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The Rudolf Steiner Lens in the 21st Century

David Newbatt 2011

"The world is filled with the glory of God, but we have to experience the divine in our souls before we can find it in our surroundings."

—Rudolf Steiner

"The all-encompassing attribute of the Godhead is not omnipotence, neither is it omniscience, but it is love—the attribute in respect of which no enhancement is possible. God is uttermost love, unalloyed love, is born as it were out of love, is the very substance and essence of love. God is pure love, not supreme wisdom, not supreme might. God has retained love for himself but has shared wisdom with Lucifer and might with Ahriman, in order that Man may become free, in order that under the influence of wisdom he may make progress."

**—Rudolf Steiner, "Love and Its Meaning in the World,"
Zurich, 1912**

opposite:
UPRISING
Larry Young



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American Eurythmy School

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NEW OBSERVATIONS

The Rudolf Steiner Lens in the 21st Century

PUBLISHER: Mia Feroletto

GUEST EDITOR: Elana Freeland



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The Rudolf Steiner Lens in the 21st Century

Publisher: Mia Feroletto | Guest Editor: Elana Freeland

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About the Cover, RUDOLF STEINER LECTURE by David Newbatt: "What I didn't describe in [the painting] is the role of the figure of the 'World Humour,' the aspect of the human being which, in the heat or difficulty of the moment, helps one view more clearly, from a different vantage point, the self in the centre so as to temper the inflated pride or over-seriousness on the pedestal of responsibility, rather like the traditional role of 'the Fool' to the king."

MIA FEROLETO

Publisher's Letter

**"A healthy social life is found only, when in the mirror of each soul, the whole community finds its reflection, and when in the whole community the virtue of each one is living."
—Rudolf Steiner**

In January of 1998, I moved to the corner of Upstate New York that borders the Berkshires. My mailing address was East Chatham but my physical address was in New Lebanon, New York, once the home of Joseph Smith. The interesting thing about the area, at least to me, was that for several centuries it was a magnet to a vast number of spiritual people and religious groups. The Shakers lived there. My house was built by the Shakers. The Sufi lived there. The Buddhists, the Theosophists, and the Quakers, all lived there. I found the Anthroposophists in Harlemville at the Hawthorne Valley Community the most interesting and thought provoking.

Upon settling in, I quickly learned that the Anthroposophic Library, originally kept in the Pierpont Morgan Library in Manhattan, had been moved to Harlemville and was housed in a Stanford White building that had been purchased for \$1 and moved to its site on Fern Hill Road in Harlemville. For a time, I made it a point to visit the library on a weekly basis to browse the shelves and check out my current subject of interest.

The Anthroposophic Library has moved to Hudson, New York, and is now its own entity, without the support of the Anthroposophic Society of America. We must support collections such as this because they are rare in the public domain. Their collection is rivaled by few and like the Lucis Trust Library in New York City, you can borrow books from them through the mail.

As an offshoot of Theosophy, Dr. Rudolf Steiner founded Anthroposophy in 1912. More than 100 years later, his work has given the world bio-dynamic farming, Waldorf education, Eurythmy, and a profound Spiritual Science, to name a few. Reading his biography almost 40 years ago provided me with the understanding that like him, I was 30 years old before I accepted or even understood that everyone does not share the same attitude and perspective as me. This was critical to my peace of mind in navigating every day life. I finally understood that we are not all dealing with the same definitions, characteristics and qualities, Steiner provided a workable system that made sense to me and that I could turn to time and again for guidance.

Living in the extraordinary beauty of my surroundings along with countless species of animals to share my home, I found that my inner life thrived. The Anthroposophic community in Harlemville was a big part of that experience.

As we begin 2022, humanity needs help to steer its way through uncharted waters. For perhaps the first time in human history, we are being hit with the same challenge at the same time all over the globe. At times, we can feel we are lost without a rudder and sense we are incapable of finding direction. These are the times to turn to Dr. Rudolf Steiner to provide a foundational grounding in what is Divine and what is true.

With this introduction, I have included a painting by Farah Marie Velten, entitled *Nostalgia for the Ephemeral*. Steiner was an accomplished artist himself and Farah's work is a good example of 20th century art in pursuit of the ephemeral inspired by Rudolf Steiner.

I would like to thank our guest editor Elana Freeland for her commitment to the work of Dr. Steiner and for assembling this powerful group of contributors for the *New Observations* Magazine audience to appreciate and learn from. Thank you to Frank Dauenhauer, The Dr. Rudolf Steiner Bookstore in Seattle, and the Center for Anthroposophical Endeavors (CFAE), for your support and commitment to spreading Dr. Steiner's words. Thank you, Naomi Rosenblatt, for your design talents, and Leah Poller for your contribution as copy editor.

New Observations Magazine is a volunteer effort. With the exception of one person, everyone, including me, is unpaid. The Museum of Modern Art and the Rhode Island School of Design have been in the process of helping us to digitize all back issues of *New Observations* in order to create a free online library by the end of 2022. Knowledge should be free.

We at *New Observations* chose the first opening quote for this issue specifically to bring God and our Divine self into this discussion of man and the 21st century exactly as we are forced to choose sides internally in the battle we each wage daily as to the kind of person we want to become.

Stay safe!
Mia Feroletto

opposite:
NOSTALGIA FOR THE EPHEMERAL
Farah Marie Velten



The Rudolf Steiner Lens in the 21st Century

ELANA FREELAND, Guest Editor

In his 64 prolific years that spanned the shift from the 19th into the 20th century, the far-seeing scientist and esotericist Rudolf Steiner (1861-1925) shared a vast terrain of new impulses from cosmology to science to practical life, including what human society would need in order to continue the evolutionary advancement of human consciousness in an era dominated by materialistic devotion to using the Machine's artificial intelligence and technological "enhancements" to cut corners instead of simply assisting human free will experiments and experiences.

I first encountered Rudolf Steiner when I was 23 years old through the lens of Waldorf (Steiner) education and immediately knew that I must experience Waldorf teacher training. After my training, I became involved for 16 years in starting four Waldorf schools. When I left the Waldorf movement, my explorations turned to anthroposophy¹ in general, particularly to Steiner's *historical symptomatology* and how "shadow Brotherhoods" had slowly taken over Western thought and governance, thanks to the materialistic groundwork laid in the 19th century. In fact, Steiner's 1917 lectures in *The Karma of Untruthfulness* (Volumes 1 and 2) represented a seminal turning point for me in that they exposed how histories are written to *hide and spin* the truth, not record it, thanks to secret societies with centuries-old plans and resources devoted to dominating planet Earth—the same secret societies that President John F. Kennedy warned of in his address to the American Newspaper Publishers Association on April 27, 1961.

Many on the planet now recognize that we are undergoing a great struggle pregnant with losses and significance for the future. In fact, the present feels like a dystopic future straight out of the movies is imminent—a future that our compromised leaders have ill-prepared us for. This issue of *New Observations* is therefore dedicated to Rudolf Steiner's elucidations of what it is to be truly human and his tireless efforts to prepare people for just such times so they do not relinquish their developing individual free will to inimical forces strengthened by ubiquitous electromagnetic technology.

We begin with Rudolf Steiner's organic architectural feat known as the First Goetheanum in Dornach, Switzerland that 99 years ago on New Year's Eve was burned to the ground by arsonists. Fortunately, Steiner's nine-foot sculptural portrayal of the Representative of Man holding the forces of Lucifer and Ahriman at bay and in balance was saved from the flames and today stands in the second Goetheanum built with concrete.

Michael McPherson introduces us to who Rudolf Steiner was, while eurythmist Karen McPherson reveals the path of transformation called Eurythmy (movement in the etheric) that is well-suited to sustain us during this era. Stills from the Eurythmy performance of "The Passing of Arthur" by Alfred Lord Tennyson underscore the battle before us for which we too must call upon Excalibur for incisive discernment.

Parzival's *Magpie* beckons us into Michael Givens' essay as we face our binary (digital) present and deep questions as to how we might interpret materialistic science through other lenses and terminologies: "Modern medical thinking seeks to mechanize the human being and all of human, earthly evolution, to optimize what was previously understood to be the work of the Gods, with artificial intelligence and synthetically engineered material." Through his discussion of the synthetic / natural dichotomy of DNA, RNA, and polymers, plus the "vaccine" lie, Givens leads us to an entirely different way of looking at the suddenly imperiled immune system: "To be immune—to freely live autonomously with and among the wholeness of the world [the sovereign gesture of the 'I']—we then need to integrate this process of encountering the lie, which ultimately is a process of becoming the 'Christ in me.'"

Western society views the arts as either "high-brow" or an elective frill, but to anthroposophic endeavors, the arts are pivotal to soul and community development. Eurythmy, painting, and music are not only creative but protective and nurturing. Janette Jacobson's "A New Impulse for Painting" looks particularly at Gerard Wagner's color studies that seek to deepen the experience

of Rudolf Steiner's indications regarding the soul qualities of colors. As for music, Andrea Lyman and Sheila Phelps Johns are the founders of a formal Waldorf music teacher training in Shenzhen, China based on an anthroposophical understanding of the developing child. Lyman discusses the "Mood of the Fifth"—d', e', g', a', b' and again d" and e", no f and no c—that in a real sense is the frequency of ancient civilization and the pre-nine-year-old child, while Johns explores a vast challenge of our time, "The Erosion of Listening," and sets forth a music therapy to heal the effects of electronic music, the dearth of true silence, and the healthy social life of music-making.

Waldorf early childhood teacher Michiko Bresnihan has taught in Japan and the United States and thus has experienced two cultures that differ in how they address adults, look upon freedom of discussion, and use pronouns for "I" and "you." In Japan, it is actually conservative families who send their children to Waldorf schools, whereas in the United States it is mostly "progressive" families. Bresnihan believes that these differences are in part due to the lingering *group-soul* in Japan and the newly developing *consciousness soul* in the United States.

*Humanity in general goes back to group-souls. The farther back we go in human evolution, the less developed we find the individuality. Instead, a whole group belonged together as a unit... This "groupness" is more and more pronounced the farther back we go into ancient times. Groups of human beings then belonged together, and the group-soul was considerably stronger than the individual soul.*²

The next essay opens up an *occult*³ topic few people, including anthroposophists, know anything about: the Eighth Sphere⁴. Now that the virtual-reality *Metaverse* has been officially announced by Facebook, Microsoft, and Nvidia, the Eighth Sphere will be on more minds, though people will not necessarily recognize it as such as they increasingly ask: *Is it physical, or virtual? Natural, or synthetic?* The Eighth Sphere is all about UFOs, now called UAPs, and Digital Twins and mirror worlds and virtual-reality metaverse avatars with

no lower limbs. As David O'Hagan writes in his essay "The Eighth Sphere": "Rudolf Steiner explains that the ultimate goal of the adversarial powers is to draw as much of humanity into the Eighth Sphere as is possible." In the end, whatever the world governance, Eighth Sphere technology challenges us to remain human because of the possibility that...*without being aware of it, the human being will increasingly become an instrument for alien purposes and slowly slide into the subnature himself*⁵.

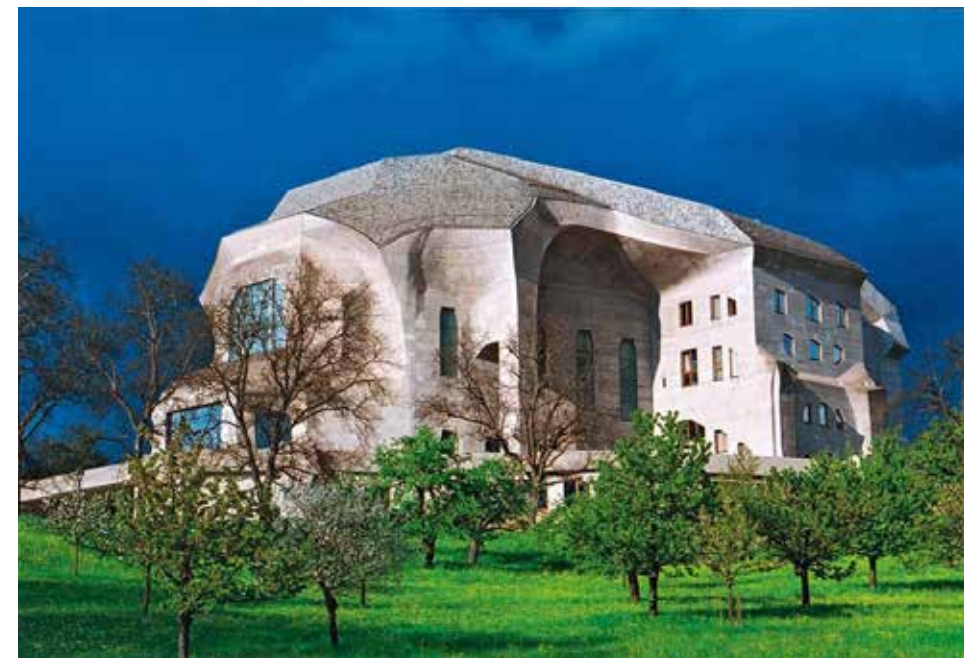
Let us turn to Mother Earth, *Natura*, to ground us, replenish our immune system, revivify our human communities and thus save us from subnature technologies with "alien purposes." Barbara M.V. Scott's essay about the light root or Chinese yam (*shan yao* or "fairy food"), encouraging human consciousness and health by encouraging light, reminds us that illness is actually the absence of coherent light, thus imperiling our cells' communication with one another—surely on our minds amidst all of the questions regarding the present gene therapy crisis.

*Regarding the unique, subtle qualities of the light root, it is thought to hold the highest amount of light ether of any plant. Light ether, which works through the element of air, is one of the four ethers that make up the unseen, formative forces—earth, water, air and fire. As it weaves into our light bodies, it allows us to perceive and remember with inner light-to-light communication*⁶.

Finally, we come to the end of our visit with Rudolf Steiner as Arild Rosenkrantz's archetypal plant and David Newbatt's magnificent golden Sun remind us of our beloved planet Earth. My gratitude to Mia Feroleto for inviting me to play editor to this offering, and my gratitude to the authors who gave of their time, energy, and love to honor Rudolf Steiner and the humanity he loved and gave his life for. Rejoice, human beings, and stand up for goodness, beauty, and truth!

Elana Freeland

For footnotes, see page 77



Above:
FIRST GOETHEANUM, DORNACH, SWITZERLAND, 1920
Destroyed by arson

SECOND GOETHEANUM, DORNACH, SWITZERLAND, 1928
Stands today

A great deal is happening all the time in world evolution; and it falls to human beings, particularly those of our own time, to acquire real understanding of the world events in which they are involved. —Rudolf Steiner

Michael McPherson

Who is Rudolf Steiner?

February 27, 1861–March 30, 1925

Rudolf Steiner is a human being in the finest sense of the words *human being*. He lived his life in service to true human evolution—that is, in service to his fellow human beings (brotherhood). He evolved himself through helping others to more surely find their way forward in life. His self-developed clairvoyant faculties enabled him to see the deeper spiritual laws governing human life (divine providence, karma, etc.) and thereby help any person who was earnestly seeking their true unfolding to more readily discover their rightful pathways into life and their life's work.

Along this way of life, he discovered his own life's work, which was to carry the modern science of the physical universe into its next step—that is, into an objective learnable science of the supersensible spiritual worlds within which our physical world is immersed, and from which it has evolved into its present form.

As is common in the annals of history, this pioneer of the future was viciously attacked by all the old entrenched entities of the past. A number of assassination attempts were made on his person, and his masterpiece of architecture, the first Goetheanum, which expressed the whole evolution of mankind in artistic forms, was burned down on New Year's Eve 1922-1923 (arson). What, then, was his continuous response? It was to do more, to pour more creative love into the stream of human evolution on Earth. He continued to break new ground and implant new arts, new sciences, and new ideas into the spiritual cultural life of mankind.

He understood that evil can only enter the evolutionary world process

when a vacuum is produced by the right things not being brought into being in a timely fashion. Mankind's failure to move from mastery of the physical sciences to mastering the Spiritual Sciences was creating a giant vacuum. All the horrors of the First World War were the outer physical expression of this reality. It has only grown exponentially worse ever since and into our present times.

Our current physical scientists speak of "parallel worlds," creating means by which to bring forces from these worlds into our world. They do not have the faculties to see spiritually what manner of beings they are bringing into our earthly world—beings from which our human evolution has been protected by Divine Providence until this new age of freedom has left much more in our own hands for better or worse.

With this last statement, the idea of freedom enters. Some would hold that there is no such thing as freedom or free will in the human makeup. Here again, we are indebted to Rudolf Steiner's epoch-making discoveries for providing an accurate scientifically verifiable presentation of *what thinking is*, which in turn provides the necessary ground for demonstrating in a scientifically verifiable way the proof that the human being can attain the faculty of freedom of the will. He does this in his earlier work, *The Philosophy of Spiritual Activity*, which is the foundation for all his later works.

Once again, we can ask, *Who is Rudolf Steiner?* Now, we can answer: Rudolf Steiner is freedom's hero, the valiant knight who with his sword of truth and his courageous heart-based creative word power, cleared a space in the confused civilization of his time

for the cognitively verifiable reality of self-conscious human freedom to live in a true form. Only one who enters with heart and mind into this masterpiece (*The Philosophy of Spiritual Activity*) can verify this for themselves, for if we are to be free, we must recognize the possibility, and then out of our own selves decide to realize this potential. Only each individual can make of himself or herself a free human being. Thank you, Rudolf Steiner, for providing this epoch-making thought form through which each human being can begin to understand their own evolutionary process, thus enabling each of us to take up the purely human task of self-evolving ourselves into a free creative spiritual being.

Yet this gentle, loving man challenges us with every word he wrote or spoke to transform our ways of thinking, our modes of feeling, and our habitual forms of willing or acting in the world. He calls on our own "I am" to experience the universal ideas, feelings, and moral actions rather than just having our own personalized reflections of these realities in our intellectual consciousness. His works invite us to universalize our individual selves, and thereby open ourselves to the unique individual expression of every other person.

Our present social and political forms always end up pitting the individual's needs against the good of the whole group's needs. In Rudolf Steiner's *Threefold Commonwealth*, a whole new sociopolitical form is presented in which this challenge of the individual "I" of each person to take hold of, universalize, and harmonize their thinking, feeling, and willing faculties is the basis of a new

opposite:

THE GROUP / REPRESENTATIVE OF HUMANITY BY RUDOLF STEINER AND EDITH MARYON: The Christ in human form keeps the Luciferic and Ahrimanic forces at bay and in balance. At nine meters high, the Group was saved from the First Goetheanum fire and now stands in the Second Goetheanum.

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social order—a social order that is formed out of an understanding of where humanity is in its evolutionary process at this point in time.

Yet, to understand such new ideas and forms, we need to have an accurate picture of what a human being is and what the fuller nature of the whole cosmos is. This is why Rudolf Steiner's Spiritual Scientific world conception is so important. Step by step for the careful student, it makes it transparently clear that humankind is a sensible and supersensible being formed out of, and sustained by, supersensible (not perceptible by our physical sense organs) soul and spiritual realities, as well as having a physical aspect. He does not call upon some act of faith for us to believe this. He presents these facts in clear thought forms that enable the student to enter into these realities with a wide-awake cognitive consciousness. This act of recreating in words and concepts an accurate expression of the spiritual phenomena that his clairvoyant faculties could perceive enables us with our best exertions of our earthly cognition to unite ourselves experientially with these same realities.

Nothing exists without having its idea as part of its being. Thus, by the grace of selfless thinking, we are given access to the whole cosmos. The expressing of the essential thought or being of anything in the words of a given language is the creative challenge presented to any human being who wishes to communicate to other human beings' experiences they have had by whatever mode of perception. Yet once the form is created accurately in words, revealing the informing idea of anything, others who immerse themselves in these created word forms gain access to what the communicator has experienced and is expressing. He or she who has the active good will to understand another can pass through the word expressions to the actual ideas and beings themselves, and thereby experience for themselves the truth being described by someone with perceptive clairvoyant faculties that they themselves do not yet have.

Understanding this method of studying and applying it enables us to study Spiritual Science in such a manner that we make its truths our own inner experiences. Thus, by penetrating into

the supersensible spiritual worlds by our own intuitive perceptive power of thought, we forge our own individual path back to the higher spiritual worlds of our origin. This is the freedom-based spirituality that belongs to our age.

As with all things in the earthly world, this treasure of Spiritual Science can be misused, and it is sad to see people who can quote Rudolf Steiner chapter and verse and reflect his ideas in their physical brain-bound intellectual thinking, but have not begun to actually tread this path which requires constant self-transformation in the light of intuitively, livingly experienced truths. Of course, there are also those who would use higher truths for their own egotistical purposes. Among these latter are the members of the dark occult brotherhoods, and with their mention we are looking into the realms of evil—even the conscious, deliberate choice to work for and with evil beings for one's own egotistical gratifications. Much of the mischief and grief befouling our earthly world have their hidden source in this reality.

Here again, we can thank this universally human man, Rudolf Steiner, for his insight into the fact that until human beings have gained a true insight into the sensible and supersensible nature of our world, evil can work unhindered into our world. Many of the evil-inspiring beings live in the part of the world we call our unconscious. When we enlighten ourselves, they have no access through which to work their mischief in our world through us but must flee from us. If only our well-intended materialistic technocrats and scientists could understand these Spiritual Scientific thoughts, they would abandon the current project of building a gigantic electronic machine around the entire planet and of irradiating all of life on Earth with electricity that affects all existing life forms negatively.

When freedom is understood—and with Rudolf Steiner's works we can understand it—we can begin to see the world situation in a clearer light. We are at a critical juncture in human evolution. Those who persist in the current materialistic worldview are working to carry human evolution in a different direction than those who understand the spiritual aspects of the world and want to create a world

wherein the hidden spiritual "I am" of each and every human being can awaken and develop his or her full individual potential.

Meanwhile, the great mass of decent, well-intended human beings are more and more being driven into confusion and uncertainty as they are manipulated by forces of which they are not conscious. Countless well-intended, idealistic human beings start movements to counter some injustice or another. However, until there is a true understanding of what we human beings are and what the sensible-supersensible nature of our cosmos is, we have no substantial ground to stand upon.

Again, *who is / was Rudolf Steiner?* In his lifetime, Rudolf Steiner was the archetypal pure scientist (seeker of truth) who brought the new steps forward in science that can provide this substantial ground for our age.

We are responsible for our future evolution under the sign of freedom. He or she who works on transforming themselves as the major work of their lives is helping to expand this "sustainable ground." Those who do not take up this rightful human task will be the unwitting instruments of the hindering and evil forces in our human evolution.

In conclusion of this brief essay on a vast human being and his equally vast worldview, I would once again say those humble words, "Thank you, Rudolf Steiner," for persisting against impossible odds to bring to humanity what we need, even though, so far, the great bulk of humanity has said *No* to your offering of Anthroposophy (Spiritual Science).

Opposite:
MICHAEL AND THE DRAGON
Liane Collot d'Herbois



Eurythmy: The Art of Self-Transformation for Our Era

“Man is a form proceeding out of movement. Eurythmy is a continuation of movement of the Divine Form in Man. In Eurythmy, we come nearer to the Divine than we otherwise could.” —Rudolf Steiner

In these words of Rudolf Steiner taken heartfully, we can begin to journey into the question, *What is Eurythmy?* Or perhaps even, *Who is Eurythmy?* In the past, the Arts were Beings, Supersensible Beings, and if we would attempt to understand this Art, we must begin by attempting to touch and feel our own Divine spiritual being.

Let's begin by creating an imagination together that might bring us closer to an experience of this new Art. What we *won't* begin with is trying to compare this new Art to something we already know!

We stand before a door we've never seen before, but there it is, and we become aware that we are questioning, reaching...*What is on the other side of the door?* If we feel wonder, even excitement and a whisper of thankfulness, we might feel we are opening, reaching, receptive, hopeful...How might our arms express this feeling? We open our arms, perhaps even feel the opening of our heart within our open arms. Or consider an opposite combination: we are alarmed and retreat with a tinge of fear, drawing into ourselves, contracting and hiding, disappearing. Could our arms express this? Could our whole bodily form express this contraction?

What we are reaching for is that the feeling and the thought are there first, then the response, the deed follows. And yet in Art, we must make the deed True and Beautiful, so is it possible to learn to move beautifully and at the same time be True to our Essential Higher Being as well as the Truth and Essence of the World?

If our basic requirement is that “we” must be there, awake, active, and present, then we can begin to experience that our uprightness (standing upright!) is itself a picture, an expression of an awake Human Being. In this activity, in this picture, we have already many mysteries and many secrets regarding our human nature.

Again, let's try to feel this gesture. Our head is in the midst of the sky. It is a dome, just like the dome of heaven. Can we feel it? Then, there is the ribcage, and within this ribcage our heart, our lungs, not still but gently floating within an ocean of air, and like a boat, gently lifted and set down with the waves of air-water. We come to our feet, resting upon the Earth, and with

every step, one foot breaks away into the air as the other foot bears the full weight of our physical form, but only for a step, and then it is the moment to change so that the foot that went towards our destination now bears the weight so the other side might continue on the path. What if we could feel this constant breathing, this becoming story, this polarity that makes possible a unity of intention?

We have in Eurythmy a possibility of learning how to walk in such a way that we bring about a harmony, a grace, a beauty in our movement at the same time that we are discovering something universal, something that belongs to all of us.

What realm are we reaching for? Is it the realm of destruction, of breaking down, of atomization? No, our destination is to come to know the realm of Life, the realm of upbuilding, the Etheric realm. In our movement, we are learning to reach for, to live in this realm of becoming, this realm of Time. When we begin to awaken to ourselves as a “becoming Human Being,” then our *inner movement* as well as our *outer movement* turns outward, out towards a world we all share which is both personal and universal.

As a healthy human being, we must learn to both speak and sing. In the Art of Eurythmy, we come to know each and every sound (the letters of the alphabet) as a Universal Being having creative force and power and at the same time experiencing the sounds very personally. Imagine how different the sound “B” is from the sound “S,” and then of course it makes perfect sense that when we ourselves learn how “B” or “S” moves, we begin ourselves to feel the uniqueness of each and every letter, and later feel how they combine to make a living Word. Rather than breaking everything down to the abstract, what if our determination was to improve, expand our vocabulary, learn to speak beautifully and in time move beautifully, gracefully? This Being of Eurythmy founded upon the Ground of Anthroposophy has come to help guide us in these realms.

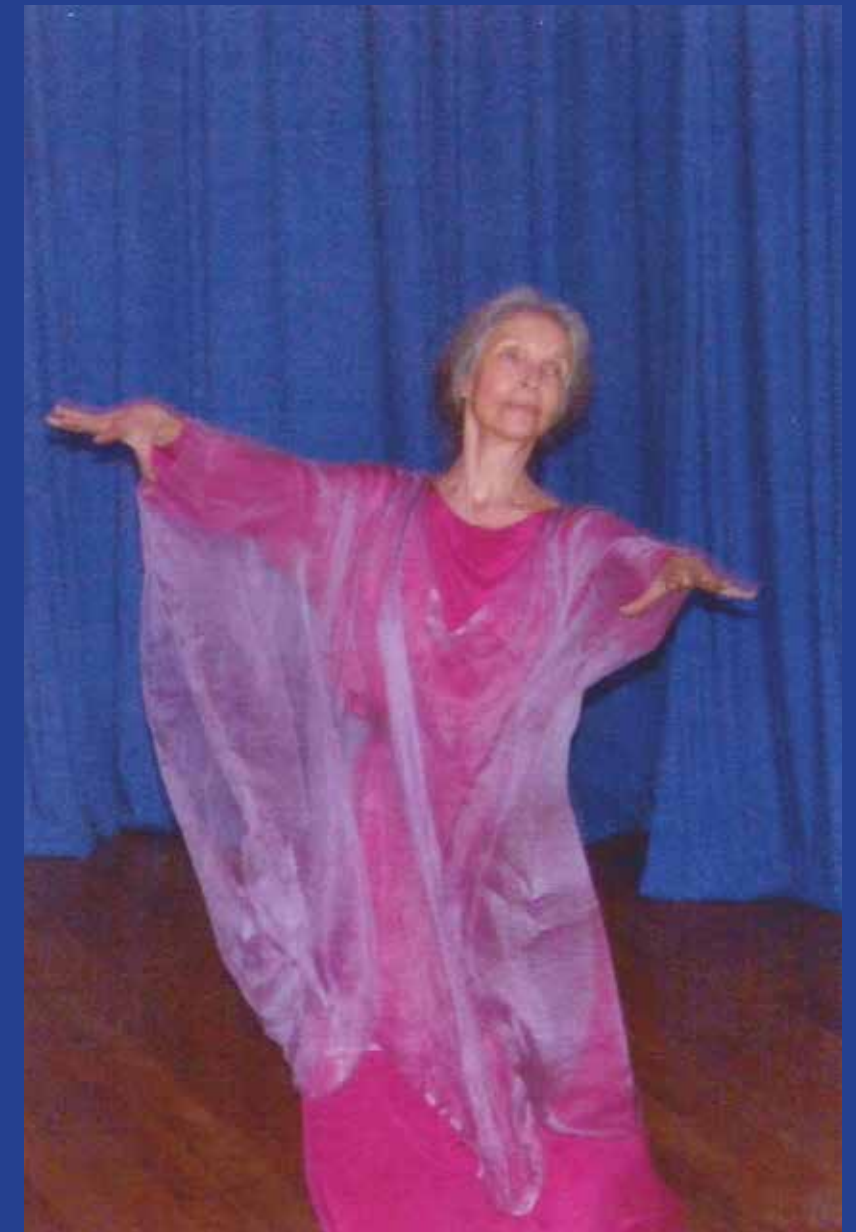
And in the sphere of Music, imagine that each Tone, each Interval (the space between audible tones), each of the many elements that make up the Being of Music, have corresponding gestures, ways of expression in movement that are always unlocking further mysteries without ever leaving

out the most essential mystery: the Mystery of what it is to be a Human Being (a becoming Being, never fixed).

Have we made a beginning? Have we found an introduction to an art that takes as its starting premise the fact that the Human Being, besides being a sensory being, is in our greater and yet to be discovered essence, a Spiritual Being? In the Art of Eurythmy, we are entering into pure spiritual activity founded on the Ground of Anthroposophy.

I leave you with this introduction and trust that if further steps in relation to Eurythmy belong to you, you will find your way. There are wonderful lectures by Rudolf Steiner and others around the world on Eurythmy.

If this brief introduction has served to awaken an interest in you, I ask that you not pursue this interest via the Internet. You will not find Eurythmy there, only a facsimile that will ultimately defeat any real genuine unfolding of an art which must be found out of the development of Higher Faculties and not out of a virtual world formed by electromagnetism and the digitalization of Life.



EURYTHMIST KAREN MCPHERSON,
Co-founder, American Eurythmy School

**The American Eurythmy School
performs "The Passing of Arthur"**

From "Idylls of the King: The Passing of Arthur"*
by Alfred Lord Tennyson, 1859

That story which the bold Sir Bedivere,
First made and latest left of all the knights,
Told, when the man was no more than a voice
In the white winter of his age, to those
With whom he dwelt, new faces, other minds.

For on their march to westward, Bedivere,
Who slowly paced among the slumbering host,
Heard in his tent the moanings of the King:

"I found Him in the shining of the stars,
I mark'd Him in the flowering of His fields,
But in His ways with men I find Him not.
I waged His wars, and now I pass and die.
O me! for why is all around us here
As if some lesser god had made the world,
But had not force to shape it as he would,
Till the High God behold it from beyond,
And enter it, and make it beautiful?
Or else as if the world were wholly fair,
But that these eyes of men are dense and dim,
And have not power to see it as it is:
Perchance, because we see not to the close;—
For I, being simple, thought to work His will,
And have but stricken with the sword in vain;
And all whereon I lean'd in wife and friend
Is traitor to my peace, and all my realm
Reels back into the beast, and is no more.
My God, thou hast forgotten me in my death:
Nay—God my Christ—I pass but shall not die" ...





*In "The Passing of Arthur," the last Round Table battle takes place. Arthur kills Modred and in turn is mortally wounded. All the knights except Sir Bedivere are dead. Sir Bedivere carries the King to a church on the isle of Avalon where Arthur first received Excalibur from the Lady of the Lake. Arthur orders Sir Bedivere to throw the sword into the lake to fulfill the prophecy written on the blade. Sir Bedivere resists twice, but at last obeys and is rewarded by the sight of the arm of the Lady of the Lake "clothed in white samite, mystic, wonderful" rising from the water to catch the sword. Sir Bedivere returns to Avalon and describes to Arthur what he saw. Satisfied, Arthur dies with Sir Bedivere watching, after which a new Sun rises.





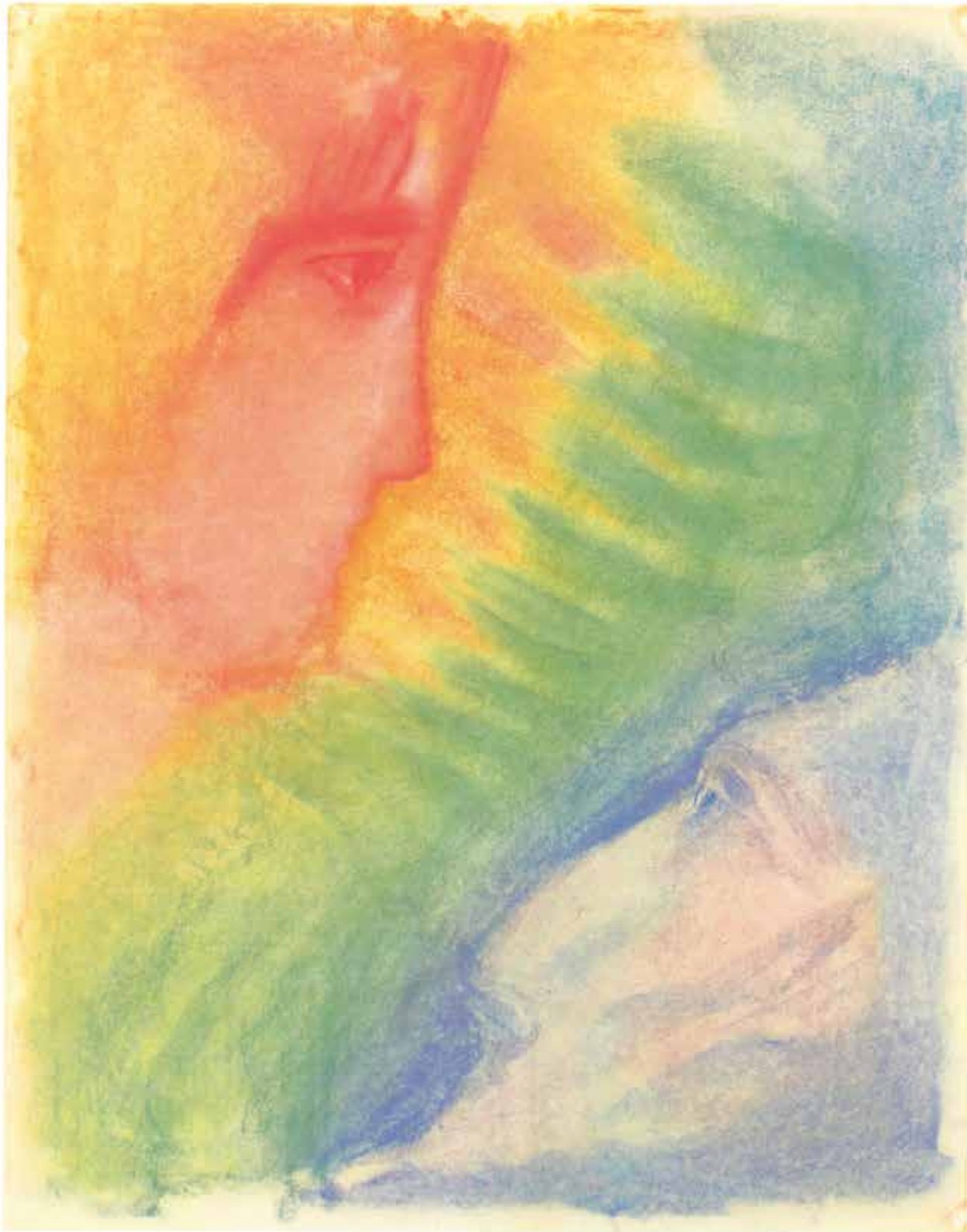
To form a right conception of the historical evolution of mankind during approximately 6,000 years, one must grasp that at the one pole stands a Luciferic incarnation, in the center, the incarnation of Christ, and at the other pole the Ahrimanic incarnation. Lucifer is the power that stirs up in man all fanatical, all falsely mystical forces, all that physiologically tends to bring the blood into disorder and so lift man above and outside himself.

Ahriman is the power that makes man dry, prosaic, philistine—that ossifies him and brings him to the superstition of materialism. And the true nature and being of man is essentially the effort to hold the balance between the powers of Lucifer and Ahriman; the Christ Impulse helps present humanity to establish this equilibrium.

Thus these two poles—the Luciferic and the Ahrimanic—are continuously present in man.

—Rudolf Steiner, “The Ahrimanic Deception,”
Zurich, Switzerland, October 27, 1919

Just as there was an incarnation of Lucifer at the beginning of the third pre-Christian millennium, as there was the Christ Incarnation at the time of the Mystery of Golgotha, so there will be a Western incarnation of the Ahriman being some little time after our present earthly existence, in fact, in the third post-Christian millennium.



LICHT UND FINSTERNIS - LUZIFER UND AHRIMAN
Rudolf Steiner



LIGHT AND DARKNESS,
AFTER THE MOTIF BY RUDOLF STEINER
Janette Jacobson
2019

Michael Givens

Deceptive Messenger

If inconstancy is the heart's neighbor, the soul will not fail to find it bitter. Blame and praise alike befall when a dauntless man's spirit is black-white-mixed like the magpie's plumage. Yet he may see blessedness after all, for both colors have a share in him, the color of heaven and the color of hell. Inconstancy's companion is all black and takes on the hue of darkness, while he of steadfast thoughts clings to white.

—Wolfram Von Eschenbach, *Parzival, Book I, section I*, Vintage books, 1961

Rudolf Steiner once wrote, “Human beings belong to one and the same order and therefore never produce ideas so essentially different as to make for disharmony.”¹ Divisiveness begins when we sharply separate from another's ideas, or cast them aside; ethical individualism, a will activity, begins when we enter into others' thoughts as fully as we do our own. Rudolf Steiner continues: “What anthroposophical knowledge enkindles in us with its pursuit of the supersensible is love of man. It teaches us how precious a human being is and imbues us with a feeling for human dignity... spiritual science stimulates the will to a capacity for what I have described in my *Philosophy of Freedom* as moral intuition... Anthroposophy is in a position to show how this love of duty goes on growing into love of man and thus becomes the real quickener of social life. We can gain insight into the huge, burning social problem that confronts us today only if we take the trouble to realize the connection between freedom, love, man's being, spiritual and natural necessity.”

Love of human dignity is an activity of service that has grown beyond duty, beyond obedience and obligation to the group, and serves the wholeness of being. Love of humanity is love of the Divine. In our Micha-el Age, we are challenged to love by penetrating into the science of our times, to follow the materialistic thoughts of the here and now—that are very active as a sign of the times—carefully enough so that we can offer them up as a gift to the Gods. This dialogue with the Gods is an act of service for humanity.

In a letter to the Anthroposophical Society in America², the General Secretary, John Bloom, reminds us of an

important message that Rudolf Steiner shared during Christmas in 1920, (exactly 100 years to the day that Mr. Bloom wrote his letter), where he implores his listeners (and us): “Oh, if only I had the words to inscribe these things deep into every person's heart this evening! Then each of you would feel how my words bear a greeting that, at the same time, urges you to warm spiritual science in your hearts so that it becomes a power to help and sustain humanity currently living under such terrible pressures and burdens.”

Mr. Bloom then ponders how he can work with digital technologies and still build human bridges, and uses this quote by Rudolf Steiner to ask: “Can I still strive for this in a digital space?” He tells us that “What Rudolf Steiner was pointing to is a central aspect of anthroposophy: to warm spiritual science in our hearts is a responsibility to work on our path of self-knowledge so that it becomes a capacity to serve others.” He then connects this with the concept of “inner freedom.”

His message conveys a desire to transcend binary polarities, and in the background of his letter lives the question of how to remain human while confining himself (or being confined) in a binary (digital) world, and how to do so out of inner freedom. This binary, polarizing quality that he seeks to transcend nevertheless comes to the fore when he provides an example.

He shares that a post³ has been circulating that uses Rudolf Steiner's quote about the future of vaccines, for example:

“The time will come—and it may not be far off—when quite different tendencies will come up at a congress like the one held

in 1912 . . . people will invent a vaccine to influence the organism as early as possible, preferably as soon as it is born, so that this human body never even gets the idea that there is a soul and spirit . . . that the spirits of darkness are going to inspire their human hosts, in whom they will be dwelling, to find a vaccine that will drive all inclination toward spirituality out of people's souls when they are still very young, and this will happen in a roundabout way through the living body.”⁴

He describes the post (and there are many like it online) as clearly using the quote for purely polarizing and propagandizing means. This quote is taken out of context and used in a way that separates it from Rudolf Steiner's life, work, and intentions, and so it is understandable why he says: “Such quotes, co-opted to make a case for a cause in the here and now, deliberately tap into fears and become an impingement on inner freedom. Rather, such insights best serve evolving understanding, and are not meant to polarize in the sphere of rights.”

Nevertheless, one cannot help but notice that Mr. Bloom also uses Rudolf Steiner for a cause in the here and now. The overall tone of his letter, and perhaps his message, also taps into current fears, or perhaps the pervasive, melancholic longing for resolution of our crises, a desire for unity, mutuality and that other people would take up social responsibility. He draws upon the feeling that is living so strongly in the world right now that conveys the message: we should all be self-sacrificing for the greater good, even to the point of accepting and normalizing a life quarantined onto the binary world of digital media, and in a stifled and



THE MAGPIE, PARZIVAL: THE QUEST FOR THE HOLY GRAIL BY WOLFRAM VON ESCHENBACH
David Newbatt

pervasive fear of illness, viruses, and other people, and even remaining masked when no reliable scientific evidence supports this extreme social measure.

Rudolf Steiner implores us time and again to pay attention to the signs of the times, and does not call upon us to drift into the “evolving understanding,” as Mr. Bloom suggests, of some distant time. We are encouraged to pay attention to the signs of our times.

Rudolf Steiner urges us “to warm spiritual science in [our] hearts so that it becomes a power to help and sustain a humanity currently living under such terrible pressures and burdens,” and Mr. Bloom asks: “Have I been able to really see others in a way that honors who they are rather than as I expect or need them to be?” This aspect of a warm heart is vital to the path of spiritual science, yet is this all that Rudolf Steiner meant?

To Warm Spiritual Science in Our Hearts

By the end of January, 1924, at the end of a long process of preparing, gathering, forming and initiating a new esoteric schooling and Anthroposophical Society, when Rudolf Steiner guided those around him through the history of the mysteries right up to the here and now of spiritual science, he concluded his courses on the mysteries with a lecture called: “The Tasks of the Michael Age.” There he demonstrated how thinking in modern times has, through the instrumentality of the warmth-ether, gathered up ideas (concepts) in the astral-light. “But the warmth-ether is transient and fleeting; in it, at once everything becomes merged and fused, and goes out into the cosmic distances,” says Rudolf Steiner, “but in the warmth-ether these ideas were simply scattered abroad and merged into the cosmic vast.” This is the dilemma of using spiritual science without science. Rudolf Steiner explains that it is the Rosicrucian Movement that solved this dilemma, for they realized “that that which man receives in modern knowledge must first be carried forth, so to speak, must first be *offered to the Gods*, that the Gods may translate it in their knowledge and give it back again to men.”⁵ The message of Rudolf Steiner is: study materialistic science, learn all that can be learned about it through studying the Natural Science of today, and then carry it towards the Gods.

Rudolf Steiner does not say this to put materialistic science on a pedestal, and he certainly opposes dilettantism; he emphasizes that what is needed in modern thinking is to use materialistic science as a springboard for spiritual science, even as terribly wrong-headed (and harmful) as it may be. For us to “warm spiritual science” in our hearts, we also need to take up this task of working with modern science – not following or believing it (or taking its medicine!), but taking it in to follow the thoughts so as to gain specific impressions from materialistic science that can lead to a message from the Gods. Instead of dissolving and scattering outwards into the vast warmth-ether of the idea of the eternity of the human being and all future incarnations, and dissolving scientific rigor into the path of self-knowledge that will someday become capacities to serve, I think what Rudolf Steiner meant was to serve now through diving into the here and now so that one may develop a dialogue with spiritual beings about what is to be known and acted upon at this time.

When we follow the newest science of our times that is spreading around the world with a great rapidity today in the form of medical thoughts, we find great fear and a dissatisfaction with the human being. Modern medical thinking seeks to mechanize the human being and all of human, earthly evolution, to optimize what was previously understood to be the work of the Gods, with artificial intelligence and synthetically engineered material.

In 1923, Rudolf Steiner warned of this “mechanization of the earth,” which would be possible if the initiation science of the West, “which stands entirely under the sign of measure, number and weight, were to be flooded by what might well come to pass in the East, namely, that through initiation science people might fathom what actually lives spiritually in the organism of the cow.” He explained that what could then happen would be a global system of engineered mechanization such that no spiritual inspiration could be heard from the cosmos, but only the echo of oscillating machines⁶.

This mechanization and artificialization of the human being reflect materialistically the work of the Gods on Old Saturn. There, through the warmth-will, wisdom, and love of the Gods, cosmic intelligence was woven into our forms and structures. A physical body was fashioned that set the Divine groundwork for an organization that could one day welcome the light of the human ‘I’. Today, this organization is expressed in our physical structures down to our very DNA, and penetrates out to the world through our warmth-immune system. This ancient process of structural formation that began as warmth evolution of the physical body on Old Saturn, was recapitulated in the beginning stages of Earth evolution materialized through protein synthesis.

If we look at the science of this, we find that deoxyribonucleic acid (DNA) and ribonucleic acid (RNA) are primary physical structures of this development and life forming process. They are biopolymers—living, structurally binding forms that have the capability of folding or forming specific structures that are expressions of, or means of, the functional relation its “message” has for the living organism. RNA cannot do anything on its own, and in fact, alone, it is a single, folded strand, lacking in the double (bonded) helix form essential for life (as in DNA). There are three types of RNA: messenger (mRNA), ribosomal (rRNA) and transfer (tRNA), which together express a threefold dynamic of communicating a “message” from the DNA in the nucleus to the ribosome in the cytoplasm of a cell where the message is “transferred,” or rather, transformed into human structural proteins. The rRNA mediates between the information provided by the messenger and the active production of formation and synthesis. All three types of RNA, which are very structurally unique from each other, mediate between the DNA source of genetic code and the rest of the body. It has no message of its own, and is not a complete copy of the DNA, but a codon, a grouping of three nucleotides. RNA is simply a medium that communicates the message of the Gods.

RNA is the only molecule known to recapitulate all biochemical functions of life: definition, control, and transmission of genetic information; enzymatic activities; creation of defined three-dimensional structures; and storage of energy⁷. As a medium that recapitulates these functions of

life, a study of RNA is akin to a study of the recapitulation of the Divine ordering of the human being and the work of the Hierarchies through Old Saturn, Old Sun, and Old Moon and Earth evolution.

All living structural biopolymers, such as DNA, RNA, actin, microtubules, and colloids, could be described as messengers or mediums for karmic impulses being communicated by means of hereditary structures, and from real and specific questions life circumstances pose in individual human existence. Their activity lays the “Fatherly” ground work of the mysteries of life that contribute to the very means in which human karma can become experience as a result of their forming and solving (bringing substance into solution) type of activities. They provide the means of communicating the message and biological RNA specifically acts as the recapitulating medium—the messenger—of the most primary information.

RNA, as a natural, living, structural, biopolymer communicator—a means through which the Word of God is spoken into life upon Earth—is authentically ordered. There is such profound order in the structuring (physical), enlivening (etheric), informing (astral), and charging activity (‘I’-potential) of RNA, and of all biopolymers, that they can be characterized as distinct from synthetic (manufactured) polymers in that the latter are inevitably, and uncontrollably stochastic (disordered or random). At this sub-micrometer level, most activity moves in a “Brownian” flow, a stochastic movement of permanent and random motion where inertial forces play a negligible role⁸. Not only do synthetic polymers and their message quickly dissolve into this randomness, they also are severely lacking in the tight gene promoter-mediated control of stochasticity that utilizes “controlled chaos” as a vital and great asset for life to maintain flexibility and adaptability⁹. At this etheric level, scientists are encountering the boundary where un-enlivened matter dissolves into dust, and the flow of life continues.

Human freedom exists in this ordered relationship of the flow of life with the influx of chaos. Human and natural biopolymers recapitulate the form of the Divine order of the human being, the gift of evolution from as far back

as Old Saturn, and the freedom to become newly spiritualized, enlivened, or transformed emerges from out of the health of these informational, messaging structures that mediate between order and chaos.

Synthetic polymers are used in brand new vaccine technologies to purposely disturb the integrity of the living order of the organism so as to re-direct or manipulate the free, immunological response to viruses. These new vaccines carry genetically modified instructions for the host’s cells to make the antigen, quite literally coercing the human cell to become a vaccine manufacturer. By using synthetic mRNA strands, the vaccine technology does not need to go through the nucleus, but instead bypasses this fundamental step involving the DNA. (DNA vaccine injectables do go through the DNA of the nucleus.) mRNA vaccines also do not need to rely upon the immune system’s response process by introducing pieces of a dead or live virus (as is the case for traditional vaccines that serve as antigens). The synthetic mRNA strand is itself taken up in the cytoplasm where it triggers antigen protein production and then is apparently broken down after the transmission of information occurs, though current understanding of this is still far from conclusive, as “actual integration of viral DNA molecules and adenovirus vector NDA will likely be chance events whose frequency and epigenetic consequences cannot with certainty be assessed.”¹⁰

In the case of coronaviruses, the antigen of interest is the surface spike protein the virus uses to bind and fuse with human cells via ACE-2 receptors. The presence of these surface spike proteins elicits antibodies and CD4+ helper T cells, but also recruits CD8+ cytotoxic T cells, known as killer T cells, through the major histocompatibility class I pathway. In addition to the benefit of bypassing the nucleus as well as the messiness of the injected live or dead virus, mRNA is used because it induces the cell to manufacture antigens, thus mimicking viral triggering of the production of antibodies while also triggering the production of these killer T cells; traditional vaccines that introduce a dead or live virus do not elicit this response¹¹. It is important to point out that the wild virus (natural infection) elicits this response far better than what is trying to

be achieved artificially, but this involves the whole human being (and therefore an illness-healing process). Natural immune responses result from the intentions of the Gods; artificial immune responses result from the intentions of the mechanistic thinking of current human beings, or the initiation science that is inspiring them, developed in the collaboration of Western science in Eastern laboratories.

Synthetic mRNA injectables are therefore designed to deceive, disrupt, interrupt or avoid karmic impulses and connections that work directly through the nucleus of each cell, and instead seek to communicate and achieve their designer’s intentions to coerce the human organism to manufacture programed responses to the information stimuli that one receives from the outside world (such as the encounter of a foreign virus—which can be a DNA or an RNA virus). The actual impact that these mRNA vaccines will have upon human life and evolution is far from being understood and will only be determined after years, decades, or generations (or incarnations).

Synthetic polymers such as these vaccines are now at the forefront of medical technological development, and are increasingly being injected into human beings in cancer treatment as well as through the novel mRNA vaccines. After many years of failed trials due to the antibody-dependent enhancement, or pathogenic priming (a.k.a. cytokine storms) that always occurred with every animal trial¹², these brand new vaccines have been streamlined to the market, and are currently very minimally tested and poorly understood.¹³

The difference between the natural (Divine) biopolymer and the synthetic polymers, which is insignificant in terms of mimicking or tricking human organisms to “manufacture” proteins, could be referred to as an extreme form of truth vs. “mis-information.” Synthetic polymers are, in terms of human organic life, untrue, unordered or fabricated, isolated, and limited in or absent of the dynamic diversity and flexibility needed to adapt to contextual complexities and human experiences that living structural biopolymers have as their basis.

Living biopolymers must not only be well ordered, flexible and adaptable, they

must also be able to interact, bond, and significantly relate to each other, with a natural (Divine) intelligence¹⁴. Current synthetic polymers also do this very poorly, namely due to their lack of flexibility with complexity. On the other hand, synthetic polymers can be made to be non-biodegradable, in which they remain rigid and life-less. Flexible synthetic polymers made from spider silk are being developed, such as those used in cancer treatment with vaccines, and also potentially in wound care, indicating that we are just at the beginning of the development and usage of synthetic and biological (or microbial) polymers¹⁵. They will certainly be improved upon, and one could say that the artificial intelligence of nano-technologies and biopolymer-synthesis engineering are at the forefront of the most important scientific fields of our times. This science is leading towards the stochastic realm of formative forces, and through following this thinking down to the micrometer, we can watch as the materialist begins to encounter the realm of the etheric.

However, while short term issues of bio-compatibility and bio-degradability are current primary research interests, the long-term effects upon, not only the physical structures and protein syntheses in the body, but upon the integration and relationships between all aspects of the human being, particularly upon the interaction and integration of the four bodies (i.e. physical, etheric, astral, and ego-organization) and of the body, soul and spirit, as well as upon the human genome, is hardly understood or being studied at all.

Even though mainstream media and many medical officials make blanket statements that utilizing synthetic polymers, for example in mRNA vaccines, have no effect upon human DNA or genetic heredity, the “impossibility” of this has hardly been determined yet, but instead preliminary studies (for these are brand new applications of newly developing technologies) only show that “the chance of its integration into human DNA is believed to be very low.”¹⁶ Additionally, we are just now finding out that there is a significant possibility that SARS-CoV-2 has potential viral retro-integration (where it could reverse-transcribe into the human genome)¹⁷, and a pre-print study demonstrates the possibility of the vaccines creating chaotic confusion, codon errors in sequencing and protein synthesis, and creating alternative splicing anomalies, potentially leading to hereditary diseases and tumor formation.¹⁸

The truth is, we cannot yet know what will be the result of such technologies, and, as the Anthroposophical Medical Section at the Goetheanum has pointed out, the random, unscientific, and uncontrolled methods of distribution of such vaccines worldwide with no long-term studies yet or in process, no reliable assessment of vaccinated vs unvaccinated (due to the pressure or the mandate for all to get vaccinated), no assessment of titers or other measures of actual efficacy, or any reliable follow up studies upon the majority of populations to whom they are being administered, will make understanding the effects extremely difficult.¹⁹

The Lie

The purpose of such a lie is to prevent the organism from needing to respond with its full integrity, its full immunity—its ‘I’, as it works through psycho-neuro-immunology—to the

threat of another lie: a foreign virus. The lie of the vaccine says this: “Beware! You are infected! – Create these synthetic spike protein antigens and put them on your surface to let as many others know about it as soon as possible!” It is a lie because it is not true. You are not infected, but instead have been injected with an aberrant idea (a message) in a synthetic form about the danger of such a virus, without the means of autonomous truth-seeking by the human immune system and higher members, for they have been by-passed. If the ‘I’ or the higher members of the human being resist being by-passed by this injected artificial message, then this results in a vaccine reaction. Thirteen deaths out of 3,916 adverse reactions were already reported to the VAERS (Vaccine Adverse Event Reporting System) by the end of December, 2020 in the US alone.²⁰ As of July 9, 2021 in the US, out of 463,457 voluntarily reported adverse events occurring within 48 hours of injection (to this system set up so that the pharmaceutical industry could avoid any legal or financial liability for vaccine-related injuries or deaths), there have been 10,991 deaths, and 48,385 serious injuries reported in direct and immediate connection with Covid-19 vaccines.²¹

The virus also deceives us when we are infected. But unlike the synthetic mRNA vaccine, the virus is a biopolymer that relies upon mutability and the tendency toward stochasticity, and relies upon thermal motion within an environment or medium, and a field of biopolymers.²² When we are infected with a virus, the truth of our own structural recapitulation fields of self-identity and form is challenged. We must discern for ourselves, through the integration of the ‘I’ into the astral, etheric and physical bodies, and through warmth that supports this reintegration back into a colloidal solution of ordered chaos, whether or not the viral transmission we have encountered is indeed not a part of our organization. We have a choice: either we integrate into the wholeness of our own being, or we allow nature forces to treat our bodies as a piece of wood by way of the forces of thermodynamics, physics, chemistry, etc. First we must determine what is “not I.” To be “immune”—to freely live autonomously with and among the wholeness of the world—we then need to integrate this process of encountering the lie, which ultimately is a process of becoming the “Christ in me.”

Through striving for natural immunity, we work with the virus in such a way that it activates a strengthened organization through our warmth biopolymer field, helping us renew our identity and our healthy relationship with the world, and physically renewing our bodies.

However, the synthetic polymer vaccine injectable is very cold and does not activate a warming process. What effect does this have upon the warmth organization of the ‘I’? What choice does this leave us, what intelligence will we then follow, for we are separated from both nature and the ‘I’?

Let us recall that the virus, an ancient, fallen form writhing in thermal fields of biopolymers (and found on the outside of spaceships), is not a true organism – it is not a violent attacker or usurper; it is merely a lie, or a fragment, a mis-construction of the truth (cast down to the Earth). We simply have to correct this untruth in order to heal: our task is to make our (and the elemental beings’) fragmentation whole, and to correct the falsity with our own truth. We have the possibility of freedom when we naturally are infected by a virus, for it was

not deceptively injected into us; our mutual fragmentation brings us together. Our ‘I’ goes to meet the virus just as the virus naturally communicates with us through air, fluid, and substance. All of this involves Divine ordering and natural processes. It is something that has been a primary evolutionary influence since ancient times on Earth. The virus has a spiritual (albeit Ahrimanic) mission.

New vaccine and other gene-modifying technologies, such as the Covid-19 vaccines, genetically modified mosquitos, and genetically modified foods, which utilize and are created by way of scientific manipulation of viruses and organisms, and the torturing of animals, are therefore further aberrations or developments of the mission of evil.

There is now very strong evidence that the SARS-Cov2 virus was a result of scientific manipulation developed in collaboration between US and Chinese scientists, and that the virus was leaked out of the lab in Wuhan, China.²³ This viral manipulation and leak is directly connected to vaccine as well as gene-manipulation technological research and development.

Is this collaboration between East and West an example of things being “bad indeed,” as Rudolf Steiner warned, resulting in the mechanization of the earth (and human being) by means of a merging of initiation science with modern science, where people are fathoming and manipulating what actually lives spiritually in living bodies, and binding this to measure, number, and weight?

Have we asked the question: What is the Ahrimanic mission of vaccine technologies? How are they hammering the solidity of the Earth even firmer with the power of the spirit?

The SARS-CoV-2 virus asks us at the spike protein (corona) level: “Where is the purifying fire, from which my virions were cast to Earth in the recapitulation of Old Saturn, that set your ‘I’ aflame? Will you be able to recapitulate your relationship to the Divine Ground of the World through your own re-formation, or will you let me transcribe my message through your cells over and over? Do you

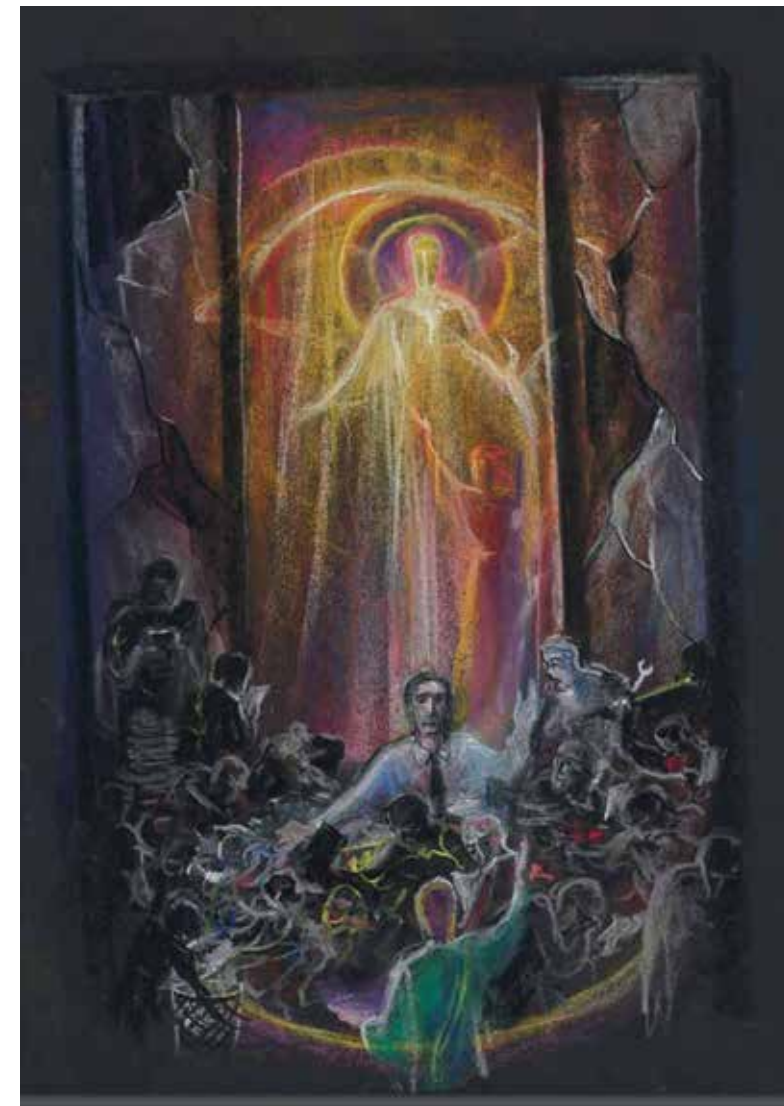
Yet, using synthetic polymer mRNA technology to manufacture a manipulated, artificial response to this question does not help us to respond in this way and to say: “Yes: I Am.” Instead, the answer given by way of such an injectable vaccine is manufactured like an algorithmic, auto-reply: “Do Not Disturb.”

Vaccine manufactures want us to believe the answer is: “You cannot affect me! I am invincible! My ‘I’ has fire of its own that burns through boosting my own development (by upgrading) with human made technologies.” But this is another lie.

This manufactured answer (“Do Not Disturb”) is inscribed directly into protein synthesis through the synthetic polymer vaccine, and once this occurs, it can never be taken back (as per the “central dogma of molecular biology”²⁴). The question of whether this message remains within the local cells and tissues at the site of the injection is likely affirmative. And does it remain within the genome? This is not an impossibility. But the impact of the message upon the freedom of the human spirit within the earthly body could be very significant and could have de-evolutionary effects.

When one allows such an injectable to be inserted, this forcibly bypasses the ‘I’ and every natural (God-spoken) means of authentically

sensing and encountering the world in freedom (a.k.a. “the healthy immune response”). The brand new “COVID” injectable synthetic mRNA vaccine, coated in a PEGylated (polyethylene glycol) lipid nanoparticle (another synthetic polymer to which a very large percentage of humans may tend to develop an allergic or auto-immune response)²⁵⁻²⁶, which in itself acts as an adjuvant, separates the human ‘I’ from the process of recapitulating the



THE BIGGER PICTURE
David Newbatt

need me to test your humanity: Do you have an ‘I’?”

A healing response to this very challenging question requires our full attention. It is a question of life and death, and viruses have always been catalysts, messengers of life, death, and evolutionary morphology. The healing response is: “My ‘I’ burns in the fire of God as long as the Spirit ignites me.”

Divine creation of form, life, and soul bodies that occurs in every message transcribed into the material body. In the place of the human soul and spirit is inserted a mechanical device, an artificial structural “intelligence” that, in its material makeup (regarding which we do not know the full proprietary components) already has a great propensity to turn the ‘T’ against itself and the body in the expression of auto-immunity, or against the world in the expression of allergies. In the place of the higher human being, there is a deception—the human body becomes the producer of synthetic vaccines through its own biopolymer structures and immunological processes.

Where the light of the ‘T’ can, in freedom, enter into life to meet the challenge of the world of illusion and deceit communicated through a virus and other structures of Maya, the synthetic polymer mRNA vaccine instead inserts itself (physically) in shrouds of PEGylated darkness, not yet into the DNA in this case, but directly into the means of communication between the DNA of the Divine human form and its expression in the human being.

The threefold interplay between the idea
And the work created by the idea,
This is truth, beauty and goodness.
This is human,
In the head, in the chest, in one's limb
existence.

—Karl König, 1940

For footnotes, see page 77



LAZURE PAINTED ROOM

In the dream I had about a year before COVID “clicked,” a kind of underworld erupted. Below ground, there was a space occupied by the living dead, zombie-like people, while above ground people were under a sort of invisible hypnotic spell. Myself and only a few other people were not, and that was why we were easily found out.

I have a background in Jungian psychology and first tried to explain the dream on a personal level, but couldn't place it. Finally, I wrote down—because of the parallels with Charlotte Beradt's collection of Berliners' dreams that she recorded in Germany 1933-1940—Will there be an outbreak of mass psychosis?

But the specific part—black things clinging to people—I saw these things when growing up but always denied my perception. Somehow, that part of reality is connected to the high-tech psyop/ trans-humanist power grab that is being rolled out.

—Elze van Hamelen, email, March 2, 2021

Janette Jacobson

A New Impulse for Painting



COLOR EXERCISE
after “Joyous Birth”
by Gerard Wagner,
Janette Jacobson
2015

The medium of painting is color. Color is also the method of this new art of painting initiated by Rudolf Steiner. What does this mean?

It means that we can refrain from painting certain shapes which are then filled in with color. Rather, each color has by its very nature a particular shaping power, and we allow this shaping power to teach us how to paint.

Born out of this shaping power, every color has its own inherent gesture. Yellow, for instance, gives a happy, carefree mood, bestowing joy and lightness everywhere. Its gesture is radiant, like the shining Sun. Blue is more inward and builds a surrounding, nurturing, caring place, giving of its very self so that something beyond itself may come to birth. Vermillion Red is vibrant and warm, like Yellow, yet much more intense. It is so inwardly active that all things become possible for Red. Red has character and can take command at the center of what is happening. Rose Red is a different Red; it offers its strength and support from the periphery, not from the center. (This Red has a touch of Blue in it.) Rose Red has its home in the divine, spiritual heights and descends to Earth bestowing its blessing.

Colors have soul qualities that determine their gesture in painting. We may not be familiar with thinking of them in this way or with feeling their mood. That we begin to do this because it is real is Rudolf Steiner's invitation to every human being.

Further questions arise: How does each color interact socially with every other color? The gesture of the color then changes somewhat—there is either a quality of harmony between one color and another, or a challenge, or invigoration or resistance.

Rudolf Steiner offered many training motifs as pictorial renderings for working with these questions. Each motif is a color event, a color-happening. He indicated (and it proves true) that through painting these motifs, an artist will teach himself or herself the dynamics of color. (*Observe the difference between the painting “The Gesture of Blue” and the Blue in the painting “Mother and Child.”*)

Rudolf Steiner takes up the indication of German poet and

scientist Johann Wolfgang von Goethe (1749-1832) that each painting wants to come into a floating equilibrium, a weightless balance, a living suspension that leaves the observer free to behold the spiritual realities, the truth alive within the work of art.

Many artists have worked with and further developed Rudolf Steiner's indications. Gerard Wagner (1906-1999) was a painter who devoted his life to color working and color dynamics. He created exercises and color explorations to assist anyone in pursuing and understanding more deeply Rudolf Steiner's color work. (See *The Individuality of Colour* in the bibliography.)

We experience color every day, and when we allow our thinking and feeling to experience the *soulfulness* of color, we come to new depths of inner experience. This is the basis for Wagner's new approach to painting in which color leads the way instead of personal preferences. This means that an artist's personal self-expression is transformed into a unique revelation of something universally *true*, like the gesture of a mother's love for her child, or the gesture of a plant vibrantly growing. By embracing this as the new goal, color is discovered as being capable of actively guiding the painter in the process of painting.

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Andrea Lyman

The Mystery Mood of the Fifth

A chapter from
The Mood of the Fifth: A Musical Approach to Early Childhood
Edited by Nancy Foster (WECAN, 2013)
Available at waldorfearlychildhood.org

Editor's note: As an experienced music educator, Andrea addresses the nature of the young child's experience of the world and of music as described by Rudolf Steiner, and helps us to understand the distinction between pentatonic music and music in the mood of the fifth.

A technical note about tone indications: The notes of the pentatonic scale beginning on the D above middle C are indicated as d' e' g' a' b' d'' e''



Above:
COLOR EXERCISE
after "World Radiance"
by Gerard Wagner,
Janette Jacobson
2016

Right:
COLOR EXERCISE
after "The Gesture of Blue"
by Gerard Wagner,
Janette Jacobson
2016



What is this mysterious thing called mood of the fifth? How is it related to the pentatonic scale? Is it the same thing? Why would we choose to use it with the younger child, and what stands behind it pedagogically?

These questions arise repeatedly among Waldorf kindergarten teachers, class teachers, music teachers, students in teacher training centers, and those who choose to home-school their children. In fact, I find that mood of the fifth, which diverges so widely from the more familiar mainstream approach to music education, is the most misunderstood aspect of Waldorf music education. Although the concept of mood of the fifth actually arises out of very specific indications given by Rudolf Steiner, it can be difficult to find much written about it.

The very nature and experience of mood of the fifth is something that lives naturally in the truth and reality of the young child but no longer lives in the same way for the adult. Adults can find it challenging to understand and appreciate because we can no longer be the young child, and can no longer experience things as the young child does. So, we must turn to study and research, and discover what Rudolf Steiner has to say about the young child's developmental stage of consciousness. Then we can enrich this study with our own experiences in bringing music to young children.

As in all of the Waldorf curriculum, we strive to meet the children at their particular stage of development in the most appropriate and soul-nurturing way, guided by our understanding of the importance of this developmental approach. This holds true for every aspect of early childhood work and, with older children, for every subject, both in main lesson and in the special subjects, including music.

Steiner was quite clear about how the young child perceives the world, in light of the fact that the microcosmic earthly life of the individual human being mirrors the macrocosmic evolution of human consciousness. In describing the consciousness of the human being in the early post-Atlantean epochs which correspond to the young child's consciousness, he says:

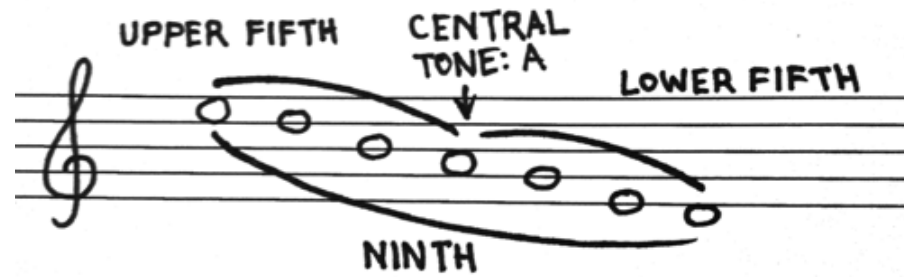
Man began to find the experience of the fifth more pleasant, and for a long time a scale composed according to our standards would have consisted of d, e, g, a, b, and again d and e. There was no f and no c. For the early post-Atlantean epochs, the feeling for f and c is missing; instead, the fifths throughout the

tonal range of different octaves were experienced.(1) – *The Inner Nature of Music and the Experience of Tone*, Lecture V, p. 51

This statement mentions the interval of the fifth, two tones that are five tones apart (for example, d'to a', or e' to b'), and enumerates the tones that made up the larger sequence of fifths spanning several octaves. Today, we transpose the tones and place them within the range of a ninth, or an octave plus one (for example, d' e' g' a' b' d'' e''), bringing them into our vocal range. This interval of a ninth reaches beyond the boundaries of the eight tones in the octave which reflects the musical boundaries of the consciousness of the healthy contemporary adult. However, it mirrors the expansiveness of the young child's experiences, in that she is not yet limited to the narrower earthly realm, but is very much still quite connected to, and living in, the spiritual world.

This gives us an indication of the tones to be used for the young child. These tones— d' e' g' a' b'— make up a pentatonic scale (*penta*=five and *tonic*=tone), and comprise the scale or set of tones most appropriately brought to the younger child. It is also the scale that "lives" in the Choro pentatonic children's lyres (kinderharps), and in the pentatonic flutes that we use in the lower school with the pre-nine-year old students. There are other pentatonic (five-tone) scales, but Steiner specifies this particular one, with the tone a' at its center, for use in Waldorf education.

Many songs, such as folk songs of many cultures, use this pentatonic scale in various combinations and patterns. Some songs end on the tone g' and have a major-sounding tonality. This tonality generally has an uplifting, happy, and bright quality. Pentatonic songs ending on the tone e' have a more inner, contemplative, and darker quality, with a minor-sounding tonality. While not true diatonic major or minor scales (which include half steps), the "major" and "minor" pentatonic songs bring a subjective quality that Steiner states is more appropriate for the older child. Some pentatonic songs end on b', d', or d'', and have a lovely unfinished feeling to them. These could be termed "neutral" pentatonic songs. All of these, however, are not necessarily in the mood of the fifth. Just as all squares are rectangles, but not all rectangles are squares, all mood of the fifth songs can be said to be pentatonic, working within the parameters of that particular scale, but not all pentatonic songs are in the mood of the fifth. And this is where much of the



confusion may lie.

If we draw the notes of this pentatonic scale on a musical staff, we can see that there is a central tone, a tone that lies exactly in the center of the two outermost tones of high e" and low d'. That tone is a', and working with this a' as a central tone—rather than working with a scale of ascending or descending steps—is a primary characteristic of music in the mood of the fifth.

Rudolf Steiner describes the tones and their relationship with the various planets, sun, and moon. He tells us that the tone a' corresponds to the sun, the central light of our earthly experience and the realm out of which came the Christ Being. We could also say that this quality resides in our own human heart, the home of the Christ Being within us. It is our own center. The balanced form of mood of the fifth music, centered on the a', serves the young child, who has newly descended from the spiritual world into the physical world, by helping orient him in himself and in the world.

From this central a', we can weave our way up or down using the interval of a fifth (up to high e" or down to low d'), starting and ending on this same central a'. However, mood of the fifth is more than just singing fifths up or down from a'. While it is true that many of the songs include these intervals of fifths, the quality of this open, spirit-filled interval of a fifth can permeate a song even if a' is the only tone used! And the other tones of the pentatonic scale can be used, of course, weaving around the a', as the melodies eventually become more complex. It is called mood of the fifth, not the scale of the fifth. It is truly about the mood that is carried by the melody, whether it is on one tone (a') or several from this pentatonic scale. One could accurately say that mood of the fifth is really a mood of soul. Every aspect of how we are with the children creates this quality. It has an open-ended, unfinished character, and it is gentle and seemingly unstructured.

Another primary characteristic of mood

of the fifth is an unmeasured, free-flowing rhythmical melody. The words themselves create the rhythm; the rhythm is not tied to beat. These songs may not indicate a time signature or other measured notation, but may simply be intended to be sung with long and short note durations determined by how one might speak the words in sentences.

Essentially, rhythm groupings are either in sets of twos or threes. All meters and time signatures are made up of these two groupings. The archetype of three is associated with divinity (for example, the Trinity). The archetype of two is associated with the human being, with its reality of polarity: consider the pairs in our own physiology! When used in music, these two different metric qualities can be experienced as flowing, dreamy, and more mobile (threes), or more structured, grounded, and awake (twos). In mood of the fifth, alternating between the feeling of these two patterns in a song can bring a looser structural quality, moving between wakefulness and dreaminess.

While most children are naturally rhythmic, it is better to wait until later to consciously introduce strong rhythm tied to beat, such as clapping, drumming, or marching to the beat of a song.

The child will comprehend a certain inner rhythm while it is still very young. Aside from this instinctively experienced rhythm, however, the child should not be troubled until after it is nine years old with the rhythm that is experienced, for example, in the elements of instrumental music. Only then should the child's attention be called to these things.

—*The Inner Nature of Music and the Experience of Tone*, Lecture VI, p. 67

Reading various descriptions of mood of the fifth does not give a full understanding of it, since it is so experiential. There are, however, several hallmarks and qualities of mood of the fifth that distinguish it from any other scale, mode, or tonality. Some of these

important elements characterizing mood of the fifth are summarized as follows:

1. *Mood of the Fifth* is based on the d'-pentatonic scale, with the tone a' at its center. This creates a mirrored scale (the tones create intervals that are mirrored on either side of the central tone, a'). The melodies are simple, and do not necessarily use all the tones of the pentatonic scale.

2 Songs usually begin and end on the tone a'.

3. The intervals of a fifth, created by ascending from the a' up to e" and descending from the a' down to d', are most commonly used, often with the addition of smaller intervals balanced around the a'. However, a very simple mood of the fifth song could even possibly use just one tone, the central a'.

4. Songs in mood of the fifth may be written with no meter, time signature, or strongly discernible underlying pulse or beat.

5. There is a natural in-and-out breathing quality to the songs, both in its melody and words. This quality meets the child's own still-developing physical breathing system, as well as strengthening healthy soul breathing.

6. Characteristic of mood of the fifth is an unfinished, open quality that does not bring the fully-incarnated or "landed" experience for the child; this will develop later around the nine-year change.

7. Overall, mood of the fifth is just that: a mood, one that carries a quality of being that is gentle, reverent, and respectful of the children at their stage of development, bringing them what is soul-nurturing.

In Waldorf education, we work from the whole to the parts. Young children experience life holistically. If we wish them to experience music as a whole, then, we will realize that analysis, theory, and the separating out of the musical elements of melody, rhythm, and harmony do not have a rightful place in what we bring to them. Mood of the fifth music is complete for the young child and contains within it is all of the cosmos. The child feels at one with the world: that he is the world, and the world is he. In explaining the consciousness of the epoch which

a child under the age of nine recapitulates, Steiner says the following:

Such music made a person feel as if he were carried into a different element. In the music of the fifths [Quintemusik], a human being felt lifted out of himself . . . [p. 51]

Formerly, when he experienced fifths, he would have been inclined to say, "The angel in my being is beginning to play music. The muse in me speaks." "I sing" was not the appropriate expression...

—*The Inner Nature of Music and the Experience of Tone*, Lecture V, p. 52

For young children, we must provide the musical experiences necessary to allow them to stay connected to this world from which they have recently descended. When we bring them down into their material incarnation too soon, it brings a hardening effect; we wake them up too soon and deprive them of the soul nourishment they need at this time to develop in a healthy way. Steiner reminds us what is most musically appropriate for the child under nine years of age:

All this is extraordinarily important when one is faced with the task of guiding the evolution of the human being regarding the musical element. You see, up to about the age of nine, the child does not possess a proper grasp of major and minor moods . . . Though it is not readily admitted, the child essentially dwells in moods of fifths. Naturally, one can resort in school to examples already containing thirds, but if one really wishes to reach the child, musical appreciation must be based on the appreciation of fifths; this is what is important. One does the child a great kindness if one confronts it with major and minor music moods as well as an appreciation for the whole third-complex sometime after the age of nine...

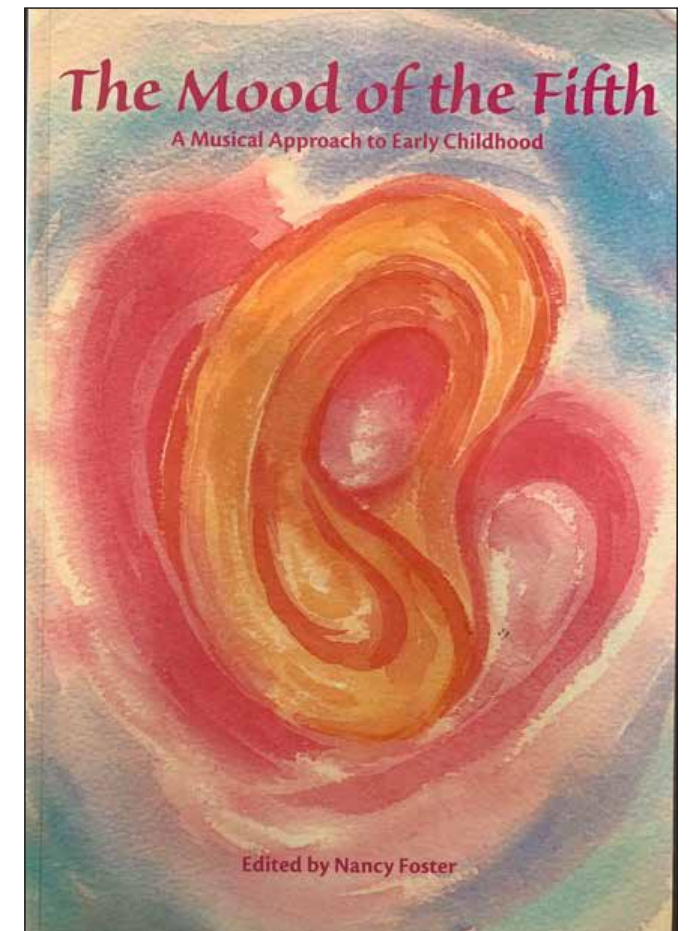
—*The Inner Nature of Music and the Experience of Tone*, Lecture V, pp. 57, 58

Creating an atmosphere of openness, imagination, and gentleness in our gestures, with our voices, and in the very way we handle instruments and materials, greatly contributes to the mood of the fifth. Physical gestures and movement done smoothly and gently can accompany the singing and can be used to portray the story or content of the song. Moving in a circle (both around, and in and out), dancing freely, and creating large, whole-body movements are all health-giving for the etheric forces. Singing, while using lovely large silks wafting naturally up and down, can bring a beautiful quality of soul-breathing, which is so important as we work with young children. They love to lift up the silks and then allow them to float downward.

The experience of the fifth arose, and during this time man still felt united with what lived in his breath. He said to himself—though he did not say it, he felt it . . . —"I breathe in, I breathe out The musical element, however, does not live in me at all; it lives in inhalation and exhalation." Man felt always as if he were leaving and returning to himself in the musical experience. The fifth comprised both inhalation and exhalation...

—*The Inner Nature of Music and the Experience of Tone*, Lecture V, pp. 55, 56

When I taught music in the public schools before coming to Waldorf education over twenty-one years ago, I was required



COVER OF *THE MOOD OF THE FIFTH: A MUSICAL APPROACH TO EARLY CHILDHOOD*, EDITED BY NANCY FOSTER (Waldorf Early Childhood Association of North America, 2013).

to teach according to the curriculum mandated by the school districts in which I taught. Although this took place in two different states, the approach to what should be taught, and when, was quite similar. A high value was placed on encouraging children to read traditional notation as soon as possible. Even as early as kindergarten, there was emphasis on teaching theory, history, performance, and repertoire, as well as reading traditional notation. These young children, while eager to sing and engage in music making, were being asked to enter into a realm that was quite dead for them. It had nothing to do with their experience of music, with listening, with creating, with truly living in the music itself. The color drained from their faces, they became restless, and eventually they lost their natural enthusiasm. Rudolf Steiner gives us a very different picture of what we must bring to the young child:

...[G]ive the children lessons in music right from the very beginning, and at first, as far as possible to accustom them to sing little songs, quite empirically without any kind of theory: nothing more than simply singing little songs, but they must be well sung! . . . [F]irst you must accustom the children to sing little songs as a whole . . .

—*The Kingdom of Childhood*, Torquay, 12-20 August, 1924, Lecture Six, p. 112

It is important to remember that when we are singing with the children, we must use a light, free voice, singing songs using these pentatonic tones, and not descending below *c'* (middle C). This is a higher range than what many of us may be used to singing, and certainly higher than the range in which most adults speak. We must learn to lift up our voices to meet the tone quality and natural range of the young child's voice, so that the children can emulate us in a healthy way. Contributing to the true nature of mood of the fifth is the healthy vocal practice of using this higher, light, free voice when singing. However, this does not imply that we should not use our own natural voice. For male voices, this means singing in their *natural* range, but doing so with a quality that is light and genuine. If males sing in their falsetto voice (that is, sing an octave higher to match the pitch of the children's voices), the children will try to imitate this and will also try to sing an octave higher. It is also important to consistently find the starting pitch before singing and to begin each song on the same pitch each time. This develops excellent intonation skills both in ourselves and in the children and cultivates deep listening—a skill we must reclaim in our human experience.

Using a whole-body gesture system (it can be called a "body script") can bring an experience of the relationship between the tones and the physical body. This "body script" cultivates our sense of pitch, and can occasionally be done with the children as well—though of course never speaking about it, simply carrying out the movements while singing a song. The children may follow along with their imitative movements, but we do not draw the children's attention to it. The tone *a'* is indicated with both hands crossed at the heart, for it truly is the center, the sun tone. The interval of an ascending fifth (from *a'* up to *e''*) is shown with arms outstretched above the head with palms facing heavenward. This tone, *e''*, goes beyond the boundary of the octave (*d'* to *d''*), and represents the still-strong connection of the young child with the spiritual world. Moving downward a fifth from *a'* to *d'*, we bend down to touch our feet—not the floor; this will come later, when middle C (*c'*) is introduced after the nine-year change, when the child has landed more firmly on the earth. Moving in this way, singing the tones *a'* to *e''*, and

a' to *d'*, in a weaving lemniscate, always returning to the *a'* in the middle, allows us to hear, feel, and move the fifths easily. We can gradually add the *g'* and *b'* on either side of the *a'* and continue this floating movement around *a'*.

These five tones can be used exclusively for a very long time to great delight and satisfaction of the children. A distinctive quality of mood of the fifth music is its simplicity. The best songs for young children are those with an extremely simple melody, ones that use the fifths, starting and ending on, as well as weaving around, the central *a'*. The very simplest of all would be a little song on just one single tone. If sung truly in a reverent mood, a song using only the tone *a'* for the entire song can be deeply gratifying and meaningful for the young child.

Working with the pentatonic children's lyre can be another important way to deepen our own, as well as the children's, experience of the mood of the fifth. The lyre's timbre and purity of tone lend themselves to the deep listening that is required to experience the spiritual realities of tone, and we can sound the interval of the fifth in a way that mirrors the singing. The young child hears peripherally, and this instrument brings the kind of sounding that nourishes this capacity as it creates a tonal atmosphere surrounding the child.

To many adults, mood of the fifth music can be very unsatisfying because our more evolved consciousness wants to hear stronger finality at the end of a song, a landing place that is inwardly pleasing to our adult ears. I have met many teachers who speak about their own boredom with, or even dislike of, mood of the fifth. And it is right that we, as adults, should not find it musically satisfying for ourselves, because it lives totally outside the way we have grown into our own hearing and musical perception, as well as our distance from what we experienced and perceived as children. Rudolf Steiner sheds light on the adult's discomfort with mood of the fifth when he says,

The experience of the fifth as spiritual experience was the first to be lost to humanity. Modern man does not have the experience of the fifth that still existed, let us say, four to five hundred years before our era. At that time the human being truly felt in the experience of the fifth, "I stand within the spiritual world."

He required no instrument in order to produce outwardly the interval of a fifth. Because he still possessed imaginative consciousness, he felt that the fifth, which he himself had produced, took its course in the divine realm."

—*The Inner Nature of Music and the Experience of Tone*, Lecture VI, p. 62

The young child, however, completely lives in this mood, with these fifths, with the unfinished, open quality of mood of the fifth music, because it mirrors exactly where she is developmentally. We are not bringing these particular musical experiences for ourselves, but rather for the appropriate developmental needs of the children, to meet them where they are, giving them "soul food." Steiner has indicated that before the nine-year change, we bring the music to the child, and after the nine-year change, we ask the child to meet the music.

In my work with young children, I see them respond most favorably to that which feeds their souls. They do not tire of simple, gentle, and deliberate mood of the fifth music. It satisfies them inwardly, and allows them the opportunity to live fully in their still-strong connection to the spiritual world. In the interval of the fifth itself, the young child can feel himself a part of the spiritual world. When children are not feeling met, a nervous tension begins to encroach, and chaotic or disruptive behavior will frequently result. When they are given what truly meets them at a soul level, there is an ease and a feeling of being genuinely cared for. This is the mystery of the mood of the fifth.

Waldorf Music Teacher Training in China

In 2014, Andrea Lyman, President of the Association for Waldorf Music Education in North America, was asked to begin a formal Waldorf music teacher training in Shenzhen, China, based on an anthroposophical understanding of the developing child. A group of about 25 students from many parts of China and Malaysia registered for the training, and after the first 10-day session, Andrea was joined by music teacher Sheila Johns from the Washington Waldorf School.

Since 2007, Andrea and Sheila had been teaching workshops and holding Waldorf music teacher conferences together throughout the United States. A comprehensive Waldorf music teacher training requires six sessions twice a year for 10 consecutive days over a three-year period. Each of the six sessions totals 65 hours of grade-specific instruction and hands-on experience. Besides attending the sessions, students prepare lesson plans and demonstrate a thorough understanding and command of the content, with individual tutorials scheduled during each session.

As with any formal anthroposophical training, emphasis is on both the outer and inner development of the teachers as well as on the music pedagogy and curriculum from early childhood through high school. Besides music-related work, the course includes intensive classes in child development, anthroposophy, painting, clay modeling, and eurythmy, as well as basic classes in lesson planning, class management, and the music teachers' unique role in a Waldorf school faculty and community.

The first students completed this training in the spring of 2016. Workshops and individual mentoring took place during 2017 and 2018 before the national China Waldorf Forum assumed responsibility for this initiative. Under its auspices, a second round of training began in October 2019 with 60 selected students from many regions of China and Asia, including a parallel track for teachers in the Philippines. With the closure of global borders in early 2020, both trainings have had to be put on hold, although Andrea and Sheila have continued doing online mentoring as well as online workshops.



AMERICAN EURYTHMY SCHOOL STUDENTS DOING TONE EURYTHMY



COLOR EXERCISE
after "Mother and Child"
by Rudolf Steiner,
2021
Janette Jacobson



NEUES LEBEN MUTTER UND KIND
Rudolf Steiner

Michiko Bresnihan

East and West in Waldorf Education

**“Love starts when we push aside our ego
and make room for someone else.”
—Rudolf Steiner**

Seemingly by accident, I first came across Waldorf or Steiner education in 1996—my destiny coming toward me increasingly directly, as I well understand now. One thing after another happened to bring me into the realm of Waldorf education and Anthroposophy, pushing me to take on more and more responsible positions in my work with others over the years.

I still remember the excitement I experienced while reading Japanese authors writing about their children attending overseas Waldorf schools. My eldest child was in the Japanese public school system and I certainly had reservations, though I didn't really know what should be changed. I read all of the books about Waldorf education available at the tiny local library, then went to the nearby bookstore for more books. Soon, I was practicing what I was learning at home with my children, beginning with their toys, books, and clothes. I reduced their TV time and mine, and began doing different activities with them. It was the beginning of a drastic change in my lifestyle.

I was fascinated by descriptions of the Waldorf main lesson blocks in the grades, how painting and drawing and music were carried out, crafts and hands-on learning, the radiant plant-based colors, beautiful blackboard drawings, stories, sounds, and tones. The whole approach seemed so *human*. It made so much sense that young children learn first through imitation; that free play with toys made from natural materials is much more beneficial than sitting like zombies in front of a TV or computer; that singing with their teacher or parents is much better than listening to CDs—in short, that everything has a *right time* for children to start doing it, that engaging the intellect too early is physically and psychologically harmful, and that adults should guide children based on the right stage of their development rather than expect children to make all decisions for themselves.

At an American Waldorf School

In 2000, my husband's work took our family overseas to a small city in the Pacific Northwest of the United States where our children attended a Waldorf school. That glorious year was a dream come true for me: I began attending a Waldorf teacher training program and assisted my middle child's kindergarten

teacher two days a week. At that point, I had no intention or desire to become a Waldorf teacher; I just wanted to learn more about this style of education. Years later, however, I would be teaching Waldorf teacher trainees.

The Waldorf school was small and low key, and the school community was friendly and helpful. Our children loved their classes and I attended every parent activity I could. Besides assisting in the kindergarten, I taught Japanese culture and history during my oldest child's Asian studies main lesson block and visited other classes as much as possible, sometimes giving short talks about Japan to older grade students. I joined the community choir, studied adult eurythmy, attended an Anthroposophy study group, and of course, participated in all the festivals. Everything was so wonderfully *nurturing*, and I absorbed it all like a thirsty sponge.

All the school events—the festivals, plays, assemblies, etc.—were family-oriented, something new and refreshing for me. In Japanese schools and Japanese society in general, family life and private life are not considered essential. If you openly care about your family or private life, people criticize you for mixing your public and private life. Especially if you are a man, your work life is supposed to take priority over everything else, including your private life. All of your time should be devoted to your work, company, or organization.

Visiting teachers' classrooms, I observed them and their students reciting the morning verse, doing rhythmical movements before the main lesson block, painting, knitting, doing woodwork, and playing outdoor games. The early childhood sphere, particularly, resonated naturally in me, and its pedagogy was easy to put into practice. I loved the reverence in all of the kindergarten activities—circle time, painting, crayon drawing, baking, seasonal handcrafts, mealtime, story time, and the way the teacher spoke, sang, and interacted with the children. To this day, I turn to her image in my heart whenever something new comes up for me and I don't immediately know what to do. I picture her within, try to think what she would do, and always get just the right answer.

A Waldorf kindergarten is rooted in reverence, steady rhythm, and repetition. The teacher I assisted carried these qualities with ease, smoothly and confidently. An early childhood educator should have almost a *holy* countenance, leading the children

as a trustworthy spiritual being would, showing them how to balance earthly life with spiritual life while knowing where her young students are developmentally and where they need to get to. This teacher, my first mentor, was the exact embodiment of a master early childhood teacher.

Like the children, I intuitively imitated what my mentor did and how she did it, plus I also learned from observing the two other kindergarten teachers in the school. When I later opened my own in-home kindergarten, I recreated what I had already experienced. True apprenticeship!

The steady rhythm and repetition in the kindergarten works on the child's physical body which is engaged in growth and on his or her spiritual will that will be needed throughout their lives. When the etheric body has completed its initial tasks of building up the bodily organs, children begin to lose their teeth. This is about the time children move on from kindergarten to first grade. Now, the early childhood approach to teaching, which makes use of children's unconscious inherent ability and desire to imitate the adults around them, gives way to engaging the children's still unconscious imagination through their transformed etheric body and their natural wish to follow and learn from the adults they respect.

At the teacher training program, I began to study how and why Waldorf education is grounded in Anthroposophy. My studies, perceptions, and practices continue to this day, my life having changed from what I was thinking—or should I say from what I was not thinking—to a conscious life worthy of emulation. Now, I can't imagine living without Anthroposophy, especially under difficult circumstances such as what we have been experiencing since 2020.

Waldorf Education in Japan

Though Waldorf education was first introduced to Japan in the 1920s, and soon influenced Japanese education in a few places, it was not until the 1980s that a Waldorf school movement really began and the first Waldorf school was founded. As of 2021, there are nine Waldorf schools, over 60 Waldorf kindergartens or early childhood centers, and many Waldorf-inspired schools in Japan.

In the 1980s, as Japan's economy became stronger, the Japanese realized that their young people were not happy. Something was missing but they didn't know what it was. Rather like the private boarding school culture in England, education in Japan concentrated on preparing students for college entrance

exams so they would enter a “good” university and eventually be employed by a “good” company. But many youths were in search of what was missing: spiritual experiences, greater environmental awareness, natural not processed foods, and even the preservation of Japanese traditions, many of which include the centuries-old love for art and music and harmonious movement together, as occurs in eurythmy.

Most Japanese are atheistic or animistic and have a spontaneous antipathy toward Christianity. They also do not know much about their traditions of Buddhist or Shinto teachings, going to Shinto shrines only to celebrate the New Year and certain festivals a few times a year, and relying on the temple their family belongs to for family funerals and memorial services. Otherwise, most temples and shrines are empty. Even *dotoku* (morals)—a collection of ethical principles based on an ancient hierarchical system from Taoism mixed with Confucianism—is more of a habit than an enlivening inner experience.

Interestingly, it is mainly conservative families who send their children to Waldorf schools in Japan, in part because their souls are still living in an older group consciousness developmental stage. For example, the Japanese do eurythmy quite



fluidly, and eurythmy performances are held quite regularly. I fell in love with eurythmy as soon as I experienced it. All aspects of Waldorf education are very attractive to the Japanese, including no textbooks, no tests, no report cards with numerical evaluations, though some construe Waldorf education as being merely “pretty, sweet, and warm” (as is sometimes the case in the U.S., as well).

After returning home to Japan following our year in the United States, we sent our two younger children to a Waldorf school, and I became deeply involved with this Waldorf community, too. I taught in a Waldorf-inspired kindergarten, a grades class, parenting classes. I started my own parent-toddler programs, and in-home kindergarten, translated for lecturers from overseas, and led Anthroposophy study groups. I was aware of looking at the world, education, and Anthroposophy through two cultural lenses and patterns of thinking and communication. My dual perception helped me to clarify more deeply what this way of learning could mean for all of humanity.

As in the external forms of *jyudo* (judo), *kendo* (a kind of swordsmanship), *sado* (tea ceremony), and *kado* (flower arrangement)—all of the *dos*—Waldorf schools in Japan look wonderfully established. However, the external physical form does not necessarily represent an enlivening and beneficial underlying spirit.

Individuality and Community

How to balance individuality with community is a big question in Waldorf education everywhere, whatever the culture. As a Japanese adult, it took me a while to grow accustomed to adults being called by their first name, especially a youth addressing an older person or workers addressing customers or parents addressing their children’s teachers by their first names. This is unthinkable for Japanese! In America, I was treated just like other Americans and not as a foreigner forever treated as an outsider, as is the habit in Japan.

Most amazing to me was how almost everyone in America, including children, can express themselves clearly. Americans seem to be able to say just about anything they want and share what they are thinking, whereas in Japan, people worry about making mistakes and being inappropriate, which translates to a constant guessing game as to what others are thinking and what people really want to say or do so as to avoid being forced to publicly apologize, for which there is no forgiveness. What do such practices do to individualism, creativity, and consciousness soul development? If there is no “previous example,” any suggestion to do something new is rejected, whereas a “previous example” is reason enough to continue doing something the same way for centuries.²

At first in America, I felt hurt and rejected when someone disagreed with me or asked me to clarify what I meant. Of course, we really cannot always guess exactly what others are thinking. We have to take risks, ask questions, and express ourselves to others with our words. It took me a long time not to feel hurt when I was asked to clarify something I had said and to feel comfortable enough to ask questions. I liked American qualities in general, but also felt the expectations were a little too harsh sometimes. I wished that people would guess what I was feeling and thinking so that I wouldn’t have to always express myself so directly. I even wished people would treat me as an outsider or guest. It was hard for me to say “No,” and I found myself remaining silent so as not to offend people or disturb the situation, or I would speak in vague

terms, telling myself that I was just “leaving space” for people to think for themselves.

Now, I don’t mind these American differences at all, and they all feel as comfortable (or sometimes uncomfortable) for me as they do for Americans. Engaging in serious conversations and asking and being asked questions was difficult for a while, though being on a first name basis felt very nice from the start. American verbal openness allows for an individualistic teaching and learning environment, which in Waldorf schools is enhanced through the feeling life by the doing of arts, crafts, music, and stories. Because competition with others is absent in Waldorf schools, children’s communal understanding and feelings are nurtured.

The Japanese are diligent, orderly, and disciplined. Japanese children are more polite and respectful toward adults than American children. Japanese academic achievement is much higher than in American schools and there are few drug and alcohol issues, but are the Japanese people happy? Are they enjoying life and cherishing individual aspirations, motivation, and life goals? Are they creative? Do they even want to be creative? What does “creative” mean in a culture like Japan’s?

Very naturally, the Japanese work together efficiently and smoothly, communicating well and carrying out their separate functions competently, according to their mutual goal. But this quality can just as well lapse into making people behave like everyone else. *Ijime*, or bullying, is extremely common in Japan, it being one’s social duty to point out and try to reverse the “straying” of any member of one’s group by insisting that they adjust what they are thinking, feeling, or doing, and return to the group norm. *Ijime*, no doubt, plays a role in the high rate of suicide among Japanese youths. Beginning at home and continuing through kindergarten and high school and into college, fitting in—not individualism—is emphasized. The cultural habit of worrying about being acceptable not only suppresses self-development but with *ijime* leads to tension in one’s own soul life, all the way into and throughout adulthood.

Truthfully, Japanese consciousness is still under the influence of its older feudal, hierarchical society in which human relationships are rarely equal.³ How polite or humble one should be, according to one’s hierarchical position, determines how people speak with each other and what they can say. A big emphasis in Japanese education is teaching students how to speak, write, and act so as to be obedient to social authorities.

Most telling is that the Japanese rarely have to use the equivalent of the word “I,” even when expressing something specific about themselves. Nor is the pronoun “you” used all that often. *The Japanese language is highly contextual.* Things cannot be talked about unless the exact situation is known, especially the relationship between oneself and the person being addressed. I now have the practice when speaking with Japanese adults to keep asking questions for the sake of their *consciousness soul*⁴ development that begins around age 35, when each person must practice thinking more deeply than the surface of things and try to say what they really mean. Japanese culture, however, has conditioned people to be silent or speak vaguely and indecisively and therefore, not think clearly, even to the extent of not knowing whether the subject of their sentences is “I” or “we” or something else!

I have found that many American Waldorf kindergarteners are more logical than many Japanese adults, and American high school students can think, express themselves, and even make

speeches to an extent impossible for most Japanese adults. Certainly, it is true that various societies are at different stages of consciousness and we must remain aware of this so as to recognize strengths and weaknesses and what different societies have to contribute to humanity. But it is also true that the Waldorf teacher steeped in Anthroposophy must represent to children the direction that human consciousness evolution is taking and assist them in their own personal development of consciousness.

We must resist the worldwide tendency in Waldorf schools to become more and more superficial, such as “cherry picking” teachers and curricula based on what is comfortable and not necessarily requiring the study of Anthroposophy. As darkness gathers, it is even more important to take Anthroposophy seriously.

The Christ Impulse and Consciousness Development

It is very difficult for anyone to understand true human equality or freedom without understanding what Rudolf Steiner called the Christ Impulse,

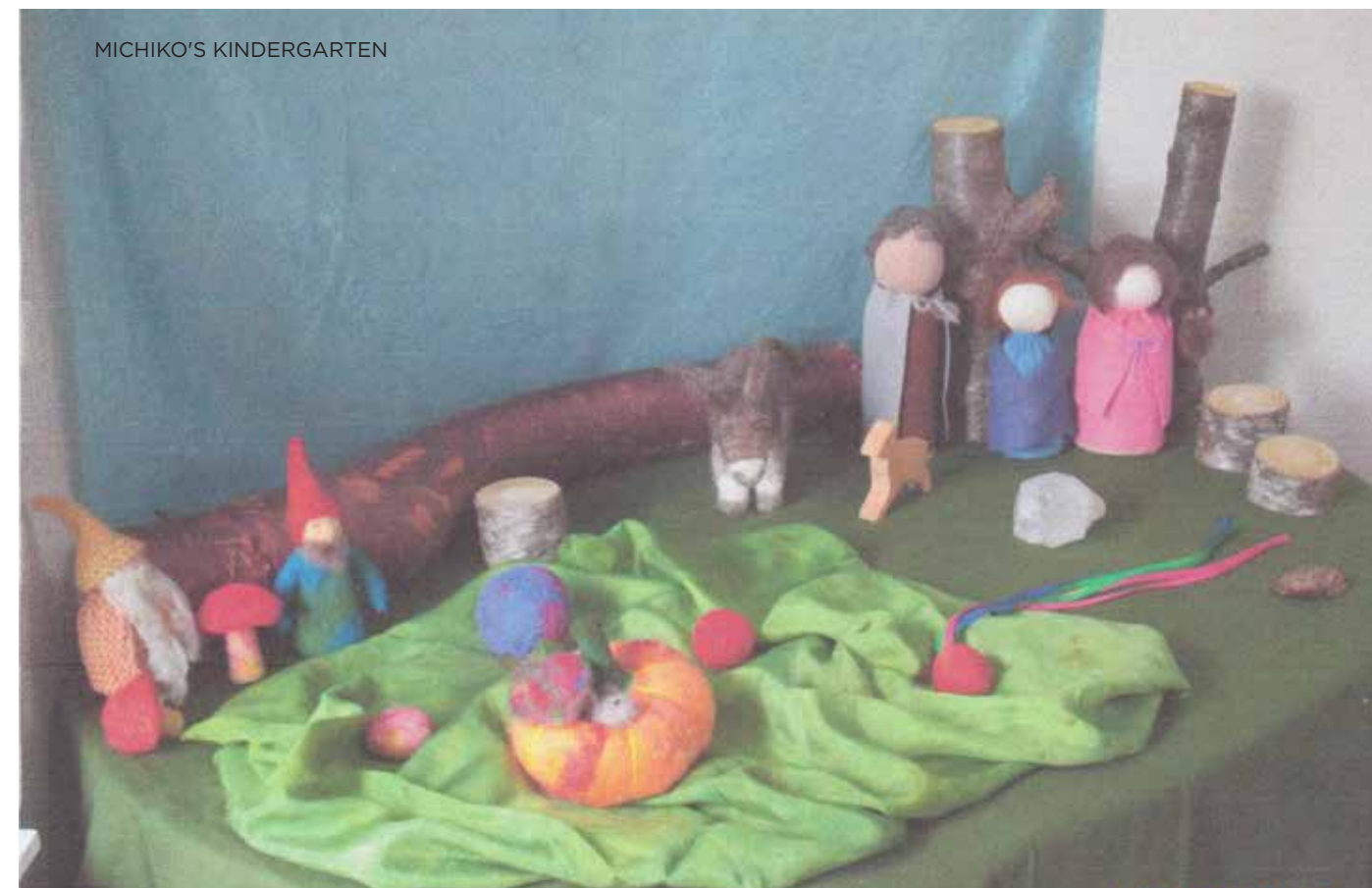
which is at the very core of Anthroposophy. Lately, I’ve been thinking that it might not be more difficult for Japanese than anyone else to understand the Christ Impulse, as many people—including Waldorf teacher trainees and teachers—seem to be confused about the difference between the Christ Impulse and institutionalized Christianity. The older Japanese group consciousness with its innate humility may even help Japanese struggling to come to terms with their newly developing consciousness soul.

For example, the Japanese love to celebrate Christmas. Come to Japan during the Advent season and there will be elaborate Christmas decorations and illuminations across the nation, Christmas music in stores, malls, and train stations, Christmas concerts, and markets. You might think that most Japanese are therefore Christians, but in reality Christians comprise only a tiny percentage of the Japanese population. Visit around Easter—most definitely a Christian festival—and you will see nothing.

Rudolf Steiner often spoke of children’s “natural religious feelings.” He did not mean it in the sense of a specific

religion or theological denomination but in the sense of universal, archetypal human feelings *innate to the human being*, called by the Greeks “Goodness, Beauty, and Truth.” This is a simple way of characterizing the Christ Impulse in Waldorf schools where children learn through a rich curriculum that obliquely demonstrates the fact that we all are human beings equal before God. It is not political authority that grants freedom and equality, but the Divine in us all.

Waldorf educators, guided by authentic insights into human development and consciousness set forth by Rudolf Steiner, are trained not in a rigid religious system but how to meet and enhance the child’s evolving consciousness. While the Japanese must find their way out of a historical habit of rigid hierarchy, Americans must learn to recognize the difference between spiritualism and institutional religious sects. Meanwhile, we are all challenged to shape a proper relationship with the advancing technology being thrust upon us while transforming existing systems through exercising the young consciousness soul. Thus, we assure the human equality—not sameness!—that



is the birthright of us all, no matter where we are from, what groups we belong to, what our ethnic background or our societal authority is. An individual connection with the real spiritual world is essential to ensuring the continuation of true consciousness, community, and individual freedom.

As a Japanese, I understand this deeply. We need true freedom to develop as we ought to. We need freedom so we do not blindly believe mass media and official narratives. We need to be able to ask questions about anything, always. We need the freedom to make mistakes while exploring our relationship with the world and our quest for what is true. We need freedom in order to think individually and develop so that each individual works with others out of his or her free will. We must learn to be free individuals with clear thinking, rich feeling, and strong will.

For footnotes, see page 77



ACROSS THE BAR WITH GRANDFATHER
Janette Jacobson



SMALL CHILD PLAYING THE CHILD LYRE

*The child is father of the man;
And I could wish my days to be
Bound each to each by natural piety.*

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Appareled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;—
Turn wheresoe'er I may,
By night or day.

The things which I have seen I now can see no more...

—William Wordsworth, "Ode: Intimations of Immortality from
Recollections of Early Childhood," 1804

Sheila Phelps Johns

The Erosion of Listening

Original version printed in the AHE News (Association for a Healing Education), Fall 2009



SMALL CHILDREN PLAYING THE CHILD LYRE AND RECORDER

“Can you tell me again what we are supposed to do, Mrs. Johns?”

I looked at the pale second grader with a mixture of exasperation and curiosity. How could she possibly have failed to hear the simple instructions I had just given to the class? She was looking directly at me the 30 seconds I had been speaking. I leaned over to her and asked gently if she hadn’t heard what I had just said. Now it was her turn to be exasperated. “Yes, Mrs. Johns, of course I *heard* what you said, I just wasn’t *listening* to it!”

We all know the sense of hearing, but do we know the difference between hearing and listening? Along with what our eyes perceive through our sense of sight, what our ears hear through our sense of hearing orients us in space. Ambient sound helps us to make sense of our environment. Hearing tests make sure that our auditory perceptions are in order, and we caution youths about ear phone volume that could damage their organs of hearing. Similar to sight and our eyes, our ability to hear is based on an organ properly functioning.

But there was nothing wrong with this second grader’s sense of hearing. She confirmed that she had heard what I said, so why had she not understood it? Over the 10 years since that instructive conversation, I have again and again witnessed the profound difference between our *physical* sense of hearing and our *soul* sense of listening.

What does it mean to *listen* to something? Our sense of hearing gives us the physical opportunity to take what we have heard *outwardly* and do something with it *inwardly*. Whether conscious or not, listening requires a decision to act. When we meet something aural coming to us from *without* and add intentional activity from *within*, the result is listening. Two realms meet in our inner being when our soul activity goes beyond the sense perception called hearing, and it is only through such an inner meeting that *understanding* can actually take place. *Listening is a soul capacity*. Seen in this way, it is possible to gain new therapeutic insight into a fundamental human capacity that seems to be diminishing at an alarming rate.

Any imbalance in the sense of hearing creates a potential compromise of the capacity to listen, but this does not imply that better hearing means better listening. Many children today suffer from *hyper-acuity* in their sense of hearing, which actually challenges their ability to listen. Not knowing how to properly “digest” the sounding world, they become incapable of modulating the plethora of sounds around them and read it as an assault. In other children, it may lead to a listening faculty that has been largely shut down because of the repeated need for self-protection.

An infant can close its eyes against too many (indigestible) sense impressions, but it is difficult to shut the ears. Rudolf Steiner

described the infant as “one large sense organ” at the mercy of its surrounding realm of sound, which can lead to suffering effects on much deeper levels that trigger a certain kind of inner shutting down, given that sound *enters* us and can go right into the core of our being.

For both children and adults, the first step to rectifying this imbalance is exercising the listening capacity for its own sake, rather than as only a means to an end. Create a moment of silence at the beginning of a class or therapy session or meal. Close your eyes to enhance your sense of hearing. Many children have become overly dependent on their visual sense and find it nearly impossible to keep their eyes closed! Multiple repetitions of this basic activity may be required before children can allow themselves to live into this foreign aural landscape! After 20-30 seconds, the out-breathing in the room becomes almost palpable. A sixth grader commented to me that his favorite part of orchestra class was the moment of silence right before the playing began, reflecting that it always gave him “goose bumps”! Such experiences are often “holy moments”.

Once you have learned to be comfortable with silence, the next step is “reaching out” beyond the silence with your listening to discover what you can hear. *The active gesture of listening is actually an opening out to the world*, a gesture of expansion, the polar opposite of “shutting down,” the habitual reflex of self-protection against excessive environmental noise. Create a space where you or your child feels safe to activate this inner faculty. Many people never consciously engage this capacity, and when they have the courage to do so, one can imagine a tender blossom unfolding its petals toward the sun. Once engaged, it is remarkable how far a child’s listening can actually extend!

Next is “willing your listening to move in the space toward a certain sound.” Our sense of hearing is indiscriminate, meaning we hear whatever is sounding in our immediate environment. *Listening*, on the other hand, requires discrimination that leads to the meaning of what is heard, which leads to the possibility of understanding and greater consciousness. A class sits quietly with eyes closed so as to get used to hearing me speak without being able to see me. (A few children are always amazed that they can still hear me, even though their eyes are closed!) Silently, I move around the room, asking them where in the room my voice is coming from? Finally, I end up squarely behind them, *no longer in their visual space but now in their listening space*. I challenge them to remain facing forward with their eyes closed and reach back to me with their listening. I then tell a little story—speaking, singing, or playing my lyre into that “back space” now activated.¹

Expand the exercise to touching a child on the shoulder so they silently stand and move unseen to somewhere in the room while

making a small sound with an object or instrument. The seated children must point in the direction of the sound or figure out who the “sound maker” is! A more advanced discrimination follows from making distinct repeated sounds with simple instruments and the children must focus their listening on one pre-determined sound, thus separating the essential from the inessential.

A few years ago, a concerned 4th grade teacher spoke to me about a boy who seemed unable to sing with the rest of the class. The boy had lost his mother to cancer the previous summer. In working therapeutically with him, I was not surprised to find that his very low pitch was deliberate: it was simply too painful for him to sing in the higher register where he used to sing with his mother. He was clearly an inwardly sensitive child by nature and responded immediately when I asked him to listen within, then sing whatever tone he heard inside, which I then echoed with my voice and lyre. He loved this exercise! Through my confirmation of the tone he sounded, he gradually felt more confidence and was able to expand his range.

After several months of this, he gave me a remarkable insight. As usual, I asked him to quiet himself and listen within, then hum whatever tone was sounding in him.

He listened for longer than usual, then furrowed his brow and said he was having a harder time than usual hearing his tone. Listening again, he opened his eyes wide and exclaimed, “I know what the problem is! I’ve been playing a lot with my new Nintendo, and every time I listen today, I’m hearing the Nintendo. It’s covering up the sound of my own tone!”

The “sounding brass and clanging cymbals” of our contemporary acoustic environment threaten to separate us from the sound of our own tone, voice, thoughts and feelings. Ultimately, active listening has the power to open our inner realms to us and confirm our connection to our intrinsic selves so that we embrace the world around us from within.

One of the most valuable listening tools is the tone of the lyre. The sounding of even a single lyre tone into a space awakens an immediate listening response.

The lyre—or *lyra* as it was formerly called—is one of the most ancient stringed musical instruments known to humankind. Its roots go back over 5,000 years. “New” instruments like the modern lyre (created 87 years ago in Germany) are specifically designed to free the musical tone so it can be met by our listening in the surrounding space. The hand-held, full-sized chromatic

lyre has a double row of strings, much like the strings inside a grand piano, and is used in performance, therapy, and for pedagogical purposes. The strings of the modern lyre are stroked rather than plucked, and its unique construction allows the resonance of each sounded tone to be freely sustained in the surrounding space, creating an unparalleled opportunity to experience *the quality of a pure tone*.

In the 1960s, German music educator Julius Knierim created a 7-string lyre for the young child based on the 5-tone pentatonic sequence of D, E, G, A, and B, followed by the next higher octave of D and E. The *kinderharp* or children’s lyre gives a child immediate access to the possibility of creating a beautiful, pure tone, and invites the experience of deep listening. The *kinderharp* with the Choroi flute accompanying and echoing songs and tones affirms the child’s experience of wholeness and unity through the musical movement of particular mirrored tones, nurtures the child’s innate listening discrimination, and helps to regulate breathing, thus richly serving the balance we all, child and adult, need in life.

For footnotes, see page 77

GRADE SCHOOL LYRE ENSEMBLE
April 23, 2010



What is the Essence of Music Therapy in Our Time?

Music has been used as a special language of healing for human beings since the beginning of recorded history. In fact, the use of music was first seen in the light of the sacred, and specific musical elements of tone, rhythm, and harmony were recognized by the ancients as bringing “harmony” and balance to human beings. Music used therapeutically has been a clinical discipline since the 1940s.

Music is a birthright of every human being. New to our time is the unprecedented condition of a humanity that now lives in a fast-paced, highly technical, and increasingly artificial environment, spending hours a day on electronic devices and interacting less and less with other human beings and far less connected to the rhythms of the natural world than our predecessors. The loss of our relationship with Nature and fellow human beings is evident everywhere.

The definition and practice of music therapy in our time needs to be expanded to include three basic experiences:

1. Exposure to acoustic musical tone or rhythm. Real tone contains actual life force—living, etheric substance that literally feeds the soul. In our time, when regular exposure to live instrumental or sung music is no longer a given, any such exposure is a musically therapeutic experience.
2. Music-making becomes a therapeutic experience in an era of consumers of music rather than creators of music.
3. Soul-nourishing silence is music therapy in an era constantly bombarded by sounds. Silence induces the space to truly listen so as to develop an inner response and sense of our true self.

The silence of listening may be the deepest form of music therapy we can offer to our fellow human beings at this time. Only after the space for such silence has been created is it possible to offer something to “listen to” or create in that space. The important prescriptive work of music therapy begins here. The pathway to the place of true musical healing in our time should facilitate a real experience of the elements of music in their pure, spiritual form, through consciously cultivated silence and the activities of hearing, listening, and creating.

—Sheila Phelps Johns, MMus



THE REPRESENTATIVE OF MAN
 (ENTWURF FUR MITTELMOTIV)
 sketch by Rudolf Steiner for the Middle Motif of the
 Small Cupola of the First Goetheanum
 From *Das Malerische Werk*, produced by Roland
 Halfen and Walter Kugler.



THE REPRESENTATIVE OF MAN
 Rudolf Steiner

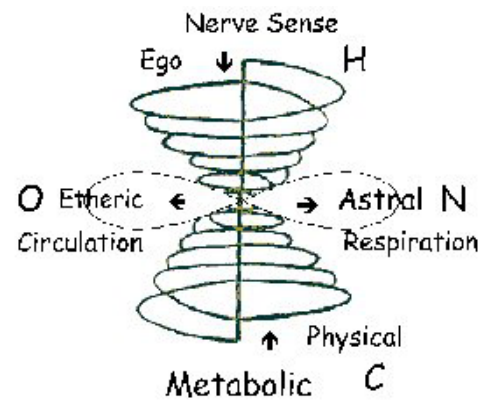
Right:
CONSCIOUSNESS SOUL
Owen Barfield (1898-1997)



Below:
THE FOUR RIDERS
Arild Rosenkrantz, 1952



COLOR EXERCISE
after *The Threefold Human Being*
(*Der dreigliedrige Mensch*)
by Rudolf Steiner
Janette Jacobson,
2019



GYROSCOPE

In his foundational work *The Philosophy of Freedom*, Steiner said that so long as humans obey external authority, their own biological instincts, or the animalistic parts of themselves in common with the rest of humanity, they are not free beings. Freedom comes from choosing based on intuitive understanding of what each option entails and what it means. This act of free will requires introspection and spiritual acumen to act from a place of true understanding. Steiner acknowledged that not everyone introspects to the degree necessary to make intelligent free will choices. In private discussions, Steiner went even further:

Dr. Steiner: That little girl L.K. in the first grade must have something really very wrong inside. There is not much we can do. Such cases are increasing in which children are born with a human form but are not really human beings in relation to their highest I; instead, they are filled with beings that do not belong to the human class. Quite a number of people have been born since the [1890s] without an I—that is, they are not reincarnated but are human forms filled with a sort of natural demon. There are quite a large number of older people going around who are actually not human beings but are only natural; they are human beings only in regard to their form. We cannot, however, create a school for demons.

A teacher: How is that possible?

Dr. Steiner: Cosmic error is certainly not impossible. The relationships of individuals coming into earthly existence have long been determined. There are also generations in which individuals have no desire to come into earthly existence and be connected with physicality, or immediately leave at the very beginning. In such cases, other beings that are not quite suited step in. This is something that is now quite common, that human beings go around without an I; they are actually not human beings, but have only a human form. They are beings like nature spirits, which we do not recognize as such because they go around in a human form. They are also quite different from human beings in regard to everything spiritual. They can, for example, never remember such things as sentences; they have a memory only for words, not for sentences.

The riddle of life is not so simple. When such a being dies, it returns to nature from which it came. The corpse decays, but there is no real dissolution of the etheric body, and the natural being returns to nature. It is also possible that something like an automaton could occur. The entire human organism exists, and it might be possible to automate the brain and develop a kind of pseudo-morality.

I do not like to talk about such things since we have often been attacked even without them. Imagine what people would say if they heard that we say there are people who are not human beings. Nevertheless, these are facts. Our culture would not be in such a decline if people felt more strongly that a number of people are going around who, because they are completely ruthless, have become something that is not human, but instead are demons in human form.

Faculty Meetings with Rudolf Steiner Vol. 2, 3 July 1923, p. 649-650



DER DREIGLIEDRIGE MENSCH
Rudolf Steiner

The Eighth Sphere

Developed from the essay "The Battle for Humanity"

For the full essay "The Eighth Sphere," including illustrations, please visit <https://www.option3.co.uk/the-eighth-sphere/>.

"The metaverse is the next version of the internet. But instead of static webpages, it will thrust you into an immersive game-like world. Think of the metaverse like a massive virtual world where you can go to work, learn, create art, shop, watch concerts, hang out with friends, and do dozens of other real-life activities."

—Forbes Welcome To The 'Metaverse'

"New worlds are in the making, Calvin's world is in the making, Tamara's world is in the making, Sam and Joe's world is in the making and you're invited." —Meta (Facebook) Horizon¹

If we take a moment to observe the world around us, many people walk around with their heads in another world. Their legs still walk the earth but their attention is elsewhere. The screen of their mobile phone is a portal to another place, a world in which their virtual self, a carefully crafted version of who they wish to be for other online perceivers, takes on ever more characteristics chosen by the creator of the avatar.

Rudolf Steiner explains that the ultimate goal of the adversarial powers is to draw as much of humanity into the Eighth Sphere as is possible. If you imagine a future where people's minds are permanently connected to the internet, which by then will likely be a quantum internet controlling all aspects of life both real and virtual, the virtual made up from countless imaginative universes almost indistinguishable from physical reality, then you will have some idea of how consciousness will be controlled, harvested and thus INCORPORATED into that sphere of being, or you could say not being.

From *The Occult Movement in the Nineteenth Century* by Rudolf Steiner, Lecture Five:

"In truth, therefore, our Earth—the Fourth Sphere—is simply not what it appears outwardly to be. Were it really to consist of atoms, all these atoms would still be impregnated by formations belonging to the Eighth Sphere—which are perceptible only to visionary clairvoyance. These formations are present everywhere; so too is the spectre-like content of the Eighth Sphere which can therefore be perceived just as actual spectres are perceived. All earthly being and existence are involved here. Lucifer and Ahriman strive unceasingly to draw from the Earth's substances whatever they can snatch, in order to form their Eighth Sphere which then, when it is sufficiently advanced, will be detached from the Earth and go its own way in the Cosmos together with Lucifer and Ahriman.

Needless to say, the Earth would then pass over to Jupiter as a mere torso....

How was it that the expression 'Eighth Sphere' came to be used?—You know that human evolution takes its course through the seven spheres of Saturn, Sun, Moon, Earth, Jupiter, Venus, Vulcan. (Here, Steiner is referring to previous and future periods of human evolution; he is not referring directly to the planets as we think of them today.) We will conceive that besides these seven spheres there is still something else which lies outside them and yet is in some way related to the Earth. Here, then, we have a sphere, visible only to visionary-imaginative clairvoyance, which stands there as an Eighth Sphere over and above the seven which constitute the domain of the ordered and regular evolution of mankind. All such sketches are, of course, purely diagrammatic; one is obliged to separately draw spheres which can only be observed each within the others.

In the Eighth Sphere, we have to do with Imaginations and what constitutes the essential nature of Earth-evolution—that is to say, the Fourth Sphere—is not present in the Eighth Sphere...

If the Spirits of Form had achieved everything that their own nature desires and moreover is able to achieve, when the mission of Sphere Three was fulfilled in the Cosmos, Sphere Four would have arisen quite naturally from Sphere Three. That is obvious. But we know that Luciferic and Ahrimanic spirits are at work—and they hold back for themselves something of the Old Moon substantiality, wrest it away, as it were, from the Spirits of Form. The fact that Lucifer and Ahriman do so is indicative of their essential nature. Thus, as Sphere Three is advancing to a further stage, something is wrested from the Spirits of Form by Lucifer and Ahriman; into this part that is wrested away, Lucifer and Ahriman penetrate, instead of the Spirits of Form. The activities of Lucifer and Ahriman are

NINE REALMS OF THE EARTH TO BE REDEEMED

REALM	PROBLEM	SOLUTION
1ST MINERAL	FIXED	ANGELS
2ND LIQUID	MECHANICAL	ARCHANGEL (FOLK)
3RD AIR EARTH STEAM EARTH	COLD FEELINGS	ARCHAI (PERSONALITY)
4TH WATER EARTH	STEREOTYPE CARICATURE WARPED FANTASIES	EXUSIAI (FORM)
5TH FIRE EARTH	UNBRIDLED PASSION DARKENED WILL	DYNAMIS (MOVEMENT)
6TH FRUIT EARTH KYRIOTETES	MAGNETIC FORCES UNLIMITED GROWTH	(WISDOM)
7TH EARTH MIRROR	LOVE OF EVIL PERVERSION OF VIRTUE DARK SACRIFICE HAPPY AT OTHERS' DOWNFALL	THRONES (WILL)
8TH FRAGMENTER	DISSONANCE & CHAOS BREAK APART	CHERUBIM (HARMONY)
9TH CORE	SOURCE OF ALL EVIL, ANTI-EVOLUTION	SERAPHIM (LOVE)

The Lucis trust, which has received significant funding from both Bill Gates and George Soros, is very much involved with the United Nations and although they do not openly worship Lucifer (and Ahriman?), they are more open about their feelings towards electricity.

Beneath the surface of the information and communications revolution, an arcane process is at work with tremendous implications for humanity's future. In the digital circuits on which the Internet, computers and cellular phones all rely, electricity is made to run through the circuitry pattern on a silicon chip performing an ordered, repetitive dance – the rudiments of ceremony and ritual. Electricity is the life-force of Divinity; and the harnessing and directing of electrical behaviour is all part of the Divine Plan.
—Lucis Trust *Technology and the Plan*

D-Wave made the world's first commercial quantum computers (strictly speaking, quantum annealers running adiabatic quantum computing algorithms). They are used by Google, NASA, Amazon, Lockheed Martin and many others. Their latest computer has 5,000 qubits, which equates to the computational processing power of 2 to the power of 5,000.

Geordie Rose, founder of D-Wave Systems, gave a most prescient explanation as to how quantum computers actually work. He first quotes David Deutsch, a pioneer in the field of quantum physics.

“Quantum computation ...will be the first technology that allows useful tasks to be performed in collaboration between parallel universes.” —David Deutsch TED 2005

and then goes on to say:

“Science has reached the point now where we can build machines that can exploit those other worlds. ... The shadows of these parallel worlds overlap with ours and if we are smart enough, we can dive into them and grab their resources and pull them back into ours, to make an effect in our world. ... What I am telling you is absolutely correct and in line with the way these things actually work.” —Geordie Rose *Founder, D-Wave Systems*

When standing next to the black cube of the D-Wave Quantum Computer, Mr. Rose admitted, *It feels like an altar to an alien God.*

The large hydron collider at the European Organization for Nuclear Research, known as CERN, is another device that, according to the project's scientists, could be accessing other dimensions. In some ways, it is a single giant qubit.

“Out of this door might come something, or we might send something through it.” —Sergio Bertolucci, *Director for Research and Scientific Computing at CERN*

In *From Gondishapur to Silicon Valley, Vol. 2*, Paul Emberson explains in great detail that quantum computers work by exploiting certain characteristics of the Eighth Sphere. Imagine a future time when the internet is a quantum internet and much of our technology uses quantum-based processors. As strange as it may sound, the processing will not be taking place within the physical hardware but, rather, the physical hardware will create a condition where the processors can access and utilise the parallel, non-physical dimension of our reality system known as the Eighth Sphere.

“If everything were to run without a hitch for Lucifer and Ahriman, if they were everywhere able to wrest as much as they

wrest from the organ of the head, Earth-evolution would soon reach a point where Lucifer and Ahriman could **succeed in destroying our Earth** and in leading over all evolution of worlds into the Eighth Sphere, so that Earth-evolution as a whole would take a different course. Hence Lucifer endeavours to unfold his greatest strength of all at the place where man is the most vulnerable, namely in his head.” —Rudolf Steiner, *The Occult Movement in the Nineteenth Century*, Lecture Five

Steiner's words, seen in the light of current and future technological developments, stand as a prescient warning of a terrible future that awaits humanity if we continue blindly along our current course of technological development and continue to deny any reality beyond the senses.

The Eighth Sphere is not something new; it already exists, interpenetrating physical reality. Its formation, its effect on and its role in evolution, however, is emerging and becoming ever more apparent. We face a pivotal moment in human history when binary technology starts to enter the body of human beings, changing the evolutionary path of those who accept it. Bio-integrated quantum technology would, 'if developed', directly entangle human beings with the Eighth Sphere.

“Those virtual worlds of 2060, to which an untold number of human beings will sacrifice their soul forces, will not be made up of limited sets of alternative scenarios programmed by human software developers, as computer games are today. They will be programmed in real-time by the giant super-computers, which will continuously adapt the scenes and plots of the game to the individual player's thoughts and emotional responses. Each player will live in his own personal world. It will be the ultimate splitting up of humanity.” —Paul Emberson, *Supersensible Researcher, 50 Years from Now, Anthro Tech Newsletter 2009*

It is important to understand that the higher and lower aspects of the non-physical worlds are not above us and below us; they are in a sense, aspects of our being; they are around us, inside of us, and interpenetrate us and the world at all times

Making our minds a component of the internet may for a time appear to give us incredible abilities, but in the process of assimilation, we will not become the masters of our minds; any abilities we receive will be given or bought. The mastery of our thoughts is the starting point for becoming the masters of ourselves—which gives us the potential as we develop to increasingly partake, consciously, in the actual reality creation process.

The worlds within the Metaverse that we build may appear to be extremely free, but the structure upon which those worlds are built is in actuality the antithesis of a world within which we can develop real freedom. Steiner explains that the only truly free deed that we can undertake in life is the act of meditation.

“When one begins to meditate, one accomplishes the only really free deed in this human life... we are completely free in this. Meditation is the archetypal free deed.” — Rudolf Steiner (GA 214, 20.8.1922)

When we choose to meditate—especially a will-strengthening meditation that requires effort—we do so completely out of ourselves; nothing compels us. Think of the myriad number of activities that we undertake every day: we eat because we are hungry, we do such and such because we feel like doing it, we work so we can eat or so we can do things that we would like, etc. When we reach a point where we have mastery of the three elements of soul—thinking, feeling and willing—then these elements become quiet, so to speak, they cease to compel us

in any way. We become free to connect them as we choose; they do not in themselves exert any influence over us.

“At this point in our spiritual evolution, the organs of thinking, feeling and willing function separately, quite independently of one another. Their interconnection is thus no longer regulated by their own inherent laws, but by the individual's awakened higher consciousness. Therefore one of the first changes we notice in ourselves as we advance in esoteric training is that neither ideas and feelings nor feelings and decisions are connected unless we ourselves create the connection between them. No impulse leads us from thought to action unless we ourselves freely create it.”

—Rudolf Steiner *How To Know Higher Worlds* P. 178

When we create within the framework of the Metaverse, we will not be doing so through the mastered direction of our thoughts and feelings. Anyone who chooses, regardless of their level of self-mastery, will appear to be able to create worlds and even whole universes, when in actuality it will be artificial intelligence, not someone's will, that is forming those worlds. As supersensible researcher Frank Burdich puts it, “The Eighth Sphere is not a physical place, it is a state of being, a condition wherein the ‘I’ is so destroyed that no free action of a person is possible.”

Freedom to experience and give ourselves up to every imaginable sense impression within virtual reality is a certain kind of freedom but it is not a mechanism by which we strengthen the central creative principle that we refer to when we say “I” Am. On the contrary, it is the very mechanism which, over time, will destroy that which is the centre of who we all are, the principle in us that is at the same time the most individual and yet universal. We all have the same name. We all call ourselves “I”. If this is not the case then why do we hang our name upon our “I,” so to speak? Why do we put it before our given name? We do not say Jane is “I” or John is “I”. The “I” is the centre of who we are and we strengthen it by balancing and becoming the master of the external and internal pressures that seek to influence us every minute of every day. When we completely give ourselves up to any and every sense impression that we desire, we are not becoming the master of ourselves.

When trying to understand such a challenging subject as the Eighth Sphere and its relationship to the Metaverse, it is helpful to hold in mind the highest potential-

ity of what a human being can become—something only made possible because of the consciousness structure that we find ourselves in, a structure that includes the Eighth Sphere, the forces of death and decay, and all those qualities that we call evil. If we called evil “learning structures” that are out of place and balance, then we might not slip quite so easily into dualist fearful thinking.

“Man is today essentially a consciousness, or understanding being, whereas in many ways his will is limited. He understands the surrounding world as a totality—that is, to a certain degree—but has no real control over all that he penetrates with his knowledge. This control by his will is a development of the future, and it will become ever stronger until he attains that central goal of existence known to spiritual science as “the great sacrifice,” signifying the power of will to sacrifice oneself completely, not merely in dribbles of human sacrifice of the kind of which man is capable today with his puny present feelings and will power. In future time, he will have developed the strength to sacrifice his whole being by letting it flow directly into material substance.

One may picture this “great sacrifice,” the highest expression of will in divine nature, by imagining oneself before a mirror in which one's image is reflected. This image is, of course, an illusion, a semblance. Now, carry over this image to the point of imagining yourself dying, sacrificing your existence, your feeling and thought, your very being, to inject life into that image. Spiritual science in all ages has called this phenomenon the “outpouring,” “the emanation.” If you could really make this sacrifice, it would be clear that you would no longer be here because you would have given up your whole being to this reflected image to imbue it with life and consciousness.

When the will has become capable of making the “great sacrifice,” **it actually creates a universe, great or small, whose mission is bestowed upon it by its creator.** Such is the creative will in the Divine Being...

Now, imagine the inner being of a Divinity that has in this way created a universe, with itself as the center. If, for example, you imagine yourself as the central point in this room, surrounded not by these six surfaces of walls, ceiling and floor, but by a hollow globe that reflects its content, you will see yourself as the central point, reflected on all sides, everywhere. In like manner you can picture a Divinity as a central will, reflected on all sides, and the mirror is both image of Divinity and the universe. For what is a uni-

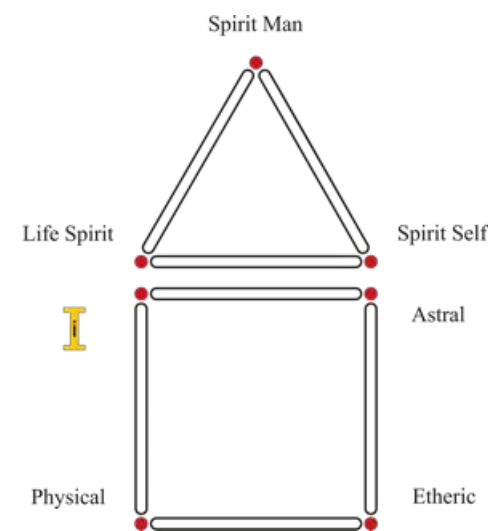
verse? Nothing but a mirror of the essential nature of Divinity.

The universe lives and moves because the Divinity is poured into it—the “outpouring”—when Divinity makes the “great sacrifice” and is reflected in the universe. **The pouring of life and being into a reflected image is an exact picture of this divine creative process.**

The divine will expresses itself in infinite diversity, animating thereby the entire universe.

Thus, if you could see yourselves in that condition to which you should finally rise—the condition of spirit man—you would recognize its will-like nature.”

—Rudolf Steiner

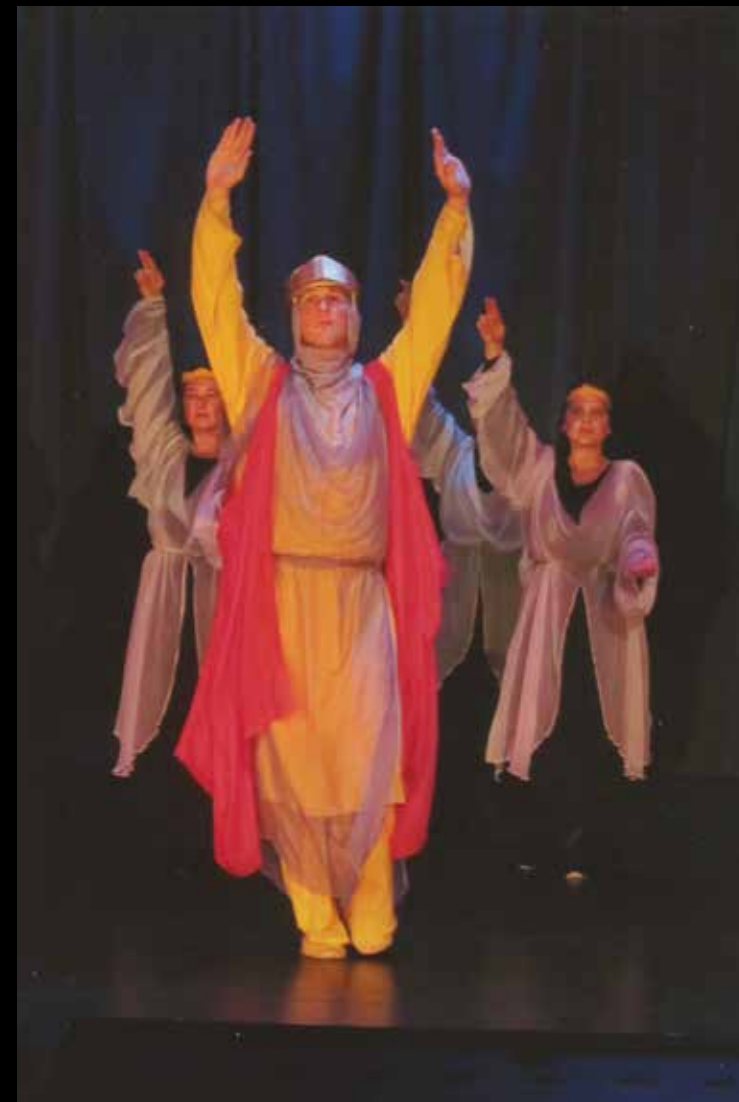


Is our universe such a creation? Is the center of who we are a part of the being who created our universe? Are we individuated manifestations within that creation who have awoken to self-consciousness and are now, in a sense, looking back at ourselves and asking who we are?

Do we want to learn one day to pour out our divinity and actually create universes or play at making universes while we pour our divinity into the Metaverse, a process by which we sacrifice our divine essence to adversarial powers?

It's time to choose.

For footnotes, see page 77



Above and Left :
THE PASSING OF ARTHUR
American Eurythmy School



COLOR EXERCISE
after "Archetypal Plant"
(Urpflanze)
by Rudolf Steiner
Janette Jacobson,
2015

Barbara M.V. Scott

The Light Root (*Dioscorea batatas* or Chinese Yam): Human Consciousness and Health

*"Your body is woven from the light of heaven."
—Rumi*



URPFLANZE
Rudolf Steiner

Over the past several years there has been a deepening interest in the light root which Rudolf Steiner first spoke of in the last century at the time of his 1924 series of lectures, called the *Agriculture Course*. He perceived it to be indispensable in the future to transform and absorb the nutritional forces in our food, which continues to be increasingly devoid of the nutrients necessary to nourish us in body, mind and spirit. Steiner also noted that it would be wise to replace the potato, which he linked to materialism in the European diet with the light root.

The Chinese yam is indigenous to China where it is known as *shan yao* and “fairy food.” In Traditional Chinese Medicine, its vital functions are known to tonify the spleen, to nourish the lung, to strengthen the kidney and to benefit essence.

Steiner tells us of the importance of the spleen—long a mystery in allopathic medicine—and how it is the most spiritual of the human organs. It is known in anthroposophical medicine to compensate for our irregular eating habits and to rhythmically transform and transport the nutritional forces of the digestive and respiratory systems into the blood in the correct form and amounts. Raw foodstuffs are like foreign material to the spleen, and it aids us by transforming them into familiar substances and forces.

Taken internally, the Chinese yam is not for everyone as there can be side effects and contraindications. Because of its estrogen content, it ought not be used where overstimulation of this hormone could cause problems. The alkaloid in its mucilage can cause allergic reactions, while the saporin in the mucilage is eliminated only by high temperature. Further, it shouldn't be used in any excess syndrome and it may aggravate constipation. How these consequences may apply to homeopathic remedies is not yet fully known. For example, some health care providers consider that certain illnesses may involve an excess of light ether, in which case the properties of light root will need further study.

Regarding the unique, subtle qualities of the light root, it is thought to hold the highest amount of light ether of any plant. Light ether, which works through the element of air, is one of the four ethers that make up the unseen, formative forces—earth, water, air, and fire. As it weaves into our light bodies, it allows us to perceive and remember with inner light-to-light communication. This yam is thus akin to a “being” of goodwill, a presence that has come to help us become stewards of our consciousness and the soul of Earth through both practical and meditative work.

It has long been known that light is vital to life, and there has

been much research on the significance of light as it pertains to healing, consciousness and human health. Light is taken in through the eyes and via the skin, which is the largest organ of the body. Saints and sages of all religions have suggested that we are light-bearing spiritual beings having a human earthly experience.

Those who are working with various aspects and modalities of light as it applies to human health and consciousness include the late Dr. David Bohm, Dr. Peter Mandel, the biophysicist Dr. Fritz-Albert Popp, Dr. Jacob Liberman, Ralf Roessner and others. In describing the workings of light, these researchers all speak of it as nutrition and medicine, the medium whereby cells communicate. It is also mentioned as partially responsible for the manifestation of form through the formless etheric realm. Illness is the absence of coherent light and the inability of the cells to communicate effectively. Various forms of light therapy often bring about a restored cellular communication. It has been demonstrated that light is involved in every aspect of metabolism, and it is now thought that animals and birds migrate and move in synchrony through light communication.

The experiential qualities of the light root include the possibility of countless benefits: an increased feeling of peace and calmness, a restored and revitalizing sleep rhythm, a heartfelt sense of unity consciousness, a certain immunity from the subnatural, degenerate and fallen light ether of the invisible sea of electromagnetic frequencies to which we are exposed and vulnerable, and a finer quality of absorption of the vital nutritional forces in food. A partial testimonial report, “Since using *Dioscorea batatas*, I have noticed a subtle and consistent response of the client becoming more peaceful and relaxed after applying the cream to the following areas: radial artery, carotid artery, between and slightly above the eyebrows (energetic pineal gland point).”

Upon first taking the homeopathic light root remedy (pellets, taken orally), the author experienced going through a mild earthquake, swaying slightly to both sides of the body and then into alignment with a sense of unity throughout the body and mind. Over time, this changed into a witnessing perspective as the internal light communication in the DNA allowed life, with all its various adversities, to be perceived from a calm, peaceful and nonreactive position. This included times of crises, allowing a balance of humor and humility to ride out the storm.

Through the redeeming aspect of human consciousness, we can serve as light bearers to bring about benevolent collaboration for the true advancement of humankind. It is my premise that the

light root is tantamount to a kind “being” that assists us during the immense changes upon us. The honeybee is another such friend, as are the blessed seeds of our food plants that the bees gift to us through their unity consciousness of selflessness and love.

Much like the presence of coherent light-to-light connections in and between healthy cells, we can each—through the essence of our individual light—communicate with kindness, empathy and respect. Such qualities co-create safe, unified ground upon the playing field of consciousness. The true renewable resources we share with our brothers and sisters are, therefore, precious particles that foster an emerging global village. Our times are urging us to grow up, become spiritually mature, occupy our light body and shine.

For references, see page 68



Barbara M.V. Scott

Conscious Composting

A Meditation on Conscious Composting and Christ Consciousness Earth's Future, Part I

“I thank you, O wise Providence, that you have made it possible for me to bring you a love that is not forced but springs up free in my own breast: that you do not force me to love you, but have given me the choice of following you.”

— The Apocalypse of St. John by Rudolf Steiner

I was permeated by the peasant wisdom of the earth at the coastal homestead where I grew up. Surrounded by the good, the true and the beautiful to explore—gardens, fruit trees, animals, conscious compost and the wilds—I thought the whole world was a garden! I felt graced by the overlighting beings from which the material sense world seemed to arise. It was apparent to me that the gardener’s consciousness influenced the quality of the food—nourishment for body, mind and soul—as I watched my father tend the earth in humility and with love. His faith seemed to stem from the relationship between the soil and his soul, and I imagined a spiritual realm behind the sense perceptible world. In awe, I went to the compost piles where I felt most aligned with these unseen forces behind Nature.

After immersing myself in the aromas, sensations and tastes of the compost, I learned to sit and listen in stillness and silence. As I communed there one day, I became aware of an aura and a life pulse emanating from the compost—the Earth was breathing me. I was profoundly affected in thought, breath and posture. I realized that my father’s humility, faith and love—in the earth and for the earth—linked him to the wisdom-filled, divine spiritual realm through his soul. I was inspired to follow in his path. The compost for me was the crossroads between the mystery of Nature and the Christ Mystery that I had heard about (yet could not understand) in church. My upbringing in peasant wisdom, which Steiner referred to as “wisdom before God,” in the Agriculture Lectures, planted fertile spiritual seeds that would bloom in biodynamic agriculture and a path in Self-realization.

Biodynamic composting unites earthly matter and cosmic forces and is the starting point of an agricultural individuality. This individuality arises through soil cultivation and the integration of the farm’s physical (mineral), ether (plant), and astral (animal) bodies. We call upon the elemental and spiritual hierarchies as the architects and guides of the spiritual realm.

The cow is key to a farm with her astral nature and manure (receptive to astral forces), and she perceives the conditions of the farm’s etheric and physical body through a digestive analysis of the food plants grown there. Through our devotion to the cow in our daily chores of milking, feeding, and mucking out, we become conscious of the manure’s inner workings with our astral bodies as it informs us of the necessary practical work to bring the farm into its essence.

Since the birth of agriculture, our Mother Earth—in pain and suffering—has hardened due to changes in humanity’s consciousness. We must become increasingly aware of the anti-evolutionary forces that destroy the rhythms of life—electromagnetic radiation, artificial fertilizers, pesticides and biotechnology (genetically modified organisms). These are creations that seek to keep humanity from remembering our divine inheritance. As the old etheric body of the planet falters, we are called upon to cultivate the relationship between our subtle body and the Earth’s benevolent life-renewing forces. It is through our emerging awakened hearts that we will be able to perceive the etheric Christ. This way of “thinking” with aware and purified souls will form a collective sensory organ for a new Earth. Our task is literally to unite earthly substance and

our souls with their divine cosmic origins.

The seeds for the spiritualization of Earth and humanity were sown at a singular event, described by seekers as the Mystery of Golgotha, which transformed the blood and substance of Christ to the equivalent of spiritual Gold. This consciousness united with the physical and etheric layers of Earth as the force of Love descended from the Cosmos. “The mission of our Earth is the cultivation of the principle of love by the beings evolving upon it.” (Rudolf Steiner). As we work to perceive the relationship of our etheric body to the Earth’s etheric, we will gain the ability to perceive the Living Christ.

This reawakening of Christ Consciousness in human souls will follow from real-life experience and hard-won wisdom as we each learn what it means to be truly human. In this way, we serve the evolution of humanity and the spiritual hierarchies. As biodynamic practitioners, we can serve in practical ways to become the new etheric through inner and outer work, which can also be achieved with the science of meditation and a heartfelt spiritual path.

Conscious composting and the practical work of sacred agriculture creates etheric nodes on the Earth. As we surrender our personal will through devotion to the cosmic creative energies, and streaming through the portal of Christ Consciousness, we can give Earth her future. Our love prepares and patterns Earth for her highest future.



YAMS DRYING

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LAZURE PAINTING
Sophia Institute



PLANTEVERDEN
Arild Rosenkrantz



THE SPIRIT OF THE GLEN
David Newbatt

Waldorf school education is not a pedagogical system but an art—the art of awakening what is actually there within the human being.

—Rudolf Steiner



Above:
KNITTING

Opposite:
RUDOLF STEINER, 1922



Rudolf Steiner, Imperial Hotel, Vienna, June 1922

Atmani

The Sound of Spiritual Science

The constant development of technology is one of the hallmarks of mankind. Increasingly since the 20th century, technology has been characterized by the one-sided use of electromagnetism. The term Technology comes from Greek *téchne* and primordially means any art, being, craft, skill, or instruction in the practice of art and science. Originally, *téchne* was tied to the activity of crafting, not to the production of products from mechanical methods. "Where *téchne* determines action, there is *telos*, a goal to be worked toward, something to be moved, a work or deed to be realized."¹

According to Aristotle, technology has two sides: "the theoretical one of the regulated procedure based on the cognition of causes (*méthodos*) and the practical application, one of a corresponding competence or ability (*dýnamis*) that he who produces the work of art has."² In general, today the original meaning (technology) is only approximately paraphrased as ability, artistry, handicraft.³ Indeed technology has become something which, detached from man, means pure machinery in which the human element has fallen out.

The invention of the gramophone separated the process of giving birth to music from the human being. Sound and word were trapped in the sterility of the machine, first as a record, then as a CD, today digitally and thus dehumanized. For the longest time, the aim in loudspeaker construction was to use as little materiality as possible in order to not to disturb the "illusion of sound", a formulation of Alfred Rudolph (Acappella Audio Arts), to keep it "pure".

The Lautsänger starts everywhere in the human being. Just as some inventions of recent times have been imitated from nature (e.g. in architecture) likewise the basic principle of the Lautsänger is learned from the human being itself. Thereby the cosmic force opposite to gravity, which Rudolf Steiner

called *formative forces* and George Adams called *universal forces*, are included. Aristotle pointed out the polar interplay of these two and gave them as background to the entire foundation of the world in science and art. While the earthly (terrestrial) forces work centrifugally and are electromagnetic, the formative forces, which are addressed here, occur centripetally, thus coming from the periphery, the cosmos. A labile equilibrium is created in that man is not oppressed by the hardness and brittleness, the hollow and coarse, but man is invited into a free space in which he participates in both the sound and speech process, just as when listening to a concert. Furthermore, certain electromagnetic forces are tamed, similar to the living human being, so both the sound and the tone appear outside, not imprisoned in a loudspeaker box. The substances are taken from all realms of the earth which, transformed with a consecrational process, let the essence of man appear liberated in sound, song, and speech. Thus, a completely new method is opened as the archetype of a new technique, which contains all previous possibilities, but incorporates them into the human being, the earth and the cosmos in a transformed way.

Handcrafted components are incorporated into many elements of the system serving to reconnect us to the origin. The Lautsänger opens the space for a new technology, which harmoniously connects earth, cosmos and man. Thereby it is completely art -Techné -Technique of the future.

The Lautsänger is available as a small and large system, for conferences and as headphones. The Lautsänger company was founded in 2019. For more information about the products and how to purchase them please visit the webpage www.lautsaenger.com.

For footnotes, see page 77

Lautsänger

Living Sound

The Lautsänger is a result of cymatics. After intensive research the artist and cymatics researcher Atmani found a way to transform audio speaker technology. In playback the live forces of speech and music become perceptible. In the Lautsänger Manufactory in Germany we build headphones and speakers with unique properties. Find more information about our products and purchase possibilities on our web page.

Euphony for body, soul and spirit



www.lautsaenger.com

For Your Reading and Listening Consciousness

Dale Brunsvold reads works by Rudolf Steiner aloud

https://www.youtube.com/playlist?list=PLSigzNEVxn6oTzddF-X_gb1U-yHoMBkIY

Theosophy, a core book <https://www.youtube.com/watch?v=Qodk5FaUY3U>

Rudolf Steiner gave 6,000 lectures in his lifetime

The Electric Doppelganger: The Mystery of the Double in the Age of the Internet, from the work of Rudolf Steiner

The Karma of Untruthfulness: Secret Societies, the Media, and Preparations for the Great War, Vols. I and II (lectures 1916-1917)

The Fall of the Spirits of Darkness (lectures 1917)

Secret Brotherhoods and the Mystery of the Human Double (lectures 1917)

The Occult Movement in the Nineteenth Century (lectures 1915)

Europe: A Cosmic Picture by Maria Schindler (New Knowledge Books, 1975)

From Gondhishapur To Silicon Valley, Vols. I and II by Paul Emberson (Ethereic Dimensions Press, 1997)

Machines and the Human Spirit by Paul Emberson (Scotland: The DewCross Centre for Moral Development, 2013)

Demons and Healing: The Reality of the Demonic Threat and the Doppelganger in the Light of Anthroposophy by Are Thoresen (Temple Lodge, 2018)

Experiences From the Threshold and Beyond Understood through Anthroposophy by Are Thoresen (self-published, 2019)

Acupuncture and Translocation by Are Thoresen (self-published, 2019)

Man or Matter by Ernst Lehms (Rudolf Steiner Press, 1951)

The Evolution of Mankind by Guenther Wachsmuth, PhD (Philosophic-Anthroposophic Press, 1961)

The Etheric Formative Forces of Cosmos, Earth and Man, Vols. I and II by Guenther Wachsmuth, PhD (NY: Anthroposophic Press, 1932)

Dennis Klocek, artist, scientist, teacher, researcher, gardener, and alchemist. Dennis' work focuses on soul work, meditation, consciousness and physiology, biodynamic gardening, weather, and teaching out of his studies in anthroposophy <https://dennisklocek.com>

Tom Cowan, MD, Sally Fallon Morell, *The Contagion Myth: Why Viruses (including "Coronavirus") Are Not the Cause of Disease* (Skyhorse, 2021) Available at <https://rudolfsteinerbookstore.com/product/the-contagion-myth/>, Amazon, etc.

Elana Freeland, *Geoengineered Transhumanism: How the Environment Has Been Weaponized by Chemicals, Electromagnetics, & Nanotechnology for Synthetic Biology* (2021)

Color edition available at <https://rudolfsteinerbookstore.com/product/geoengineered-transhumanism/>; black & white at Amazon, bookstores, usual distribution channels

Footnotes

Editor's Letter • Freeland (pages 8-9)

- 1 Anthroposophy (Anthropos – man, Sophia – wisdom) is a philosophy founded by Rudolf Steiner that posits the existence of an objective, intellectually comprehensible spiritual world accessible to conscious human experience.
- 2 Rudolf Steiner, "Individuality and the Group-Soul," Munich, December 4, 1909.
- 3 Occult simply means hidden but usually references secret society activities or caches of ancient truths.
- 4 Rudolf Steiner, *The Occult Movement in the Nineteenth Century* (10 lectures in October 1915). The Eighth Sphere is also discussed in C.G. Harrison's *The Transcendental Universe* (1894), which Steiner read and which Google describes as "one of the most enigmatic and thought-provoking works of the period, a mysterious and unknown figure--C.G. Harrison--examines theosophy from an esoteric Christian perspective. He identifies true gnosis and, with great courage, makes public much esoteric knowledge that had remained hidden within occult orders."
- 5 Sergei Prokofieff, "The Being of the Internet," n.d. Prokofieff (1954-2014) was a Russian anthroposophist. His essay also discusses the Eighth Sphere.
- 6 The *light ether* is one of the four ethers (warmth, light, tone and life) discussed in the *Agriculture Course*, <https://biodynamicus.com/biodynamicus/themes/themes-in-lecture-2/the-four-ethers/>.

Deceptive Messengers • Givens (38-39)

- 1 An essay published in the compilation *Methodische Grundlagen der Anthroposophie* (CW 30). (Dornach, Rudolf Steiner Verlag, 1961), p. 207.2 T. Landolfi, *La moglie di Gogol*, in T. Landolfi, *Ombre*, Milano, Adelphi, 1994.
- 2 <https://anthroposophy.org/from-the-general-secretary-8/>
- 3 <https://vaccineliberationarmy.com/2020/12/12/rudolf-steiner-vaccine-elimination-of-the-soul/>
- 4 From Rudolf Steiner, *The Fall of the Spirits of Darkness* (Bristol: Rudolf Steiner Press, 1993) (CW 177), p. 85; pp. 199–200
- 5 Rudolf Steiner, "The Task of the Micha-el Age." Lecture 9 in the cycle Rosicrucianism and Modern Initiation (CW 233).
- 6 Steiner, Rudolf. *Harmony of the Creative Word*. Rudolf Steiner Press, Forest Row, E. Sussex, 2001. CW 230.
- 7 <https://www.biologicalmedicineinstitute.com/post/covid-19-mrna-vaccines>
- 8 <https://pubmed.ncbi.nlm.nih.gov/24565227/>
- 9 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2832887/>
- 10 Doerfler, Walter. *Adenoviral Vector DNA and SARS-Cov-2 mRNA-based Covid-19 Vaccines: Possible Integration into the Human Genome – Are Adenoviral Genes Expressed in Vector-based Vaccines?* Virus Res.2021 June 1, 302:198466. Doi: 10.1016/j.virusres.2021.198466. Epub ahead of print. PMID: 34087261; PMCID: PMC8168329.
- 11 <https://jamanetwork.com/journals/jama/fullarticle/2770485?guestAccessKey=fc28caa1-b914-4e1c-af3f-a03bed8a3627>
- 12 <https://trialsitenews.com/philippine-dengue-vaccine-criminal-indictments-includes-president-of-sanofi-pasteur-their-fda/>
- 13 <https://blogs.bmj.com/bmj/2021/01/04/peter-doshi-pfizer-and-modernas-95-effective-vaccines-we-need-more-details-and-the-raw-data/>
- 14 <https://www.sciencedirect.com/topics/materials-science/biopolymers>
- 15 <https://www.sciencedaily.com/releases/2018/06/180612185155.htm>
- 16 <https://jamanetwork.com/journals/jama/fullarticle/2770485?guestAccessKey=fc28caa1-b914-4e1c-af3f-a03bed8a3627> (emphasis mine)
- 17 <https://www.biorxiv.org/content/10.1101/2020.12.12.422516v1>
- 18 <https://osf.io/epr24/>
- 19 <https://www.anthromedics.org/PRA-0971-EN#list-sections-4>
- 20 <https://medalerts.org>
- 21 [Vaers.hhs.gov](https://www.hhs.gov)
- 22 <https://biomedres.us/pdfs/BJSTR.MS.ID.004541.pdf>
- 23 Mercola, Joseph. *Expert Scientists Testify on Virus Origin*. https://articles.mercola.com/sites/articles/archive/2021/07/17/expert-scientists-testify-on-virus-origin.aspx?ui=8af0137ac7bf7607c7af0d58f3daed8e6c7193b07309687e3bf51f683b468789&sd=2021223&cid_source=dnl&cid_medium=email&cid_content=art1HL&cid=20210717&mid=DM938269&rid=1210973959
- 24 <https://researchguides.library.vanderbilt.edu/c.php?g=69346&p=816436>
- 25 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7246018/>
- 26 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7142689/>

East and West in Waldorf Education • Bresnihan (pages 40-44)

- 1 The disuse of first names began in the Meiji Period (1868), when the government required family names for the first time, and the feudal system ruled by the Shogunate (hereditary military class) was being transformed to a more modern system with a somewhat titular emperor at the top—all due to pressure from the outside world after Japan's two centuries of isolation.
- 2 This way of thinking and carrying out policies has continued from the Edo Period, when the Tokugawa Shogun issued several edicts about 300 years ago prohibiting people to change things or start anything new.

Footnotes (cont.)

- 3 There is even a whole dialect called *keigo* (honorific forms) that uses a different vocabulary and grammatical forms
- 4 The consciousness soul started to fully manifest itself at the beginning of the 15th century [Copernicus (1473-1543), Galileo (1564-1642) and Kepler (1564-1642)]. Before the 15th century, the human being did not have a sufficient separation from the external world to scientifically investigate it.

The Erosion of Listening • Johns (pages 47-48)

1 In a series of lectures entitled *The World as Product of the Working of Balance* given in Dornach, Switzerland in November of 1914, Rudolf Steiner describes the 3 planes of the physical human body in space. In addition to the right/left dimension and the up/down dimension, we live in the world of the front/back dimension. Our eyes, located in our faces, orient our visual space in front of us and give us knowledge about the world through what we see. Our ears, on the other hand, located at the sides of our head, can take in what lives in the unknown, unseen space behind us. The unconscious gesture of leaning back and cupping the ear in order to hear something reflects the relationship of this so-called “back space” to our capacity to listen.

The Eighth Sphere • O’Hagan (pages 59-62)

1 See YouTube “Facebook Horizon | New Worlds in the Making,” August 27, 2020, <https://www.youtube.com/watch?v=o67td5HFghI>. Notice how the avatars do not have legs! The limbs, and in particular the legs, are connected with the will forces within the human being. Meta (Facebook) are not the only company to depict avatars in virtual reality without legs.

The Light Root • Scott (pages 65-66)

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- Rudolf Steiner, *Spiritual Foundation for a Renewal in Agriculture* (Kimberton, PA: Biodynamic Farming and Gardening Association, 1993).
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- Rudolf Steiner, *Perceiving and Remembering* (Dornach, Switzerland) (<http://wn.rsarchive.org/Lectures/19160102p01.html>, 1916).
- Ralf Roessner, *The Light Root: Nutrition of the Future, A Spiritual Scientific Study* (Great Britain: Temple Lodge Publishing, 2014).
- Ruth Haertl, *A Study of the Formation of a New Etheric Heart Organ in the Light of the Present Michaelic Mystery Culture as Rudolf Steiner Required It for Our Age in His Lectures “Die Sendung Michaels und Die Offenbarung der eigentlichen Geheimnisse des Menschenwesens.* Translated by Monica Gold, (http://www.rsarchive.org/RelArtic/GoldM/etheric_heart.html, 2000).
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- Dr. Fritz-Albert Popp, Meridian Energies (<http://meridianenergies.net/research-old/dr-fritz-albert-popp/>).
- Dr. Fritz-Albert Popp, L.V. Beloussov, *Integrative Biophysics: Biophotonics* (A.C.I. P record for this book available at the Library of Congress, 2010).
- Barbara Scott, *Unity Medicine*

Resources

Light root nodules, products and roots are available through the following sources:

1. Light Body Remedies
2. <http://www.imton.info>
3. Mountain Garden Herbs seeds.mg@gmail.com (nodules only)

The Lautsänger • Atami (pages 74-75)

- 1 Rudolf Löbl: *Texnh: Untersuchung zur Bedeutung dieses Wortes in der Zeit von Homer bis Aristoteles. Von Homer bis zu den Sophisten.* Band 1. Königshausen & Neumann, Würzburg 1997
- 2 *ibid*
- 3 *ibid*

CONTRIBUTORS

OWEN BARFIELD (1898-1997) was a British philosopher, educated at Highgate School and Wadham College, Oxford. Barfield became an anthroposophist after attending a lecture by Rudolf Steiner in 1924. He studied the work and philosophy of Rudolf Steiner throughout his life, translated some of his works, and had some of his own early essays published in anthroposophical publications. This part of Barfield's literary work includes the book *The Case for Anthroposophy*, containing his introduction to selected extracts from Steiner's *Riddles of the Soul*. Steiner is always a formative presence in Barfield's work, probably his major influence, but Barfield's thought should not be considered merely derivative of Steiner's. Barfield expert G. B. Tennyson suggests that: “Barfield is to Steiner as Steiner was to Goethe.” Barfield considered Steiner a much greater man in possession of a greater mind than Goethe, and of course he considered himself very small compared to both of them.

MICHIKO FUJII BRESNIHAN was born and grew up in western Japan, and has been a Waldorf educator since 2000 and Waldorf teacher trainer since 2015, teaching children and adults in the US and Japan. She loves reading world literature, studying languages, watercolor painting, pastel drawing, choir singing, and doing fiber arts. Anthroposophy has been in the center of her life.

LIANE COLLOT D'HERBOIS grew up near Tintagel, the only child of a French painter father, René Philippe Marie, from Besançon, and a Scottish mother, Elizabeth.

She attended the Birmingham Academy of Arts painting school and discovered the book “Knowledge of the Higher Worlds” by Rudolf Steiner in the library there. At the age of 20 she received her art teaching diploma, and at the same time a bursary for further study at the British Museum in London.

Collot developed a painting technique consisting of up to 80 different layers of colour, based on Rudolf Steiner's “Philosophy of Freedom”, which she outlined in her textbooks, “Colour I” and “Colour II”. In 1978, she was invited by Dr. Paulo Walburgh-Schmidt to instruct therapists in painting and also resumed work directly with patients. She achieved recognition among doctors, therapists and patients, with her humour and energy and her fluency in English, German, French and Dutch.

Exhibitions of her work took place in Colmar in 1975, regularly at the Goetheanum in Dornach, Switzerland and after her death at the Husemann Clinic in Buchenbach, Germany. Her many paintings include altarpieces for the Christian Community, meditative pictures in clinics, and pieces bought by private collectors throughout the world.

ELANA FREELAND, a former Waldorf teacher, is now a writer, ghost-writer, teacher and lecturer who researches and writes on Deep State issues like geoengineering, MK-ULTRA, ritual abuse, targeting and invasive electromagnetic weapons (*Nexus*, October 2014). She is best known for her geoengineering trilogy: *Chemtrails*, *HAARP*, and the *Full Spectrum Dominance of Planet Earth* (Feral House, June 2014), *Under An Ionized Sky: From Chemtrails to Space Fence Lock-down* (Feral House, February 2018) and in October 2021, the third and last book of the trilogy, *Geoengineered Transhumanism: How the Environment Has Been Weaponized by Chemicals, Electromagnetism, & Nanotechnology for Synthetic Biology*.

Elana came of age in the eye of the Sixties maelstrom. Her 4-book

series *Sub Rosa America: A Deep State History* exposes the hidden history of America since President John F. Kennedy's televised assassination. (An 80-page bibliography of some of what she read in order to write the series can be found at her website: elanafreeland.com.)

MICHAEL GIVENS has been teaching Humanities, Classical Chinese, and Main Lesson blocks with a Waldorf homeschooling high school group in Oregon for the last 2 years, and also teaches in both the Doctoral and Masters programs at the Academy of Chinese Culture and Health in Oakland, CA. Prior to this, he taught in the classroom and clinic for many years at the National University of Natural Medicine. He has also taught Humanities, Social Studies, and Composition in various high schools in California, New Mexico, and Oregon. He and his wife (Dr. Ali Givens, ND) have a clinic together in Oregon where he practices as a Licensed Acupuncturist.

His article was published first in the *Portland Branch Newsletter* in February 20, 2021, then in *Deepening Anthroposophy* in August of 2021

JANETTE JACOBSON has spent her young adult years teaching children and looking for something that was missing in life-as-given. Her training with Michael and Karen McPherson at The American Eurythmy School [both Michael and Karen have contributions in this issue] offered a path forward, the quest being how, again and again, will she hear her own heart speaking in the midst of life's challenges and tasks. Janette taught Eurythmy to children and adults for more than two decades. In 2017, she fulfilled her painting training at the Arteum Painting School with Peter Stebbing, a training in which the capacity for feeling (which everyone has) is transformed into an organ of perception, a heightened sense for feelingly perceiving color and life around us.

Janette currently paints and teaches painting. Contact: Janette Jacobson, P.O. Box 742, Weed, California 96094.

SHEILA PHELPS JOHNS, after earning her Bachelor of Music at University of Southern California and Masters in music at Wichita State University, completed anthroposophic trainings in both instrumental and singing therapy, then worked with the lyre in the early grades for 14 years at the Washington Waldorf School in Washington, DC. She now lives in Cuenca, Ecuador and organizes and presents workshops, conferences and trainings in North and South America as well as China and the Philippines.

ANDREA LYMAN, holds both a Bachelor's and Master's degree in vocal music education, and taught music privately and in a public school setting (K-12) before becoming a parent and happily finding Waldorf education in 1992. She received her certification in Waldorf Music Education in 2005 from Sunbridge College, and taught Waldorf school music for more than 20 years. She has taught music courses at Sunbridge College and Sound Circle Center, and is adjunct faculty for West Coast Institute in Vancouver, BC, Canada. Her two-part article, “Let There Be Music: The Music Curriculum in the Waldorf School (Grades 1-8)” appeared in *RENEWAL Magazine* in 2009. She is currently president of AWME (The Association for Waldorf Music Education) and mentors schools, teachers and parents throughout the world. She is also the Director for the Waldorf Music Teacher Training in both China and the Philippines.



KAREN MCPHERSON AND MICHAEL MCPHERSON, began making a home in 1979 in this world for Anthroposophy and Eurythmy, the work of Rudolf Steiner. In 1984, The American Eurythmy School, a full four-year training program, was founded and has continued to grow throughout the years. Headquarters are in Dunsmuir, California. Michael or Karen can be contacted by telephone or via mail.

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DAVID NEWBATT is an artist and teacher who lives and works at a Camphill Community for young adults with special needs in Aberdeen, Scotland. He also teaches art at the Aberdeen Waldorf School. David works in a wide variety of mediums, mainly watercolors, pastels, and acrylics. He has illustrated various books, including a story by Novalis, the poem of Olaf Åsteson, and Goethe's fairy tale. He is also a prolific mural painter. His works have been exhibited throughout Europe.

DAVID O'HAGAN, a student of anthroposophy and of AnthroTech founder Paul Emberson, has launched a website hosting a number of his own deeply researched presentations like "The Battle for Humanity" <https://www.option3.co.uk/the-battle-for-humanity/> (from which O'Hagan reworked the Eighth Sphere for this New Observations issue). O'Hagan explores the complex and epochal technological developments that we are facing in the fields of Artificial Intelligence and biotechnology, and the step forward through recent Covid-19 developments. O'Hagan provides a detailed "look behind the curtain" of a vast project more popularly known as "The Great Reset" or "Fourth Industrial Revolution" (terms popularized by Klaus Schwab of the World Economic Forum). Grounded in spiritual-scientific understanding, the contents of O'Hagan's website [option3.co.uk](https://www.option3.co.uk) comprise a sobering encounter with some serious realities of an ahrimanic nature—realities that it is crucial to be aware of and to research further. He also provides a presentation of inner work through anthroposophy as a way forward.

His interview by Catherine Austin Fitts can be found here: <https://home.solari.com/technology-and-covid-19-injection-with-david-ohagan/>

ARILD ROSENKRANTZ (1870-1964) was a Danish nobleman painter, sculptor, stained glass artist, and illustrator.

From 1898 he stayed in London, where he developed his reputation as an artist. In London, Rosenkrantz joined the Anthroposophic Society. In 1912, he met Rudolf Steiner personally. Two years later he and his wife moved to Dornach, Switzerland to participate in the decoration of the anthroposophical center Goetheanum with other artists. Steiner, who taught the intrinsic properties of colors to Rosenkrantz, said: "Colors are the soul of nature and the entire cosmos—and we become part of that soul when we live with the colors." Rosenkrantz returned to London with his wife after Steiner died in 1925. He then took up several artistic pursuits for Anthroposophic theatres: he designed costumes, created stage decorations and decorated the interior of 2 theatres. He also worked as a teacher and held annual exhibitions.

Rosenkrantz was one of those versatile, highly-trained artistic personalities who turned readily to the plastic arts and found in

almost any one of them a means for self-expression. In the case of Rosenkrantz, an instinctive feeling for design, a power of selection and arrangement of form that naturally ensure interesting composition, are supplemented by a gift for color and a love of it in rich forms. This latter trait has to some extent shaped his artistic destiny and led him to the designing of stained-glass windows. In this form of art, he also found a legitimate channel for expressing the sentiment of religious tradition...voiced in Christianity; he carefully studied its methods and its crafts, but he was willing to benefit by the processes of modern glass manufacturer and that appreciation of harmonised colour which in modern years has been evolved in the art.

BARBARA M.V. SCOTT, MS, is a wildlife biologist, writer and biodynamic educator who began to practice biodynamic agriculture in 1989 at Aurora Farm. She offers workshops and consultations in composting, land stewardship, and heirloom seed cultivation. She seeks to continue her life's work and research on sensitive crystallization with others practicing Sacred Agriculture. Since 2009, she has been working with *Dioscorea batatas* (light root).

<https://soulmedicinejourney.com/articles/unity/>
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FARAH MARIE VELTEN is a NYC-based visual artist, primarily working with analogue photography and alternative printing processes, serving as tools for asking questions on the act of seeing.

LARRY YOUNG is a Toronto-based painter, sculptor, photographer, educator and filmmaker. Deeply inspired and influenced by the writings of Rudolf Steiner, Larry has probed themes of human spirituality and consciousness for over 50 years. Born in Detroit, Michigan in 1944, Larry's early childhood was spent isolated in a cornfield in rural Tennessee on the outskirts of Nashville. At the age of 21, Larry served in Vietnam, and then returned home to study illustration and graphic design. By the age of 30, he was immersed in a lifelong exploration of spirituality, science and art.

As a painter, Larry's work is an exploration into the subtle dynamics of color. His paintings use narrative allegory and the human face to reveal inner human struggles, at once deeply personal and universally applicable.

Larry spent nine years working as a teacher at the Green Meadow Waldorf School in New York where he developed and refined the high school art curriculum based on the four-year unfolding of the adolescent body, soul and spirit.

He has led drawing, painting and sculpture workshops and taught courses on the role of art in community building, "The New Basics," "The Four Temperaments," "Art and Human Consciousness," and "Art as an Antidote to Violence."

Besides painting, Larry is a sculptor and photographer. He has directed, shot and edited two documentary films, "Ana and Arthur" and "Carmen", which were screened at the Hot Docs Film Festival in Toronto, and the Vancouver International Film Festival.

He lives in Toronto with his wife and partner Kathie Young.

THE ADOPT AN ARTIST PROGRAM

Background

The Adopt an Artist Program is a new organization created and produced by Mia Feroletto, the originator of ARTWALK NY and other groundbreaking events in the New York City contemporary art world. Feroletto has now conceived of the creation of the Fresh Art Fund for artists. Creator of The Adopt An Artist Program, Mia Feroletto, was trained as a painter and holds an MA in lithography. She feels that her art education was the most important gift of her life in that it taught her to create from nothing each and every day. Whether it be working on a blank piece of canvas or envisioning a project such as ARTWALK NY, or The Adopt An Artist Program, the same principles apply in terms of combining the seeds of creativity with the practical needs of developing a project in the world. The Adopt An Artist Program re-configures the present-day art world and brings it home to the daily lives of all of us. It holds the possibility of supporting creativity in each and every one of us.

Objective

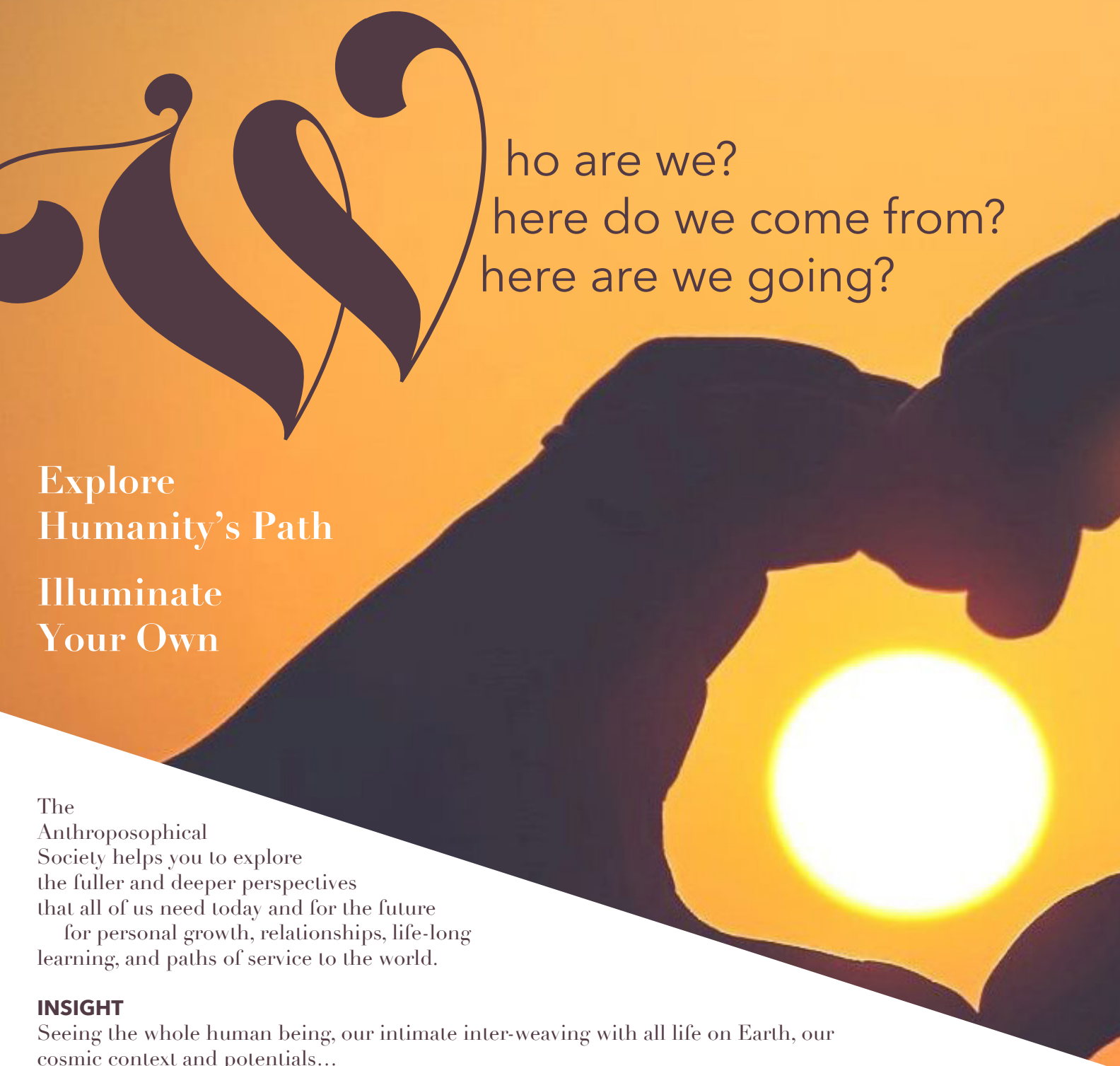
Stimulate creativity and create a catalyst for the growth of the art industry.

Strategy

Create a domestic and international exchange program for artists and the public.

Mia Feroletto is a well-known art advisor, activist and artist who divides her time between Vermont and South Dakota. She is the creator of A SHELTER FROM THE STORM: ARTISTS FOR THE HOMELESS OF NEW YORK and ARTWALK NY, an annual event for Coalition for the Homeless that has been copied all around the country since beginning in 1995. Feroletto has organized numerous benefit auctions and large-scale special events at major auction houses such as Sotheby's and Christie's and has served on the board of directors of such organizations as Dance Theater Workshop and Sculpture Center. She most recently served on the board of directors of the Tatanka Ska Institute, the Indigenous school being founded by Paula Looking Horse, wife of Chief Arvol Looking Horse, the keeper of the sacred White Buffalo Calf Woman Pipe. She is the publisher of *New Observations Magazine*, the producer/creator of HEMP NY CITY, a partner in the founding of the Thunderheart Center for the Arts in Wasta, South Dakota and the creator and producer of the Consciousness and Contact conferences that have received world-wide recognition. She is the host of the New Observations podcast on Unknown Country, the channel for all things Whitley Strieber. Feroletto is a committed animal rights and animal welfare activist.

She is determined to maximize visibility for the arts and our cultural world and is currently developing The Adopt an Artist Program to send artists to destinations around the globe in order to create and develop their art. She can be reached at mia.feroletto@gmail.com



Who are we?
Where do we come from?
Where are we going?

Explore
Humanity's Path

Illuminate
Your Own

The Anthroposophical Society helps you to explore the fuller and deeper perspectives that all of us need today and for the future for personal growth, relationships, life-long learning, and paths of service to the world.

INSIGHT

Seeing the whole human being, our intimate inter-weaving with all life on Earth, our cosmic context and potentials...

INSPIRATION

Be inspired by the work of Rudolf Steiner and thousands of individuals worldwide who pursue the ideals of truth, goodness, and beauty in their daily living...

COMMUNITY

Anthroposophy's far-reaching evolutionary perspective lights up the path from today's anxious egotism toward inner freedom and self-reliance and future communities of freedom, respect, and compassion.

Find groups, webinars, events, and other resources for your path. Learn about inspiring initiatives and individuals with values like yours. Consider membership and ways to get involved.

GEOENGINEERED TRANSHUMANISM

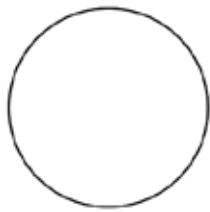
HOW THE ENVIRONMENT HAS
BEEN WEAPONIZED BY CHEMICALS,
ELECTROMAGNETISM
& NANOTECHNOLOGY
FOR SYNTHETIC BIOLOGY



HELENA FREELAND

Available at Amazon or through your bookstore distributor. FOR A COLOR EDITION, contact <https://rudolfsteinerbookstore.com/product/geoengineered-transhumanism/>. (Email Frank Dauenhauer at info@cfae.us if you have any questions.)

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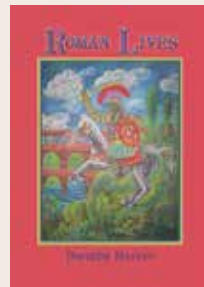
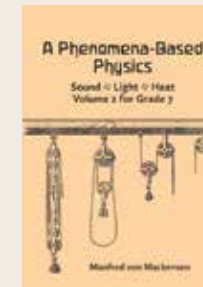
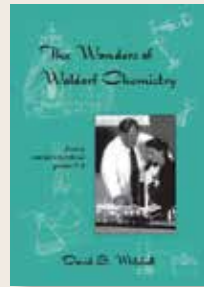
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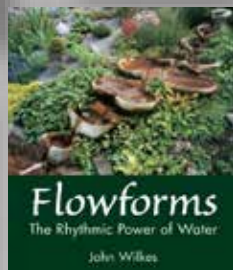
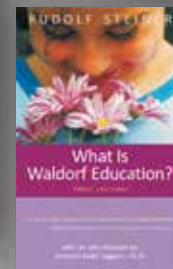
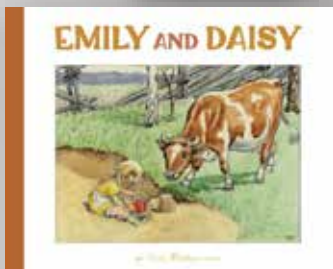
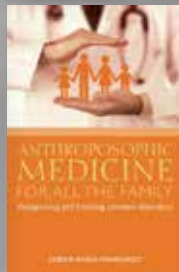
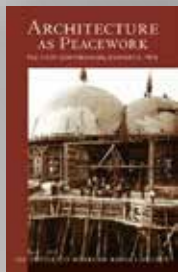
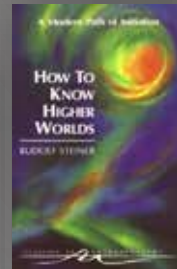
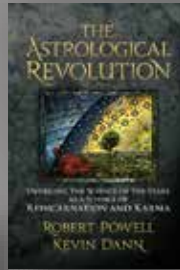


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