



Anthroposophical Society

in the Western Cape, Sophia House – 18 Firfield Rd, Plumstead
021 7619600 – info@aswc.org.za

Quarterly Issue – Winter 2013

EDITORIAL



The team that look after us so well! Belinda, Debbie & Sue.

Having just had our Annual General Meeting, I was interested to read, in the Anthroposophy World Wide issue of April 2013 about the meeting experienced in Dornach by the General Anthroposophical Society. I have heard comments the past things such as ‘why should I attend AGMs.... it’s just a business meeting....I don’t understand the financial stuff.....it’s boring’. I understand that attitude, and of course, in essence it is a business meeting, demanded by our constitution and a legal requirement.

The GAS has obviously found themselves in a similar position, a meeting to take care of financial matters and complex motions, which led in the past to ‘fighting the dragon’. They have formed a working group with the intention of finding a new form for the Annual General Meetings. I can imagine that for many who attend the AGM in Dornach, it is an opportunity to connect with worldwide anthroposophical impulses and there is a sense of disappointment that there is only time for the business aspect during the AGM.

How would the ideal Annual General Meeting agenda look? Could there be two meetings (or two sections), one taking care of the legal and financial aspects and the other a sharing of our anthroposophical work and impulses? How can we connect with our humanity in these meetings?

“We all do better when we work together. Our differences do matter, but our common humanity matters more.” (Bill Clinton 42nd US president)

Sue Blake



The First Goetheanum as Modern Mystery Temple –a Centenary Celebration
24th to 27th July,
Sophia House

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Anthroposophy in SA

Meditation

NEWS...

Anthroposophical Society in Western Cape presents:

The First Goetheanum as Modern Mystery Temple

– a Centenary Celebration



As early as 1907 Rudolf Steiner aimed to make public an artistic impulse resulting from the theosophical (later called anthroposophical) experience of spiritual reality. On the 20th of September 1913 the foundation stone of the First Goetheanum building was laid, and over the next ten years – and even through the turmoil of the First World War – an active community of enthusiastic co-workers drawn from seventeen nations worked together to produce an unprecedented 'total work of art'! Thereby a completely new approach to architecture, sculpture, painting and drawing/coloured glass was initiated. Once completed the building became the place where the renewal of music, speech, drama and movement (in the newly created art of Eurythmy) could continue in a setting befitting this development.

This centenary celebration aims not only to highlight and reassess the significance of the First Goetheanum in this world-historic impulse for the arts, but also to sow the seeds for our ongoing work out of Anthroposophy in South Africa.

Wednesday 24th to Saturday 27th July – Sophia House
18 Firfield Road, Plumstead – 021 761 9600

PRESENTATIONS

Wednesday 24th July

'THAT WHICH WE WILL': the challenge of the First Goetheanum – Wilfried Bohm

An introduction to the initiative that led to the building of the First Goetheanum and how the promise of that building for our age has been taken into the future.

Thursday 25th July

WHAT IS THE RELEVANCE OF THE GOETHEANUM CAPITALS IN THE 21ST CENTURY? – Keith Struthers

The Capitals were burned to ashes a century ago. How can we bring them back to life in our times in a way which makes them immediately relevant to an inner path of spiritual development? Not as a replicated outer work of art but as a medium for inner development.

Friday 26th July

STREAMS OF HISTORY IN AN OCEAN OF COLOUR – Cyril Coetzee

- A broad overview of the cupola paintings of the First Goetheanum
- Rudolf Steiner's indications for a new spiritualized painting impulse
- Some recollections by painters who worked with Steiner on the cupolas
- Significance of Rudolf Steiner's painting impulse in our time

Saturday 27th July

EXPLORING THE GOETHEANUM WINDOWS: Walking to the Threshold – Renate Sleigh

Some suggested preparatory reading:

1. Hagen Biesantz and Arne Klingborg: *The Goetheanum: Rudolf Steiner's Architectural Impulse* – Rudolf Steiner Press
2. Rudolf Steiner: *Ways to a New Style in Architecture*
3. Karl Kemper: *Der Bau*
4. Arnhild Rosenkrantz: *A New Impulse in Art*
5. Rudolf Steiner: *The Arts and their Mission*
6. Rudolf Steiner: *Art in the Light of Mystery Wisdom*

WORKSHOPS

- A. **WORDS AND WINDOWS** – Eurythmy Workshop with Cobie Roelvert
- B. **THINKING IN FORM** – with Keith Struthers
- C. **SPACE AS EXPRESSION OF CONSCIOUSNESS** – with Wilfried Bohm

COST: Members – R250, Pensioners/ Students – R150, Non-members – R350, Meals – R20

BOOKING ESSENTIAL (Maximum 35 people)

Deadline 12 of July – 021 761 9600

NEWS...

Eurythmy

The Word and Music in Movement

Kairos Eurythmy

Training Programme

2013 *Tour*

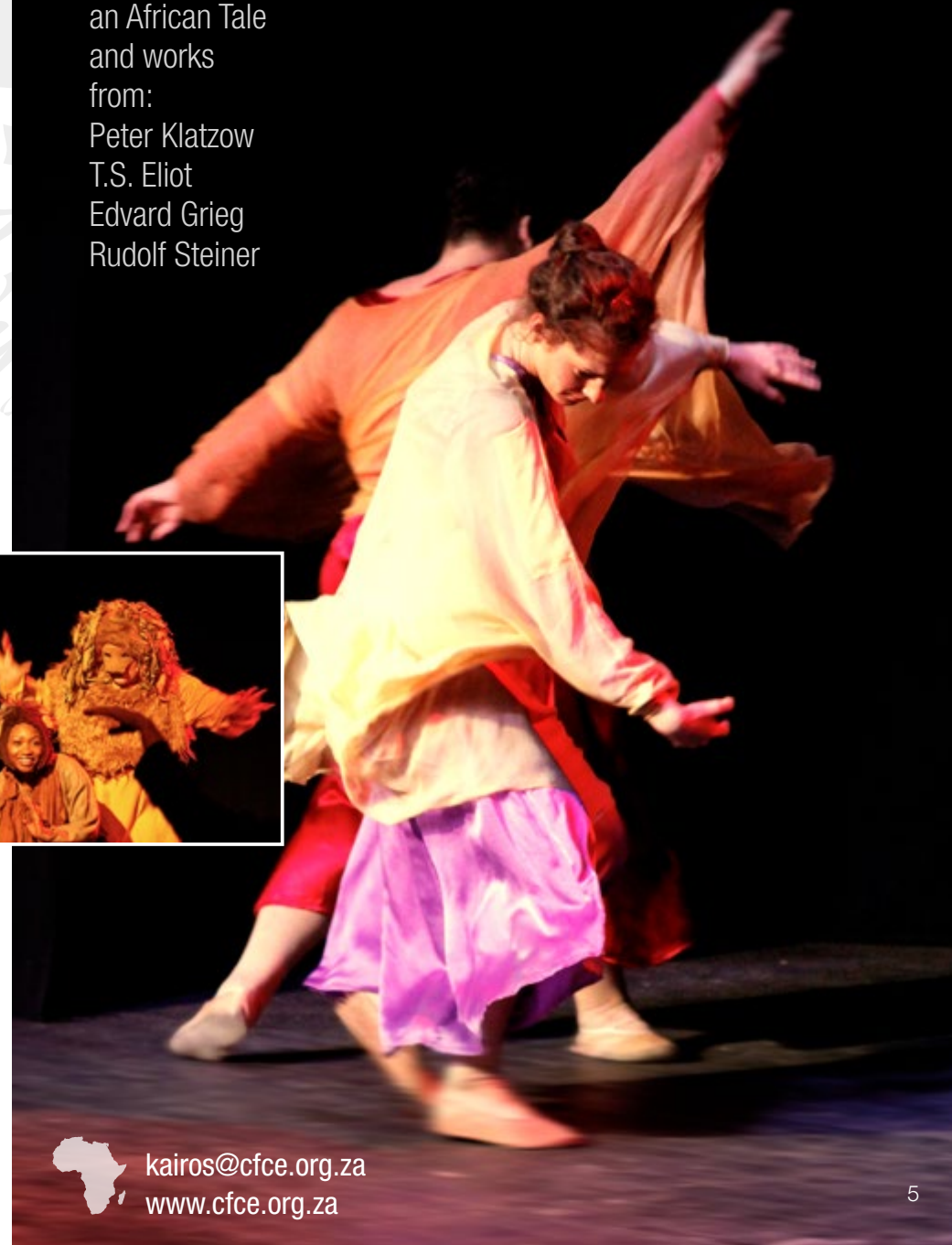
Graduation Performances

Cape Town – Hamburg – Hannover – Alanus Hochschule – Dornach

Programme includes:



an African Tale
and works
from:
Peter Klatzow
T.S. Eliot
Edvard Grieg
Rudolf Steiner



The news from Silke & Michelle is that the tour went very well indeed. They were all very, very tired, but also very happy as they were well received and supported. Here in Cape Town, we were treated to some excellent graduation performances. What a fine group of eurythmists graduated once again from our Kairos Eurythmy Training Programme at CCE. Well done to all the students and teachers who have persevered with this 4 year commitment.

In addition to this the Goetheanum library has agreed to sell all the Eurythmy books that we took and as Michelle was leaving the bookshop someone bought a book! Here I share a comment from Silke... "We had a good performance yesterday in Alanus Hochschule which is THE anthroposophical University in Germany! Your wonderful book was praised and the faculty here said: Ohhh... we also want to have such a book about our work!!!!"

Cecilia Solis-Peralta



kairos@cfce.org.za
www.cfce.org.za



Much Gratitude to all the Funders and Supporters who make the Kairos Eurythmy Training Programme possible in South Africa.

 kairos@cfce.org.za
www.cfce.org.za

News...

Thursday Morning Study Group. Every Thursday 9am to 10am.



The Thursday Morning Study Group meet every Thursday from 9-10am.

At the moment they are studying Rudolf Steiner's 'Harmony of the Creative Word'. You are welcome to join this group at any point, for more information phone Debbie at the Library 021 761 - 9600.

From left to right:
Carole Penfold, Nerine Reid, Linda Merrett, Martine Eyre, standing - Jacque Frylinck, and Jilla Benneworth.

News...

Biodynamic Agricultural Association

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Biodynamic Agricultural Association of Southern Africa

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News...

Forthcoming Events July/August:

- **Tessabella Lovemore: Compassion and Forgiveness as steps in developing the organ of Love.**
Date: Sunday 21st July 4pm bring and share tea 4.30pm talk.
R40 non-members R30 members and R20 for seniors or students
- **Briar Grimley: Ireland and Iona – in the tracks of Celtic Christianity**
Date: Sunday 18th August 4pm bring and share tea 4.30pm talk.
Cost: R40 non-members R30 members and R20 for seniors or students
- **Eurythmy Adult Classes** – Cobie Roelvert, 074 030 5251
- **Eurythmy Senior Adult Classes** – Cobie Roelvert, 074 030 5251
- **School of Spiritual Science** – Monthly Class Lesson, 27 July 8.30am
- **School of Spiritual Science** – Monthly members' forum, first Wednesday of the month unless otherwise advised. 8:00pm.
Enquiries: Dawn Cairns 021 790 1345
- **Thursday Morning Study Group.** Every Thursday 9am to 10am
- **World Economy (Associative Economics Forum).**
Every Friday from 4pm to 6pm. (no meetings during July)

For more details about the forthcoming events and independents activities at the Sophia House, please request the ASWC April's Newsheet, from the office. (Debbie 021 761 9600)

Membership

We would like to welcome the following members to the Western Cape, **Ify Ugochukwu, Craig Tilsley and Martin Herbert.** We are planning to have an evening to formally welcome them to ASWC, if you would like to attend please contact Cecilia 083 4157133 or Belinda 071 8400094.

Events

Eurythmy

The Word and Music in Movement

Kairos Eurythmy

Training Programme

2013

Graduation Ceremony

Cape Town – South Africa

Graduands:

David Haigh

Elizabeth Wandolo

Emma Stotko

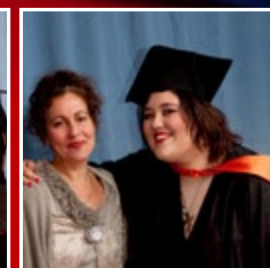
Laura Mönkemeyer

Shereen Brown



Words can hardly express the 2013 Graduation Ceremony at CCE. My heart simply marvelled at the encounter with these young graduates who are so at ease with themselves, so genuine, so true in their ways. What a wonderful education that allows and supports such development! But it is not only the education - it is also the ethos and this community of human beings (teachers and administration) that despite and maybe because of all the struggles that they have encountered, has a real sense of the essential nature of this particular education. This was not a graduation of people getting a B.A. it was a celebration of a becoming of these very fine, mature, centred, fun loving individuals. What a real privilege it was to be there, we were all filled with hope and joy.

Cecilia Solis-Peralta



Mandates Updates

Library Mandate – by Linda Merrett

Dear Readers, when that blissful state of sleep overtakes us and we drift off into oblivion, we can be forgiven for thinking that we are taking a well deserved break after a busy day. However, according to a new book called **"The Wonders of Sleep"**, nothing could be further from the truth. In fact, our astral body is very busy producing renewed forces and our ego, hard at work developing moral impulses in preparation for our next incarnation. What happens after we fall asleep is of extreme importance not only to our own lives, but even has great cosmic significance.

The dictionary tells us that sleep is "a regularly occurring suspension of consciousness which serves recuperative and adaptive functions" and conventional science will launch into details of electrical activity down to the last rapid eye movement. But nobody can take this information any further and the "suspension of our consciousness" is, of course, precisely why.

Being asleep, naturally, implies not being awake to our physical surroundings. However, one could also say that, when we are asleep, we are awake to our spiritual surroundings. As Steiner was awake in both senses, he was able to shed light on this mystery. He went into the subject of sleep in over 330 lectures and in this book, sub-titled "An Anthroposophical Study", the editors, **Richard Seddon** and **Dr. Jean Brown**, have done an excellent job of distilling his theories and spiritual research into a volume of manageable size, covering all important aspects.

The introduction places sleep in a historical context, anthroposophically speaking, reminding us that, on ancient Sun, we were asleep all the time. The process of becoming more awake in the physical sense happened gradually over eons of time. The next chapter on "going to sleep" tells us how important it is to approach sleep with

a feeling of gratitude and acceptance. Falling asleep with materialistic thoughts is to lay oneself open to Ahrimanic forces and thence to illness. We can even approach sleep with a seemingly insoluble problem as, even the most hardened sceptic might say: "I'll sleep on it..." and, lo and behold, the morning brings some clarification.

But how has this been achieved? In the following chapters, three phases of sleep are described: the first is compared to thinking in the waking state, the second, to feeling and the third to the action of willing, in the waking state. During the third phase, we actually return to experience previous lives and we even have the possibility of working on our future karma.

In subsequent chapters, dreams are covered and also what happens when we wake up, bearing in mind that the result of everything we experienced during the night is carried over into our waking life. One last thought - we usually say that tiredness causes sleep whereas in fact the opposite is the case: we want to sleep, consequently, we feel tired. Or, put another way, the spiritual world beckons...

For a shorter and very immediately accessible explanation of this same topic, there is an article in the **New View Magazine** dated Winter 2011/12 entitled "Sleep, Wakefulness and Meditation" and subtitled, interestingly, "Being asleep when I am most awake" (available in the library). The author, Richard Bunzel, likens sleep to a symphony which is "immaculately composed, unique and tailored to each of us".


"A Woman's Path" by **Almut Bockemühl**, sub-titled "Motherhood, Love and Personal Development", does not attempt to be a handbook. There are plenty such publications. This inspiring book goes much deeper. Taking us from medieval times when society was much more

homogeneous, the family structure more rigid and the authority of the church unquestioned, the author points out that it was during the Reformation years that there was a mood of change. Certain individual women began to break loose, not liking the status quo, but this growing feeling of individuality led to domestic isolation for most women, as families became more separate. During the C19th Women were doomed to domesticity and lack of education and were therefore exploited. Enter the Women's Rights Movement and the modern woman was born.

It is against this backdrop that the author surveys this ever-changing arena and comes up with some helpful conclusions. A woman's role in a marriage and in society has taken many twists and turns and the challenges a mother faces seem to grow ever greater with the need to balance motherhood with work and a sense of achievement. The freedom which a woman sought through dissatisfaction has almost become meaningless as changes which were fought for become the norm. And so the search for freedom and meaning continues.

There are many references to fairy tales and folk stories and also to plays which have survived as social commentary, eg. Molière's play "Les Femmes Savantes" and Ibsen's "The Doll's House" written in 1879 and very controversial at the time for its radical new perspective on marriage.

The use of technology is discussed in a chapter entitled "The Profession of the Homemaker" and a lot of good sense prevails. The author touches on many aspects including matriarchal cults and



Basil Gibaud
Library and Bookshop

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18 Firfield Rd,
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Opening hours:
Tuesday to Friday:
11h00-14h00
Saturday:
11h00-13h00

the mystery of love. It is only when the possibility of a destiny between a husband and wife is broached, in this latter chapter, that one can begin to see a way forward. We are then reminded that our 3-fold nature has an important role to play. The three components – thinking, feeling and willing – are weighted differently between men and women, she explains, but they should be regarded as a whole and the soul life cultivated. They are, in any case, hard to keep in balance and, to this end, three exercises, based on Steiner's research, are described in the penultimate chapter.

This is one of many new books which will gradually become available in the library over the coming months.

Linda Merrett

Articles

PUPPETRY as a Spiritual Art.

For centuries, puppet plays have been a source of pleasure and fascination for human beings.

In these little figures there is a mysterious power that casts such a spell over children and grown-ups alike that they are bewitched into imagining living creatures of flesh and blood in place of puppets made of wood or other materials.

The illusion is so powerful that even visible puppeteers and strings and rods are not perceived at all. The audience sees only what they want to see; indeed imaginatively they see much more: laughing and weeping and the whole gamut of emotions mirrored in the puppet faces. There is a co-operation of understanding and love between the puppet and puppeteer. The puppet is the voice, feeling and sentiment of the puppeteer and so it is given life.

Nobody knows when these mysteries began. There is a Chinese legend, supposed to be of the 10th century BC, that tells of a puppet master who had to cut open his puppets in order to convince the emperor that they could not make love to the emperor's wives; and this may be the earliest reference to puppet performances.

The puppet play of 'Dr.Faustus', which Goethe saw as a young boy, impressed him so deeply that 50 years later he created his 'Faust' out of it. As he said in his autobiography: "The weighty theme of the Faust puppet play resounded and reverberated once more in me, in a rapturous medley of sound" He also said, "Children must have plays and puppets." Until he was fourteen, Friedrich Schiller liked best to play with a puppet theatre, in which, with his sister, he would perform tragedies of his own invention. A similar story is told of Richard Wagner.

In recent years there has been a gratifying increase in the number of professional and amateur



puppet groups; these groups are a living source of creative and artistic talent. One finds puppet groups in children's hospitals, in the treatment of soul disturbances, in traffic education, therapy for speech problems, and help for victims of war, AIDS, and much more.

In therapy, when a child puts his hand into a puppet he takes on a different role. He can talk and act as he wishes and all is safe. When a child talks 'to' a puppet, the puppet actually acts as a mediator, as a third person. The child does not feel confronted by another ego; he feels that he is free to speak or react safely, and will not be judged.



Television has opened up a new field for puppets but unfortunately, here another element slips in, for the puppets are being mechanically and electronically dehumanised. They have become contrary to what Rudolf Steiner wanted, when he said to Hedewig Hauck (the puppeteer in Berlin whom he guided in the art): "Puppetry is a remedy against the ravages of civilisation" and told her to write this down because it was so important.

RUDOLF STEINER:

Dr. Von Kugelgen who was the head of the International Waldorf kindergarten association described how in 1917, Leonhard Gem and Hedwig Hauck (painters and sculptors) asked Steiner for advice on how to build a puppet theatre for a day care centre where the children were from 4 – 12 years old. Steiner became deeply involved in this and attended all rehearsals. He insisted that the marionettes must hang on threads tied directly to the fingers (not a cross bar), directed from above. Steiner's indications were only for marionettes since that was what he was asked about, but other forms of puppetry have since been developed in harmony with his indications.



In the first theatre, there were 3 curtains, of different colours (red, blue and white), which were raised one at a time, to draw the audience into a dream-like environment. He said that marionettes cannot speak, that the fairy tales must be read to the children by the narrator who should sit nearby in a beautiful chair. He said that the reading of the tale should be simple and natural and the different people characterized with the voice.

Steiner laid special emphasis on the right styles and colours of the costume fabrics concerned with the soul characteristics of the characters. For example, gold for the prince or king, representing the ego. Steiner was particularly interested in the stage lighting and scenery, and everything was done with one purpose in mind: as he said 'We must do everything in our power to help the children to develop fantasy!'

My personal journey.

My first real involvement in Puppetry as an Art form came about in 1961 through being taught by Felicitas Fuhs, She was a eurythmist, musician, Camphiller, Master Puppet Artist and my daughter's Class teacher. Since then I've seen



the effects of my puppetry on children from individual therapy (in hospitals), to the effects en masse (shopping centres, V&A etc.), at schools from posh to Kyalitsha, in English, Afrikaans and Xhosa, in all ways, under all circumstance and in 6 countries. (They even created a special theatre for me for a lec/dem in Dornach).

My unique look-alike 'Anthropuppets' revealed the ludicrousness of some of our local Anthro. Society problems and the masses of Birthday party shows helped me to pay for my home.

The first Rainbow Puppet Theatre was created in about 1969 by Janine Hurner and myself at the Constantia Waldorf School and the now permanent theatre, modelled on the one at the Zonnehof in Arlesheim, was created exactly 21 years ago. It still performs 2 shows every Saturday for the public with a different story every month (fifteen stories in all – mainly the Grimms Fairy Tales) and is the only permanent theatre in the country.

Of course we know that every Waldorf kindergarten performs stories using mainly Table-top puppets or Marionettes but here we are considering mainly the Art of puppetry alongside the other Anthroposophical Arts.

Puppetry as an Art can contain within it all the other arts: Architecture, Sculpture, Painting, Music, Poetry and Eurythmy (as I saw at a conference in America). The field is vast and the potential of it exciting. Hopefully younger artists will see its potential, become as besotted with this art as I have been and develop it further.

Estelle Bryer



Articles

Vrygrond's youth grows wings by Simone Williams



THE children of Capricorn Primary in Vrygrond live challenging lives fraught with violence, abuse and gangsterism. Into this aggressive environment stepped art therapist Angela Katschke and her Butterfly Art Project (BAP).

“Vrygrond is a very rough environment rife with gangsterism, child abuse, dysfunctional adults, neglect, alcohol and drug abuse. These problems manifest in the children’s behaviour as mental retardation, psychiatric disorders, learning disabilities and some exhibit excessive desire for closeness,” says Katschke. For two years, the children have

been enjoying art therapy classes organised by BAP at their schools.

Katschke, who lives in Wynberg Chelsea, literally started BAP out of her motor car. One day she drove into a preschool with art materials and captured the children’s hearts with colour and creativity.

The principal of the Capricorn Primary School, Siddieka Hassen welcomed Katschke’s art therapy and made space for her in a small room. The classes were so popular that a year later,

Katschke attracted a team of volunteers and was teaching art to grades 0 – 7 for one hour a week. Success was guaranteed and the project grew until all the children ages 5 to 15 were given a taste of colour and creativity in the school hall.

Katschke says that she chose the image of a butterfly which emerges from the cocoon – so the children could understand that it is possible to learn, grow and develop to their full potential.

“They need professional help to learn how to FLY,” says Katschke. “Through using watercolour, chalk, clay, paper and scissors, children develop coping skills to help deal with daily challenges of life in the township.”

Currently there are five art therapists helping her, including two students from Holland, two German art therapists who are on sabbatical, and one local volunteer.

BAP also runs an aftercare centre where many of the children are refugees who can't understand English.

Katschke was trained in art therapy in North Germany and during her volunteering year 1993 at Camphill Village West Coast, she fell in love with this country. She returned to Germany for 16 years, to study art therapy and to work

in various hospitals and her own practise, but longed for South Africa. “One day I packed up my whole life and work in crates and returned to Cape Town. My aim was to make money and teach in the townships.”

After a few years moving around and exploring different options, Katschke found what she was looking for - the 716 children at Capricorn Primary needed her.

Katschke started the classes with a donation from Chic Mamas do care (an NPO which sells secondhand clothes to fund educational projects in needy areas).

It soon became clear that BAP needed a permanent home and in November last year, foundations were laid for the BAP Art and Therapy Centre at Capricorn Primary. This building was made possible by a generous donation from a German NPO called the Smiling Heart Association and a loan from the Vrygrond Community Development Trust.

The dream of owning a building with space for all the children and individual areas for parallel therapy, was a dream come true for Katschke.

Katschke explained that art therapy helps children to speak and understand in pictures. “For

a traumatised child it is impossible to learn, grow and develop to their full potential. They need professional help so they spread their wings.”

There have been plenty of miracles around BAP. Katschke says: “A woman who was on holiday here from Germany contacted me – and offered to donate R300 000 to the project. She had watched me for a year before she made the donation.

“I have learned if you make it happen, people will support you,” says Katschke.

Pre-schoolers from Overcome Educare crèche also joined the classes once a week, “Most of the children live in shacks where the poverty is so great that parents often do not have enough food on the table at home,” Katschke says.

Last year, she realised another dream - to provide education training for adults and BAP trained 12 leaders from Lavender Hill how to use art therapy. The course was funded by the NGO New World Foundation, and the trainees graduated with certificates.

With the new building and 716 happy children to her credit, Katschke has proved that she has the tenacity and determination to make dreams come true.

Yes, the teacher cannot compel the child to have fun, nor can she guarantee that participants of an adult class would find it a fun-filled experience, but Joy always waits in the wings, and as we open ourselves to the laws of the etheric world, joy slips into our very beings and gives us a subtle yet powerful feeling of connectedness.

Angela Katschke of the Butterfly Art Project writes:-

When I hit puberty my parents got involved in Anthroposophy. First as founding members of the Waldorf kindergarten, then medicine and finally they turned my grandfather's farm (3ha) into a Bio-dynamic Farm. My father is still running the farm and growing the world's best vegetables there. I choose as an older teenager to become an art therapist and wanted to prove my anthroposophical determination for that by coming to Camphill Alpha at the West Coast.

At this time Julian Sleight and Aaron Mirkin become mentors on my journey into Anthroposophy.

I studied Art therapy in Ottersberg in North Germany and organised a Youth Conferences for the Youth section at the Goetheanum. I returned to Ingolstadt and ran my studio in an



anthroposophical desert, we had festivals and study groups there. Whenever a real life question occurred I knew that I could find an answer in the books and lectures of Rudolf Steiner.

Anthroposophy became really important to me in my mid thirties as a preparation for my second moon node. Since then my spiritual life deepened, anthroposophy became daily food and I gained the strength to overcome my personal suffering in this years.

Without that painful time of searching and questioning, practising and finding I would never have been able to work on a daily base in a Township environment facing tremendous suffering side by side with the children.

It is all about doing daily team building exercises with the spiritual world.



Lecture – Part 2

by Rudolf Steiner, Dornach,
January 19, 1923

Truth, Beauty and Goodness

When this true morality develops into momentous impulses of will which then pass to reality in moral acts, it begins to be a quickening, all-pervading impulse in the soul, inasmuch as a man can then be moved to real sympathy at the sight of care on the face of another — his own astral body feels pain at the sight of suffering in others. For just as the sense of Truth manifests in man's right relation to the physical body; just as a warm enthusiasm for Beauty expresses itself in the etheric body — so does Goodness live in the astral body. And the astral body cannot be healthy, or maintain its true position in the world, if man is not able to pour through it the forces proceeding from Goodness.

Truth, then, is related to the physical body, Beauty to the etheric body, Goodness to the astral body. Here we have the concrete reality of the three abstractions of Truth, Beauty, Goodness. In short, we can relate to the actual being of man all that is expressed instinctively in these three ideals.

These ideals show us how far man is able to fulfill his whole human nature, when, to begin with, as he lives in his physical body, he is filled with a real sense of truth instead of conventional opinions. Again, full "humanity" is only afforded a worthy existence when a man can quicken his etheric body into life through his feeling for beauty. Indeed, he who is incapable of being moved at the sight of beauty to somewhat the same degree as the Greek, does not possess a true sense of beauty. One can merely gaze at beauty or one can experience it. To-day it is the

case that most people only gaze, and this does not necessarily energize anything in the etheric body. To gaze at beauty is not to experience it. The moment we experience beauty, however, the etheric body is quickened.

A man may do good because of some convention, or because punishment is in store for serious wrong-doing — or, again, because other people will respect him less if he does wrong. He can, however, also do good from sheer love of goodness. I spoke of this years ago in my book, *The Philosophy of Spiritual Activity*. Such an experience of goodness will always lead to a recognition of the reality of the astral body. Indeed, only this recognition will teach man anything about the essence of goodness. There can only be abstract knowledge of and inconsequent chatter about goodness, if loving enthusiasm for goodness in its essence does not lead to actual experience of the astral body.

Now to realize the good is not, as in the experience of beauty, merely to create a link with pre-earthly existence that ceases when man passes through the gate of death. To experience goodness is, indeed, to unite oneself with the world of which I said, it is ever present. We have but to stretch out towards it. Yet man is separated from this world in material existence. Experience of goodness is a link, leading directly to the world he enters after death.

Forces that endure beyond the gate of death are present in men's actions here on earth, if he lives a life of goodness. The sense of truth is a heritage from pre-earthly existence. The sense of beauty will create an image, at least, of pre-earthly connection with spirit. And the impulse exists within us not to cut ourselves off from

spirit, but rather to maintain the bond intact by the goodness we develop as inner power.

To be true is to be rightly united with our spiritual past. To sense beauty means that in the physical world we do not disown our connection with spirit. To be good is to build a living seed for a spiritual world in the future.

Past, present, future — these three concepts, as they play their part in human life, assume far-reaching significance when we understand the concrete reality of the other three concepts — Truth, Beauty, Goodness.

The man who is untruthful denies his spiritual past; the liar severs the threads between himself and his spiritual past. He who disregards beauty is building himself an abode on earth where the sun of spirit never shines, where he wanders in spiritless shadow. The man who belies the good renounces his spiritual future; and yet he would like this future to be bestowed on him, may be by means of some outer remedy.

It was, indeed, out of a profound instinct that Truth, Beauty and Goodness were held to be the greatest ideals of human striving. Yet they have faded away into shadowy words, and it is only our present age that can bestow concrete reality upon them.



Anthroposopy in SA



Conference of the Anthroposophical Society of South Africa, Jacob's Well Retreat Centre, Durban. (Friday April 19th - Sunday 21st, 2013)

It is late Saturday morning, 20th April 2013. In Botha's Hill the rain has stopped and the cloud has lifted to reveal a few of the Thousand Hills that crest out of the Valley which extends to the Inanda Dam. The view within during this conference is of the human heart(s) - the physical, the etheric and the emerging, thinking heart of the future.

As with the immediate view from this elevation, that emerges from obscurity, the coming together of members from all over the country facilitates some sparkling, light-filled glimpses of our inner spiritual panorama. As ever, in our present condition of struggle to see the wider picture, when the fog of prosaic understanding lifts, we can only see a few of those thousand cosmic hills, yet those few tantalizing revelations are very much worth the journey some of us have made to be here.

The modes of accessing them are suitably wide - presenting, listening, responding, drawing, sculpting in clay, Eurythmical movement and music.

Two major lectures of Steiner's underpin the

conference - The Human Heart; The Etherisation of the Blood. Bernard Hurner summarises these.

Michael Merle presents insights into the relationship of the old understanding of the chakras and the new forms emerging, seen through such events as the appearance of our Lady of Fatima and the probable etheric heart or crown chakra the boys tried to describe. Michael also gives etymological clarity to certain biblical passages that thereby suggest the etheric heart.

Judith Tabberner takes us on the journey of human embryological development and we ultimately try to form our own progressively emerging embryo in clay. Some of our clumsy creative manipulations provoke not a little mirth and some sadness for the struggling clay beings we have mal-formed! However, one gesture is particularly notable - that of the embryonic head leaning over the heart as if in deep, respectful listening.

Bernard tells us of and demonstrates the work of Frank Chester who, artist, sculptor and geometri-
cian, found his way to moulding a three-dimensional 7-sided solid (four equilateral triangles and three

4-sided surfaces, discovering that this is the geometry underlying the formation of the heart (and the earth itself). The heart regulates flow, for if it were indeed massively pumping blood, the paper thin tissue at the apex of the left ventricle would never withstand the pressure.

Anneke Misset-Meier takes us on several eurythmical journeys through spirals, seven-ness and the harmonious eight form which allows a group to develop heart-felt listening, accomodation of the other and real partnership as one struggles to make the crossings, then begins to enjoy opening together the inner space of the form.

Anne Bruzas brings correlations between the heart and circulation, and the Threefold Social Order. The Economic Sphere she relates to the heart, and money to the Christ blood (witness the wisdom of language that talks about 'cash flow', 'liquidity' and 'currency'.)

Another flow form moves on both Friday and Saturday evenings when Sara Freudenberg and Claire Hamilton on violins reach our hearts through playing from theirs.

(If only a few more participants could find it in their hearts to take an active interest in and support the office bearers of the society at the AGM on Saturday afternoon.)

Nonetheless, the conference is comprised of a very heartening and healthy mix of people - those with much experience and background in anthroposophy, and some very new to it who have the courage to jump in and - go with the flow.

The warmth of feeling and the level of preparation of the Durban group is much appreciated. Few conferences can have featured as dramatic, startling and profound a pair of paintings to bring to vivid immediacy the explorations of their theme as those executed by Brian Johnson.

Finally, the quality of this conference is perhaps best understood from some of its known effects.

Since April the Durban study group has swelled from 8 or 9 regular members to 14, and in Plettenberg Bay, where the study group had been dormant for over a year, a group of 6 (possibly 8 in the near future) now meet every Saturday afternoon. The challenges and insights of the two lectures mentioned have been key elements of study for both groups.

Thank you to Judith, Michael, Bernard, Brian, Beth and Anieke in particular for making the experience of that weekend something which carries on working in us long after the event.

Yvette Worrall



Meditation

Create for yourself a new brave view of faithfulness.

What people otherwise call faithfulness disappears so quickly.

Make this however into your faithfulness.

In the other person you will experience moments, moments that pass quickly. The other person will appear to you there as if filled, as if illuminated by the archetypal picture of his spirit. And then other times, long times will come when the person will darken away.

You however should learn to say to yourself at such times, "The spirit makes me strong. I think upon that archetypal picture.

I saw it once. No apparition, no semblance robs me of it."

Struggle always for this picture that you saw. This struggle is faithfulness and striving after faithfulness in this way man will be near to man with the guardian power of angels

Rudolf Steiner.