really matter whether we talked about the genesis of the school or about her biography,

since both were intertwined. I was impressed by the willfulness of this apparently strong and autonomous woman.

Kate Estember was the youngest of twelve children in a rural family in South Cotabato, Mindanao. As a child, she was impressed by her mother, who combined volunteering for the community with work on the land and within the household. Her example gave Estember strong sense of service. Moreover, from a young age, she was often checking people for what she called “true intentions” and “true love”.

Sadly, she did not find sincerity and love in school. “I always had the feeling that [the teachers] were doing things because they had to keep to their agenda or just had to finish a lesson.” She was rebellious and often bored in the classroom and she did not feel that teachers cared about her. Despite her aversion to the educational system, ironically, she chose to work in education in 2003, first as a student counsellor and then as university lecturer, after studying psychology in Iloilo. Two sources of inspiration awoke her interest in education: Firstly, Paulo Freire’s book *Pedagogy of the Oppressed* (1972). Secondly, a lecture by Nicanor Perlas at her university on Artificial Intelligence (AI). “I told myself education is the way to contribute to society, because it shapes perspectives and cultures.” Despite her choice to work in education, her concerns about insincerity remained. She felt uneasy about being part of an educational system that, in her eyes, contributed to a society driven by commercialism and materialism. She resigned in 2011 and was considering entering a convent, which she imagined a good place to deal with her life questions.

Meanwhile, she got involved in the 2010 presidential campaign of Nicanor Perlas. Perlas lost, but a group of supporters had organized themselves – in order to continue the work they envisioned for the country – in a movement named MISSION (*Imaginings for Sustainable Societies through Initiatives, Organizing, and Networking*): “Imaginings’ typically bike, walk, and grow their own food or buy them organically and biodynamically. They patronize green businesses, prefer homemade products, take only natural remedies when they get sick, and support the visionary education of Steiner/Waldorf schools.”¹⁹ MISSION organized courses and gatherings, such as the *Aletheia* meeting in 2011, in Iloilo, in which Estember participated. She considered it a turning point in life, because it made her decide – without prior knowledge of Waldorf education – to found a Waldorf school in Mindanao instead of going to a convent, in order to initiate educational and social transformation: “One of the nights [Perlas] asked [Sharman] to share the story of Gamot Cogon. [...] it felt as if it was the first time that I met someone who was authentic in his work. [...] The idea for the school was born there and then. The impulse that had grown throughout my biography found its trigger point at *Aletheia*.” At *Aletheia*, Estember started to imagine the possibility of a Waldorf school with Maya Flaminda Vandenbroeck, also from Mindanao. They decided to cooperate in “[bringing] Waldorf education to Mindanao”. They chose Davao as location, believing it to be a good place to initiate such an educational innovation. They registered the school despite

having “[n]o money, no building, no parents, no children, no knowledge.” They began with courses on Waldorf education at the Gamot Cogon Institute and in Manila (Tan’s course). Then, with some seed money and support from friends and family, they were able to build a school.

In June 2012, a year after their radical decision to start a school, the first class opened its doors to twelve children from an interesting mix of backgrounds, professions, and statuses – “[...] a tricycle driver, a rock musician, and a lawyer” – from all over the city. Vandenbroeck handled external tasks such as fundraising and legal issues, while Estember worked and lived in the school, carrying out a variety of functions:

“Normally, I got up at 4am. Then I did exercises, cleaning, gardening, finance work, communication for carpooling, and preparations for class. Then from 9am to 1pm I had class. We started late because children came from far and we lunched at school. After 1 [...] I was janitor and cleaner and did a nap. I journal my observations and prepared for the next day. I had a full agenda.”

In the second year an extra teacher was hired, and the school reflected on its organization and identity. It had changed its name to the *Tuburan Waldorf School*, or, officially, the *Tuburan Institute*. *Tuburan*²⁰ means wellspring or source and refers to the purifying and healing qualities of water, related to “a healing kind of education”. It also refers to a spiritual source, i.e. its anthroposophical base. A model based on *social threefolding* was used for the management, with one person responsible for business aspects (Vandenbroeck),

one for cultural aspects and curriculum (Estember), and one for administration (a volunteer parent). The school’s identity was envisioned in the anthroposophical *fourfold image of man*, in order to support the development of the students in the school, and expressed in *four pillars of the school*:

The four pillars of the school (paraphrased from the interview)

1. *The physical pillar*, related to the physical environment of the school: “We are a *nature school* with quality of environment, and with eye for biodiversity and sustainability [...] and stimulating [...] the sensory development of the children.”
2. *The etheric pillar*, related to the ‘life forces’ of the school. “We are a *community school*, where children work and learn together in a learning community.”
3. *The astral pillar*, related to the feelings and culture within the school. “We have a contribution scheme,²¹ based on capacity and willingness, to make it possible to have students from different backgrounds. We aim for *diversity* and in dealing with differences, feelings are involved, that relate to astrality.”
4. *The ‘I’ of the school*, related to its distinctive core identity: “The core of the school’s identity is being a Steiner-Waldorf School, based on anthroposophy. That is the I of the school.”

According to Estember, *Tuburan* can be characterized by its sense of community. Since Davao is a hybrid and diverse patchwork of cultures and religions, the school’s first concern was to build a school community in which differences were valued and respected. Therefore, Estember believed it important to rethink the curriculum, which, in her view, should be informed by cosmopolitan, as well as local knowledge. She tried to incorporate local features into the curriculum, even though it took a lot of time and research “to make them fit in a Waldorf way.” “For example, this year we included an *indigenous track*. Because there are so many indigenous groups in Mindanao. We want children to be aware of that.” On the other hand, Estember explained that this did not mean doing away with European aspects in the Waldorf curriculum, including Grimm’s fairytales, fables of La Fontaine, Nordic and Greek myths, and stories of historic events in Europe. It prompted her to ask, what is local? Many local cultural practices appeared exotic to city dwellers in Davao (“not practiced and not known anymore”). Estember based her considerations on a grand tour that she made around Mindanao: “I have visited the Maranao in Iligan and Marawi, the Talaandig in Bukidnon, and the T’boli in Lake Sebu, in South Cotabato. And I plan to visit the Yakan in Tawi Tawi and the Sama. [...] I observed their dances, stories, and crafts.” Estember judged many practices she observed as unsuitable or even “unhealthy”. “The very core of the culture relates to the understanding of who they are as a tribe. It is true to them. [I wonder] how to deal with these indigenous aspects. We shouldn’t copy it, because it doesn’t resonate with who we are or want to be. For me it is about the now. What is the existing culture? What is our culture? What is the culture in the school?”

After numerous initial challenges, the school now seems to have a solid base. Both the school and Estember were starting a new life chapter. Indeed, Estember has planned a sabbatical and a journey to Germany, to learn even more about Waldorf education and anthroposophy.

Analysis and Discussion

Firstly, I must point out that there are limitations to the approach of this article. While biographical accounts can offer insight into lived perspectives of events, they may simultaneously imply one-sidedness and limited analytical distance. By staying close to these stories, a particular view on the history of Waldorf education in the Philippines is presented, one that is neither objective, nor complete. The inclusion of other perspectives – both from the inside (such as teachers’, parents’, or students’ views), as well as from the outside (such as outsiders’, opponents’, or officials’ views) – would have led to additional insights. Consequently, the article’s scope is rather narrow. Moreover, the chosen approach for analysis – based on the writings of Anna Tsing – has obviously influenced the outcomes and considerations discussed.

That said, I will now focus on what the extraordinary stories in this article do say, despite the above-mentioned limitations:



1. They are unique and personal and offer insight into the interplay between the biographies of Filipino school founders and the introduction of Waldorf education in the Philippines.
2. Following Tsing (2000; 2005; Gluck & Tsing 2009), the stories provide insight into a concrete trajectory of a 'globalizing project', in this case globalizing Waldorf education, including concrete encounters and networks, ideas and articulations, and actions.
3. The stories provide us with a picture of places experiencing changing events, or, in Tsing's vocabulary, "zones of awkward engagement" (2005: XI), in which local constructions of what Waldorf education should be are presented as 'universal knowledge', especially in relation to the Waldorf philosophy – anthroposophy – and curriculum. On the one hand, the stories show successful integration of school visions and practices with corresponding biographies and contexts. On the other hand, they reveal occasional friction, related to processes of localization to Filipino contexts.

Ad 1. Three biographies on the history of Waldorf education in the Philippines

The specificity of each story can be found in the guidelines and arrangement of the stories and the backgrounds of the school founders that shine through in the respective school identities. Tan's story is ordered into two chapters, one about idealism and social activism and another about anthroposophy and Waldorf education. Chapter two can be seen as a continuation of Chapter one and the central role for anthroposophy in 'her' school can be seen as the result of Tan's view of anthroposophy as a '*framework for ideas*' and '*a social movement*'. The guideline in Sharman's story seems to be the idea of destiny ('*the universe provides*', '*everything was leading to this barangay*') and his NGO background might have motivated a school mission aimed at social justice, poverty reduction, and community development. Estember's storyline is about her quest for sincerity and love, and her critical stand towards the educational system motivated her to establish an alternative school, in which a caring learning community is central, in which differences are respected and celebrated.

Ad 2. The trajectory of Filipino Waldorf education as part of a globalizing project

In addition to their singularity, the stories are connected, overlapping, and chronological. Together, they give an insight into a how 'global' Waldorf education established itself in the Philippines, geographically spreading southward, encompassing encounters and networks, ideas and articulations, and actions.

Encounters and networks

The stories are literally connected through encounters. Sharman learned about Waldorf education from Tan, whereas Estember was inspired by Sharman and trained by both Sharman and Tan. Perlas played an important role in every story, albeit in different ways. All schools were operating in international Waldorf networks and were advised by international Waldorf advisors, called mentors. Over time, the reliance on these networks seemed to decline somewhat and the desire for autonomy and national cooperation grew. This is reflected in, among other things, the schools' identities, which have become increasingly pronounced and grounded.

Ideas and articulations

In anthroposophical terms, the schools' identities seemed to develop from a *one-fold* via a *three-fold* to a *four-fold* model. *Anthroposophy* has been central to the identity of Tan's school. This aspect was adopted by other schools. With Sharman, *social threefolding* emerged as a key identity feature. This principle was adopted in Davao, where the school identity was consolidated in the 'four pillars' of the school, modeled after an anthroposophical *fourfold image of man*. A *nature school-pillar*, linked to nature and sustainability, and a *cultural inclusive school-pillar*, committed to a diverse school community, were added. This crystallization of school identities is linked to other Waldorf schools in the Philippines, which have illuminated these identity aspects in different ways, either stressing a green image, community or inclusiveness, or anthroposophical spirituality.

In terms of articulations, anthroposophy provided for specific jargon. Notable is that Waldorf education was repeatedly typified as healing education or as a *social impulse to society* (or a *spiritual* or *civilizational impulse*). *Development* and *community* are also among the buzzwords. Sometimes, the multiple meanings of these words led to confusion. *Development* and *healing* could refer to individuals or society for instance, *community* to a school community or society at large, and a *social impulse* to individual social contributions or to Waldorf education as a whole. These double meanings were sometimes consciously connected. For example, development of society was believed to be linked to personal development. This is illustrated by Tan's quote on Filipino development – "We are in the sentient soul; we are strong with our feeling" – which is confusing and stereotypical.

Actions

From the establishment of CADI (*Centre for Alternative Development Initiatives*), GCI (*Gamot Cogon Institute*), and TI (*Tuburan Institute*) as precursors of the schools, we can conclude that Waldorf education was seen as part of a broader set of anthroposophical initiatives. This implies that, alongside a Filipino Waldorf community, a broader anthroposophical community was formed. It has an outspoken lifestyle, including an organic diet, natural medical remedies, and typical ‘anthroposophical products’, as well as a variety of spiritual elements, such as the belief in reincarnation, angles and a spiritual world. Altogether, this led to a specific ‘anthroposophical identity’, functioning as a subcultural niche and linked to a broader ‘global imagined community’. This identity is expressed in, for example, the definition of so-called *imaginals* in Estember’s story, or seen in the do-it-yourself mentality of Tan and Sharman (who built and co-designed their own houses).

Moreover, we must consider the apparent reliance of new schools on the strong personalities of school founders and the speeding up of the implementation process: For the first school it took seven years to prepare for the opening (1987-1994), in Panay three (2002-2005) and in Davao only one (2012).

Ad 3. Filipino Waldorf schools as zones of awkward engagement

Filipino Waldorf schools can be seen as places with unexpected connections between people and ideas. Each school struggled – in its own way – with the question of *how to make Waldorf education fit* in its new contexts, involving processes of spiritual, social, and cultural embedding, and implying – despite its obvious successes – a certain amount of misunderstanding or friction.

Firstly, spiritual embedding took place, because of the spiritual philosophy of anthroposophy. According to Tan, anthroposophy was central in the founding process of Filipino Waldorf education. The anthroposophical ideas of a spiritual world with spirits and angels coincided well with widespread Christianity in the Philippines. Tan even thought that Filipino’s embraced a spiritual framework to education more easily than

others. On the other hand – despite the statement that anthroposophy is not a religion – a number of

Filipino teachers, parents, and students struggled with the incorporation of anthroposophical spiritual ideas like karma and reincarnation into their Christian belief.²²

Secondly, social embedding took place, which was easier in urban settings than in rural settings, where a middle-class subgroup felt attracted to Waldorf education and its associated lifestyle and ideology, even though incidentally there might have been social friction within personal networks (as was noticed in the story of Tan for example: “Everybody was saying: ‘You are crazy!’”). In Panay, the school is unique for its rural setting and the constitution of classes, in which students of different social backgrounds study harmoniously together: the farmer’s daughter with the doctor’s son, the rural kid beside the urban kid, the rich and the poor together in the playground. This can be judged a huge social achievement. On the other hand, the school was an anomaly in the area, which led to misconceptions and suspicion in the community as well. Some even jokingly called the school *skuelahan sang kano*, ‘American school’, a term that probably did not refer to the schools’ director so much, but to its international vibe, its *awkwardness* in the village, and its regular international visitors, such as of Waldorf advisors.²³ Despite the aim to be a grass-roots community school, it was difficult for the institution to be fully accepted as such. This is illustrated at various points in Sharman’s story, for example, the failed cooperation with the local public school, the initial difficulties in attracting community students, and the unsuccessful attempt to train and hire villagers as teachers.

Finally, all schools had to embed Waldorf education in a cultural way, especially in relation to the curriculum. On the one hand, *awkwardness* and *friction* in this domain is related to a broader Filipino context, with diffuse and hybrid images on national identity (e.g. Zialcita, 2005) and continuous debates on the localization of the national curriculum (e.g. Maca & Morris 2015; Mendoza & Makayama 2003). On the other hand, it is related to the perceived universality of Waldorf



Students at Gamot Cogon Waldorf School, in Iloilo.

guidelines. This was especially noticeable in Estember's story. 'Her' school was committed to a diverse school community, reflecting the cultural context of Davao and Mindanao. Consequently, she wanted to combine cosmopolitan knowledge with local knowledge, in which – interestingly enough – 'cosmopolitan knowledge' referred to an internationally shared Waldorf curriculum, which, when examined closely, is quite European, including European stories, European historical events, European cultural festivities, and references to European nature and seasons. The other school founders shared similar ways of thinking. Anthroposophical principles and European curricular aspects were considered to have universal applicability, compared to local Filipino stories and materials, which were considered difficult "to make them fit in a Waldorf way". In discussions on the localization of school practices, the underlying philosophical framework of Waldorf education, anthroposophy, as well as the curriculum – which had been shared and reformulated constantly in international networks, but still encompassed many European aspects – was barely questioned as being 'culture specific', despite its specific roots. Although, in fact, 'local', it was acting as 'universal'.

1. See Article 14, UNDRIP (United Nations Declaration On the Rights of Indigenous Peoples), 2007.
2. Steiner's work encompasses over 350 books, including collections of about 6,000 public lectures. His most famous work on education is *Study of Man, General Education Course* (1919).
3. See, inter alia, Rudolf Steiner (1901), *Reincarnation and Karma*.
4. See, inter alia, Rudolf Steiner (1919), *Towards Social Renewal; Rethinking the Basis of Society*. Steiner considered his ideology a good alternative to all the major ideologies of his time: capitalism, communism, and fascism.
5. Boys and girls were in the same classroom, which was still uncommon in 1919 in Germany.
6. "The Waldorf World List" (2018), www.freunde-waldorf.de; unrecognized initiatives are excluded.
7. The Waldorf Movement in Asia' (2011), www.freunde-waldorf.de.
8. The schools are all officially recognized by the Philippine authorities. Five of them are also internationally recognized by the General Anthroposophical Society, in Dornach, Switzerland. The Kolisko Waldorf School is not.
9. The existing organization RStEP [*Rudolf Steiner Education in the Philippines*] is not accepted by all schools. Currently there are negotiations of setting up the Association of Waldorf Schools in the Philippines.
10. Of course, there are other important people. One of them is Nicanor Perlas, who is a key actor in all stories. He wrote a book on present-day social threefolding (Perlas, 1999) and is a known environmentalist. He led an NGO that was precursor of the first Filipino Waldorf School. In 2010 he ran for president.
11. Roughly the period of martial law in the Philippines (1972-1986) and the Marcos -dictatorship, which ended with the so- called EDSA Revolution, or People's Power Revolution (a series of popular demonstrations in 1986).
12. K-12 school means from kindergarten to grade 12. In 2011 the department of Education started to implement the K-12 system in the Philippines. www.officialgazette.gov.ph/k-12/
13. The barangay Libongcogon is part of the municipality of Zarraga, in the Province of Iloilo, located on Panay.

14. Peace Corps is a U.S. government run volunteer program for cultural exchange and development aid.
15. *Centre for Alternative Development Initiatives*, see also in the story of Bella Tan.
16. Although CADI hadn't worked with the concept of anthroposophy, the ideology of *social threefolding* was actively promoted. Sharman was influenced by Perlas's ideas on *social threefolding*.
17. CADI served as an example to GCI (Gamot Cogon Institute).
18. Hiligaynon is the local language in the province of Iloilo. Also, Ilonggo..
19. From the school's website, see <http://tuburaninstitute.org/the-friendships-that-started-it-all/>
20. In Bisaya (also Cebuano or Visayan), which is the main language spoken in Davao.
21. The contribution scheme goes even beyond the socialized tuition fee at Gamot Cogon Waldorf School. It means that parents contribute on the basis of capacity and willingness. Contributions do not only include money, but also services, expertise, and materials.
22. > 90% of the Filipino's identifies as Christian (approx. 80% Catholic), <5% as Muslim.
23. As international researcher I am also part of that foreign entourage of the school.



Cultivating Trust

NICOLE ASIS

[FIRST PRINTED IN DAS GOETHEANUM, JULY 14, 2023]



Chen-Chen Wu became a music therapist in 2018. She studied in Beijing under Stephan Kühne. She has been working in pediatrics in Taiwan for five years.

Asis: How is music therapy received in Taiwan?

Wu: Actually, it is not easy to promote music therapy here because it is not supported by the health insurance. Whoever wants to take the treatment must have a certain financial possibility to do so. But what touches me is that the people that I have worked with have been helped tremendously. My patients are mostly Waldorf students, both children and adults. The acceptance of anthroposophic music therapy is high. I also have some sessions with adults and they are especially touched by the lyre. Patients with sleep disorders and depression could relax and sleep better because of the lyre music. Most of the patients have a big love for music, especially the lyre.

Asis: What inspires you in your work as a music therapist?

Wu: What moves me most in therapy is trust. When trust emerges, the patients can also feel that they can develop in a positive direction.

Decolonizing Stewardship: From Greed to Care

GERALD HÄFNER AND VANDANA SHIVA

[FIRST PRINTED IN DAS GOETHEANUM AUGUST 18, 2023]

Vandana Shiva spoke at the Goetheanum in February of this year. Before her talk, Gerald Häfner interviewed her about changing the world.

You could have had a perfect career in physics, philosophy, economy, or academia, but you didn't. Why not?



Gerald Häfner (on the right) interviewing Vandana Shiva (on the left) at the Goetheanum in 2023, Photo: Ariane Totzke.

I gave up my academic path even though I was totally passionate about quantum theory. I chose to dedicate my life to ecological work and activism because I realized that, yes, I would have amazing mental challenges—I could have been busy with quantum puzzles for 100 years—but it would have been an indulgence. Small studies were actually saving valleys, rivers, and forests. I realized that my service must go to the earth and to people.

When did you know that you needed to do something for the earth?

It began visiting a forest before I went off to do my Ph.D in Canada. I just wanted to carry memories with me and the oak forest that I wanted to trek in had been destroyed. I felt it as a personal, physical pain. That's when I heard about the

Chipko movement, where women of my region decided, “We’re going to hug the trees.” Chipko means to hug. “You will have to kill us before you kill the trees.” So I said, “Okay, I’ll do my PhD, but every vacation I will volunteer for this movement.” It became my other university and that’s what I’ve done since then: being an activist in the Chipko style.

Then you did research on the death of the indigenous form of agriculture through industrialized agriculture.

Every question I’ve tried to answer has been related to unnecessary violence against the earth or against people. The destruction of the forests in my home region was the first, but the eruption of violence in Punjab, where the Green Revolution was first applied, was the second. The Green Revolution is the name for industrial agriculture in the Third World. In 1984, a pesticide plant in a city called Bhopal leaked and killed thousands. People are still dying, children are still born maimed—the disaster is not over. That year I decided to study this model of farming. I found out that to sell leftover war chemicals, the industry had changed our idea of farming, our relationship to the land, our relationship to food, and defined soil as an empty container and plants as machines run with fertilizer as fuel. The life of living systems disappeared and the amazing knowledge of farming communities was erased. I realized, “I’ve dedicated my life to ecological work, but agriculture is an orphan of the ecology movement.” So I said, “I will look for a nonviolent path for farming.”

You weren’t looking for money or power but asking, “What can I do?”

Absolutely. It came from a deep, deep compassion for the living earth and a deep, deep compassion for fellow human beings. I believe compassion is the real currency that flows between us. Words have been impoverished by colonialism, which reduced currency to money and investment to making money. Currency means flow. What flows between us is love and compassion. That flow is disrupted by the growth of fictitious currencies: money, profits, power.

One could say that life is compassion, that it’s a gift from the very first day.

You’re so right. I’ve just done a book called *From Greed to Care*. The economy of care begins with us coming into this world from our mother’s womb. If there wasn’t unconditional love, no child would be taken care of. The first economy is the gift economy.

But how is it then, Vandana, that we are destroying the earth, each other, and ourselves?

Well, in India, it’s extremely clear. It begins with colonialism—a handful of people in Europe deciding they want rich lands in other places. India was 30% of the world economy at that time. The British, overnight, declared that the soil of India belonged to England and started to collect rent. Adam Smith, who merely described how colonial commerce works and the biases in it, is called the father of modern economics. This is

not economy. Economy is derived from *oikos*: our home. So the home disappeared, *oikos* disappeared, and with it, greed became not only dominant, but worse: it brutally declared that those who live with compassion and care are primitive and barbarian. In a way, I feel it’s our time to say, “If compassion is to be barbaric, I’d rather be barbaric.” I think it is time for us to shift our minds, to think in different ways.

Should we change the structures or should we change ourselves?

I don’t think it’s given to us to change structures because they’ve made themselves invisible. They’ve made themselves remote—distant and unaccountable. But we can change ourselves and structures will change in the process. You can either keep hammering on Monsanto’s and Bayer’s door saying, “Please don’t, please don’t”, or, you can just save a seed with love and create a seeds commons—and Monsanto’s project shrinks simultaneously. Begin with ourselves. As Gandhi said—and he is my teacher—“Be the change you want to see.”

I completely agree but when we say we should begin with ourselves, what are Monsanto or Bayer or these companies other than concepts created, organized, and run by humans?

Take the first corporation that was created: East India Company. It was created by a few human beings, not all of humanity. I think it’s extremely important to not universalize the false constructions of the powerful and the privileged. They are the worst aspect of humanity. And yes, of course, we must begin with ourselves. We change in our minds and in our hearts, but we live in an interconnected world. In the quantum world, nothing can be separated: the ‘fact’ of separation is an illusion. It’s oneness that is the reality. Interconnection is reality. Therefore, the actions and thinking and values that you bring to the world in your life begin to become values and changes in the larger world.

I am creating the future constantly, with the way I think. It starts with the way I feel, with the way I act.

Absolutely. I think a big part of the colonial instinct is that the plunderers declare themselves as the creators. When I shoot a gene into the cell of a plant, I’m not creating that plant—it is not a creative act, it’s a warlike act. So this illusion of destruction being creation has blocked us from recognizing our own power and our own creativity. Our creativity is not separate from the creativity of the earth. The earth was declared dead: *Terra nullius*. That’s where all the violence against her is legitimized. But we are part of a living earth, a living universe, an intelligent, conscious universe. Playing our role within that universe, as an ordinary farmer will tell you, we uphold the universe by the right action.

Could we say that evil begins with the loss of relation?

I think reality is relation. Objectification is a violent illusion that gives permission to treat a seed, a plant, a river or a

mountain, as if it was just an object. Then there is the deeper illusion that by destroying it, by bringing in bulldozers and spreading glyphosate, I am improving the land. The idea of improvement is part of an acceleration of violence.

We forgot about the divine, about other spiritual beings, and we took things just as mere matter to conquer, to reign. How can we overcome that?

Well, you know, we're sitting in the Goetheanum. Goethe had another mind, right? I think that Europe needs to rediscover its other mind.

You spoke about the Green Revolution. I started a political organization called the Greens—we invented that name in the late seventies in Germany. We called it the Greens because we wanted to relate to nature, to hope, to the living, and then it was used as a concept to kill. How is this that good impulses are turned to evil?

The use of the word green for the industrial agriculture of killing precedes the use of the word green for the Green Party. There were two projects, two impulses for the Green Revolution. First, to contain the Red Revolution spreading from China—so, green rather than red. The second was to create a market for leftover war chemicals and technologies. The assumption was that by calling it green, no one would look at what it really was about. The first application was in my country in 1965-66. I was in high school at that time and it wasn't in our consciousness. No one knew that this was happening until 1984 when the violence erupted. I realized that it's not that good intentions turn to evil, it's much more simple and crude—evil is always looking to co-opt good words, good values, and put them in the service of greed.

I still believe, even in this world of companies and governments that try to rule the world, that within every human being there is a self that is searching for relation, for resonance, for being equivalent with the other and the world. How can we set this free?

I think every crisis, as the Chinese say, has to be an opportunity. We are now living through a crisis where even ordinary people of the richer part of the world are suffering like the southern world has always suffered. Globalization was noth-

ing but the destruction of local economies. Now it's coming here [Europe], with the welfare state being dismantled. Any capacity for redistributing wealth and power in society is under attack. I think this is a moment for the common search of a life fulfilled, where all of us have our place on earth, both in terms of nourishing the earth and letting the earth nourish us. That is both a duty and a right. It's Indian peasants saying, "We will not be pushed off the land. We will not allow laws to dispossess us." But we need similar movements everywhere. Young people want to go back to the land, to live lives beyond consumerism, beyond the money machine of Wall Street.

If we open our imagination to the future, to what needs and wants to come, do you have ideas how to transform this economy we live in and with?

The first is to not allow it to be treated as inevitable that the 1% will own all the resources and wealth of the planet. That's an illusion. We need ways to share the wealth, to stop taking more than is right from the earth. We need to shift from an extractive economy and measuring growth, to giving and the gift economy that Howard called the Law of Return. That means reclaiming the Earth's gifts as a commons. What are the basic things we need? We need food and clothing; we need knowledge; we need culture. None of this requires the billions of the philanthrocapitalists. It requires compassion within society and a refusal to feel hopeless or afraid.

Should we rethink our concepts of land ownership?

Again, these ideas of private property were created by colonialism. Land in India could not be bought and sold. As we used to say, the creator created the land and owns the land—we are merely custodians. Custodians don't have ownership rights—they have a duty to care. I feel grateful that I've had an opportunity to prevent the privatization of seed: before they could do it, we stopped them. How many movements have I worked with in India to not allow the privatization of water? The women of Plachimada who fought Coca-Cola; the citizens across the beautiful Ganges who joined hands—I remember the petition to the World Bank: "our mother Ganga is not for sale". Land, seed, water and food are commons. Knowledge is too. Think of the Vedas and the Upanishads of India—brilliant people never said, "written and authored by so-and-so..." Mr. Gates, who constantly patents things, said "I have invented the flood tolerance gene." You cannot pretend that you have created what nature creates or that you have created what other people create through their collective creativity.

We started a movement in Germany that we call responsible ownership—Verantwortungseigentum—which asserts that companies are not commodities. If you look behind the curtain when Bayer "bought" Monsanto, the main owner of Bayer at that time was BlackRock, Vanguard, and Capital St, and the main owner of Monsanto was Capital St, BlackRock and Vanguard—the same. This idea of global capitalism, where you can buy and sell everything—you buy and



sell a company, you buy and sell people with all their knowledge and their capacities—it's completely crazy. Now most young entrepreneurs who want to build up companies say, "We don't want private ownership: we want to work with others, we want the company to belong to all of us."

I wrote the book *Oneness Vs. the 1%* precisely because we found out how Monsanto was being bought by Bayer, and we found exactly what you're saying: Blackrock and Vanguard. Who are they? Asset management companies, managing the financial assets of billionaires. The land, the minerals, the forests, and the rivers have been privatized, and that's why we are in a crisis. Those who created the economy of illusion now want to own the last drop of water, the last inch of land, the last capacity for carbon sequestering on the planet. But I know a river can only be looked after by the people around the river; the soil can only be taken care of by the farmer who works it. Trading on Wall Street is not care. Trading on Wall Street is not stewardship.

Who could be the agent of this change that is needed?

I don't think we are in the kind of times when a Gandhi or a Marx or a Mandela will emerge. What we should look for is catalytic leadership from everywhere: from soil organisms that make land flourish again; from plants that are elders on this planet, that have lived much longer and can teach us how to belong, how to grow, and how to give in generosity. Young people and children can be our teachers, elders can be our teachers. And indigenous people, for sure.

What can we in Europe learn from indigenous people?

First that the earth is sacred. Second, that their first identity is common identity. Third, that your purpose on earth is to take care of the Earth and of community. Indigenous people have amazing cultures of constantly engaging in gifting. When I saw a ceremony where the seed was brought by the tribes to be shared, I realized this idea of the commons was a reality as an organizing principle in indigenous cultures.

Live lightly. Increase your creative articulations through the homes you build, the music you create, and the way you nourish young children. Don't follow the idea that if you can extract more and dominate more, you're somehow superior.

I think there are two really serious problems. One is anthropocentrism, that humans are superior to other beings. Indigenous people teach us that we are members of the Earth family and all other beings are our relatives. The second is that there is no intelligence beyond a few people's minds. But intelligence is everywhere—intelligence is life. New research on intelligence and the indigenous peoples' knowledge of everything being conscious are now converging.

Does this mean that indigenous people are wiser than today's academics?

Well, you know, academics have a particular way of knowing the world, by not knowing it. The epistemology of



mechanistic reductionism that permeates every field began with how physics and natural sciences were thought about by Mr. Bacon. But the way natural sciences are done is also the way social sciences are done. Mechanistic reductionism basically says that the world is full of objects that are separate from each other. To recognize that there is no separation and the world is not populated by objects but beings—that, for sure, is wisdom that indigenous people have and those groomed in mechanistic thought have lost.

Is there anything that academics, or we Western and European people, can contribute?

I think everyone can contribute, as long as it is with humility, without superiority or thinking that other beings or other cultures are less. Huge advances have been made in Western science that can be put to the service of the earth and society. All the work being done on ecology, epigenetics, evolutionary biology, symbiosis, all of those amazing streams of knowledge actually have total coherence with indigenous paradigms. I work on soil. I work with farmers and their knowledge, but we have a lab where we dialogue with the soil microorganisms, which we could not see without the microscope.

The first time we met was 1992, in Munich, where I co-organized The Other Economic Summit—the summit against the World Economic Summit. Now we sit here, 30 years later, and I'm listening to you tell me about spiritual science. You're aware of the Goetheanum and the background behind biodynamics and anthroposophy. Do you have any relation to them?

Not in the deep way that you all do, but of course I've heard and read about Goethe. I don't know the details of Steiner's thinking, but I know Waldorf schools. In a way, that thinking is exactly the same as Tagore's thinking about learning and Gandhi's thinking about what education should be. There are amazing convergences.

It's such a pity that Goethe and this whole stream was forgotten or broken through German history. Steiner took it up and tried to evolve it for all realms of knowledge and practice. When I listen to you, I have the feeling that you might have never heard or read about it, but you have found it another way, through another door.

When you talk about how that stream of Goethean

thought was put underground, my mind is going to 1484, eight years before the papal bull which legalized the doctrine of taking over the land of other people. But eight years before that was the papal bull on the Inquisition and the witch hunts, targeting anyone who thought differently, who had their own knowledge of healing plants, most of them women healers. I believe we are living under witch hunts again. When we think of the power of those who control Big Pharma, they basically see any free thinking, any independent, sovereign path, as something to be afraid of—to extinguish like a swatted fly.

It's about relation and resonance, but it's also about freedom, about developing one's own thinking in a way that we flee this imprisoned kind of thinking.

Change begins with you, and it begins with enlarging your capacity, your own potential. That potential gets enlarged through your relationships. The wider and deeper our relationships become, the more we ourselves get enhanced. That's our freedom.

I wrote the book *Earth Democracy* in terms of freedom for the Earth and ourselves as part of the Earth, because we were defined as the anti-globalization movement. I said, "No, we are an Earth democracy movement." Every time they said, "Oh, you know what you're against, but you don't know what you're for," I said, "No, we are for life. We are for love. We are for community. We are for the commons. That's why we are against privatization and seed patents, against corporations controlling our food supply, against the idea that one World Trade Organization sitting in Geneva can set the rules of how we live."

We had a beautiful moment. I think 6,000 communities in India got organized on the 5th of June 1999, because I told them what's happening with the WTO, etc. I said, "Tell them. Tell Mike Moore," who was the Director-General of WTO, "tell him what you think." And they sent postcards. They said, "We understand that you want to own the seed, you want to own the plants. Even in our society we have people who steal. Usually there's a desperation: a child will steal because the mother is ill, a mother will steal because a child is hungry. And if they explain, then we clearly do not treat them as

criminals—we ensure that they get medicine, that they get the food that they need, as part of our community. Come and sit under the banyan tree in our village and explain to us: what is your desperation that makes you want to steal the last seed from the poorest farmer of the world?"

It's those kinds of creative actions that came from the people themselves, that then shifted the discussion and the imagination. Just like it's wrong to say that some plants are weeds and should be killed by herbicides, it is wrong to say that people are useless. Every plant, every insect, every human being has a contribution to make and society collectively has a duty to defend their space and let them evolve on their terms.

Many young people are afraid about whether there will be a future at all and whether we still have the time to make this deep transformation. Vandana, do we still have time?

Well, life is a process, and in this process, there's never a moment that says, "there is no time." So I think we need to get out of the mechanistic idea of time and the idea that urgency means now, and switch to the recognition that time is the flow through which life evolves and recycles. Urgency means importance, not speed. It means doing the right thing, finding the right niche for us to occupy as human beings, not another wave of mastery of the kind that's being planned: geoengineering and changing the climate even more, or engineering lab food and cellular meat. As Einstein said, to do the same thing again and again and expect a solution is a clear sign of insanity.

I think part of it is that children are being made afraid. But I have seen what happens when I bring children to the Navdanya farm and I work with them on the carbon cycle. I work with them on the power of the soil and the power of the green leaf of the plant to draw down carbon dioxide. And suddenly the child's mind, instead of being the mind preoccupied by fear, becomes the creative mind to become one with the earth, to say, "I am here to serve you. You show me the way."

I think there's hope. As long as there's life. As long as there's potential for life, there's hope.



Thirty Successful Years of the Lakota Waldorf School

CELESTINE STADNICK

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In her book *Wanna Waki – My Life with the Lakota*, school founder Isabel Stadnick, a Swiss woman, tells the story of marrying a Lakota, and how together they used Waldorf education to revive a dying culture. Decades later, their two daughters Celestine and Caroline graduated from the Waldorf Education training in Dornach, leading to a collaboration that continues today.



“It is remarkable to see how the philosophy and methods of Waldorf education come together internally with the basic teaching practices of indigenous people,” says Caroline Stadnick.

Lakota Waldorf School (LWS) on the Pine Ridge Reservation in South Dakota is celebrating its 30th anniversary this year. To date, it is the only US Waldorf school on a Native American reservation and the only one that operates solely on donations. This makes LWS accessible to even the poorest families (Pine Ridge Reservation is one of the two poorest regions in the country.) Three years ago, the LWS received federal funding for the first time. In February 2023, the school reached a milestone: after a three-year evaluation, the school was elevated by a Waldorf initiative to become a member school in the Association of Waldorf Schools of North America (AWSNA).

Other Outstanding Developments

In 2019, Celestine Stadnick founded the Academy for Indigenous Waldorf Pedagogy (AIWP). For many years, LWS had to send its teachers far away for Waldorf teacher training, which was often expensive and difficult. Now, in cooperation with the Academy for Anthroposophical Education (AfaP) in Dornach, it is possible for teachers to be trained locally. In recent years, Thomas Stöckli, Gerwin Mader, and Dieter Schaffner (from the AfaP) have helped develop the curriculum alongside Celestine, Caroline, and Isabel Stadnick.

On May 1, 2023, Celestine Stadnick, in partnership with the Lakota Waldorf School and the Oglala Sioux Tribal Education Agency, established the Juvenile Detention Education Program. It is the first educational program to exclusively serve the tribe’s incarcerated youth. Approximately 20 school-age youths are currently incarcerated in the juvenile detention center. For the first time, the program offers them a range of courses in math, science, English, Lakota language and culture, art therapy, and horticulture.

Translation Eliza Rozeboom

Image A student of the Lakota Waldorf School, Source: lws

What Do I Mean by Angel?

MICHAELA GLÖCKLER

[FIRST PRINTED IN DAS GOETHEANUM, SEPTEMBER 7, 2023]



Angels always appear when people encounter border or boundary situations. [...] At such moments they are most likely to be noticed and recognized.

Many painters, past and present, have tried their hand at depicting angels. They all agree on the main characteristics, even if they emphasize one or the other more strongly. Sometimes, the clearest message is in the position of the finger; other times, it is in the moving figure, showing that this is about a development process—that there is a “from” and a “to.” However, what is striking in nearly every depiction of angels is the vigilant gaze: awake, serious, and knowing, they focus on the viewer. In iconography, archangels, cherubim, and seraphim are also depicted. The higher the hierarchical order represented, the more eyes the beings are endowed with. The eyes appear not only on the face but also on the hands, the wings, and sometimes even the whole body. This expresses the fact that these beings perceive everything and know everything.

From Michaela Glöckler: *Elternsprechstunde—Erziehung aus Verantwortung (Parents’ Consultation Hour—Education Based on Responsibility)*. Stuttgart 1989.

Translation: Laura Liska

Photo added by PJ: Wikimedia



The Spiral Farm House in Nepal

CHARLES CROSS

[FIRST PRINTED IN DAS GOETHEANUM,
OCTOBER 13, 2023]



The Spiral Farm House is a biodynamic farm and teaching center in southern Nepal.

The Terai plains in Southern Nepal are home to the Tharu indigenous people and are sometimes called “the grain house of Nepal.” Many of the Tharu people are small-plot farmers, but their traditional ways of living and farming have been made increasingly difficult through climate change and a harsher economic environment, with the government pushing the use of chemical fertilizers and pesticides. The Spiral Farm House practices and promotes biodynamics in tandem with local, traditional agricultural techniques. Driven by the demand for more organic and biodynamic crops, their outreach has grown substantially in recent years; what started as a group of eight farms in 2019 expanded into a community of 70 by the end of 2022 and is still growing.



Image source and more [Spiral Farm House](#)

Ripe for Anthroposophy

SRIJAN GUPTA

[FIRST PRINTED IN DAS GOETHEANUM,
OCTOBER 19, 2023]

Srijan Gupta is a doctor from India whose experience of burnout led him on a spiritual quest and into anthroposophic medicine. He told his story to Charles Cross at the World Social Initiative Forum’s Leadership in Transformation Forum, hosted by Ruskin Mill in July.

Great to see you, Srijan. Could you please introduce yourself to us?

I am a doctor. I studied medicine—conventional medicine—in India, and after studying, I needed time for myself as I was burnt out. It is quite an overload on the system, I would say. So I needed time for myself and, at the same time, I had a spiritual inquiry or a soul search that was burning in me. In looking for answers, I came across my mentor, Dr. Lakshmi Prasanna. She is an anthroposophic medical practitioner and has also been working extensively with Waldorf Education in India. She continues to train teachers in India, Australia, and the US. When I met her, there was a change in my life, a real diversion from my normal reality where I didn’t even know the word “anthroposophy,” although I had heard a little about biodynamics and Waldorf—just whispers here and there.

When I met her and this world of anthroposophy, it was as if my search for what was true, for the spirit in medicine, was finally met. You don’t have to treat a human being as a mechanism. You don’t have to look at them as just a function of neurotransmitters or hormones, nerves or vessels, or wires, like a machine. But I also didn’t have to ignore the physical body. I could build on my conventional training, which I find important so that I don’t get lost in fads or things that are spiritual but have no grounding.

You were ripe for anthroposophy. The image that comes to me is that a fire was set, and then it was lit. I’m curious about your spiritual journey and how that relates to your Indian heritage.

I grew up in a family that follows Hinduism, but none of us were staunch in that. We were 13 people in one house while I was growing up—a joint family, which, to your surprise, is my normality. It was fairly common. A sense of community and grounding is what people rely on to survive and thrive. That’s how the land and the people are woven together. In that weaving, spirituality is almost like air: you can’t see it because it’s everywhere. We would celebrate, and we would worship, and we would pray, but nothing too crazy. When I was younger, my mother sent me to a Krishna camp. We used to chant there, but I promised myself, “I’m never going back.” I hated it. I think that in this rejection and my desire for an identity outside of what I had grown up in, I felt almost claustrophobic. I had a

lack of space and wanted my own self.

I found what I was running away from. Funnily, after I graduated medical school, during a period of trouble with mental health, I was faced with myself: “I can’t run away anymore.” And then, doors for spiritual quests opened up, and I realized, “Where I am standing, this country, this place is a gem. There is a treasure of spirituality where I am.” Somehow, when you’re not looking, grace starts pulling the strings. People came, conversations happened, books came, masters came. And slowly, the thing I ran away from came to me, looking like something else that I could accept. And then I met it, in a way.



Srijan Gupta; Photo: Charles Cross

Could you tell us more about your professional path through this?

The spiritual search opposed my material grounding for a time. For a while, there was huge turbulence. I was a doctor in a country with a dearth of doctors and a huge need, and I was a doctor who wasn’t in the hospitals. I worked a little on COVID in the emergency room, on a research project for tuberculosis vaccines, and I did some consulting for air pollution and health effects. But at some point, it was clear, “I’m not going back—I need somewhere else to be.” And in that vacuum, with no institution and no anchor for the first time, I found Lakshmi Prasanna, who offered me work in a Waldorf school for special children. This school is called V-Excel Education Trust. It’s in southern India, in a city called Chennai, and it is under the purview of a larger umbrella called Kaleidoscope Learning, which caters to the needs of children and young adults on the autism spectrum and with Down’s Syndrome or Fragile X Syndrome. It works with rehabilitation in occupational training for such children.

These were my first steps into anthroposophy, meeting this school. I met eurythmists and anthroposophic medical doctors, and it was clear: “This is my work.” I offer alternate healing therapies for caregivers, teachers, and children in the school.

Do you have a sense of where your path might be leading in the future?

I think that my path is in the realm of holistic medicine.

I have spent significant time these past few years learning different modalities like Pranic healing, Reiki, tapping, and acupuncture, and I’m currently studying anthroposophic medicine at Emerson College. I’m hoping that by delving into the alternate approaches, I will get a new vision of health, of what health is within me, and of what it looks like outside when I look at nature. I think my movement is towards integrating allopathy with anthroposophic medicine and drawing from alternate medicines because my hope is to one day work without prescribing medications, antibiotics, antipyretics, or anything. But my next steps are to keep deepening this in anthroposophy. I’ll be going soon to Canada to learn from a fellow doctor who’s a TCM practitioner and training as a conventional doctor and an anthroposophic doctor. We’ll be visiting an anthroposophic oncologist in Alberta. So, I’m getting a sense of what this work is like. I would like to one day work like my mentor, Lakshmi Prasanna, as a pediatrician working with special children or as a school doctor.

More: V-Excel Educational Trust

Teachers’ Course Translated into Chinese

ASTRID SCHRÖTER

[FIRST PRINTED IN DAS GOETHEANUM,
NOVEMBER 22, 2023]



Last December 2022, after more than ten years of work, Rudolf Steiner’s three-part series of lectures and meetings given at the founding of the Waldorf School in 1919, commonly known as “The Teachers’ Course,” was finally published in Chinese.

The lecture cycle was presented to the Chinese reading public in China, Taiwan, Hong Kong, Malaysia, and Singapore, along with a celebratory online event. Translation work began in 2008 out of the far-sighted support of Nana Goebel and the Friends of Waldorf Education. Two translators and a group of Chinese editors undertook the translation of twelve basic

works with the goal of providing a solid, scientific translation and corresponding terminology.

For the most part, they were able to retain the style of Rudolf Steiner's language in order to offer the Chinese reader an experience comparable to the German. Of course, none of the content is ordinary, and if it is simply read like a normal book, the deeper significance does not become apparent. As with the German, many larger contexts only become clear when Steiner characterizes certain topics from different points of view. For this reason, it was especially important to keep the terminology consistent and clearly understandable throughout all the volumes. For instance, what if the terms "sensation" or "perception" were translated differently or even interchanged in different volumes? The whole epistemological basis of Anthroposophy—present in these works on education as a long-matured foundation—would no longer be clearly discernible. The works are founded on a theosophical-anthroposophical anthropology and include descriptions of the different members of the human being with their development throughout childhood and youth. Without a consistent language, the differentiations and subtle nuances of the real world of spirit and soul could not be understood as part of this study of the human being.

It is remarkable that the Chinese language, born out of the ancient East Asian world of wisdom and its Atlantean inheritance, is able to engage with another wisdom language: the language of spiritual science. Rudolf Steiner described the Chinese language as a "grandiose monument from the middle of Atlantean culture," characterized by its wide variety of expressions and a certain kind of grammatical flexibility, which both reveal a state of consciousness oriented towards the surrounding world.¹ By way of these attributes, the dynamic, often unconventional, turns of phrase in Rudolf Steiner's language can actually be reproduced considerably well in Chinese.

In this sense, what Ernst Bloch said about Hegel's approach (which Steiner consequently took to its logical conclusion) applies here to Steiner himself: "Hegel's language breaks the usual grammar because it has unheard-of things to say, for which the usual grammar offers no possible means."² With his usual thoroughness and exacting method, Steiner carries this break with grammar further into the realm of supersensible realities.

As Confucius said: "If the language is not correct, that which is said is not that which is meant." In this sense, a translator is always walking on a tightrope. The group of Chinese translators and editors has produced other volumes over the years since the publication of *Theosophy* in 2011: *The Philosophy of Freedom* (CW4), *Occult Science in Outline* (CW13), *Lucifer-Gnosis* (CW34), and *The Curative Education Course* (CW317). *A General Knowledge of the Human Being as the Foundation of Pedagogy* (CW293) appeared in 2014, *The Art of Education, Methodologically-Didactically* (CW294) and *The Art of Education: Discussions and Lectures of Lesson Planning* (CW295) in 2022. The work on *Knowledge of Higher Worlds* (CW10) and *Education and Teaching out of a Knowledge of the Human*

Being (CW302a) is currently in process. The group's main focus has always been on Steiner's unique linguistic style. The translators recognize that a simplification or even adaptation to classical or modern Chinese would make Steiner's intended meaning unrecognizable or, worse, distorted. Steiner was not an old Chinese man! We must not turn him into one by merely assimilating his words! Why would a Chinese person care about Rudolf Steiner's work when they are still intuitively connected to the ancient East Asian wisdom unless it contained a new contribution to spiritual knowledge?

Each book includes extensive footnotes, a glossary of common anthroposophical terms, a biographical survey of Steiner's foundational works, and a description of how the Chinese characters used for the trichotomy of body, spirit, and soul were generated based on the academic study of the Chinese language. Chinese readers are thereby enabled to form their own independent judgment and to continue to deepen their work with the texts in their own independent self-study, no longer relying solely on the opinions or instructions of foreign lecturers.

To order the books, email: berlin@freunde-waldorf.de

Translation: Joshua Kelberman

Photo: Astrid Schröter

Footnotes

1. Rudolf Steiner, *Die Welträtsel und die Anthroposophie* (*World Riddles and Anthroposophy*), GA 54 (Rudolf Steiner Verlag, 1983), lecture given in Berlin on Nov. 9, 1905.
2. Ernst Bloch, *Subjekt-Objekt: Erläuterungen zu Hegel* (*Subject-Object: Explanations on Hegel*) (Suhrkamp, 1962).

Shanti Helps after the Earthquake

LOUIS DEFECHE

[FIRST PRINTED DECEMBER 1, 2023 IN DAS GOETHEANUM 48/2023]

Shanti Leprahilfe (Shanti Leprosy Relief) Dortmund is helping after the earthquake in western Nepal on November 3.

The magnitude 6.4 earthquake killed 150 people. As with the strongest quake in Nepal in 2015, survivors remain outdoors for fear of aftershocks. Shanti therefore sent 1,350 sleeping bags and 60 large tarpaulins to the earthquake zone as an immediate measure. Filters for drinking water treatment, jackets, tarpaulins, and more sleeping bags are to follow.

Shanti has been based in Kathmandu since 1994 and is committed to helping the poorest of the poor. In Nepal, leprosy sufferers and people with disabilities are rejected from



society: sickness and disability are considered the punishment of the gods and even those who come into contact with, care for, or house these people are considered to obtain bad karma. The mission of Shanti Leprahilfe Dortmund is to provide the financial means necessary to help these people find their place in society. The partner organisation in Kathmandu, Shanti Sewa Griha, can provide the local work necessary thanks to the funds primarily raised in Germany.

The people who have been excluded from society, especially leprosy sufferers, live together in communities and the association's workshops manufacture the products that they and others need. Shanti attaches particular importance to preserving the art, culture, and traditions of Nepal, such as Meitili painting, Nepalese dance, and Dhakar weaving. One of Shanti's main goals is to support children in thinking creatively and socially and leading responsible lives. An important aid here is Waldorf pedagogy. There are constant emergencies of all kinds in Kathmandu, which the Shanti staff take care of in a touching way. Every day, for example, 1200 meals are prepared, 280 of which are distributed in a nearby slum.



Contact information: [Shanti Leprahilfe](#)

Title image: Shanti's Hape Kerkeling Clinic in Kathmandu-Tilganga, which also provides a pharmacy, outpatient clinic and employment facilities.

Source: [Shanti Leprahilfe](#)

The Time is at Hand for a New Kind of University

NIGEL HOFFMANN

[FIRST PRINTED IN DAS GOETHEANUM·
DECEMBER 1, 2023·48/2023]



A small group in Australia has taken practical steps to address an important question raised by many Waldorf teachers and Waldorf School graduates: what next?

Many a Waldorf teacher—including myself—has lamented the shortage of anthroposophically-inspired universities for their students to pass on to. Many a Waldorf student has felt a related wish. Indeed, the Year 12 students in the first Waldorf school in Stuttgart were so motivated that they made a formal petition for such a university to be created for them. Steiner recounted:

An appeal was signed by all the pupils of the 12th Class ... 'We should like to enter a university in which our education could be as natural and human as it is now in the Waldorf School.'¹

Why, a hundred years after the signing of that petition, is there not a worldwide movement of Steiner tertiary education embracing a wide range of faculties, to match the worldwide and growing Waldorf school movement—something not just for Waldorf school graduates but for all young people seeking a “natural and human” form of university education?

The time is at hand. It is not difficult to recognise the sombre face of the crisis in our time. Events are taking place which give governments increasing control over citizens. It is a crisis of freedom. But crisis means a crossroads, a point of decision. Ours can be a time of firm decision and resolve to bring into existence the kind of university which is a worthy vehicle for the greatest aspirations of the human spirit.

This article presents a practical way forward, by summarising what a small group in Australia recently worked out in the form of a 100-page feasibility document, available

to all who are interested (see below). Those endeavouring to create such universities don't have to proceed in isolation: a network for mutual support could be created.

All knowledge, even purely scholarly knowledge, must merge into pure artistry.²

Rudolf Steiner

The Problem of Educational Freedom

Fundamental to Steiner's views on the threefold social order is that cultural-spiritual activities like education should be entirely autonomous. Easier said than done. Steiner himself struggled with state requirements in setting up the first Waldorf school in Stuttgart. In most countries—including Australia—it is impossible: the government provides the building grants and controls the school curricula.

Government control of education is so ubiquitous that it might come as a surprise to learn that there have been places where educational institutions operate in freedom. For example, in 2003, when I was working in a Waldorf school in Switzerland, the school received no money from the government for building or anything else, and the government had no influence whatsoever on the curriculum. Students completed twelve years of Waldorf curriculum and then passed to a state school for a year or so in order to prepare for university. And, I must add, the school was full of students.

This autonomy, this freedom, is essential to the model of university described here. Its entire construction has the aim of ensuring this freedom. It was developed in the context of Australia, but it is likely to apply to any country.

In the proposed alternative university there will be a number of departments—including law and medicine—in which students are still going to need a qualification from a state-regulated university in order to enter the workforce. In these cases, the year or more spent at the proposed university will be additional and provide content that is deepened and extended through phenomenological insight. For others, however, the alternative university education will be sufficient to meet their needs. An entirely new form of degree will be offered, related to “the thinking of the whole human being.”



The Fundamental Structure

The fundamental structure of the proposed university is not a clever scheme to attract alternative or disgruntled students. It is not “worked out” at all. It is the expression of the archetypal threefold social form. One of the duties of the university is to be a beacon of the future. It will not be just a research and teaching institution, it will be an agent of social renewal through the very way it is organised and operated.

This university will be the threefold social order in practice: it will have a distinct and autonomous economic sphere working with the ideal of solidarity; it will have an autonomous legal-rights sphere working with the ideal of equality; and it will have an autonomous cultural sphere—which will be called “the faculty”—inspired by the ideal of freedom. What is crucial is the way this threefold structure can be made productive and viable, now and into the future—whatever obstacles it may encounter.

The Phenomenological University

The aim of this university will not be to teach anthroposophical spiritual science in the traditional “vessel waiting to be filled” approach. Rather, the intention will be *to help students to see for themselves*. In every aspect and dimension of teaching and research, students will be learning to enter the phenomenological pathway of knowing.

The phenomenological approach is what Steiner recommended, late in his life, in the so-called “college course” which was concerned with re-imagining academic studies. We “simply submerge ourselves in the phenomena”, as Steiner puts it. “Reading is the goal of looking at phenomena” is his indication.³ The appearance conceals the innate idea (*eidos*) which may nevertheless come to presence through the pathway of phenomenology: through phenomenological insight, “more appears than appears to appear”.⁴

The phenomenological approach will apply to all the departments. The ones presented in our feasibility document are agriculture, anthroposophical medicine and therapies, performing arts, architecture, law and politics, fine arts and creative writing, social science and social art, economics and business administration, education for people with special needs, and early childhood education.

At the heart of the university will be a Goethean science orientation course that will be undertaken by all students, in all departments, for all years of study. In the orientation study, the essentials of phenomenological research will be entered into, to then be developed to a far higher degree in each of the departments and through post-graduate research.

Abridged by *Pacifica Journal*. If you would like to be sent a copy of the 100-page feasibility document, please write to: ateliersocialquest@outlook.com.

Title image: Symbolic, Photo: Xue Li



Eiger, Mönch, Jungfrau, view from Lauterbrunnen. Photo: Angelo Burgener/Unsplash.

Reflection on Switzerland as the location of the Goetheanum

Dilnawaz Bana, Mumbai, India

[First printed in *Anthroposophy Worldwide*, September 2023]

Rudolf Steiner gave us anthroposophy and the Grail Castle of the Goetheanum out of Mother Helvetia's soil for which we are truly grateful. Gratitude works as point and circle in that it not only strengthens our own system (point), but also our society (circle)

World heart

Every country in the world is like an organ which needs to fulfil a particular task for the needs of the world. The Swiss national anthem (Swiss Psalm) includes in its composition the three rhythms of the heart: iambus, trochee and spondee. It is both like an Alpine blessing and a global blessing. Switzerland can be seen as the heart of the world, like the Foundation Stone Meditation that was laid into human hearts.

Like the heart with its four chambers, Switzerland's structure is fourfold:

- The four mighty rivers Rhone, Reuss, Ticino and Father Rhine, which carry water to all of Europe, rise in the Gotthard massif.
- Switzerland has a north-south and an east-west axis, extending from the country's geographical centre, the

Aeggialp in the canton of Obwalden. This cross unites with the four directions of the cross of the world.

- The holy trinity of the Eiger, Mönch and Jungfrau mountains is complemented by the Matterhorn, the cathedral of Europe.
- Lake Lucerne with the historical cantons of Uri, Schwyz, Unterwalden and Lucerne, and four more remarkable places: Einsiedeln, Pilatus, Altdorf and Flüeli-Ranft, home of the Swiss national saint, Nicholas of Flüe (Brother Klaus).
- Then the four heroes and sons of Switzerland who helped to free their homeland: Werner Stauffacher (Schwyz), Arnold von Melchtal (Unterwalden), Walter Fürst (Uri) and William Tell.
- Not to forget Switzerland's four principal languages: German, French, Italian and Romansh.
- And finally, the Swiss flag: 'White cross, fourfold form ... Red cross mercifully planted on white ground.' (Albert Steffen)



The Swiss national anthem fulfils the same task as the heart in the human organism, similar to Switzerland's task for the whole world. This national anthem is eternal like the ever-beating heart which remains timeless.

Albert Steffen: To Switzerland

Freedom, humankind's highest good,
Wards off caprice and violence.
White cross' fourfold form
Rises high from a sea of blood.
Red cross mercifully planted
On white ground.
Both come from Jesus Christ,
Light of the world that came to us,
Bearing earth's suffering,

Suspended on the world cross,
And risen from the dead.
May he be patron of this land.

Swiss Psalm

When the morning skies grow red
And over us their radiance shed
Thou, O Lord, appeareth in their light!
When the alps glow bright with splendour,
Pray to God, to Him surrender!
|: For you feel and understand :|
That God dwelleth in this land.
That God the Lord dwelleth in this land.

In the sunset Thou art nigh
And beyond the starry sky
Though, o loving father, ever near!
When to heaven we are departing
Joy and bliss Thou'lt be imparting!
|: For we feel and understand :|
That God dwelleth in this land.
That God the Lord dwelleth in this land.

When dark clouds enshroud the hills
And grey mist the valley fills
Yet Thou art not hidden from us!
Pierce the gloom in which we cower
With thy sunshine's cleansing power
|: Then we feel and understand :|
That God dwelleth in this land.
That God the Lord dwelleth in this land.

Towards us in the wild storm coming,
You yourself give us resistance and stronghold,
You, almighty ruling, rescuing!
During horror and nights of storm
Let us childlike trust him!
|: Yes, we feel and understand, :|
That God dwelleth in this land
That God, the Lord, dwelleth in this land.

English translation from Swiss Anthem



Dilnawaz Bana

Hohenfels Schloss: A Cultural Impulse on the Bodensee

Van James, Honolulu, Hawai'i



Lake Constance, the Bodensee, is embraced and shared by the tri-countries of Germany, Switzerland and Austria. On the German side of the lake is a rich cultural region of old towns and small villages. Waldorf schools and kindergartens, Camphill communities and trainings, therapeutic clinics and numerous anthroposophical initiatives abound in the area. A relatively new addition to this creative region can be found not far from Überlingen at the Hohenfels Schloss. This 700-year-old medieval farming complex and "castle" make available a conference center and community gathering place for various events from workshops and weddings to festival celebrations and art exhibitions. As a former boarding school it also provides a bed and breakfast service with its many guest rooms, each named for a significant historic individual, including Mahatma Gandhi, Albert Einstein, Rudolf Steiner, Ita Wegman, Nelson Mandela, Mother Theresa, and more.

At a recent celebration honoring its founder, Dr. Michael Birnthal, numerous presentations were offered as a gift to the community on themes important to the future development of society and the health of humanity and the planet. Several musical presentations were given as well as an exhibition by



Hohenfels Schloss in southern Germany near Lake Constance, the Bodensee, is a new anthroposophic cultural center.

early anthroposophical visual artists. A wealth of short lectures by experts on art, education and medicine were video-taped, mostly in German. Over thirty presenters offered inspiring 20-minute talks such as “Humor and Spiritual Science,” “Illness as Unconscious Meeting with the Guardian of the Threshold,” “Art and Anthroposophy,” “Threefoldness in Waldorf Schools,” and “The Future of Anthroposophy,”



John Ermel spoke on the “The Importance of Anthroposophical Archives/Collections” (see more information on Ermel’s work as an archivist in this issue) and artworks were on display in the exhibition space and around the campus.

One of the striking presentations was by Oldrich Hozman, a Czech architect who spoke about “Why do we need double-domed buildings again today.” This was of particular interest because plans are moving forward to build a double-domed building as an ancillary structure at Hohenfels. Hozman described the particular spatial and acoustic qualities such double-cupola constructions allow to manifest. (See also further aspects of Hozman’s organic architecture later in this issue).



Oldrich Hozman describing “The Importance of Double-domed Buildings for the Future” and an exhibition of collected works by early anthroposophical artists was on display at the castle.



The video recordings made over this weekend will join others that can be found online at: <https://www.youtube.com/@Rudolf-Steiner-Anthroposophie>. The video presentations, the entire weekend event and the Hohenfels overall purpose is to serve as an accessible venue for anthroposophy in the region and in the world today.



(Previous page)

Michael Birnthal, initiator of Hohenfels, and Reinhold Fäth, artist/archivist, at the outdoor evening meal, a part of the weekend's festive celebration at Hohenfels Schloss.

For information on Hohenfels Schloss go to:

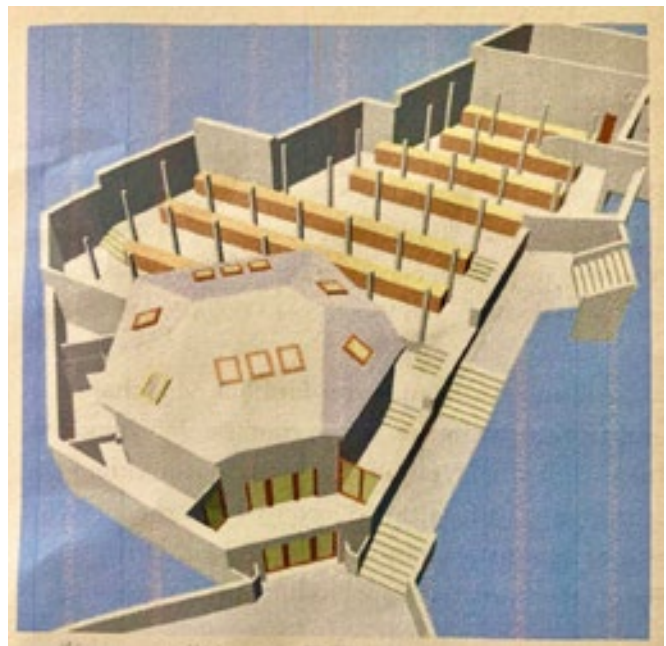
<https://www.schloss-hohenfels.de>

KunstSchauDepot: A Home for Anthroposophical Art



Like Hohenfels Schloss in the Bodensee region of Germany (see previous article), KunstSchauDepot, in Dornach, Switzerland, has been providing a storage and exhibition space for early and contemporary anthroposophical artwork since 2008. Established by John Ermel, under the legal arm of Trigon Foundation, the depot provides a warehouse and gallery for the conservation and curation of fine art objects based on anthroposophical impulses. The goals of the foundation also include dealing with land in a socially responsible and ecological way and promoting a humane and ecological architecture.

The art collection is based primarily on the collection of John Ermel, an architect and designer, who has been collecting art for over thirty years. The collection includes the estates of twenty artists, including Oswald Dubach, Rex Raab, Walther Roggenkamp, Reimar von Bonin, and Erich Zimmer, as well as individual pieces by more than thirty artists, including Gerard Wagner, Beppe Assenza, Edgar Ende, Christian Hitsch, Karo Bergmann, Gertraud Goodwin, Paul Bay, Peter A. Mothes, Walter Keller, Albert Steffen, Maria Strakosch-Giesler, Albert



KunstSchauDepot is located at Juraweg 2-6, CH-4143 Dornach

von Baravalle and Alexander Winter— thousands of pictures and hundreds of sculptures, utility art, furniture and architectural models.

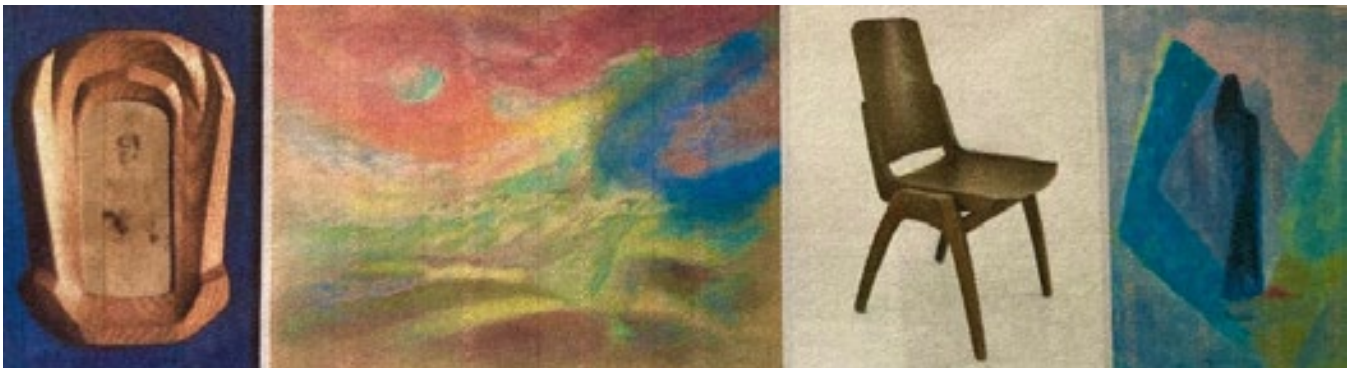
The KunstSchauDepot provides an ideal center near the Goetheanum with the possibility to store and show a large part of its collection in public exhibitions. An additional building is in the works and should be open by the end of 2023 for artistic activities and events, with seating for as many as seventy people.

Contact: Trigon Foundation, Dornachweg 14, 4143 Dornach, CH, www.stiftungtrigon.ch

Health and Architecture

(Next page)

Oldrich Hozman, Czech organic architect, creates his buildings for four levels of human interaction and health: <https://www.arc.cz/wp-content/uploads/2022/09/health-and-architecture-screen-1.pdf> see also [here](#).





Scenarium for 10 human stories, educational, experiential and therapeutic object at the Art exhibition in Prague, Czechia



Modernized housing. Home for the mentally disabled in the village Štěpá, Czechia

Health and Architecture



Spiritual Level

Ego organization (Organization of 0)
Cosmos – spirits of Forms

- Let people create their own wishes of forms
- Let people celebrate for their own place

Health is shaped on a spiritual level by the clear intention and spiritualized concrete purpose of the building. A higher view of the meaning of life plays its important role.

A clear life goal. Formulation of the New before the start of building design. Better is a higher meaning of life. Participatory design of architecture and inclusion of artistic creative process leads towards shaping the



Observation of laying the foundation stone of the building
arc.studio/observing



On making a tent through participatory modeling



Finding the shape of the building through post artistic work



Personal work with the mentally disabled in the design process



The finished house, the place for the spirit of the self of man...

vision of founders. It is for example modeling building forms from sculpting clay together. Free artistic activity is thus combined with the formulation of an intention in the manifested anatomy. And it creates a balance between will, feeling and thinking. You can study examples of the healing aspects of anthroposophic art therapy during guided building design processes in Olšany House in Bratislava, Slovakia. Hygiene in der Gebäudeplanung, Kunsttherapeutische Gestaltung mit Familie?

In the book arc.studio/anthroposophy, Austrian neurologist, psychologist and psychiatrist Viktor Lind Paré also presents this idea offering research work. In his research work with many thousands of patients, he proved that a person's mental health is related to the weaving of life. His works on Logopédie can be read on the website arc.studio/logopedie. When designing architecture with people and groups, spiritual level of architecture is always approached from a higher perspective on the

meaning of life. In the sense of the anthroposophical work of Rudolf Steiner, when creating new projects and buildings, I am inspired by the content of the writings during laying the foundation stone of 1. Gabelsberger in 1913 and by Foundation stone laying for the founding of the General Anthroposophical Society of the year of 1925/26.

Soul level

Actual body
Dynamics – spirits of Motion

- Let people feel and create their own moods
- Use of therapeutic colors and curves

The actual level is an artistic phase. It appeals to the soul of man. Architecture essentially speaks and creates a mood.

Creating a healing mood. Designing soft forms and being playful. The environment must be safe for the patient. Doors and entrances must be clearly visible. For your level, the principles of beauty, truth and goodness



Series of photos from Campbell therapeutic facility in Czechia | arc.studio/campbell



Roundel and safe shapes of natural wood furniture in Campbell



Red to support metabolism of disabled people, warm with a joyful feeling of life



White yellow color for better light, hygiene, not due in the soul in the design creation



Blue therapeutic facility blue helps clear perception and correspondence

play an important role. Beauty is experienced in the perception of the artistic transformation of forms, the so-called metamorphosis. Truth is perceived by the soul in the truthfulness of the contents of architecture. For example, big windows – important space, small windows – less important space. And Good is perceived in architecture when things are fine-tuned. It has to do with proportions, harmonic dimensions and sound

spreading. High-quality acoustics are very important for mental well-being. This scientific study writes expertly on this topic arc.studio/acoustics. Working with colors also plays a very important role in treatment and therapy. Publications on anthroposophic color therapy can be found on this website arc.studio/farbslehre. When working on the design of new medical and therapeutic buildings, I place emphasis on the artistic processing of

details. Handicrafts, such as wood-carved surfaces or hand-carved glazed walls, which create a healing effect. As a graduate of the Academy of Anthroposophy at the Therapeutic, I am based on the methodology of these schools. The main principles are summarized in a book, for example Dr. Margarete Hauchler, Zur künstlerischen Therapie, Band 8. Wissen und Aufgabe der Maltherapie.

Life body level

Ethnic body
Rhythmics – spirits of Wisdom

- Working with double curved surfaces
- Use of metamorphosis of forms

The level of life forces... that is the rhythm and development of forms. It is an experience of dynamics and ongoing changes.

In the field of life forces, it is possible to observe their resonance when a perceptible rhythm is present in the architecture. For example, when we follow a series of alternating columns. Or we see an unfolding series of



Metamorphosis of organic shapes on a residential building in their new Girona, Spain



Vertical stone in Prague Rhythm and dynamics of shapes for a structure of life forces



Flow ways in this house in Madrid, Czechia. Following gesture of the gesture and the breath for relaxation...



The Rudolf Steiner campus in Bonn, Nevada. Using organic shapes of school buildings for the second seven years



Finance hall of the pediatric emergency in Prague. The shapes of the benches support the rhythm, the answer comes to life

vertical shapes on the facade of a building. For activating ethnic body and actual body are also suitable organic shapes and so-called double-curved surfaces in the design of medical and therapeutic environments. Rhythm can also be seen in the look of wooden surfaces. The wood itself arises from plant ethnic forces. It carries their wisdom itself. That is why it brings health to build hospitals and therapeutic houses out of wood. It

has a positive effect on the ethnic forces of regeneration, on healing and on stabilizing the rhythms of the heart, in the study "Wood and human health" arc.studio/wood is described how the presence of visual wood surfaces in a room lowers sympathetic nervous system (SNS) activation. The SNS is responsible for physiological stress responses in humans. This research was done at the University of British Columbia together with

EP Innovations | non-profit organization for research and innovative green solutions. In biologically oriented architecture, greenery and plenty of natural light play an important role for the life body. Autonomic nervous system responses to viewing green and built settings and differentiating between sympathetic and parasympathetic activity you can read here: arc.studio/visualisation

Physical level

Physical body
Thermos – spirits of Will

- Working with materials which have therapeutic qualities
- Use of natural building materials

Work with untreated materials directly from nature. Using natural ventilation and sunlight...

Clay plecters are a positive removal material for indoor pollution. Here is a link to the expert study: arc.studio/clayplecters. Clay plecters in rooms have an extraordinary effect on maintaining an average higher



Construction of an organic building made of wood, stone and clay from the site, El Pájar, Spain
arc.studio/organicbuilding



Rudolf Steiner gardens in Prague. Pure solid wood furniture and natural surfaces
arc.studio/steiner-garden



12 senses garden in Rudolf Steiner garden in Vienna. Designed by participatory way to support the development of senses in the first seven years of a child's life



Interior of a Rudolf Steiner garden in Prague. Natural materials and acoustic ceilings with wood to the alto 23. floor
arc.studio/steiner-garden



Akoma for the elderly in Prague with a dining room, hall, doctor's office and chapel. It is built from natural building materials
arc.studio/steiner-garden

widely. You can read another expert scientific study from arc.studio/clayplecters. The use of clay plecters in new projects leads to improved breathing for patients. The effect on asthma and on breathability and oxygen is proven. An expert study on how vapour attack was combined with clay plecters can reduce the presence of mould growth that add-on material releases such as spores

for the air can be read here arc.studio/clayplecters. At the level of physically measurable properties, we can also work with wood. Wood is proven to be a natural material and it can be widely used in therapeutic rooms and hospitals arc.studio/wood. A scientific study on this topic can be found here: arc.studio/wood. Effects of natural shading and sunlight of hospital buildings are de-

scribed in this study arc.studio/wood. Natural cooling of buildings is described here arc.studio/wood. I am working with these natural principles in my design. Healing and regeneration are also influenced by natural light and, if artificial, warm spectrum light (red/orange) production. Study on the topic of light you can read here: arc.studio/wood and here arc.studio/wood.

A Multi-Purpose Cultural Building Inspired by the First Goetheanum

Oldrich Hozman, Czech Republic

This project is inspired by the building of the first Goetheanum. It will be part of the visitors complex of the anthroposophical cultural center and hotel at Hohenfels Castle in Germany. With its concept, it follows on the ideas of Rudolf Steiner, who in his lecture of March 7, 1914, Development of the art of construction in connection with the turn of the millennium, said at the end of the lecture: "But when the year 2086 comes, buildings will begin to be erected everywhere in Europe, which will be dedicated to spiritual goals and will be the image of our Dornach building with two domes. There will be a golden age of these buildings, in which spiritual life will flourish" (GA 286, Ways to a New Style of Architecture).



Place of construction and delineation of the building outline on the plot.

At the beginning we can ask: "Why should buildings be built that have domes as roofs?" Why should spaces be covered by a smoothly rounded vault? Why should buildings be circular? Rudolf Steiner gives a partial answer to this in his lecture on the importance of curves for a healthy human life. In a lecture from June 28, 1914, he says that "To feel a circle means to feel selfhood. To feel a circle in the plane or a sphere in the space is to feel the self, to feel the ego (Ichheit, Selbstheit)". And for this feeling and perception of the Self is aided by the circle and the dome. Self (I) can be felt in form. Another reason is the "permeability" of the dome as a universal shape for the etheric

and astral body of the human being.

Already in the basic circular form, the premise is created that the spiritual should exceed in the building. It helps the upliftment to the spirit, the circle forms a prerequisite for the gods to speak to us. Under such a shape, a person connects better with his intuition, imagination and inspiration. In the large dome, that which is more physical is greater, and in the small dome that which is spiritual is greater. Two interlocking circles, two intersecting domes – double, doubling, means multiplication and escalation. It also means introducing an axis, i.e. a direction and the resulting movement and subsequent experience of space. In a lecture from June 17, 1914, Rudolf Steiner says: "In all the particulars there must be an expression of an uplift to the spirit, which corresponds to the fact that an organ is created in the building so that the gods can speak to us."

As shapes, the circle and sphere are intrinsically and essentially connected to humanity. They resonate in their shape with the structure of his body. They are also related to his spiritual, mental and his free will activities. They correspond to the cosmic forces in which man is embedded. Rudolf Steiner deals in detail with the principle of the sphere and the structure of the human being in the lecture series *The Study of Man* (GW 293). In the lecture of September 1, 1919. Among other things, he says here: "Now we could draw a person in yet another way. One could say: man is first of all a huge ball that includes the whole world, then a smaller ball, and finally the smallest ball. Only the smallest sphere is fully visible; the slightly larger sphere is only partially visible; from the largest sphere, only the end of the rays that shine into the person can be seen, the rest remains invisible. Thus is the human form wrought by the whole world."

Last but not least, we can also notice that everything rounded, which surrounds us, which creates a feeling of home for us, creates a gesture of embrace. It gives us some mental security and support. The circular shape around us creates a gesture of mental warmth. The circle and dome are kind to us.

This is how the cultural house project at Hohenfels Castle is gradually being created. The goal of its initiators is to revive the impulse of the first Goetheanum. To be inspired by its basic ideas and basic principles. However, in the resulting overall arrangement of internal functions, this building will correspond to what is needed at the given location for the operation of the entire area. The building of the cultural center will include an entrance foyer, a multipurpose cultural hall with a stage, facilities for performers, smaller seminar rooms and technical rooms. On the south side overlooking the castle, there will be a cafe with a separate entrance and facilities (kitchen) for the cafe. Separately, a small chapel will be integrated into the whole building from the eastern side.

The future construction site is located near the heritage-protected grounds of the castle. And so we sensitively and prudently searched for the shape and material concept of the building. It was also important that the scale and character of the volumetric shapes of the new building be related to the

mass of the castle. Because some parts of the castle are rounded, such as the towers or the arched arcade in the courtyard, it was easier to integrate the new building with its rounded shapes and domes into the vicinity of the castle. During participatory design, we first placed the building sensitively and looked for its appropriate orientation. And only then did we deal with more specific shapes of matter. We are still at the beginning of the project. We are waiting for the approval of the building placement from the regional authorities. Subsequently, we will deal with the detailed design and artistic living forms of the building.



The entire design is gradually created in the form of participatory design concept. Before this model was created, it was preceded by four smaller models, on which we repeatedly worked together and searched for the expression and content of the building. I perceive artistic work in the spirit of common consensus as an important criterion for the creation of such a project. In this way, the power of higher inspiration, intuition and imagination can be manifested. And it can be experienced in the process of the work itself. Quality ideas are coming and it is possible to build on one to the another. The mood that arises in this way at the beginning then becomes the basis for the entire further course of construction preparation and will continue during the construction itself.

In the next design process, I will lead the group to incor-

porate anthroposophical artistic principles into the design. For example, the change of shapes, the so-called metamorphosis. Or qualities such as truth, beauty and goodness manifested in architecture. The truth manifests itself, for example, where, looking at the building from the outside, we truly perceive the internal contents of the building's functions. For example, the fact that a multiple group of windows belongs to a large hall and small windows to less important spaces. Or the fact that the windows rise dynamically along the staircase. As an example, the main entrance to the building should be clearly recognizable from a distance. That the house may speak the true language to the approaching people. Beauty manifests itself everywhere, where as an observer we experience the gradual transformation of connected shapes in the motifs of the building. For example, a gradual small change in the shape of a series of windows that are next to each other. Or the development of motifs on the railing of a staircase that rises. These are all details that enliven attention and lead to a temporal experience of space. They attract our attention. If the transformation of shapes is graceful and stylistically balanced, we experience this fact as beautiful in architecture. And goodness manifests itself where things are in harmony. Where the relationships are established.

Good is related to proportions and acoustics. It is related to the carrying of sound in architecture. And this is achieved by appropriate and well-proportioned spaces. For example, the ratio of the dimensions of length and width or height and width of a room in the interval of a fifth 2:3, creates a pleasant pentatonic timbre of the voice (speech), which stands out well in such a space. We also need a slight asymmetry so that the sound of the spoken word is carried well through the space and there is no echo. In such spaces, a person's ability to listen and concentrate is then strengthened. Harmonization occurs between the rhythm of the breath and the rhythm of the heart in a ratio of 1:4.

Throughout the design of the future building, we will work with the artistic principle of metamorphosis of shapes. This will work mainly in the field of experience beauty. In Goetheanistic art one often works with the transformation of shapes between solid and hollow spheres and with the transformations between these polarities. I will present here one of these exercises that I have worked on several times. It is an artistic metamorphosis of forces that expresses the formative action in the formation of bones. These are not realistic bone shapes. But about the artistic expression of the forces that act in their formation. We can go all the way back to Steiner's lectures in the series *Study of Man*, where in the tenth lecture Rudolf Steiner says that those are precisely bones of the limbs that not only show the transitions between hollow and convex, but also the power of overturning, completely turned inside out... From knowing, observation and artistic processing of these forces can be subsequently created living forms of organic architecture that enliven all the four members (bodies) of the human being.

In the previous architectural design, I showed you a project that is in the process of being created out of living principles of organic architecture.

What Can Art Do For Us?

Fiona Campbell PhD, Australia

The temple of higher cognition is not surrounded by walls,
it is protected by the colours of the soul:
of silence that listens to the spirit,
of forgetting that casts off external impressions,
of remembering that is borne upon welling streams of creative power.

Herbert Wizenmann



Figure 1: Threshold, Beppe Assenza

We know art is a wonderful medium for self-expression, for exploring our creativity, for fostering imagination in our children and for its therapeutic value. It is integral to Waldorf Education; artistic presentations accompany many Anthroposophic-based activities, such as workshops at seminars, evening performances at conferences, and aesthetic spaces to hold lectures and meetings. Yet many in Anthroposophic circles still regard the arts as added 'colour' (to use an expression I read in a recent email from an anthroposophic medical foundation), an aesthetic supplementary to the core business of Anthroposophy. Like a 'breathing out' space in the afternoon after a heavy morning of intellectual content. Content is given priority over experience; art is still seen as the icing on the cake, not the cake itself.

Given this, we must ask ourselves if we really understand in what way Rudolf Steiner intended the artistic to be central to Anthroposophy, as creativity is central to what it means to be human? Access to the spiritual is not simply a given today.

In this materialistic age, the soul needs awakening to its inmost needs, perhaps far more than we realise. The path to the spiritual needs to be actively cultivated with our whole being, not just our head. Do not the arts play a role here beyond the aesthetic for adults as well as our children?

Let's consider art as something more than a means for self-expression, transformational though this may be, or as a complementary therapy to our medical programs. Let's appraise art as a spiritual practice itself, with creativity as the door that opens us to this practice.

Art is a bridge

There are three possible relationships between art and the spiritual: artistic creations can reveal spiritual insights; art can induce forms of encounter that are alike to spiritual experiences; and such spiritual experiences can inspire artistic creation.

What does it mean to have a spiritual experience? Let's characterise 'spiritual' as having a sense of a world beyond the material; a transcendent dimension of reality where we can achieve a deeper relationship with the meaning of life; a place where the existential questions we carry about our self and our purpose of being can find resonance; or where we have encounters of ineffable significance.

Spiritualised events are invariably transformative. They change the way we relate to the world around us and to ourselves, and can act like a compass, orientating us in a life that seems increasingly uncertain and demanding. When we can feel ourselves to be greater than our everyday self, we can have a sense of our back space opening up like a window through which the spiritual world can shine on us.

Art, then, can be a bridge to the spiritual experiences, to awakening to the spiritual dimensions of our daily life. "If you realise that art always has a relation to the spirit, you will understand that both in creating and appreciating it, art is something through which one enters the spiritual world", says Steiner. When we work with art with this understanding, then we step out of our skins and take part in cosmic life.

Art is an expression of cosmic life

Art is a bridge leads both ways. Just as it is a path to accessing spiritual insights, art can communicate to us, through artistic practice or art contemplation, glimpses of the spiritual realities. Steiner tells us that when we work with the true qualities of colour, tone, and word, then 'in artists' creations we shall meet, as it were, traces of the artists' experiences in the cosmos.' However, as in Steiner's time, it is common today to place more emphasis on an artwork's content, the artist's biography (interesting though this may be) or the concept behind it, than on its actual artistic qualities that can reveal such experiences.

Qualities come from the interior. They are responses or expressions that arise in our inner life and are outwardly embodied in the world. They are 'what things seem to us'. Think of painting: qualities such as 'redness' can only be understood by direct apprehension of its true nature, by our inner experience of the phenomenon, and how we respond to it. Words



Figure 2 *Sun-Plant and Moon-Plant as Counterimages: a Study*, Fiona Campbell

can only skirt around our feeling for ‘redness’. A colleague recently shared, that after three years of art therapy training, her students still struggled to describe their relationship to painting and colour. I suspect this is because colours are soul encounters that belong to those ineffable moments that words cannot fully encompass. Yes, we perceive them in the outer world, but we ‘know’ them through how they work upon our souls. Colour is a language of the soul. “Whether he creates as a painter or just lives in and enjoys a painting, it is a soul event”.^v When we approach the true nature of colour, the soul is within the spiritual. We have the experience of the soul moving freely about in the cosmos.

By learning to unite ourselves with the inner essence of the laws of colour, form, tone and word, art opens the way to true spiritual encounters.

Art works upon us

Art works upon the human soul to awaken in it a feeling, a deep feeling, for the spiritual realities of what is portrayed.

For the painters, Rudolf Steiner created a substantial portfolio of drawings, pastel sketches, and paintings to stimulate enlivening to the abstract materiality that has overtaken the visual arts in modern times. Many of these motifs were destined for the interior of the First Goetheanum, with the purpose of helping us find a new relationship to art as a basis for spiritual awakening. By working imaginatively with these motifs, then, we can then approach an experience of the inner truths of reality. Not only through the *content* but through the *inward experiencing* of them. By working actively, again and again, with their forms and processes, by experiencing their qualities, we can refine and order our soul body, make it more permeable, so our soul is more receptive to receiving those spiritual insights from our backspace.

The practice of art then strengthens our inner forces. By bringing inner mobility, inner breathing and opening the soul to new ways of seeing and experiencing the world, we are working with the core attributes of creativity. Working on your creativity then becomes working on yourself: you

are shaping yourself while shaping the artwork. You and the artwork become one. Arthur Zajonc might say that the painting is an afterimage of your experience of painting, in which you approach the spiritual being that is waiting to be revealed.

This is the potential outcome Steiner foresaw for his new artistic impulse: a practice that develops a new way of thinking and feeling in both the creator and the observer, which in turn becomes an encounter with a spiritual reality. Art then becomes a training for the refining and ordering of the soul life, a schooling for the soul. It becomes a spiritual practice.

Art as a spiritual research

Artistic creation is, therefore, both a place for encountering the divine and a vehicle for expressing these encounters. Further, the spiritual meanings we discover and generate through art have practical consequences, such as exercises and practices which embody and support our creative process. Spirituality is always linked to practices and exercises. Artistic creation, when practised in as structured yet mobile and imaginative exercises, becomes an investigative process that increases our knowledge of both art and its spiritual dimensions. The ongoing process of working repeatedly with such exercises opens up new ways of seeing and experiencing art, and we grow beyond ourselves.

Art then becomes a research tool that guides our spiritual practice. By bringing ourselves closer to the inner being of art, as directly as possible, through repeated immersion into structured exercises concerning colour, tone, form, or word, we gradually transform our soul body and strengthen our ‘I’. This can prepare us for the uncertainties of the future coming to meet us. “All desire to withdraw, to protect oneself from the influences of unavoidable world-karma, emanates from weakness.... Our task is to strengthen the soul by permeating it with the impulses that come from the Spirit and spiritual research, so that it is armed against the influences of modern life”.

It’s in that convergence of spiritual people becoming active and active people becoming spiritual that the hope of humanity now rests. –Van Jones

Art as an inner need

The practice of art is not just for artists or those talented in artistic expression. Please don’t avoid art because “it doesn’t look like what I want it to”, a frequent cry from workshops. Art is not only about creating beauty or satisfying results. Just as creativity is an inherently human attribute, so the human soul longs for the artistic. The spiritual world lives in the artistic, as a “living, colourful, form-bearing weaving and being’ reality”. Therefore, working with the arts, out of the arts, must become central to our way of engaging with Anthroposophy.

Anthroposophy should not just be taken in as concepts or theories, states Steiner, which has a hardening effect on the soul, but be experienced by whole human being. Working artistically with the concepts of Spiritual Science we make them *experiential*; we approach an inner experience of their truths.



Figure 3: Black Study I, Fiona Campbell

Steiner gives countless indications for how we can work with painting, drawing, sculpture, speech, music, and movement in such a way that enlivens our understanding of Anthroposophy.

The First Goetheanum was not just a place where a new artistic impulse was born, but an expression of Anthroposophy itself. Everything that is Anthroposophy was expressed in its artistic formation. It was meant as a signpost for our future: without the development of an artistic approach to Anthroposophy, it will remain just concepts, “impertinently rigid, philistine and horribly scientific formulations”.

Therefore, becoming artistic is an inner need of Anthroposophy. It can act as a *cultural therapeutic*. And without the artistic element, Anthroposophy cannot go into the future. I will close with this quotation from Steiner about Anthroposophy if not imbued with the artistic impulse:

In an inartistic atmosphere it goes short of breath; only in an artistic element can it breathe freely. Rightly understood, it will lead over to the genuinely artistic without losing any of its cognitional character.

This article is based on a lecture given on 18th November 2023.

Fiona Campbell BA Hons, MA, PhD is an artist, arts educator and researcher who regularly lectures on art, phenomenology, creativity, and consciousness studies. She runs online and offline courses in painting, drawing and art contemplation. She has a new course, Art as a Path of Schooling for the Soul, starting in February 2024, that brings approaches Anthroposophy as an artistic practice. You can find the program here: <https://painted-space.com/art-as-a-path-of-schooling-for-the-soul/>

Endnotes

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Soul World, Beppe Assenze

AnthroArt: An Art Research Center in Taiwan

Exploring the Painting Indications of Rudolf Steiner

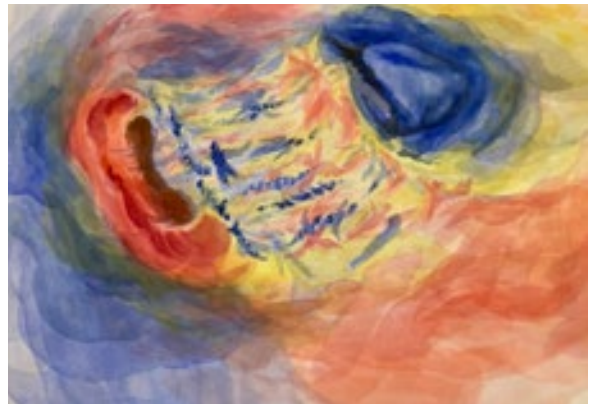
Van James, *Hawaii, USA*



The contemporary artist draws inspiration from everywhere if s/he is attentive to both the world and the self. To get caught-up in the extremes of one or the other—inner world or outer world—is the fate of much modern art today. Is there not a third possibility that is not a mere compromise but a higher sphere of creative activity, an anthro or human art? The new AnthroArt course is an endeavor in this direction.

In Taichung, Taiwan, a new school of painting was inaugurated in November 2023 at the Shan Mei Zhen Waldorf Experimental Educational Institution, co-sponsored by the Shanmei Zhenren Zhixue Education Foundation. The goal of the first year of study is to review Rudolf Steiner's contributions to visual art, color and painting. His lectures (the nine *Color* lectures have recently been translated into Chinese) and his actual sketches for the First Goetheanum cupola paintings and the so-called *training sketches for painters* will serve as a foundation for this exploratory research.

The first in-person session of the course took place over an intensive week, in English with Chinese translation, with 30 participants mostly from Taiwan. It began with an illustrated presentation of dozens of 20th century anthroposophic artists particularly those who have developed their own schools of painting from Steiner's indications and ideas. A review of Steiner's lectures on art from his early days to the end of his life focused particularly on the color and painting indications. A look at the spiritual scientists first painting of 1911, *Light Weaving*, paved the way for considering the First Goetheanum sketches. And this led to the first studio painting of red and blue, the *Eye and the Ear* motif. These two contrasting colors, active and passive, will be developed further in later sessions into one of Steiner's several approaches to the color circle.



Participant paintings of the Eye and the Ear, a motif from the large cupola of the First Goetheanum.

Following this theme of the creation of the senses, represented in the large cupola a motif from the small cupola was explored: the *Slavic Individual and Double*. Much of the history of these themes, and the ones not painted, were presented and discussed in order to sketch an overall imaginative picture of the story told by the paintings in the First Goetheanum.





Participant paintings of the Slavic Individual with its Double from the small cupola of the First Goetheanum.

Here in the Slavic cultural epoch the yellow is brought as a first color to the blue and the red allowing the three primary or luster colors to unite and create the motif. This led on naturally to the culminating small cupola motif of the *Representative of Humanity* where all the colors of the spectrum come into play. Rather than adhere to the figurative forms of this theme participants were encouraged to stay with the freeform of the color as much as possible. The results were both freeing and spoke clearly of the theme in the language of pure color. This took everyone beyond the mere copying of a motif toward the first attempts at “painting out of the color,” the key thesis and major thrust of Steiner’s ideal for painters at this time.



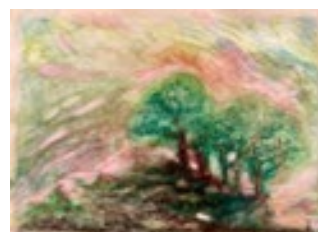
Participants of the AnthrOArt painting course working with a color sequence in order to build up the Representative of Humanity motif. Above right) A participant’s example of the colors in the Representative of Humanity motif.

After touching only briefly on the luster colors in the previous exercises (these will be returned to more thoroughly



in later sessions) work with the image colors was taken up. Steiner’s color theory concerning these colors in a cyclic relationship was introduced from “black as the spirit image of the lifeless” to “green as the lifeless image of the living” to “peach blossom [incarnadine] as the living image of the soul” and “white as the soul image of the spirit.” This mystery of the image colors was tackled by way of two paintings, one with just these four image colors and another with additional luster colors added after the four image colors. “Measuring” the color into the page and in relation to other colors, in the sense of *feeling measuring* as described in Steiner’s lecture on “Number, Weight and Measure” and developed by painter Gerard Wagner, was encouraged here.





The gesture of blue with other colors added.

A review of all the participant work was carried-out on the final day and a looking forward to what could be expected in the year to come was discussed. Several people could only be present for the weekend and a video recording of the weeks work (edited down to a manageable size) is expected. It is planned that this will be made available to anyone who was unable to attend the in-person session and wishes nevertheless to join the year-long course.



A few examples of the four image color paintings in progress (above) and completed works (below)

A final painting of the week returned to the luster colors and began with finding the gesture of blue. This came with little difficulty to participants because they had been doing color eurythmy as part of the course with a trained eurythmist from the nearby eurythmy school. They had been moving blue for most of the week and now painted it deliberately. What happens if yellow comes to this blue? What about red or violet? Each person chose their next color and attempted to “paint out of the color,” not out of an expected idea or a personal desire, in relation to the given situation.





*Participant work was reviewed on the final day.
Participants of the first week of the AnthrOArt painting course
given in Taichung, Taiwan.*

The course will resume in January with two online recorded lessons each month, played twice each. In these sessions more of Rudolf Steiner's color theory, his color circles, and painting sketches will be presented and worked-out in practical painting exercises. All video recordings for the first-year will be sent to participants from **Shan Mei Zhen—AnthrOArt Center**. Those wishing to do the on-line course in English only without Chinese subtitles may contact Nurturer'Studio at <https://nurturerstudio.com/our-library/>. Ask for 1. **Art and the Individuality of Color**, 2. **Nature Mood Sketches** and 3. **Friedwart Sketches** as part of this first-year course. For further information, schedule and timetable for the Chinese/English in-person or on-line sessions contact: albertruby.tai@gmail.com or to register use the QR code below:



This first year is meant to penetrate the original indications of Dr. Rudolf Steiner in order to see the possibilities that have arisen from them and may yet arise.

"The special feature in painting is that the element of spiritual seeing and of artistic creativity come in contact with each other... Perhaps in nothing as much as in the deepening in such problems as the mystery of color can we celebrate our most intimate uniting of the soul with spiritual science. For when we participate in the living floodtide of color itself, we rise truly out of ourselves, and participate in cosmic life. Color is the soul of nature and of the entire cosmos, and we participate in this soul when we experience color." -- Rudolf Steiner



First Year, 2024—PAINTING: STEINER'S INDICATIONS (with Van James)

Session 2. 1st Virtual --recordings in English with Chinese subtitles available bi-monthly (each twice) at beginning and middle of each month, with questions and comments at second showing.

Contact: albertruby.tai@gmail.com

January 2024—Zoom (online) video presentations 1 and 2 with painting

February 2024—Zoom (online) video presentations 3 and 4 with painting

March 2024—Zoom (online) video presentations 5 and 6 with paintings.

April 2024—Zoom (online) video presentations 7 and 8 with paintings.

May 2024—Zoom (online) video presentation 9 and painting.

Session 3. 2nd In-Person

Saturday, May 11 to Friday, May 17, 2023—

Rudolf Steiner's Contributions to the Art of Painting

Session 4. 2nd Virtual

June 2024—Zoom (online) video presentation with painting exercises of Training Sketches.

July 2024—Zoom (online) video presentation with painting exercises of Training Sketches.

August 2024—Zoom (online) video presentation with painting exercises of The Training Sketches.

September 2024—Zoom (online) video presentation with painting exercises of The large watercolors: New Life and Three Crosses.

October 2024—Zoom (online) video presentation with painting exercises of The large watercolors: Archetypal Plant and Archetypal Man/Animal

Second Year, 2024-25— OTHER PAINTING APPROACHES (with Van James and guest instructors)

To include exercises from Hilda Boos-Hamburger, Margarita Hauschka, Elaine Collot d'Herbois, Beppe Assenza and others.

Saturday, Nov 23—Friday, December 1, 2024: 1st in-person

Saturday, May 24-- Friday, June 1, 2025: 2nd in-person

Third Year, 2025-26— B&W DRAWING, FORM DRAWING AND GRAPHICS (with Van James)

Saturday, Nov 22—Friday, November 30, 2025: 1st in-person

Saturday, May 23-- Friday, May 31, 2026: 2nd in-person



Shan-Mei-Zhen Waldorf Educational Institution

No.50, Gongzheng Road, Qingshui District, Taichung City 436, Taiwan (R.O.C.)

THAT GOOD MAY BECOME

A Festival of Initiative

Regina Kurek, Toronto, Canada



Manitoba's Interlake Region, Canada, August 10-16, 2023

It all began in the rain, yet Peter Selg reminded us in his opening lecture, that the day when Rudolf Steiner began the Christmas conference in 1923, it was very cold in the Schreine-rei building and that many had to stand outside in the rain to listen as the hall was too small to offer space for all! There was also a rainstorm during the laying of the Foundation Stone in 1913. Did this give us comfort? Were we in good company, was this a good omen? Our guests from the Goetheanum seemed very cheerful.

Spirit Remembering
Human Soul you live in the limbs

The visuals you see as part of this written contribution are large cotton banners that were painted during the festival by eight participants. This was prepared for by some of us who set the stage, initially for the Novalis fairytale Hyacinth and Rosebud, a collaboration between the Literary and the Visual Art Sections. Because they showed an amazing versatility and through the lighting created different moods, they ended up accompanying all three evening performances. Every time they seemed to create a new soul space for what was to come. In a way one could say, they reflected an archetypal journey, our human journey through time and space. These seven images also contributed to creating a living 'Goetheanum in the West'



in a hall that had very little aesthetic qualities to offer.

In this way the collaboration between the Literary and Visual Art Sections became a gift for the entire Festival of Initiative where human beings came together in mutual sharing, weaving a tapestry of warm hearts and good will.

Spirit Sensing

Human Soul you live in the Heart and Lung

An additional gift, quite by surprise was the offering of colored light! This created magic and like in a eurythmy performance, the images began to dance and carried us into a soul-spirit experience of an otherworldly existence.

Spirit Beholding

Human Soul you live in the resting head

So, as we lived and worked and shared together in rain and wind and sun we turned to Nature and Culture as our two fields of activity and responsibility. We laid a Foundation Stone in the Canadian mid-west, the place 'between,' the place of wide-open spaces, where the east and west meet to create the middle. That 'middle,' as we heard in one of the lectures given, has the task to balance and thereby bring healing to the danger of two opposites tearing apart the very continent! How can this become a creative, artistic path?

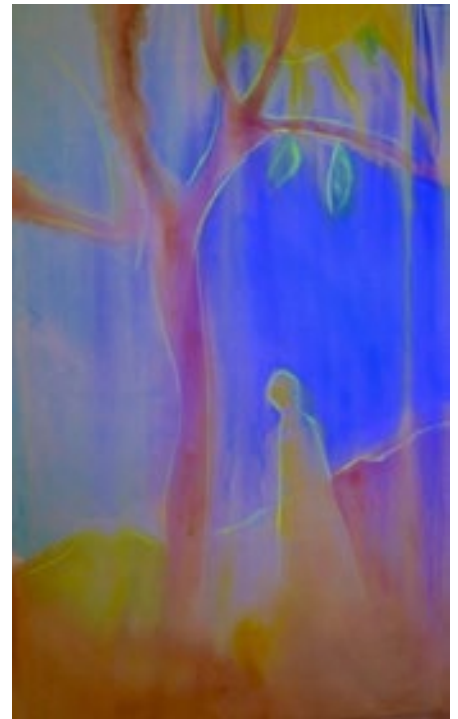
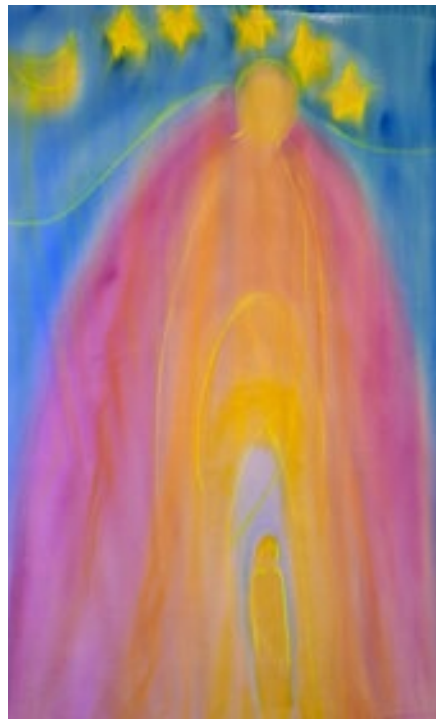
1. The quest-ion - Who am I? - In Search of Self (Saturn)
2. Initial Wholeness - In the Beginning - I and the World are One (Sun)
3. Meeting the Teacher - The Stranger - Longing for Wisdom (Moon)
4. The Long Road - The Journey ahead - Leaving Home (Mars)
5. First Inklings - Blessings - Who Speaks to me? (Mercury)
6. In the Presence of Wisdom (Sophia, Natura, the Goddess), The Meeting, I am You (Jupiter)
7. Home - Arriving - Illumination - I am You – Communion (Venus)

Practice, practice, practice!



First Nations contributors performed at the conference.





Seven Planetary banners were painted under the direction of Visual Art Section of North America council member, Regina Kurek.

THE WONDROUS ALCHEMIST

Deepa Dabhi Dabibavkar, Inodai Waldorf School, Mumbai, India



Rudolf Steiner takes us through a powerful journey the transformative and cholerick imaginative presence of the sun in our lives. As we weave through the seven Friedwart Sketches one by one, the sun's alchemy comes to the fore step by step—undeniably the guiding force of our very existence.

The eternal rhythm of the sunrises and the sunsets is the universal truth. As the cholerick sun's rays touches the melancholic inertia of mineral life, the most wondrous and beautiful alchemy occurs. Life springs forth. Thus, the transformative forces of the sun nurtures plant and animal life into existence out of the mineral world. Suddenly the inert forces come alive as the phlegmatic plant kingdom.

For a moment take your focus to a candle. All the wax and the wick are ready but inert until the warmth of fire ignites it. The candle now with this elemental fire comes alive. The wax vapors up in heat fueling into existence the wondrous light that infuses its environment with light, radiance and warmth.



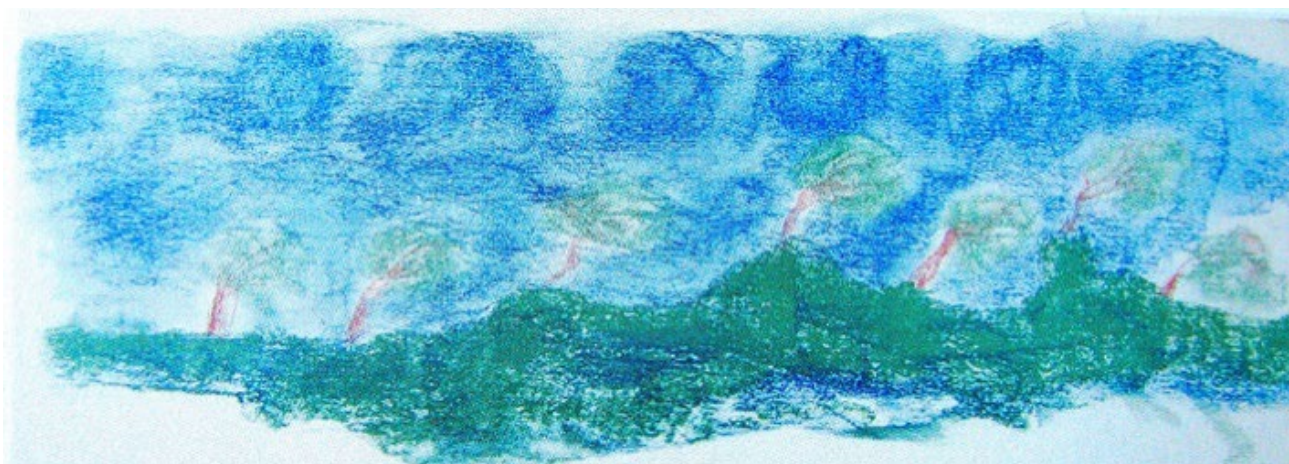
Similarly, the mineral kingdom is ready in potential awaiting the alchemy of water and the sun to bestow life upon Earth. The Earth is the candle ready and yearning to be lit up as the sun's powerful yet gentle rays set aflame this candle with life forces.

The Trees in Sun, the Trees in Stormy Weather and the Trees by the Waterfall indicate how the plant life is subject to the forces of nature. Thus the plant kingdom is in subjugation to the will of the forces of nature. It is in complete sympathy to its environment.

As we proceed to the Head Study, man's will and the spirit comes out as the dominant force as strongly cholerick. The moment we humans chose to make our first shelter as prehistoric humans, we laid seeds for our 'I' on Mother Earth. Human will opposes Nature and questions "why live in the forest, I will make my own shelter, hut, house, farm, village, town, city, country ... This brings us into antipathy with the natural forces to which the plant and animal life are so subject to. Our 'I' slowly sets us apart.

So just as the candle burns bright and brings light and the sun bestows upon us its life giving forces, we humans, presumably the penultimate of all creations hold these cholerick powers to transform the Earth itself.





The Mother and Child study brings us the the big question. As we paint the blue it takes us inwards through the green of the heart realm and we experience love and nurture. It takes us back to the spirit world, connects us back as a reminder to “why are we here?”

It takes us away from the antipathies and sympathies and directly delves us into the higher realms where we ask “are we here to destroy or nurture?”

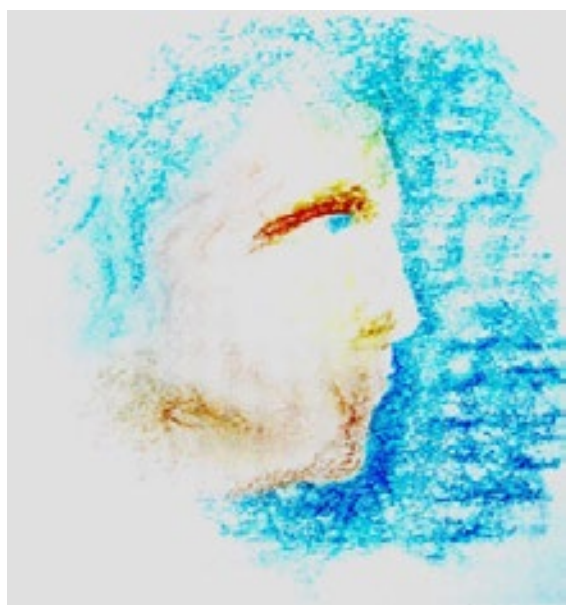
Each one of us being the epitome of all creation have the will to radiate and infuse our surroundings with love, grace and compassion that we experience with the Mother and Child study.

Life on earth has evolved into Us. This sublime power vested upon Us by the higher worlds has the potential to light up and transform the world we live in in any way our will desires. This is great power and potential lying in us humans. What we *choose* has the power to transform and shape the world around us. We are so far up in the ladder of evolution that the other species are now in subjugation to us. This is unique to our species.

In this set of sketches Steiner leads us from The Sunrise, the

Sunset, through the plant kingdoms, the human Head Study and gently leaves us to be with the Mother and Child. It is of great importance as it imbues our spirit with love, nurturing and growth. Here, akin to the candle, the spirit world lights up our soul and we radiate warmth, love and compassion into our surroundings.

These sketches, although brought to us a hundred years ago, have never held more value or relevance than now as we stand at a point in time facing climate changes, countries at war and the brink of war, scarcity of resources and much more. The seven Friedwart Sketches though a century old are like the visual mantras that need to be handed down to our young people, to our adolescents, the true future. The timing was never more *right* than now. As the adolescent fully incarnates into the world these sketches hold a key to remind them to be true humans beings.



Six of Rudolf Steiner's seven Friedwart Sketches



Trust in One's Own Life Forces: New Leadership Team in the Medical Section at the Goetheanum

[First published by das Goetheanum, October 2, 2023]



*Leadership of the Medical Section at the Goetheanum, 2023:
Marion Debus, Karin Michael and Adam Blanning*

Marion Debus, Karin Michael and Adam Blanning have taken on the leadership of the Medical Section at the Goetheanum. As representatives of general practice, internal medicine, oncology, paediatrics and nursing they cover a broad range in medicine. They advocate active healthcare and the promotion of qualifications in all medical professions.

“With the growing virtualization of our life worlds the healthy development of children and young people faces great challenges today,” says Karin Michael who specializes in child and adolescent medicine. As an example, she describes the reply of an 11-year-old patient who said, “But this is the real world for me” in response to the statement that the real world should play a much more prominent part in everyday life. Adults are also affected. Adam Blanning, a GP, perceives that “many people feel so consumed by the offerings and demands of the outside world that they start to lose some trust in their own capacities for rhythm, change and healing.” Burnout and social isolation can be the consequences.

Together with the oncologist Marion Debus they form the new leadership team of the Medical Section at the Goetheanum. The team is planning to extend the professional Care Areas created by their predecessors Matthias Girke and Georg Soldner and make them more international. The Care Areas focus on age-specific healthcare tasks and make interdisciplinary therapies in Anthroposophic Medicine available to the public via the platform anthropmedics.org. The Care Areas encompass pregnancy, birth and early childhood, dealing with fever and infectious diseases, common forms of anxiety and depression, oncology, and palliative care. They are to be extended to include all of childhood and youth as well as questions regarding a dignified life at an advanced age. The team is also committed to healthcare aspects such as nutrition, the relationship with

nature and spirituality.

The three leaders also intend to promote the specialized groups in Anthroposophic Medicine, because specialized physicians with the additional qualification in Anthroposophic Medicine are in demand, for example in the context of severe chronic disease and in dialogue with academic medicine. In addition, a hundred years after the Medical Section's foundation, new ways will be sought towards the spiritual deepening of all medical professions.

All three Section leaders are practising physicians. Marion Debus will continue to look after the oncology out-patients at Arlesheim Hospital in Switzerland; Karin Michael also works at the Von-Tessin Centre for Health and Education in Stuttgart, Germany; and Adam Blanning will continue working in his GP and family practice in Denver, Colorado, USA.

(English by Margot M. Saar.

Contact person: [Ariane Totzke](#))

A Reply to Sven Saar

Andrew Hill, Sydney, Australia

[A letter to *Pacifica Journal*. 4/23]

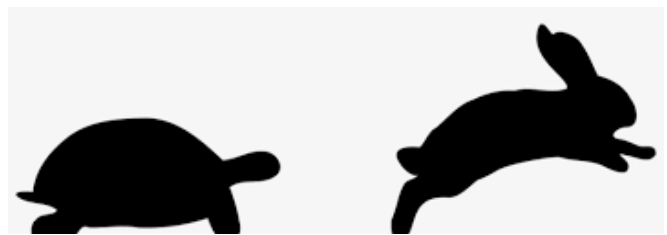


Sven Saar asks, [*Pacifica Journal*, pp 23-25, #65, June 2023, earlier published in the Goetheanum Weekly, March 2023] does it make sense for children in Indonesia to knit socks? This week I am in Penang, Malaysia (just across the Straits of Malacca from Indonesia), working with one of the Waldorf schools here, and I asked my local colleagues this question. Yes of course they said! Naturally they don't just knit socks but they knit all sorts of other useful things like dolls. They recognise the intrinsic developmental value of dexterous fingers and that socks you make from circular knitting can be adapted to many useful items. They also knit with cotton to adapt to a local climate.

The questions around the European source of Waldorf education have been debated for the 40 years I have been a teacher. Those of us on the periphery such as Australia and Asia have been wrestling and working with these questions for two generations of teachers. It gives me great pleasure to

see Europeans coming to the party, a little late perhaps, but do we need grand statements of the obvious?

We've been doing it for a long time. As a simple small example from twenty years ago I recall working on the Class 2 curriculum in the Manila Walford School in 2003 with Filipino teachers. In about 10 minutes they came up with 15 local animal stories that perfectly provided local alternatives to Aesop for the Class 2 Animal Fables main lesson, to be taught to Filipino children. They also recognised that classics like the Hare and Tortoise are a world heritage: we had robust discussions on what to include from Aesop's Fables so that Filipino children were not left in a parochial limbo, adrift from world developments.



Was there a sense of inferiority/superiority? I certainly didn't find one. My experience was that of a genuine desire to learn together in building a local version of a global movement. Teachers needed an initial curriculum framework as it's hard to build out of nothing; the growth of professions all have to start with a structure which grows and evolves over time.

In Malaysia I have experienced the same creative co-working. The Waldorf schools there have built an impressive curriculum that integrates their local south east Asian culture and a detailed history of China with the world Waldorf curriculum. In Bangkok I've witnessed magnificent performances by Waldorf students of traditional Thai music and dance one night, while the next night the same students performed Purcell, Mozart and Bach in a western string ensemble: a perfect harbinger of future blended world cultures.

All cultural elements change. So too with the Waldorf curriculum. Its evolution over 100 years has been huge, and will continue to evolve as new impulses enter in a natural process.

My concern with Sven's article is more with the post-modern academic jargon and over-generalisations in his piece: calling this process the Waldorf Decolonisation Project makes it sound like an undergraduate essay in Cultural Studies or Sociology. A mature view would be that we are witnessing a natural growth from origins in one place to localisation in other places. It would be disastrous for Waldorf Education if the "idee fixes" of academic post-modernism (gender, colonialism etc) were to obscure our perception of this simple living process.

Sven mentions "pioneering damage" by Waldorf educators? Can we have supporting examples of damage actually done? Where he does provide some context and background, for example on the history curriculum of the upper primary school, I would be asking for a more rigorous discussion and

choice of evidence.

One example is the statement about the "Eurocentric myth that Greeks were the crown of civilization". Who is suggesting they were? They were one step in a continuous unfolding of human consciousness, an unfolding that led to the world all people on earth share today.

One of the genuine questions of history is, why did the industrial revolution start in Europe? It wasn't an accident. Both India and China possessed exactly the same level of technology as Europe did in the Middle Ages, in some areas even more. The political and technological revolutions that laid the foundation for the modern world, the world all people on earth share today, happened in Europe and America. And the evidence is that its earliest foundation was in the new philosophy of Aristotle, founded in Greece, and the consciousness that went with it such as Demos Kraitin (the people speak, or democracy). This was new and unique to Greece.

World movements have to start somewhere on the physical earth: jazz was first played by African-Americans in a brothel in New Orleans, basketball started in a college in Massachusetts, football started in villages in England, and Mozart wrote a lot of his music in Vienna. Now every reasonable sized city in the world, on every continent, would have a football pitch and a basketball court, and jazz and Mozart are probably being streamed on Spotify, if not played in person, in every sizable city across the earth.

Likewise, the impulse that led to democracy and the United Nations Universal Declaration of Human Rights had its origin in one area of the earth. It was in 18th century Europe and America that a new consciousness blossomed, one that eventually would spread to all the world. Every person on earth today is participating in it directly or indirectly via technology. It's the consciousness of human rights articulated in the United Nations Declaration of Human Rights. Rudolf Steiner called this new way of thinking the Consciousness Soul.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights...

To whom were these right self-evident, or obviously conscious? They weren't self-evident to other parts of the world, nor even to the rulers of European countries, which is why they had revolutions. They developed among a small band of people who carried a new consciousness. Only gradually did these values spread even in Europe. Thousands of people gave their lives to establish these values we now take for granted.

The impulse started in ancient Greece, and the story of "the West" is also the story of how this world impulse slowly built through ancient Rome, the Middle Ages, the Enlightenment and the Age of Revolutions. In other worlds it's the story we tell in our Main Lesson curriculum. It's the story of the modern world, for every citizen on earth today. It just happened to begin in Greece and developed among European people.

Yesterday I visited the Sun Yat Sen memorial in George-town, Penang. This unique individual was inspired by the

revolutionary western ideals of democracy and human rights which he experienced in his school days in Hawai'i. He went on to ignite the extraordinary series of rebellions which led to the fall of the Qing dynasty and the birth of modern China. You only really understand what drove this world story by understanding the growth of the ideals of democracy which started in ancient Greece. Hence, I believe its important for all Waldorf students, world-wide, to experience this story. It belongs to everyone, to the world. It's our contemporary world consciousness, what Steiner called the Consciousness Soul.

Now of course there are massive gaps still to fill, and the world story which the Main Lesson journey of Waldorf schools covers needs continual updating. I am still concerned that Australian schools, whose nearest neighbours include Indonesia and South East Asia, have little of the rich history of these countries in their curriculums. We have done much to include and celebrate Australia's First Nations' culture and history in our schools, and there is more to do. But these gaps can be filled without losing the central world story which underpins our modern consciousness. After all, a "modern" Waldorf needs to be able to tell the story of how we got to be "modern".



"The challenge in our fast-moving, connective and diverse world is to develop a local consciousness without thinking parochially, and to feel globally without losing one's moral-ethical compass."

Yes, this is a valuable aspiration. The challenge I would also suggest is to maintain our humanity in the face of the unparalleled attack of artificial intelligence which will subvert the very nature of the human being. Waldorf education has the tools, the passion and the community to strengthen and nurture our humanity in the face of this attack. Can we put aside our historical differences so we can all concentrate on the massive task ahead, the task of fulfilling a unique world mission?

This letter was written in April 2023 in Penang, Malaysia., with edits in December. Andrew Hill has taken three class teacher cycles in Australia and taught high school up to Year 12. He was Collegiate Chair and Head of School at Glenaeon Rudolf Steiner School, Sydney for fourteen years. He is a regular presenter on Steiner education at school conferences and has been involved in teacher training for many years in Sydney as well as in Waldorf schools in Southeast Asia. He is currently the Chief Executive Officer of Steiner Education Australia (SEA).

UPDATES

2024: Pastoral Medicine; BD Agriculture; Special Education;

Youth Course; Establishment of the First Class Lessons in the School of Spiritual Science

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

Anthroposophical Resources

rudolfsteinerpress.com

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

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Anthroposophical Magazines

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

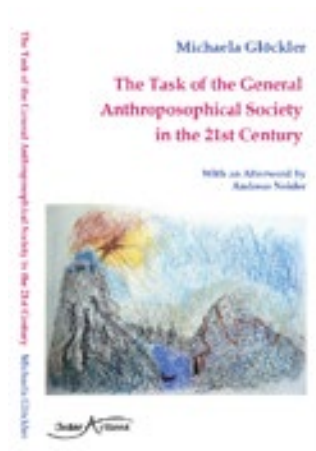
lilipoh.com

newview.org.uk/

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The Rudolf Steiner School, Mbagathi Nairobi
Video Link Below) [Videos & Photos –
 Rudolf Steiner School](https://youtu.be/EqISJl5D6Xc)
<https://youtu.be/EqISJl5D6Xc>

BOOKS



The Task of the General Anthroposophical Society in the 21st century

Michaela Glöckler

Afterword by Andreas Neider

Translated from German by Margot M. Saar

Published in the UK by InterActions

ISBN 9781915594013

94 pages. Paperback.

In this little booklet, Michaela Glöckler presents the reasons why it is so important, even in a time when the fashion is not to join groups, to connect oneself in a real way to the community group known as the General Anthroposophical Society. In an Afterword, Andreas Neider, says the following:

"It is important here to understand the essence and value of committed communities, particularly if they have a spiritual foundation. And it is equally important to ask about the being of anthroposophy: Anthroposophia. This being accompanies the evolution of humanity, inspires anthroposophical spiritual science, knows of the goals of humanity and is connected with a host of spiritual beings and their realms. As such it can bring blessings to individually seeking human souls and groups that come together in freedom. However, it can only fulfil its task for humanity if there are committed communities that are prepared through extended periods of time to offer this being an earthly vessel and promote its effectiveness on earth. The Anthroposophical Society is in this sense 'an experiment of universal humanity'. It needs strong human communities that stand up to the fierce attacks of Ahrimanic powers and that help the seeds of future humanity to live and grow.

So, yes, the culmination Rudolf Steiner spoke of in 1924 took place at the end of the twentieth century. And it may seem that the karmic task described in the karma lectures of 1924 has been fulfilled. But we also have an enormous chance here, because whenever karma is fulfilled, destiny will continue to unfold into the future out of resolutions made in freedom.

This means that after the culmination, in the 21st century, the Anthroposophical Society will not continue to develop out of the forces of its karmic past but out of the free decisions of many people who are willing to take an active part in the mission of the being Anthroposophia. To give this healing, peace-bringing spirit a vessel, a strong body – that is the task of the General Anthroposophical Society in the 21st century.

There is of course the danger that not enough people can be found who are ready for this kind of collaboration. Joining a society of freedom can ultimately only happen out of love for anthroposophy and for the community of human beings founded by Rudolf Steiner. Rational reasons or good ideas will not suffice. It needs the power that lives only in the kind of ideal that Michaela Glöckler described so wonderfully in her essay and that Rudolf Steiner put into the following words at the laying of the foundation stone for this Society:

'Hear it, dear friends, as it resounds in your hearts! Then you will found here a true community of human beings for Anthroposophia; and you will carry out into the world the spirit that rules in the shining light of thoughts around the dodecahedral stone of love. There it shall give its light and warmth to the progress of human souls and of the world.' (Lecture of 25 December 1923, GA 260).

I sincerely wish that the initiative taken by Michaela Glöckler in writing this little book will grow and contribute to the thriving and further development of the General Anthroposophical Society in the 21st century."

About the Author

Dr. Michaela Glöckler, pediatrician, was for 28 years the Head of the Medical Section at the Goetheanum, the anthroposophic School of Spiritual Science in Dornach, Switzerland. During this time she was lecturing worldwide on the integrative medical model of Anthroposophic Medicine. Before that she worked in the pediatric department of the Community Hospital in Herdecke, Germany and served as school doctor for the Rudolf Steiner School in Witten, Germany. She is Co-founder of the Alliance for Childhood and the European Alliance of Initiatives for applied Anthroposophy/ELIANT. She is the author of numerous books on the themes of health and education.

The book can be found at the following websites:

<https://interactions360.org/our-books/the-task-of-the-general-anthroposophical-society/>.

<https://steinerbooks.presswarehouse.com/browse/book/9781915594013/The-Task-of-the-General-Anthroposophical-Society-in-the-21st-Century>

<https://www.wynstonespress.com/IA4013-The-Task-of-the-General-Anthroposophical-Society-in-the-21st-Century.html>

<https://www.amazon.co.uk/Task-General-Anthroposophical-Society-Century/dp/1915594014/>



Buhay: A Story Told in Pictures

Katrina Ann Tan

No Brand

Buhay (“life” in Filipino) tells in pure pictures a story about life that is simple though not exactly easy. Painted using only three colors, the images aim to give a sense that a human being is behind their creation. Though originally made by a mother for her children, it can be a book for anyone with a biography.



“You wouldn’t need to be a trained storyteller to be able to tell a magical and healing story to your children. The art will guide you to bring out beautiful imaginings whether you’d like to tell about human life, seasons, animals, plants, and higher beings. Buhay is a gift to parents, teachers, therapists and anyone wanting to share love and kindness to a child’s life.” -*Laila Monera (founder, Weekend Wild Child)*

Currently available in Germany and the Philippines at <http://s.lazada.com.ph/s.6TIM9> or to order contact katrinaanntan@yahoo.com.



Rudolf Steiner’s Foundation Stone Meditation in 39 Languages

Edited by Rik ten Cate

Verlag am Goetheanum, 2023

This beautifully produced multilingual volume demonstrates the extent to which Rudolf Steiner’s influence has reached out into the world. And it’s done with a tastefully aesthetic sensitivity that befits the verse meditation it showcases. The Foundation Stone Meditation, given by Rudolf Steiner one hundred years ago has made its way into the hearts and minds, into the deeds and actions of many folks in many lands. The inspiration of Dutch artist and editor, Rik ten Cate, it is introduced with a Foreword in German, English and Spanish, and colorfully punctuated with paintings from more than a dozen international artists.

INTERNATIONAL





A weekly online network for Waldorf teachers of students aged 12 to 19, organised by subject area.



Waldorf 360
runs on the Zoom platform and is provided by Waldorf Modern Teacher Education in the UK based on the successful modular course, Waldorf Direct.

Each module contains three 90-minute interactive sessions. Runs every Wednesday – Beginning January 2024. First session begins January 10 – Soul Development in Adolescence.

Starting times for each session	0800 New York 0500 Los Angeles	1300 London 1530 Mumbai	2000 Bangkok 2100 Singapore	2200 Tokyo 2400 Sydney
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Course Fees
A single fee allows all teachers to access all 60 sessions including recordings and materials.
Charges as follows:

- Single participant: \$150
- Schools up to 100 students: \$400
- Schools up to 300 students: \$600
- Schools over 300 students: \$800

For Bookings
For full programme details and bookings see the website:
<https://waldorfmodern.uk/waldorf-360>
Enquiries to:
info@waldorfmodern.uk

Presenters include:
Wilfried Sommer (Germany), Amanda Bell (UK), Karmel Lowenthal (US), Jamie York (US), Viroshni Bhattacharya (South Africa), Michael Hultine (US), David Barham (US), Deborah Kershaw (UK), Simon Atkinson (UK), Chip Weems (US)

Coordinators:
Sven Saar (UK), Alan Swinell (UK)



Teaching Teenagers in Steiner Waldorf Schools

We are delighted to announce the launch of our new [WALDORF 360](https://waldorfmodern.uk/waldorf-360) world-wide programme, for the support and development of Waldorf teachers working with students aged 12 to 19.

We will be offering our weekly sessions from **January 2024 to July 2025**.

All 60 sessions will be led by subject experts.

This is an international collaboration pioneered by teacher educators in Europe, America, Asia and South Africa. In collaboration with the [Center for Anthroposophy](https://www.anthroposophy.org/) (USA) and [Waldorf Modern Teacher Education](https://waldorfmodern.uk/) (UK).

We aim to foster a better understanding of the **WHY** and **HOW** of the Waldorf approach and to establish a subject-specific international network of both experienced and emerging teachers.

Please join us for the (free) opening session via Zoom on December 13th. See times below.

<https://us02web.zoom.us/j/88296518399> Meeting ID: 882 9651 8399 Passcode: start360

when **Douglas Gerwin** will give an introductory talk.

You will be able to view the recording and find the Booking Form on our [website](https://waldorfmodern.uk/).

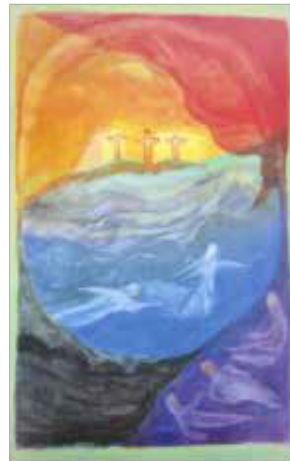
Dec 13, 2023 0700 Los Angeles, 1000 New York, 1500 London, 1700 Cape Town, 2030 Mumbai, 2200 Bangkok, 2200 Singapore, 2300 Tokyo, 0100 (Thursday) Sydney

The Four Large Watercolors

Seasonal Painting themes based on Rudolf Steiner's originals of 100-years ago



New Life



Three Crosses



Architypal Plant



Architypal Man/Animal

On the centennial of these festive-themed pictures, four online painting sessions will work with their formative color stories. New Life, Three Crosses, Architypal Plant and Architypal Man/Animal will be explored in connection with the festival times of year: Christmas/Winter, Easter/Spring, Saint John's/Summer, and Michaelmas/Autumn. These were the last four watercolor paintings created by Rudolf Steiner in connection with a deepening of his work in Spiritual Science and the significance of the cycle of the year.

On Saturday evenings in the US and Sunday mornings in Asia, artist-educator Van James will guide beginners, intermediate and experienced artists through these color-imaginings of the cycle of the seasons and the world of the colors. These are practical painting workshops including conversation and discussion meeting on the weekends of January 6/7, March 23/24, June 22/23 and October 5/6, 2024. One may join all four or only one or two, as one is able. No experience is necessary. Recordings will be available. Contact Nurturer'Studio for more information and registration.

Van James is an artist, author, Steiner-Waldorf educator and international advocate for the arts. A longtime teaching-artist in Hawai'i, he is a council member of the Visual Art Section, School of Spiritual Science, in North America, and an award-winning author of numerous books on culture and the arts including *Spirit and Art: Pictures of the Transformation of Consciousness* (Anthroposophic Press, 1991), *Drawing with Hand, Head and Heart: A Natural Approach to the Art of Drawing* (SteinerBooks, 2012), *Teaching Art History: Engaging the Adolescent in Art Appreciation, Cultural History and the Evolution of Consciousness* (Waldorf Publications, 2022), and *Painting with Hand, Head and Heart: A Natural Approach to the Art of Painting* (Waldorf Publications, 2023).

Sponsored by NurturerStudio

CONTACT: <https://nurturerstudio.com/the-four-large-watercolors/>

CELEBRATING PARENTHOOD

A Steiner Education Seminar

ONLINE

Who can do this course?

- A. **PARENTS-** who have chosen or are exploring a holistic and developmentally appropriate education for their children and for those who would like to create a supportive environment for their child at home. We look forward to having both the parents attend the course together for maximum benefit. However if circumstances do not allow the same, a single parent may also attend the course. Parents of children with special needs can also benefit immensely.
- B. **HOMESCHOOLERS-** who have decided or are exploring the route of self schooling.
- C. **TEACHERS-** in any classroom (following a Waldorf or non-Waldorf curriculum) : This course brings a better understanding of the growing human being, inspires creative ideas for effective classroom management and enhances your capacity to meet the needs of the child in an age-appropriate way.
- D. **EXPLORERS OF STEINER /VOLUNTEERS /COLLEGE STUDENTS-** this just maybe a start of an inspiring journey to explore teaching as a potential occupation. It is open to participants above 21 years of age with a fair knowledge of English.

About the facilitator

The course will be co-ordinated and facilitated by Mr.Manivannan Ganapathy, the founder Trustee of Heart and Soul Foundation and the Pedagogical Head of Kingdom of Childhood. He has been working with children with and without special needs for the last 30 years. He was introduced to Steiner Education in 2003, when he was homeschooling his own children. He did the 3 year course in The Art of Curative Education and Socio-Therapy from the Friends of Camphill India and continued to explore Steiner through the Khandala, IPMT and Humanising Education workshops. He later did a 5 year course in Self Work and Understanding Human Biography. He has visited several kindergartens and schools in Delhi, Jaipur, Hyderabad, Mumbai, Holland and Switzerland to learn practical ways of the classroom. He has also offered Steiner Education workshops across India. He was a founder trustee of many schools like FAME INDIA, SAMHITA ACADEMY, BANGALORE STEINER SCHOOL and is currently associated with The Kingdom of Childhood, starting with the Kindergarten in 2007, expanded to Kalpataru Curative section in 2010 and later to Upanishad Grade section in 2018. He intends to start an inclusive residential community called AALAYAM in a couple of years.



How to Register?

1. Fill the google form below to register
<https://forms.gle/Xg45Patvp2UdnMKa7>

2. Make payment using scanner ==>

Queries

Email : nikithaaalayam@gmail.com

Phone: +91-9353286184 (Available 6PM - 9PM)

Scan & Pay Using PhonePe App



*****785

INDIA

Upcoming courses for international Steiner/Waldorf High School Students

For further information contact:

P. Jayesh Narasimhulu

Mobile: +91 80088 23377

Whatsapp: +91 98850 23377

Skype: jayesh_1958

Category	Program	Start (IST)	End (IST)	Participants	Platform/ Website/ Email	Mobile	Fee	Comment
Study group	Education for adolescents	3.30 PM Every Sat	4.30 PM Sat	Teachers / Parents	Zoom- jayesh_1958@yahoo.com	Jayesh - 8008823377	Optional	Voluntary contribution
Online Math & Science workshops	Jamie York Academy	Ongoing	-	Students / Teachers/ Parents	https://jamieyorkacademy.com/academy/registration-and-payment-for-india/	8008823377	Multiple rates - contact for details	Teacher/ parent workshops - grades 1-12, Students lessons grades - 5-12
Training	Eurythmy training - Pacifica College, Australia	Feb-22	Jan-26	Adults interested in Eurythmy	pacificacollege@gmail.com	00 61 403171651	Contact organisers for details	In person
Student Lessons	Geomorphology Lesson	30th Sep 2023	15th Oct 2023	Class 9/10 students	https://www.h3learning.org/classes/grade-9/geomorphology	98504 42105	Contact organisers for details	Bali , Indonesia
Teacher Education	Waldorf Institute Direct	Sep-23	Apr-24	Parents/ Teachers	www.waldorfinstitute.uk		Contact organisers for details	Online courses
Teacher Education	Universal Values in Children's Education	8th Oct 2023	12-Oct-23	Parents/ Teachers	info@slakawaldorf.org	Jothsna - 7207540109, Riya - 9711831836	Contact organisers for details	Christof Wichert & Jost Schieren
Training	Eurythmy India	Oct-23	Oct-28	Adults interested in Eurythmy	eurythmyindia@yahoo.com	91 9848035602	Contact organisers for details	In person
Festival of Anthroposophy	The Human Beehive at Work	2nd Nov 2023	5th Nov 2023	Open for all	erp@anthroposophicalsocietynia.org	Shabdapriya - 9757031071	Contact organisers for details	Working with your heart forces
Student Lessons	Physics - Grade 7 , Physics Grade 9	10th Dec 2023	28th Dec 2023	Class 7,9 students	https://www.h3learning.org/	98504 42105	Contact organisers for details	Pune - India
Teacher Education	Humanising Education	2nd Jan 2024	6th Jan 2024	Parents/ Teachers	Site - to be uploaded - Please mail : jayesh_1958@yahoo.com	8008823377	To be decided	Request for assistance form available
Student Lessons	Oceanography - Grade 10/11	8th Jan 2023	24th Jan 2023	Class 10/11 students	Site - to be uploaded - Please mail : jayesh_1958@yahoo.com	8008823377	Contact organisers for details	Andaman Islands, India
Student Lessons	Oceanography - Grade 10/11	10 th June 2024	30 th June 2024	Class 10/11 students	Site - to be uploaded - Please mail : jayesh_1958@yahoo.com	8008823377	Contact organisers for details	Guatemala, South America



SHISHYAA
a small school of eternal learners
presents

Webinar Series: Educating Our Future Today

Session 1: Creativity – An Essential Catalyst for Education

Who should attend

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



Van James
American artist,
author and Steiner-
Waldorf educator



Prashant Kumar
Founder
The Apprentice Project



Suchitra Inamdar
Senior Practicing
Psychotherapist



Bandana Basu
Senior academician and
Co-founder, Shishyaa
Waldorf School



14 January, 2024



10:00 am - 11:30 am IST

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



@shishyaaschool



@shishyaawaldorfschool



15-DAY BEGINNER'S COURSE IN STEINER/WALDORF EARLY CHILDHOOD EDUCATION 2024

For individuals seeking self-development,
a more meaningful career and a family life
with purpose

January 13, 14, 20, 21, 27, 28
February 3, 4, 10, 11, 16, 17, 18, 23, 24
(9:00am-4:30pm in Quezon City)

Topics:

- Fundamentals of Steiner Education
(focusing on early childhood)
- Understanding the Human Being
 - Child development
- Task/role & self-development of the adult
 - Knowing one's life story
- Introduction to group singing, storytelling, recorder playing, morning circle, form drawing, wet-on-wet painting, extra lesson movement exercises, puppet making

₱20,000 or ₱18,000 for early birds until December 1.
Contact Bella at (+63) 908 8977505 to register.

**Malaysia Waldorf Teacher Preparation
Cycle 2 Intermodule 4**



mwepcontact@gmail.com

Painting Grade 1 to Grade 6

By Van James

Session 1 Painting Grade 1-3 : 8th Apr – 10th Apr 2024

Session 2 Painting Grade 4-6 : 12th Apr – 14th Apr 2024

9am – 3pm (GMT +8) | Zoom Session

Price:

Malaysia EB RM540 | NEB RM720

International EB USD150 | NEB USD195

**EB=early bird; before 1st of March*

SCAN TO REGISTER



<https://bit.ly/3GZXQeD>

This course is part of the Malaysia Waldorf Teacher Preparation Cycle 2, but we welcome public and international participants. This course will trace the visual artistic development of the child through their painting and work with color in the primary and elementary school years. The course will include the importance of the threefold human being, multi-intelligence teaching, and understanding some of the latest neurological research as a basis for the importance of education. Wet-on-wet and wet-on-dry watercolor painting of stories and letters, landscapes and maps, figures and naturalistic forms will all be practiced with the intention of experiencing and understanding the purpose and place of art in elementary school education and for adult human development.



Van James, B.F.A. (US), Art Dip. (UK), Art Dip. (CH) was a founding teacher of Tobias School of Art in England and has taught at the Honolulu Waldorf School, both as a Class Teacher and as a grade school and high school Art Instructor for more than 35 years. He is an international guest tutor at several teacher-training colleges and Steiner-Waldorf schools. He is a council member of the Visual Art Section of North America (<http://northamericanartsection.blogspot.com>), a mentor for the Academy of Himalayan Art and Child Development (<https://www.ahacd.org>), and Gradalis Teacher Education (www.gradalis.edu). He is editor of *Pacifica Journal* (pacificajournal@gmail.com), and an active artist (www.vanjames.smugmug.com), graphic designer ([Van James YouTube](#)), and award-winning author of several books on culture and the arts including *Spirit and Art: Pictures of the Transformation of Consciousness*; *The Secret Language of Form: Visual Meaning in Art and Nature*; *Drawing with Hand, Head and Heart: A Natural Approach to Learning the Art of Drawing*; *Painting with Hand, Head and Heart: A Natural Approach to Learning the Art of Painting*; and *Teaching Art History: Engaging the Adolescent in Art Appreciation, Cultural History and the Evolution of Consciousness*.

CHINA

Workshops with Walter Siegfried Hahn (www.waltersiegfriedhahn.de)
Xian, Shaanxi Province, January 2024



Let there be Light

An Experiential Introductory Lecture on the World of Light and Colors
Friday, January 5. 19:00-21:00

Workshop on the Sense of Sight

Deepening the senses and the Sensory Experience Field.
January 5 to 7 (1/5 at 7pm till 1/7 at 5:30pm)

A focus on the sense of seeing—seeing light, colors, natural and artificial light. In the Cardamom Village, a beautiful new sensory experience field is in the making which is a very appropriate place for this workshop, as many basic experiments, as the ones known from Goethe's theory of color, are part of it already. Learn about light and color based on one's own sensory experience and how to use it properly in school and everyday life. More details in Chinese language: <https://mp.weixin.qq.com/s/6GwXaJcKjIQYaZ1ZGy20Q>

Learning is Living - a New Adult Learning Workshop

Experiencing the joys of life-long learning

A new paradigm of Adult Education

January 12 to 14 (1/12 at 9am to 1/14 at 5:30pm)

This is an introductory workshop to a New Adult Learning, based on the works of pioneers Rudolf Steiner, Christof Lindenau and Coenraad van Houten. While Steiner's offerings for contemporary ways of educating children have become known and available all over the world, the way how adults continue their learning journey still remains a mystery almost everywhere. The fact that adult learning, whether in university or elsewhere, is still based on the mere in-take of data can only be accepted with pain and is at the same time at the root of so many ills people must suffer today. The New Adult Learning Path was hinted at by Steiner mainly in his lecture series "The Riddles of Humanity" and in the un-published manuscript "Anthroposophy". Only towards the end of the 20th century was it worked out in more detail by Christof Lindenau (*Der übende Mensch*) and then very systematically by Coenraad van Houten. The latter also published a series of books based on the practical work with large companies and then with workshop groups.

One of the basic components of the New Adult Learning Path is the Seven Learning Processes, which can be considered a transformation of the Life Processes. It is with great joy that such a workshop can be done in a Sensory Experience Field because all learning is based on proper sensory perception and clear thinking. Once the basic elements of adult learning are integrated into one's day, this path can be continued and go very deep. Nothing less is at stake than the survival of mankind whether a proper learning process can be learned that integrates the whole human being or not.

More details in Chinese language: <https://mp.weixin.qq.com/s/6GwXaJcKjIQYaZ1ZGy20Q>

https://mp.weixin.qq.com/s/ZMYZas9dqcGt_cWMGgdGYg

Series „100 Years Organic“, organized by Koberwitz 1924 Inc. (www.koberwitz1924.com, info@koberwitz1924.com)

Regenerative and self-sustaining agriculture.

Saturday, 27 January 2pm till Sunday, 28 January 2pm. Walter Siegfried Hahn

A workshop in and around a corn labyrinth with observation of the rise of the full moon.

The labyrinth is made of a new biodynamic maize breed by Koberwitz 1924. All events referring to this corn labyrinth are connecting an inner journey with the attempt to inform the public about the importance of seeds and biodynamic seed-breeding.

Introduction to Biodynamic Agriculture, with retrieval of preparations

Saturday, February 10 from 9am to 5pm. Koberwitz 1924 Team.

Preparations made in our workshop in October will be harvested and properly stored. This is a workshop wholly based on the questions and contributions of attendees, with special attention to biodynamic preparations, scientific research and attempts of understanding.

Animals and their humans

Thursday, 29 February at 7pm.

An online movie in cooperation with the World Goetheanum Association Asia Branch

All courses are given in English language with translation into Mandarin.



ABIDING HEART EDUCATION EXPERIENTIAL CONTEMPLATIVE EDUCATION

Teacher Education Courses for Kindergarten & Primary
Personal and Professional Development Short Courses
(Inner) Study Retreats



Transform the way you approach education!

We invite you to join our teacher education courses where the art of teaching is fused with love, compassion and wisdom.

Together we can make a meaningful change in children's learning and well-being.

www.abidinghearteducation.net

Courses Study Format: Livestream online; In-person classes; Recorded support lessons;
Independent study; Tutorials; Assignments; Access to mentors.

CONTACT US:

admissions@abidingheart.education

www.abidinghearteducation.net

SCAN FOR MORE



TAIWAN



Why were Steiner's ideas for the visual arts so relevant for early twentieth century artists like Wassily Kandinsky and Piet Mondrian who attended his lectures and read his books? Are they still relevant one hundred years later as art history is only now discovering artists like Hilma af Klint and others who worked further with these ideas? Can deeper insights into art be realized from such indications and provide pathways for future artistic creativity? This exploration, carried out in connection with the Visual Art Section of North America, will explore these and many other questions pertinent to a human, AnthroArt training.

The course will give an overview of Steiner's revolutionary approach to the visual arts, especially that of painting, drawing, graphic design, form drawing and art history, beginning with his sketches for the First Goetheanum cupola paintings, his lectures on color theory and practice, as well as the series of artistic training sketches produced in the final years of his life (sculpture will be added at a later date). We will also explore how many artists took these indications further in numerous creative ways developing different styles and pathways. Working primarily in transparent watercolor, teaching artist, Van James will guide the program as artistic director and invite other experienced artists to complement the sessions. Lecture-demonstrations, conversations, and active studio painting will take place on-site at **Shan Mei Zhen AnthroArt Center in Taichung, Taiwan**, beginning Saturday, November 25 through Friday, December 1, 2023 and again May 11 to 17, 2024. Beginners and experienced artists are welcome. For participation in the on-line sessions every 1st and 2nd and 15th and 16th of the month contact: albertruby.tai@gmail.com or to register use the QR code:



New Intake, July 2024

An enriching, four-year
professional training,
preparing eurythmists
for work in artistic,
educational, therapeutic
and social spheres.



PACIFICA COLLEGE OF
eurythmy

'Do it!

Studying eurythmy is such a fun,
challenging, beautiful way
to learn about yourself and the
world.

It enriches life!!

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

Brianna Harris, Pacifica Graduate

ENROL NOW

Find out more...

pacificaeurythmy.com.au
pacificacollege@gmail.com

January Class Teacher Intensives 2024- January 15th to 19th

The Pedagogical Section in Australia
Hosted by the Newcastle Waldorf School, NSW

*Listening to the Call of the Spirit in our Times
In Service of the Children and our Future*



Supporting teachers who are inwardly attuned and awake to the opportunities each day to lead the children and older students towards the future that the world awaits.

Please contact Peggy Day with enquiries pedagogicalsectionaus@gmail.com

Bookings: <https://www.trybooking.com/CMJVVW>

Timetable

	Monday	Tuesday	Wednesday	Thursday	Friday
8.30-9am	Singing				
9- 10.30 am	Lectures				
10.30-11 am	Morning Tea				
11am-12.40pm	Class Specific Session	Class Specific Session	Class Specific Session	Class Specific Session	Class Specific Session
12.40-1.40pm	LUNCH				
1.40-3.20	Class Specific Sessions	Class Specific Sessions	Class Specific Sessions	Class Specific Sessions	Class Specific Sessions
3.20-3.50	Afternoon Tea				Travel Home
4.30- 5.45 pm	Michaela Glockler Zoom	Michaela Glockler Zoom	Beach Afternoon	Class Specific Session	
7-8.40pm	Stargazing	Class 6/7 Festival		Music/ drama games/eurythmy	

Art as a Path of Schooling for the Soul



An online training in art as a spiritual practice for the ordering & strengthening of the soul

This 2-year part-time course offers a unique approach to learning painting & drawing, where artistic practice is a schooling process for the soul using colour, form & space.

A combination of online classes, pre-recorded videos, webinars, self-study & individual mentoring that offers the flexibility of studying from home, led by a professional artist/arts educator with an international online community of like-minded students of art & anthroposophy.

Fiona Campbell is a painter, phenomenologist and lecturer with a PhD in creativity and cognition.

Who is it for?

For artists, teachers, art therapists & anyone seeking an experiential approach to understanding Spiritual Science through the practice & contemplation of art. One-on-one mentoring & professional development certificates also available.

Art is a bridge from the sensible to the supersensible world. When we work with art with this understanding, then we can 'step out of our skins and take part in cosmic life.' (Steiner)

Without the artistic element, Anthroposophy cannot thrive, say Steiner. 'In an inartistic atmosphere it goes short of breath; only in an artistic element can it breathe freely. Rightly understood, it will lead over to the genuinely artistic without losing any of its cognitional character,' This training offers a research-based approach to understanding Anthroposophy, where the focus is nevertheless on understanding the anthroposophic path through the experiential rather than purely theoretical.

The training promotes art as a spiritual practice as well as a creative one. It uses the anthroposophic approach to art as its starting point but encourages students to develop their own unique style of expression rather than adhering to a particular school or training.

Themes


Steiner's colour theory & training sketches portfolio are the foundation. Courses and workshops on the spiritual history of humanity, evolving consciousness, phenomenological nature study, art contemplation & working with meditative verses explored with painting, drawing and art history.

Texts

Colour is the core text, with special study of *How to Know Higher Worlds* and *The Spiritual Foundations of Morality*.

Find out more: Fiona Campbell paintedspace@gmail.com


Painted Space Studio <https://paintedspace.com/art-as-a-path-of-schooling-for-the-soul/>

A WORKSHOP 

EURYTHMY AOTEAROA

COME JOIN US FOR THREE FULL DAYS OF EURYTHMY
IN THE BEAUTIFUL SETTING OF TARUNA!

This summer workshop offers three full days from
the 9th – 11th of January immerse oneself in
the dynamic movements of visible speech and music.
The workshop is open to all those interested in or passionate
about eurythmy no matter what
age, profession or field of interest.



Extend your stay and discover the delights that Hawkes Bay
offers, such as Te Mata Peak, Napier, local beaches,
cycleways, bush walks, the gannet colony and more.

ARE YOU INTERESTED, OR KNOW SOMEONE WHO MAY BE?
CONTACT US EURYTHMYAOTEAROA@GMAIL.COM



Lazure Painting Workshop with Charles Andrade

MOTUEKA STEINER SCHOOL
New Zealand January 2024

Lazure Painting workshops offer a unique social art form opportunity to its
participants as they come together as a team to create something of lasting beauty
in their shared community space. In just one weekend you will learn how to bring
beautiful light-filled color to any room in your school, home or business.

When: January 12th-14th, and January 15th, 2024

Where: Motueka Steiner School

Lecturer: The Creative Power of Colour
Friday evening public lecture
January 12th, 7:30 pm

Workshops: January 13th and 14th 9am-5pm: \$390
January 15th 9am-5pm: \$290

RSVP: For registration and more information:
Warwick Sandler: email: wsandler@gmail.com
or text +6421493377

The workshops will be taught by artist and master Lazure,
Charles Andrade who has lazured interior spaces worldwide.
For more information about the artist and lazuring or to commission
a project, email: info@lazure.com www.lazure.com





Leading through Change A 1-day Seminar by Torin M. Finser PhD 27th Jan 2024

Join us at the Titirangi Rudolf Steiner School in Auckland,
New Zealand on the 27th of January 2024, 9am – 4pm, for this unique
in-person seminar on leadership in Waldorf schools with
Torin M. Finser PhD.

This seminar is perfect for


- Newly hired school administrators and administrative staff in admissions, HR, business, development, marketing, etc.
- Experienced administrators seeking renewal and further professional development.
- Pedagogical leaders: school directors, faculty chair, teachers, college chair, section chairs, principal (state-integrated Waldorf/Steiner), and committee chairs.
- Trustees seeking greater collaboration among school decision making groups.
- Lead parents who wish to serve their school in present or future leadership roles

Torin, Professor of Education at Antioch University, is the renowned author of *School Renewal*, *A Second Classroom* and 12 other books and the highly regarded Waldorf Leadership Development program at the Centre for Anthroposophy (CIA), where he is the founding Trustee



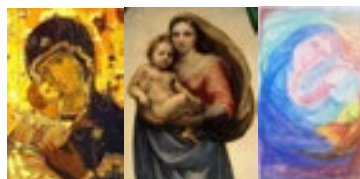
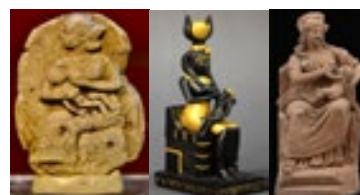
Go to <https://titirangi.steiner.school.nz/torin-finser>
to learn more and register to attend

Attendance Fee: \$75 per person / \$50 pp for two to three from the same school

 Titirangi
Rudolf Steiner School

The Healing Power of the Madonna Imagination

the Veiled Mystery of Isis-Sophia-Mary



An illustrated lecture by

Van James

Wednesday, February 28, 2024

"...the great healing principle to which humanity will again attain [will be] when it sleeps itself anew in Spiritual Wisdom. We see what has remained of this in the wonderful symbol of the Virgin Mother with child...we see it in many pictures of the Madonna. We assert that these pictures have a curative effect...a picture of the Madonna is a means of healing."

—Rudolf Steiner

Rudolf Steiner Center
Hastings, Hawkes Bay, NZ
anthrohb.nz

Starlight Rays in Darkened Times

Seminars on Contemporary Topics for Waldorf High School Teachers 2023-2024

All seminars take place online from 3:00 pm ET to 4:30 pm ET

Dates	Seminar Titles for Contemporary Topics	Instructor
Jan. 13	Joined at the Heart: Inclusive Curriculum and Authentic Assessment	Alison Davis
Jan. 27	Eurythmy in the High School	Eva Binamu
Feb. 10	Battling Bias in the Waldorf Science Curriculum	Cedar Oliver
Feb. 24	Waldorf High School Education: What's Next?	David Barham



TO REGISTER VISIT: www.centerforanthroposophy.org/starlight

January 13-14 and January 27-28, 2024

**Overview of the Waldorf Grades Curriculum:
A Renewed Pedagogy for our Times**
with Alison Henry, singing with Meg O'Dell Chittenden

February 10-11 and February 24, 2024

Innovation through Anthroposophical Initiatives
with Karen Atkinson and Bev Boyer, speech with Debbie Spitulnik

Register now at centerforanthroposophy.org

We welcome international students!





Sacramento Waldorf School's Community Stream offers professional development workshops for teachers, interested parents, and community members at large.

The workshops below offer an introductory exploration of the Anthroposophical worldview, Steiner's picture of the human being and child development, Waldorf education and its evolving curriculum and teaching methods, as well as the path of the teacher in the 21st century.

January 19-20, 2024	Weekend Workshop #4: Cultivating Moral Imagination
March 15-16, 2024	Weekend Workshop #5: The Path of Transformation
April 19-20, 2024	Weekend Workshop #6: The Six Basic Exercises
May 17-18, 2024	Weekend Workshop #7: The Guardian of the Threshold

Sacramento Waldorf School

3750 Bannister Road
Fair Oaks, CA 95628

Phone: 916.961.3900

Admissions Questions?
admissions@sacwaldorf.org

The School of Uncovering the Voice

The 8th Foundational Singing Training in CA

location: Wildcat Canyon Community School

3800 Clark Rd., El Sobrante, CA 94803

Every
human
being has a
singing voice.
Our work is
to unveil,
take away the
hindrances and
free the voice.

Session I: Feb. 17-18, 2024

This advanced Training is for people who want to experience in-depth The School of Uncovering the Voice, an artistic/pedagogical/therapeutic impulse first developed by Mrs. Valborg Werbeck-Svårdström with guidance from Rudolf Steiner.

The Training spans four years and includes group sessions and private singing lessons.

The Winter/Spring Semester's group session meets in February and includes seven private lessons from February through May.

The Summer/Fall Semester's group session meets in July and includes nine private lessons from September through January.

The process of singing is viewed holistically and encourages a natural opening and balancing of the voice.

Singers are invited to move with confidence and joy in discovering their own voices through engagement and active participation. A wide range of specific singing exercises are developed together with a deep study of Werbeck's book, 'Uncovering the Voice, The Cleansing Power of Song.'

Contact Shayndel: healing.round@gmail.com
website: werbecksinging.com



Public Lecture and Weekend workshop

The Lord of the Rings as a Myth for our Times

Lecture: Friday, March 8, 2024 7-9PM

Anthroposophical Society House

2514 Alaula Way, Honolulu 96822

Workshop: Saturday, March 9, 2024 9:30AM-3:00PM

Scottish Rite Temple, 1611 Kewalo St. Honolulu 96822

Corner of Wilder Ave. & Kewalo street Parking Provided

Contact: for questions, to register and reserve lunch:

dr.barbaralee@gmail.com



Mark McGivern is an engaging speaker who can delight audiences with his surprising insights into The Lord of the Rings. Using key concepts, he uncovers startling depth of meaning in saga, revealing it as a myth for our time. The lecture will provide an overview. The workshop will provide deeper analysis of the saga and opportunities to apply aspects of the myth as a key to one's own biography and destiny mystery.

THE GOETHEANUM



Das Goetheanum in English

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

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E: newsletter@dasgoetheanum.com

Goetheanum TV and Goetheanum Online

Visit the platform goetheanum.tv for films and recordings of interviews, lectures and artistic presentations. In addition, theme-specific videos are available on the websites of the individual Sections at the Goetheanum.

Forthcoming online events are listed at
www.goetheanum.org/online and
<https://goetheanum.tv>

If you are a member and not yet registered for online access, use the following link to request access
www.goetheanum.org/en/user-login

Many of the online and live events are now offered in English, or at least with English translation or subtitles.

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



Goetheanum
Section for Agriculture

Sun – Earth – Human

100 years of the Agriculture Course

Agriculture Conference
7.-10. February 2024

Art Therapy Section

PAINTING THERAPY MODULES

Caroline Chanter

Short intensive painting therapy modules will begin in 2024
at the Rudolf Steiner Painting School.

Module 1 will take place from 10 to 13 April 2024.

Apart from painting with plant-based pigments, there will be lectures and study periods.



Plant Colour Pigments

The theme of the first module will be an all-important aspect of painting therapy – that of *breathing*. This applies not only to a movement of gradation within a single colour but to the relation between colours – what one colour causes in another. This ‘breathing action’ between colours finds its correspondence in a ‘breathing interaction’ between the soul and life body of the human being. This gives painting therapy its validity and effectiveness as a tool for healing.

Caroline Chanter, born in 1950, is an art therapist trained at the Margarethe Hauschka School of Art Therapy (1978 -1981).

Between 1983 and 1993 she worked at the Anthroposophical Medical Practice in Forest Row, Sussex, and was teacher and director of the Art Therapy Training at Tobias School of Art in East Grinstead, Sussex. In 1988 at a conference for art therapists, she came across the great painter Gerard Wagner’s artistic-therapeutic approach and this meeting inspired her to move to Dornach in 1993 to learn full-time under his tutelage. Wagner’s particular way of working with balance offers a unique working tool for therapists and artists. His research and artistic oeuvres are based on Rudolf Steiner’s indications for painting.

Before becoming a therapist Caroline Chanter completed an art training at Art Colleges in England. She is the author of several books about Gerard Wagner and painting.

Contact: c.chanter@iriscolor.ch

rudolf-steiner-malschule.ch

In Search of Northern Mysteries

July 26 to August 9, 2024

Join us next summer on a small ship for this magnificent voyage along the spectacular coast of Norway to the Land of the Midnight Sun.

There is so much to experience and appreciate. Soak up the sense of peace, breathe the clean fresh air, nurture the soul with the natural beauty, nurture the body with the imaginative local food, nurture the conscience knowing we are on an ecologically sustaining ship that will do no harm to the fragile nature of the fjords. Norway has a reputation for being expensive, which still applies, but by booking early we can get reasonable prices for hotels and cabins on the ship. A highlight in Norway is comfortable for us, we'll be sailing across the Arctic Circle where, even in the summer, it's cool and warm clothing is necessary. Another bonus is a lifetime experience will be constant daylight and no night in these summer months.

For those who choose to participate, this is also an opportunity to explore the Norse Myths and Legends in their own setting. We'll study The Dream Song of Olaf Asseson, the Viking tale of the stories of the Norse Gods, and Rudolf Steiner's lectures pertaining to them with Jørgen Lund, a retired Norwegian Waldorf teacher with a love for his heritage.

These summer dates have been chosen to enable Waldorf teachers, preparing for Class 8, to study in depth the curriculum material established by Rudolf Steiner. Norse mythology holds a special place in the Waldorf curriculum. It reflects the ancient regions of northern Europe. Steiner taught that ancient humans possessed natural clairvoyance allowing them to directly perceive the gods. According to Steiner, Norse myths give particularly accurate accounts of spiritual realities.

Myths and sagas are not just folk-tales; they are the memories of the vision which people perceived in older times. Human beings were aware of the spiritual realm by day and by night. No other mythology gives a clearer picture of vision than northern mythology. - Rudolf Steiner

For Steiner, northern mythology is history. History is truth that becomes an illusion; mythology is an illusion that becomes reality. - Jean Cocteau

Come and explore with us as we sail through these magnificent fjords in a new, eco-friendly ship.

For more information, please contact: Sanna Gulon
sanna.gulon@gmail.com | www.sannagulon.com

with Sanna Gulon and
Jørgen Lund



TOBIAS

SCHOOL OF ART & THERAPY

Summer Courses 2024

The Inner Child - Soulcollage
15th - 18th July

Working with Eating Disorders - CPD
20th - 21st July

From Imagination to Image
22nd - 24th July

Art for Everyone
27th - 28th July

Enrolling for:
Transpersonal Arts in Therapy
Full Time: September 2024
Modular / Part Time: January 2025

tobiasart.org

Tobias School of Art and Therapy, Coombe Hill Road,
East Grinstead, West Sussex, RH19 4LZ, United Kingdom
Email: info@tobiasart.org Telephone: +44 (0) 1342 313655

Charity Trust No. 1098710



New View magazine

Published at Easter, Midsummer, Michaelmas and Christmas

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

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2 years: £60 UK, £76 Europe, £80 Rest of world

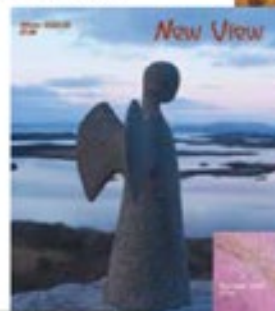
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The Great Hall of the Goetheanum during the World Conference, Michaelmas 2023.

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Name _____

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Email _____ Date _____

*"We should face that world (of the spirit) not with our opinions
but with our questions, indeed in a questioning mood and attitude."--RUDOLF STEINER*