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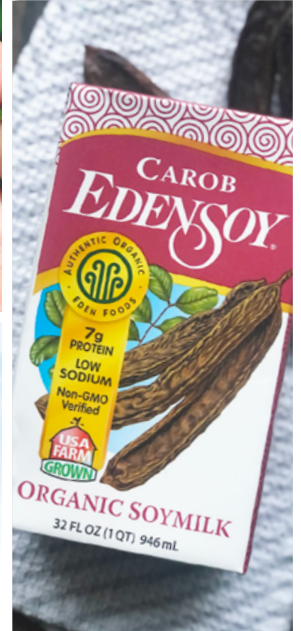


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from the publisher

Dear Readers,

A new chapter has begun – and a glorious, important, and impactful one is closing. Christy Korrow is handing over the editorship of LILIPOH, a post that she held for twenty-five years; you read that correctly, twenty-five years.

Over these years, we have witnessed the unfolding of many important events and trends. Through it all, we could count on Christy's inspiration, intuition, and most of all, her courage to cover subjects well before they became headlines. The proof of her tenacious leadership is in our archives! You will find an issue on LGBTQ+ rights from the early 2000s, an issue on equity and inclusion before they became buzzwords, and so on.

We are so appreciative of her leadership, and we know that, in her next step, she will continue to support social change, civic society, and individuals in need. Through her work, she will continue to serve the spirit of humanity and of humankind. For this, we are thankful.

Here at LILIPOH, we are also looking towards the future. The internet has changed the publishing industry completely and definitively, and the time has come for LILIPOH to adapt. In the coming months, we hope to respond to these changes by strengthening our online presence and beginning to transition some of our content into an e-magazine format.

We remain, however, committed to continuing our support of new approaches in medicine, education, farming and gardening, and community. Christy's daughter, Kaysha, will open this new chapter of LILIPOH. We welcome her, although she has already had her capable hands on the last issues.

We ask that you continue to support us through subscriptions and advertising as we respond to our new reality and the prevalence of online content.



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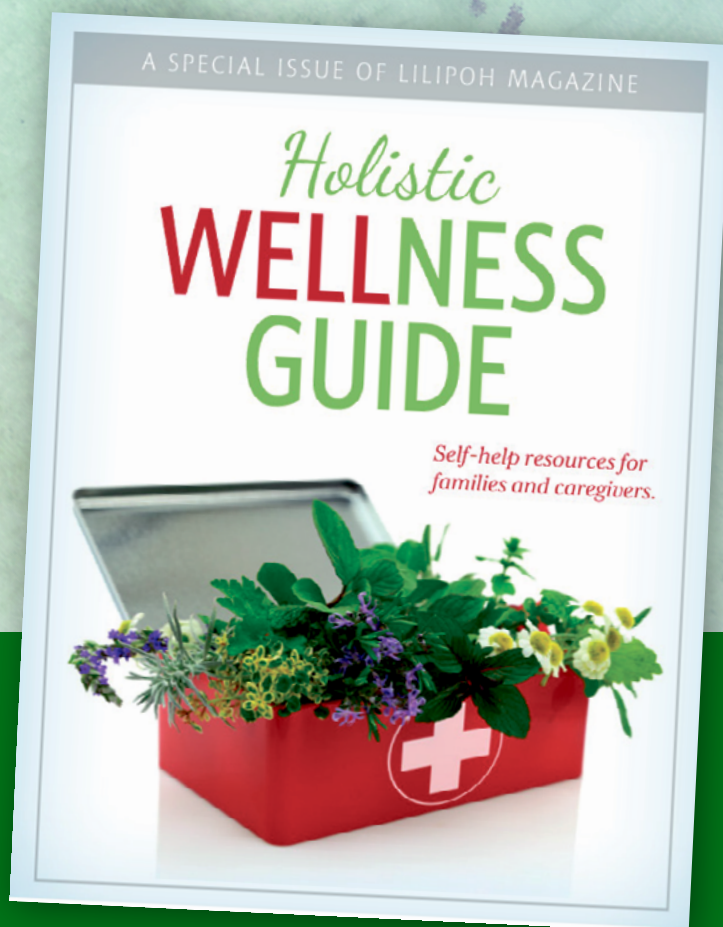
A classic favorite among readers, this third edition of LILIPOH's Holistic Wellness Guide offers a practical and accessible guide to home care, including articles helpful for natural health, an A-Z guide of common ailments and remedies, children's illness, nutritional recommendations, over-the-counter remedies and more. Produced in cooperation with the Physicians' Association for Anthroposophic Medicine (PAAM) and the North American Anthroposophic Nurses' Association (NAANA), we hope that this latest version will be a handy A-Z guide to empower everyone interested in taking charge of one's health.

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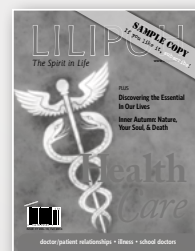
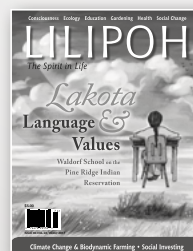
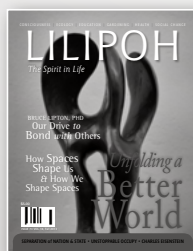
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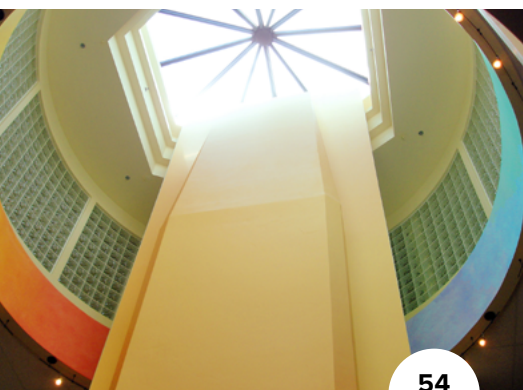
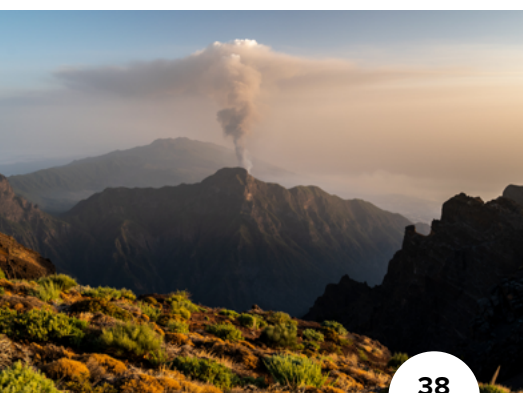
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Forty-Five Years of Grape Stomping at Frey Vineyards

ELIZA FREY

A central beauty of Waldorf education is the deep and intentional observance and celebration of the seasons. As children progress through the grades, each year is marked by festivals, songs, theater, food, and dances that honor the passing of time. I had the good fortune to spend my kindergarten and grade school years at the Waldorf School of Mendocino County, founded in Potter Valley as Mountain Meadow School fifty years ago. One of the cherished aspects of my experience was the amazing field trips that we went on, each corresponding to the curriculum we were immersed in at school. Over the years, we traveled near and far, working, learning, and playing.

Another blessing of my childhood was growing up on a big, multigenerational ranch, where my grandparents, aunts and uncles, and many cousins live. When I was a young child, our family's winery, Frey Vineyards, was a small enterprise.

My parents met studying organic gardening in remote Covelo, CA, in the late 1970s. Their mentor, Alan Chadwick, taught French intensive farming, which had many parallels with and influences from Biodynamic methods. After completing their apprenticeship, they returned to the Frey Ranch to start their family. Making money from veggie farming was tough, and there were grapes on the land that had been planted by the family the previous decade. My folks and uncles started experimenting with natural winemaking and released their first organic wine in 1980, the year before I was born.

While the winery unfolded into a nationwide enterprise, Mountain Meadow school was also gaining momentum. When my siblings and I reached school age, the small Waldorf school down the road was a good fit. The school was a wonderful place for my formative years, filled with



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rhythm, myth, science, movement, music, song, dance, and crafts.

Michaelmas is the first large festival of the school year, celebrating the gathering of courage and light to combat ignorance and fear. The autumn light is kindled and held to carry us through the coming winter. Students perform a pageant of Saint Michael lending his aid to the people of earth to tame the dragon that plagues them. Each grade performs a part; first-grade gnomes forge the sword from meteors showered down from a host of eighth-grade angels on the rooftop. Seventh graders build and bring to life a dragon, and other classes are nobles, farmers, tradespeople,

and villagers. The development and richness of our school traditions was something I took for granted as a child. I now have children of my own attending this school, and a new appreciation of these traditions is blooming in my heart.

In 1984 Shauna Heiselt was teaching third grade at Mountain Meadow. She had studied Waldorf education in England at Emerson College, and her friend Rainbow Rosenbaum invited her to visit Mountain Meadow school here in Northern California as it was just taking form. Shauna visited the area, went to a concert and our local hot springs, and was drawn to the formative phase of Mountain Meadow after teaching in a

“THE YEARLY RHYTHMS OF A WELL-ESTABLISHED WALDORF SCHOOL ARE A BALM OF COMFORT FOR CHILDREN.

well-established urban school. She soon relocated and joined the school's faculty.

Shauna's class was the first at the school not to be combined, so she began to develop a curriculum and field trips that complimented each grade. Third grade has a farming focus, and Shauna had always fantasized about grape stomping, inspired by the iconic I Love Lucy episode. She asked my mom, Katrina, if the third-grade class could come and stomp grapes at Michaelmas time. A new tradition was born!

Shauna recalls the trip as fun and rustic. She remembers the sweet slippery sensation of grapes popping between her toes and the bees seeking around for the sugary juice. The slipping and sliding in the bin brought a sense of excitement and fun. We have now hosted many years of third-graders for this beloved tradition. The set-up is still rustic and simple, and the kids love the experience.

My own third-grade grape stomping trip was in 1989. I remember a keen excitement knowing my class was coming to my family's ranch. I felt so proud and special to be a hostess. For those who have never stomped grapes, it is a full sensory experience. The thorough foot scrubbing awakens the feet, the fruit is cold, and you can feel the little berries popping under your toes. Squeals of delight, surprise, and a touch of discomfort fill the air.

This last year it was my son's turn to host his class. I saw the same ownership and pride on his face that I remember feeling with my class. Watching him drove home the passage of time in such a unique way. There is a beauty in repetition and tradition that feeds the soul. The class worked together to press, strain, and bottle the juice. It's fun to see each child's character come through; some are diligent and focused, others dreamy and distracted. The class shares the juice at the Michaelmas pageant. Served with ice and sparkling water, the juice becomes an offering from the class to their community.

As modern life moves ever faster, I am so grateful for these traditions that root us to time and place. The yearly rhythms of a well-established Waldorf School are a balm of comfort for children. Kids are nourished in this system of education that values the observance of seasonal rhythms. Our school's yearly festivals of Michaelmas, Santa Lucia, Advent Spiral, Lantern Walk, Candlemas, and May Day root the children in time and give them a sense of place to anchor them through their lives. We look forward to another generation of little stompers!

Eliza Frey is the daughter of Jonathan Frey, Frey's first wine maker. She studied chemistry at Warren Wilson College in North Carolina and joined Frey's winemaking team in 2005. She assists in all aspects of the winemaking process and communicates with growers to ensure that only the highest-quality grapes are used in Frey's wines. To learn more about Frey Vineyards, the United States' first organic and biodynamic winery, please visit: freywine.com

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“SE ME HIZO BIEN CLARO QUE NINGUNO DE ESOS CRAYONES REFLEJABA EL HERMOSO TONO MARRÓN DE LA ABUELA.

la historia de Crayones Todos Nosotros

Celebremos la inclusión y la diversidad en la niñez

SABINE JOSEPH

A sí como el amoroso aliento de la tierra nos rodea cada día, se nos presenta la oportunidad de tomar conciencia de nuestro diverso y hermoso mundo - en todos los dones de la naturaleza, los animales y los seres humanos.

Ante estos dones, se nos ofrecen dos caminos. Podemos abrazar y recibir la sobreabundancia de gozo que nos ofrece la diversidad, o podemos elegir atravesar un mundo hueco sin estos dones preciosos.

En los primeros días de 2020 mi hija me dio una hoja de papel y me pidió que dibujase a la

Abuela. Cuando miré con atención la caja de crayones de cera de abeja que teníamos en la mesa de nuestro living, se me hizo bien claro que ninguno de esos crayones reflejaba el hermoso tono marrón de la Abuela. Sabía que si no cumplía con su pedido, estaría enviando un mensaje: la hermosa piel de la Abuela no merecía un crayón a tono. El color de nuestra piel, de la piel de nuestros vecinos, no merecía un crayon. Me dolió el corazón.

Busqué una caja de crayones de cera de abeja con tonos color piel, pero no existía ninguno.

“ LA EXPRESIÓN ARTÍSTICA DE
NUESTRAS ALMAS ES EL ATRACTIVO
MÁS SINCERO DEL CORAZÓN.

“ES UN HONOR HABER CREADO HERRAMIENTAS PARA QUE LOS NIÑOS PUEDAN SER VISTOS. ES UN HONOR CREAR LOS ESPACIOS PARA QUE LOS NIÑOS PUEDAN APRECIAR SU DIVERSIDAD.

Entonces me decidí a hacer yo un juego para nuestro hogar - y resultó que todos querían un juego para sus hogares, también. El resultado fue Crayones Todos Nosotros.

En la actualidad, los Crayones Todos Nosotros pueden encontrarse en cuarenta y dos pequeños locales y catorce escuelas a lo largo de la Nación. Hemos vendido miles de cajas de crayones a hogares amorosos en todo el mundo. Nuestro increíble crecimiento refleja directamente nuestro amor por la gente y nuestro deseo de que todos sean vistos y apreciados por el simple hecho de ser.

A lo largo de nuestro camino, muchos padres nos han enviado notas en las que describen la felicidad que obtuvieron al ver a sus niños exhibir sus autorretratos con tanta alegría en sus corazones. Estos testimonios me han llevado a creer que el mundo en que estos niños vivían había empezado a hacerlos sentirse invisibles. Naturalmente, como niños, no sabían cómo expresar o siquiera comprender esta sensación. Pero Crayones Todos Nosotros les dio la libertad de presentarse al mundo.

Esto todavía me da escalofríos e inunda mi corazón de alegría. Es un honor haber creado herramientas para que los niños puedan ser vistos. Es un honor crear los espacios para que los niños puedan apreciar su diversidad.

Crayones Todos Nosotros anhela plantar las semillas de la ternura y la empatía, con la esperanza de verlas crecer y echar fuertes raíces de solidaridad en nuestras comunidades.

La belleza de nuestro diverso mundo se encuentra en la forma más sencilla. Cuando aceptamos nuestras diferencias, tenemos el poder de guiar nuestra generación hacia delante con las semillas de la inclusión y la fuerza interior para siempre acoger el mundo alrededor con brazos abiertos y corazones amables.

Sabine Johnson es la fundadora y CEO de Crayones Todos Nosotros. Es la madre orgullosa de una niña de cuatro años increíblemente amorosa que asiste a su escuela Waldorf local. Viven en su hermoso hogar en Long Island, NY, con la Abuela, el Abuelo y sus "pececitos" mascota. Para más información o para comprar crayones, por favor visite allofuscoyones.com o siga [@allofuscoyones](https://www.instagram.com/allofuscoyones) en Instagram.

Lucas Sueiro (traductor) nació y vive en Buenos Aires, Argentina. Es Licenciado en Letras por la UBA y se desempeña como traductor y docente de español, comunicación y literatura. Escríbele a lucassueiro@hotmail.com

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Celebrating Diversity and Inclusion in Childhood

SABINE JOSEPH

As the loving breath of the earth surrounds us each day, the opportunity to become aware of our beautiful, diverse world is presented to us — in all its gifts of nature, animals, and human beings.

With these gifts, we are presented with two paths. We can embrace and receive the abundance of joy that diversity offers, or we can choose to navigate a world void of these beautiful gifts.

In the early days of 2020, my daughter presented me with a sheet of paper and asked me to draw Grandma. As I looked down at the set of beeswax crayons we had on our living table, it was quite clear that none of those crayons reflected the beautiful brown shade that grandma was. I knew if I did not respond to this request, I would send a message that Grandma's beautiful skin did not deserve a crayon to match it. Our skin color, our neighbors' skin colors, did not deserve a crayon. My heart ached.

I searched for a beeswax skin tone crayon set, but one did not exist. I then set out to create a skin tone crayon set for our home — and it turned out everyone wanted a set for their home too. The result was All of Us Crayons.

Currently, All of Us Crayons are in forty-two small shops and fourteen schools around the country. We have sold thousands of crayon sets to loving homes around the world. Our incredible growth directly reflects our love for people and our desire for everyone to be seen and appreciated for simply just being.

Throughout our journey, many parents have sent us notes describing the happiness they received from seeing their children present their self-drawings with such joy in their hearts. These testimonials have led me to believe that the world in which these children lived had begun to make them feel invisible. Naturally, as children, they didn't know how to express this feeling or even understand it. But All of Us Crayons gave them

“ IT WAS QUITE CLEAR THAT NONE OF THOSE CRAYONS REFLECTED THE BEAUTIFUL BROWN SHADE THAT GRANDMA WAS.

the freedom to present themselves to the world.

This still gives me chills and floods my heart with so much joy. It is an honor to create the tools that allow children to be seen. It is an honor to create spaces for children to appreciate the diversity among each other.

All of Us Crayons strives to plant seeds of kindness and connections in hopes of seeing these seeds grow strong roots of solidarity within our communities.

The beauty of our diverse world lies in the simplest of forms. When we embrace the differences amongst us, we hold the power to guide our next generation forward with the seeds of inclusion and the inner momentum to always embrace the world around them with open arms and loving hearts.

Sabine Joseph is the founder and CEO of All of Us Crayons. She is a proud mother to an incredibly loving four-year-old who attends their local Waldorf school. They live in their beautiful home in Long Island, NY, along with Grandma, Grandpa, and their pet 'fishies.' For more information or to purchase crayons, please visit allofuscrayons.com or follow [@allofuscrayons](https://www.instagram.com/allofuscrayons) on Instagram.





Autism in the Time of Covid

I haven't seen you
in seven weeks
It seems so long since
I've given you small slices
of your favorite cheddar cheese

we Facetime your group home
and you look at me
perplexed and leaning
into the camera

I tell you I love you
through a small microphone
but you don't understand
Covid 19
or why you haven't been able
to come home

I'm saving the blue blanket you love
I haven't let anyone else touch it

the hours pass without you
I worry at night
you think I've left you behind

you turned thirty-three without me
last Sunday

you don't understand
this invisible enemy

I read about treatments and science
and changes in the graphs and data
and I don't understand it
any better
than the disability that took your voice

I wade through the years
I find myself on this barren shore
waiting for you
where the rip tides
remember me

— CONNIE POST

This poem appeared first in a 2021 e-chapbook entitled This Window Between Us and published by Voice Lux Magazine

Connie Post served as first poet laureate of Livermore, California. Her work has appeared in *Calyx*, *Comstock Review*, *One*, *Cold Mountain Review*, *Slipstream*, *Spillway*, *River Styx*, *Spoon River Poetry Review*, *Valparaiso Poetry Review*, and *Verse Daily*. Her first full length book, *Floodwater* (Glass Lyre Press), won the 2014 Lyrebird Award. Her poetry awards include the Liakoura Award and the Crab Creek Poetry Award. Her newest book, *Prime Meridian*, was released in January 2020 and was a finalist in the 2020 Best Book Awards. She can be reached at connie@poetrypost.com

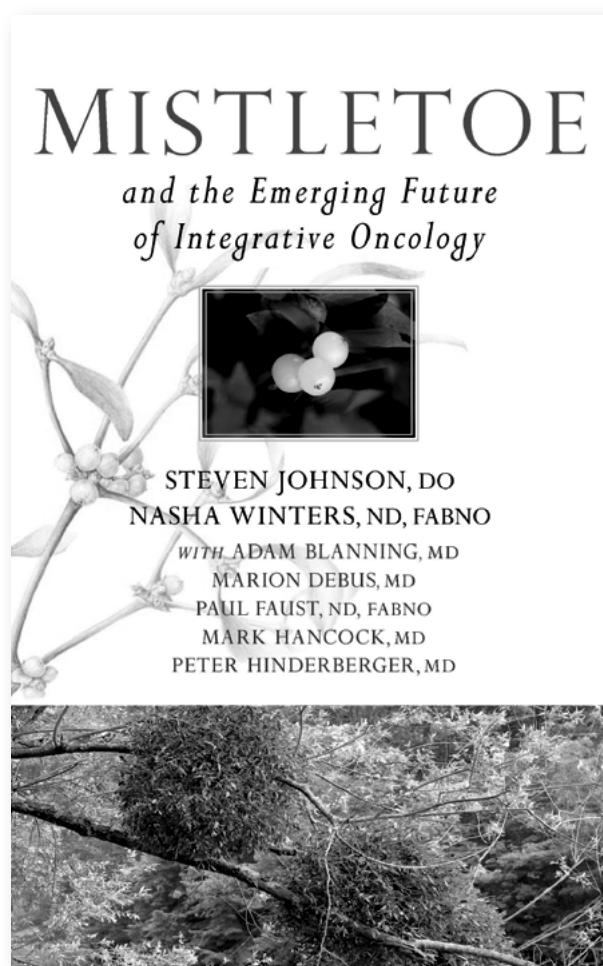
Mistletoe Therapy for Cancer Treatment

A Conversation with the Authors of
Mistletoe and the Emerging Future of Integrative Oncology

Mistletoe and the Emerging Future of Integrative Oncology is a new book co-authored by a team of seven dedicated and collaborative physicians who are actively working with mistletoe therapy. We asked two of the authors a few questions about their new book.

Let's start at the beginning – most of us think of mistletoe as the plant we stand beneath during the holidays if we want to be kissed. How does a practitioner introduce mistletoe as a therapy to their patients?

MARK HANCOCK, MD: Personally, I will often start with the simple observation that mistletoe is a very odd and individual plant in its growth behavior. Mother nature says that plants should grow straight up to the sun, transform their leaves as they grow, and have roots in the soil, but *Viscum album* (the Latin word for European mistletoe) grows out in all directions. It keeps a characteristic germinal-shaped leaf and puts a haustrium full of chlorophyll into the tree on which it grows like a semi-parasite. When we extract mistletoe and inject it into a person, their own human organization meets these botanical rule-breaking forces.



In human beings, the organizational forces – expressed in the immune system – must grapple with and learn from mistletoe’s unconventional ways. Seen this way, each mistletoe injection is an exercise to build the organizational forces that the patient needs. We see this expressed in

the early 1900s as a treatment for cancer. They were impressed with the phenomenological picture of the plant fruiting in the winter months and flourishing according to its own particular seasonal rhythm. There were also many peculiar physiological observations, such as the

“THIS BOOK IS BOTH FOR PATIENTS AND NEW OR INTERMEDIATE PRACTITIONERS WHO WANT TO LEARN MORE ABOUT MISTLETOE THERAPY AND ITS RELATIONSHIP TO OTHER THERAPIES.

the proliferation of immune cells after a mistletoe injection. In studies that examine mistletoe therapy, the skin reactions are swarming with an anti-cancer immune militia.

We are strengthening the organizational force of the immune system through regularly using mistletoe to address cancer – a state where rebellious cells are not governed by the rules of the human organism. This is just one way to look at mistletoe – this plant is not only challenging and stimulating but also very supportive and warming.

What is mistletoe’s history as a cancer treatment?

STEVEN JOHNSON, DO: Dr. Rudolf Steiner and Dr. Ita Wegman, MD, first introduced mistletoe in

fact that mistletoe could stimulate warmth and fever within the human being, leading to foundational principles in anthroposophic cancer treatment.

A century later, with hundreds of studies and many anti-cancer and salutogenic health benefits recorded, a lot has been discovered about mistletoe. We have even learned more about the subtle effects that particular host trees have on mistletoe and how they impact the qualities of the plant in treating specific cancer types. Dr. Peter Hinderberger writes about the fascinating relationship host trees have to mistletoe varieties in Chapter Four of *Mistletoe and the Emerging Future of Integrative Oncology*.

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MH: Dr. Ita Wegman worked with Rudolf Steiner's indications in specific patients and was able to document favorable responses. In the early decades, mistletoe was only known and used among select providers, mostly in Europe. Today, physicians across the world continue working with this healing plant, and it is extracted and distributed by Anthroposophic pharmacies (Uriel, for instance). In the last twenty-five years, more robust research methods have been applied to larger studies that have been published in several respected medical journals. In Europe, mistletoe is the most prevalent adjunctive to cancer therapy. Recent surveys show that as many as 75% of patients with cancer use mistletoe with their standard treatments. In fact, many countries cover mistletoe therapy in their health insurance.

In the early years, the United States had only a few providers knowledgeable about mistletoe until Suzanne Somers used *Isador* with her breast cancer in 2011. More recently, with the pioneering work of the Believe Big Foundation and the Johns Hopkins School of Medicine clinical trial, *Viscus album* extract (VAE) is becoming recognized and highly sought



While creating economic safety and security for their families twenty-first-century parents absent from the family and home for longer and longer working hours face the classic problem of our times: how can we give the best we can to the children we love, while also satisfying personal needs as well as the demands of society? This book offers perspectives from several adults who care for young children in different ways.

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after by patients who have learned about this healing path.

Is mistletoe therapy found in the larger oncology departments of major hospitals? If not, how would a patient learn about or access the therapy?

MH: While VAE is not currently in use at any mainstream oncology departments, there is sincere interest in certain key studies. Mistletoe faces many issues: it is not FDA approved, many oncologists dismiss most natural remedies or over-worry about interactions, and natural products like this have far less scalability in the billion-dollar drug industry. These days patients hear about VAE through support groups, word of mouth, and the important work of the Believe Big Foundation. The Physicians' Association for Anthroposophic Medicine (PAAM) is currently training hundreds of providers in both the basic and advanced use of mistletoe so that more interested patients can access the treatment.

SJ: Many cancer centers are aware of VAE and list mistletoe as a natural substance to watch going forward, such as Memorial Sloan Kettering Cancer Center. There is currently a mistletoe study going into Phase II at Johns Hopkins School of Medicine, and the emergence of modern targeted immunotherapy is doing wonders to raise awareness of mistletoe therapy. However, it is a slow process – which is okay because there is still a limited number of properly trained practitioners. As the director of the Mistletoe and Integrative Oncology training program, I am pleased that our incredible faculty have come together to create an in-depth training with all the special gifts each member has to offer. Our faculty includes Nasha Winters, ND, FABNO, Mark Hancock, MD, Peter Hinderberger, MD, Paul Faust,

ND, FABNO, Marion Debus, MD, and Adam Blanning, MD.

We have trained and mentored almost 200 physicians these past three years. We do have a few oncologists taking the training – which is a promising beginning – but for now, the therapy is mostly provided by family doctors, internists, naturopaths, and nurse practitioners. The PAAM website (AnthroposophicMedicine.org), Metabolic Terrain Institute of Health (MTIH.org), and the Believe Big Foundation (BeliveBig.org) are all good resources to find doctors and to learn more about this therapy. *Mistletoe and the Emerging Future of Integrative Oncology*, however, is the best source we can offer, and more information about ordering the book, the physician authors, and links to further resources for both patients and practitioners can be found at TheMistletoeBook.com.

Are the authors of the book working specifically in oncology? Do they treat cancer patients through their whole cancer journey, or are patients referred by an oncologist?

MH: Although I am not an oncologist (I was trained in family practice), most of my work is now with cancer. Our clinic is fortunate to have a wonderful integrative oncologist, and together we do sometimes manage the entire care of patients with cancer. Usually, we are a supplement to the conventionally given care, and patients have their own conventional oncologist. Both of the naturopathic doctors who are co-authors of this book have special training and certification in oncology.

Is the therapy used for all cancers or just some? Do you have more success with specific types of cancer?

MH: I would consider mistletoe to be universal in its benefits for people with cancer. In blood or bone cancers, mistletoe is often used with



“ WHEN WE EXTRACT MISTLETOE AND INJECT IT INTO A PERSON, THEIR OWN HUMAN ORGANIZATION MEETS THESE BOTANICAL RULE-BREAKING FORCES.

Helleborus as a big part of the treatment, too. Solid tumors such as breast, ovarian, prostate, colon, and head and neck are often treated with mistletoe, while certain cancers are considered more immunogenic. There are also some exciting studies on bladder cancer, renal cell cancer, and melanoma with mistletoe.

Is VAE used in conjunction with radiation or chemotherapy?

MH: Yes, mistletoe is a big help with both of these, and there are multiple reliable studies showing synergy with these therapies.

Is the treatment expensive? Is it covered by insurance or Medicaid?

MH: The most effective way to receive mistletoe is injected under the skin. This can be achieved at a relatively low cost. Our clinic creates a

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- Live with greater ease
- Move forward with clarity



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“MISTLETOE CAN EVEN HELP WITH HEIGHTENING THE RESPONSE TO OTHER CONVENTIONAL OR HOLISTIC THERAPIES.

starting kit that lasts for 2-3 months (and includes the mistletoe book) which we sell for \$175. After the initial treatment, the dose is often increased, so the cost may vary more. Intravenous infusions are also available, but this treatment is more expensive since there is a higher mistletoe concentrate in these. Presently, insurance companies in the United States do not cover mistletoe.

What kinds of results are you seeing?

MH: Mistletoe is not a magic wand or cure-all, but certainly, I have seen benefits in all my patients. It clearly improves the quality of life, helps with fatigue, and actively supplements our immune system when experiencing chemotherapy side effects. In certain patients, the results are phenomenal and sometimes dramatically clear. I have a patient I recently met with who was struggling with two aggressive cancers simultaneously. In our last meeting, there was no evidence of disease, and she looks and feels better than at any point since she was diagnosed despite still being in the middle of treatments. Another patient left a local cancer center with no hope nearly four years ago with Stage IV head and neck cancer that surgery, radiation, and immunotherapy had not been able to control. He described to me how he started using mistletoe and could see, over a

few weeks, the tumors in the back of his mouth get physically smaller and smaller. He regained his vitality and is doing well. There are now well-performed research studies in medical literature looking at survival benefits in many cancers – with several new studies being published each year.

SJ: There is no doubt that the strongest studies on mistletoe point to success in quality-of-life struggles during cancer, which can impact both the cancer itself and the therapeutic journey in many positive ways: sleep, mood, weight, vitality, pain, and other side effects of conventional therapy (chemotherapy, radiation, surgery, and hormonal interventions). Mistletoe can even help with heightening the response to other conventional or holistic therapies. Many medium and small studies demonstrate promising adjunctive benefits with solid tumors like breast, pancreatic, lung, melanoma, bladder, intestinal, and similar cancers. Lymphoma, leukemia, myeloma, and sarcoma have less consistent benefits but combined with other anthroposophic, conventional, and holistic therapies, benefits have been seen.

Who is your intended audience for the Mistletoe book? Is it useful for both practitioners and patients? Is it accessible for readers who might not be part of the medical community?

SJ: This book is both for patients and new or intermediate practitioners who want to learn more about mistletoe therapy and its relationship to other therapies. At the beginning of the book, there is a ‘How to Use This Book’ quick guide, which will help bring the reader to find the most relevant sections for their situation. Readers will also learn more about the origins of this therapy and how it works. They can start to expose themselves to anthroposophic, naturopathic, and holistic ways of thinking about disease and approaching illness. This book was written as a bridge for the medical community, patients, and doctors of any background and orientation. It was a challenging task to write such a book. Few would ever try. We hope it helps to move the pendulum toward better care and open the door for emerging therapies in treating cancer. The book was truly a labor of love as every author gave up something of their own interest to build this bridge.

SJ: I would just add that cancer is a life journey. Mistletoe, anthroposophic medicines, attentive

nursing, and other appropriate therapies can improve this journey in a multitude of ways should patients choose to take this challenge on with their doctor. Anthroposophic doctors, naturopaths, and holistic healers take seriously the challenge to care for the whole patient throughout their entire healing journey. I think most doctors and oncologists want to do this and do try to the extent that the current medical system allows them to. This is one of the great challenges today that most holistic and personalized care often has to take place outside of conventional medicine. This is not always the case, but we very much need a new integrative paradigm of health care.

Mark Hancock, MD, lives in Atlanta, Georgia, with his wife Enid and six daughters. He works integratively with cancer and sees patients at his clinic Humanizing Medicine.

Steven M. Johnson, DO, is president of the Physicians’ Association for Anthroposophic Medicine (PAAM). He is currently in practice with Kathleen Lazare-Derosa, DO, and Cathy Sims-O’Neil, DO, at Collaborative Medical Arts in Chatham, NY. Visit collaborativemedicalarts.net or call 518-721-8417

for additional information on how their practice specializes in cancer support, neurological/musculoskeletal disorders, regenerative joint therapies, pediatrics, and early childhood development.

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Creating Health in Ourselves and Our Communities

A Conversation with DAN MCKANAN and URSULA FLATTERS

*On Saturday, June 23, 2022, the Foundation for Health Creation will host its first-ever summit, titled *Creating Health in a Time of Transformation*.*

Here, two of the event's lecturers share their thoughts on health creation and the topics of their respective lectures. For more information, please visit:

foundationforhealthcreation.org

How would you define 'health,' and what does creating health mean to you?

DAN MCKANAN: Health is not the absence of disease but the presence of holistic well-being. This is the great insight of a long line of health reformers, from Rudolf Steiner and other pioneers of organic agriculture to today's One Health movement, which urges us to see human health as interconnected with the well-being of plants, animals, and ecosystems. I would add that health includes both the capacity to act on one's own behalf and the capacity to form deep, mutually beneficial connections with other people and creatures.

Health looks different for different people and at different life stages. Individuals who cannot

see, hear, or walk may still be fully healthy if they are connected and self-determining. It is even possible to die in a healthy manner: a healthy death is one that takes place at the end of a full life and in deep connection to loved ones. One of the tragedies of the current pandemic is that many people are denied their chance for a fully healthy death because social isolation is needed to prevent the spread of COVID.

The best way to create health is to foster balance. This requires us to be attentive to all the elements in any given ecosystem: molecules and viruses, thoughts and emotions, forests and cities. In the language of ancient Greek medicine, each element is a *pharmakon*, potentially either

“HEALTH IS NOT AN OBJECTIVE STATE
RATHER A HIGHLY SUBJECTIVE
EXPERIENCE.

a medicine or a poison, depending on how it relates to everything else. Rather than seeking to eliminate poisons, we should continually ask if it is possible to relate to them in a new way. Of course, sometimes the imbalance is so great that extreme action is needed to restore balance!

DR. URSULA FLATTERS: Health is something that cannot be defined. It often is described as not being sick or not suffering, but this is a negative definition. Health is not an objective state rather a highly subjective experience. Only you can say that you are healthy; nobody else can do it. It is fascinating to hear, for example, patients who are seriously ill with cancer saying that they feel healthy because they have never experienced such a depth of meaningfulness in their lives or such intimacy in contact with their friends or loved ones. Other patients might feel very sick in a place where medicine cannot find an illness. Health is deeply connected to using our capacities in life.

Have the past two years changed how you think about health and health creation?

MCKANAN: The pandemic has forced me to think a lot about experts. Especially in the United States, we are very polarized about expertise. Some of us venerate public health experts and insist that everyone follow the science without questioning or even thinking for ourselves. Others perceive

any claim of expertise as a threat to individual liberty, something to be resisted unthinkingly.

We can move beyond this impasse by thinking of expertise as a *pharmakon*. By definition, expertise is unbalanced and one-dimensional. The only way to become an expert virologist, for example, is to pay a lot more attention to viruses than to kindergarteners' need for social interaction or to dying people's need for bedside companionship. When a novel virus is spreading in an unbalanced way, we desperately need to counter it with the unbalanced expertise of virologists! That is the moment when the *pharmakon* of expertise becomes a healing medicine. But if we take the medicine without thinking or without balancing it against other forms of expertise and our own common sense, it may become poisonous once again.

FLATTERS: The past two years meant a lot of learning and emphasized the importance of the social context for health. The pandemic was also a strong reminder of our lost, or at least weak, integration with both nature as our earthly mother and the spiritual world, where our spiritual creators are. This made for confusion and misunderstanding of the pandemic. There was little information available about how to prevent it, other than by vaccination, or about fostering healing qualities. So, the pandemic deepened my understanding and provided an impulse to look at health creation as a question for the individual



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“GOOD HEALTH REQUIRES US TO LISTEN TO THE WISDOM OF OUR OWN BODIES: WHAT MAKES ME FEEL ENERGETIC, RESTFUL, ANXIOUS, OR IN PAIN?”

in a medical context but also as a way for us to contribute to healing and integrate healing qualities in ourselves and in society.

What are some steps individuals can take to create health in themselves and in their communities?

MCKANAN: The most important thing we can do is to pay attention! Good health requires us to listen to the wisdom of our own bodies: what makes me feel energetic, restful, anxious, or in pain? It requires us to notice what is happening to the creatures surrounding us. And it requires us to honor the unique gifts of as many different experts as possible. The only way to keep the pharmakon of expertise in a healthy balance is to test the experts' advice against our own experience and the insights of our neighbors.

FLATTERS: Everybody has experienced solitude, which is a crucial quality for our inner development. In a positive solitude, we can meet ourselves, our fear, and our restlessness. Meditation gives us the means to explore our inner space and develop our connection with nature and spiritual beings. Meditation is peaceful and creates peace from the inside. I think this is a very important question for our time; it will foster awareness and

love as important ingredients for better health and a better social life.

The topic of your lecture is “Community and Covid: What We’ve Learned about Institutions and Intentional Communities.” Can you explain a bit about the role institutions and intentional communities have played during the pandemic?

MCKANAN: I have been studying the Camphill movement for two decades, which has led me to reflect a lot on the difference between institutions and intentional communities. As I see it, an institution locks people into fixed roles, drawing a sharp distinction between expert caregivers and non-expert recipients of care. Intentional communities allow us to meet one another in our shared lack of expertise, each free to give and to receive care in equal measure. (In practice, many places, including Camphills, contain elements of both an institution and intentional community.)

In an intentional community, people who lack any particular expertise in public health must make health decisions together, discerning when and how to listen to expert advice and when to pay more attention to their own shared experience. The wisdom of the community can function

as a filtration system for expertise, allowing people to take it seriously without losing sight of all their other precious values.

At least, that is my hope! I am currently launching a survey of Camphill communities in conjunction with the Camphill Research Symposium. We are seeking to learn from individual communities' pandemic experiences. I will share insights from that survey in my lecture.

The topic of your lecture is “Childhood Health and Chronic Diseases in Adulthood.” Can you explain a bit about the connection between health in childhood and the health problems we might face as adults?


FLATTERS: Children are completely open to their physical, psychological, and spiritual surroundings. We know a lot about the particular time windows in childhood, where certain steps are taken, and special sensibilities for both learning and getting hurt are open. This makes it possible to identify the origin of certain illnesses in adulthood in certain stages in a child's development. To begin with, a child needs to create its own body, mainly during early childhood. What does

it need to do that? Not only good food, physical warmth, and kind people. How important is a genuine interest in the child's inner being during that time? Maybe this attention will be crucial for developing the will to take on life's challenges or to find the strength to connect with the individual's innermost intentions. Diseases often occur where capacities cannot flourish. In childhood, we plant, and in adulthood, the fruits come out - good or bad. This is a more general aspect. In my lecture, I will talk about some more special connections between childhood and chronic diseases in adults.

Dan McKanan is the Ralph Waldo Emerson Unitarian Universalist Senior Lecturer at Harvard Divinity School. He is a friend and scholar of the Camphill movement, which he has studied for two decades. He has published six books, including *Camphill and the Future: Spirituality and Disability in an Evolving Communal Movement* (2020) and *Eco-Alchemy: Anthroposophy and the History and Future of Environmentalism* (2017). His lecture is titled “Community and Covid: What We've Learned about Institutions and Intentional Communities.”

Ursula Flatters, MD, co-founded the Vidarkliniken anthroposophic hospital in Sweden. She has extensive experience practicing and teaching in- and out-patient medicine. She is currently the board chair of the Swedish Association for Anthroposophical Medical Activities (SAMT). She is a trained eurythmist and for 20 years worked with Waldorf Schools as a school doctor. Her lecture is titled “Childhood Health and Chronic Diseases in Adulthood.”

“ THE PANDEMIC WAS ALSO A STRONG REMINDER OF OUR LOST, OR AT LEAST WEAK, INTEGRATION WITH BOTH NATURE AS OUR EARTHLY MOTHER AND THE SPIRITUAL WORLD, WHERE OUR SPIRITUAL CREATORS ARE.



“THERE IS A DEEP, PERSISTENT RUMBLE FROM INSIDE THE VOLCANO, WHICH IS VERY FRIGHTENING.”

emergency pedagogical acute mission
on La Palma

Fire, Lava, Ash, and Smoke

BONNIE BERENDES

EDITOR'S NOTE: Friends of Waldorf Education is an organization that is committed to promoting Waldorf education around the world. As part of this mission, the organization's emergency pedagogy program uses Waldorf principles to help children who have experienced traumatic events. Emergency pedagogy teams have worked with children and adolescents from war zones and areas affected by natural disasters all over the world. The program uses Waldorf methods such as creative expression and care for rhythms to help stabilize the traumatized child and inspire the child's coping strategies and self-healing powers.

On September 19th, 2021, the Cumbre Vieja volcano on the Spanish island of La Palma began to erupt. The eruption continued for three months, forcing more than 7,000 people to evacuate and destroying more than 1,300 homes. On October 9th, one month into the ordeal, Friends of Waldorf Education sent an emergency pedagogy team to help residents deal with the ongoing eruption.

Glowing hot lava flows make their way across the island and engulf countless houses. Earthquakes shake the region again and again, and a carpet of ash has spread on the streets. The Cumbre Vieja volcano on the Canary Island of La Palma is still not at rest after its first eruption more than three weeks ago. For the residents, this is hard to deal with. They have lost everything, and an end to the disaster is not in sight. On October 9th, 2021, an emergency pedagogy team traveled to La Palma to provide emergency and trauma pedagogy support to those on the ground.

"The fire, lava, and earthquakes are bad enough in themselves, but add to that the soundscape that accompanies it all. There is a deep, persistent rumble from inside the volcano, which is very frightening." This is how emergency pedagogue Lukas Mall describes

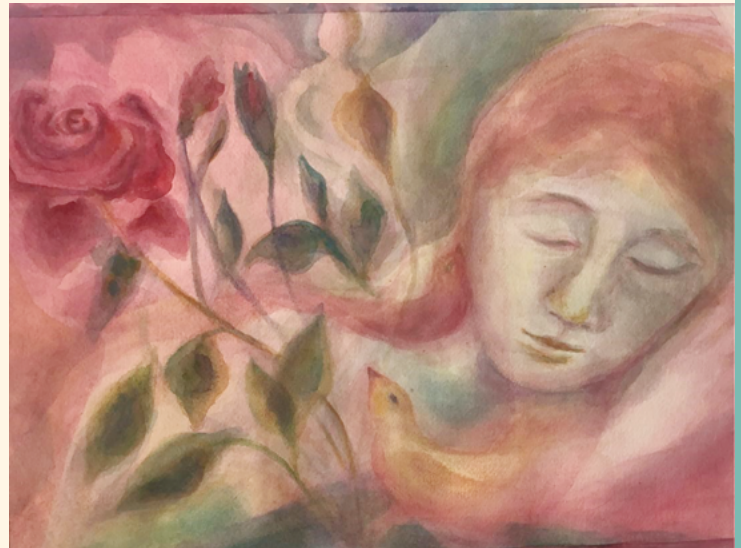
Announcing a new initiative— **KAIROS INSTITUTE**— of the
Center for Anthroposophy in collaboration with the
Transdisciplinary Healing Education Program (TSHE)
at Antioch University New England

Kairos will launch July 3-8, 2022 in Wilton, NH, with Bernd Ruf's

Emergency Pedagogy

Traumatized children and adolescents require stable and competent teachers schooled in diagnosing and averting disorders brought on by physical and emotional trauma. Symptoms are easily misdiagnosed, and age-appropriate pedagogical intervention can help alleviate the inner paralysis brought on by trauma. Psychological trauma progresses in phases.

Bernd Ruf is the world-renowned founder of the Parzival School and of Emergency Pedagogy, an emergency pedagogical crisis intervention center in Karlsruhe, Germany. He will begin with an overview of the 4 stages of PTSD, from acute shock to more internalized trauma. Then, he will offer pedagogical intervention techniques that activate self healing, starting with emergency intervention and extending to long-term pedagogical approaches. The 5-day course, including daily workshops in the healing artistic therapies, is designed for teachers, therapists, and others in the healing professions.



Karine Munk Finser

This course represents the first of Bernd Ruf's internationally-recognized 12-module **Emergency Pedagogy** program. In addition to his practical seminars, participants choose one healing therapy to address trauma: painting, music, movement, clowning and circus arts, eurythmy, or creative speech. Animal therapy will be part of the week for all participants. Daily singing with Jeff Spade.

Kairos Institute is planning to offer the 4 modules in this sequence most appropriate for educators. Participants seeking a special International Certificate for professional world-wide trauma intervention will need to take all 12 modules.

Tuition for Module 1 (July 2022): \$950

To register for this one-week opening course: bit.ly/EmergencyPedagogy

The Kairos and TSHE programs may be taken separately or together. For participants seeking to complete both Antioch's TSHE program and an artistic therapies training, the Kairos Institute will offer pathways for an International Standards Diploma in artistic therapies certified by the Medical Section at the Goetheanum. In addition to the summer week, continuing students will be invited to take a fall virtual course and a spring face-to-face long weekend.

Those interested in earning an accredited M.Ed. or Certificate in Healing Education through Antioch University, and those wishing to take further training in artistic therapies, should send their inquiries to Karine Munk Finser, Director of the Transdisciplinary Studies in Healing Education Program (TSHE), at kfinser@antioch.edu.

centerforanthroposophy.org, 603.654.2566

“ IN A PLAYFUL WAY, CHILDREN LEARN HOW TO COPE WITH LOSS, FEAR, AND UNCERTAINTY.

his impressions. He heads the Emergency Pedagogy Office in Karlsruhe and traveled to the island to support the eight-member Spanish team. Together they were working with children, young people, and adults to help them come to terms with the traumatic experiences and current situation. “In the first days, emergency pedagogical trainings were held for teachers, therapists, psychologists, and social workers,” explains Lukas Mall. “They are given a theoretical introduction to how trauma occurs, what the stages are, and what effects it can have. In addition, there are practical methods and exercises for overcoming trauma, which the people on site can also use after our team has left.”

In addition, the team worked in Llanos de Aridane - the most severely affected area - with evacuated children and their families, whose houses were buried under the lava. In a playful way, children learn how to cope with loss, fear, and uncertainty. The stressful experiences can be processed and expressed through painting, singing, or movement games. Through these and many other emergency pedagogical methods, the self-healing powers are stimulated, and trauma sequelae can be mitigated or completely prevented. Even if they appear to be doing well from a purely external perspective, the islanders have been severely affected mentally by what they have experienced and need support.



“How long the people of La Palma will continue to be exposed to the danger from the unpredictable volcano is not certain,” says Lukas Mall. “They will probably have to hold out for the next few days or even weeks and watch as the lava destroys their island and thus further their livelihoods.” This makes the work of the emergency pedagogues all the more important, as the islanders are able to take the first step towards healing the psychological wounds.

Bonnie Berendes works in the department of public relations for emergency pedagogy with Friends of Waldorf Education. To learn more about their work, please visit www.freunde-waldorf.de/

una misión pedagógica de emergencia aguda
en La Palma

Fuego, lava, cenizas y humo


BONNIE BERENDES

Lava caliente y brillante se hace camino a través de la isla y rodea incontables hogares. Los terremotos sacuden la región una y otra vez y una alfombra de ceniza se ha asentado sobre las calles. El volcán Cumbre Vieja, en la isla canaria de La Palma, no se ha aquietado aún desde su primera erupción, hace más de tres semanas. Para los residentes es difícil enfrentarse

a esto. Han perdido todo y no es posible ver un final para el desastre. El 9 de octubre de 2021, un equipo pedagógico de emergencia viajó a La Palma para ofrecer asistencia pedagógica en la emergencia y el trauma para los allí presentes.

“El fuego, la lava y los terremotos ya son bastante malos por sí mismo, pero hay que sumarle el ambiente sonoro que los acompaña. Hay un rumor profundo y constante desde adentro del volcán que es sumamente aterrador.” Así describe sus impresiones el pedagogo de emergencia Lukas Mall. Él encabeza la Oficina de Pedagogía de Emergencia en Karlsruhe y viajó a la isla para brindar apoyo al equipo de ocho miembros españoles. Juntos, trabajan con niños, jóvenes y adultos para ayudarlos a reconciliarse con la experiencia traumática y la situación actual. “En los primeros días, organizamos entrenamientos de pedagogía de emergencia para docentes, terapeutas, psicólogos y trabajadores sociales”, explica Lukas Mall. “Se les da una introducción teórica sobre cómo se origina el trauma, cuáles son sus etapas y qué efectos puede tener. Además, hay métodos prácticos y ejercicios para atravesar el trauma, que la gente





“ HAY UN RUMOR PROFUNDO
Y CONSTANTE DESDE
ADENTRO DEL VOLCÁN QUE
ES SUMAMENTE ATERRADOR.

“JUGANDO, LOS NIÑOS APRENDEN A SOBRELLEVAR LA PÉRDIDA, EL MIEDO Y LA INCERTIDUMBRE.

NOTA DEL EDITOR: Friends of Waldorf Education (Amigos de la Educación Waldorf) es una organización comprometida a promover la educación Waldorf alrededor del mundo. Como parte de esta misión, el programa pedagógico de emergencia de la organización utiliza principios de la educación Waldorf para asistir a niños que han sufrido eventos traumáticos. Los equipos pedagógicos de emergencia han trabajado con niños y adolescentes de zonas de guerra y áreas afectadas por desastres naturales en todo el mundo. El programa emplea métodos Waldorf, tales como la expresión creativa y la atención a los ritmos, para ayudar a estabilizar al niño traumatizado e inspirar la capacidad de sanar y las estrategias para salir adelante del niño.

El 19 de septiembre de 2021, el volcán Cumbre Vieja en la isla española de La Palma comenzó a erupcionar. La erupción continuó por tres meses, obligando a más de 7000 personas a evacuar, destruyendo más de 1300 hogares. El 9 de octubre, a un mes del comienzo del asunto, Amigos de la Educación Waldorf envió un equipo pedagógico de emergencia para ayudar a los residentes a lidiar con la erupción en curso.

en el sitio puede aplicar una vez que nuestro equipo se ha ido.”

Asimismo, el equipo trabajó en Los Llanos de Aridane - el área más seriamente afectada - con niños evacuados y sus familias, cuyas casas fueron enterradas bajo la lava. Jugando, los niños aprenden a sobrellevar la pérdida, el miedo y la incertidumbre. Las experiencias estresantes se pueden procesar y expresar mediante pinturas, canciones o juegos de movimiento. A través de éstos y muchos otros métodos pedagógicos de emergencia, se estimula la capacidad de sanar y es posible mitigar e incluso prevenir completamente las secuelas del trauma. Aunque parezcan estar bien si se los ve desde afuera, los isleños están profundamente afectados por lo que han vivido y necesitan apoyo.

“No sabemos con seguridad por cuánto tiempo la gente de La Palma estará expuesta al peligro del volcán impredecible”, dice Lukas Mall. “Probablemente tengan que esperar los próximos días, incluso semanas, mientras ven la lava destruir su isla y así, aún más, sus vidas.” Esto hace tanto más importante el trabajo de los pedagogos de emergencia, para que los isleños puedan dar sus primeros pasos hacia la sanación de sus heridas psicológicas.

Bonnie Berendes trabaja en el Departamento de Relaciones Públicas para la Pedagogía de Emergencia de Amigos de la Educación Waldorf. Para aprender más sobre su trabajo, por favor visite www.freunde-waldorf-de

Lucas Sueiro (traductor) nació y vive en Buenos Aires, Argentina. Es Licenciado en Letras por la UBA y se desempeña como traductor y docente de español, comunicación y literatura. Escribele a lucassueiro@hotmail.com

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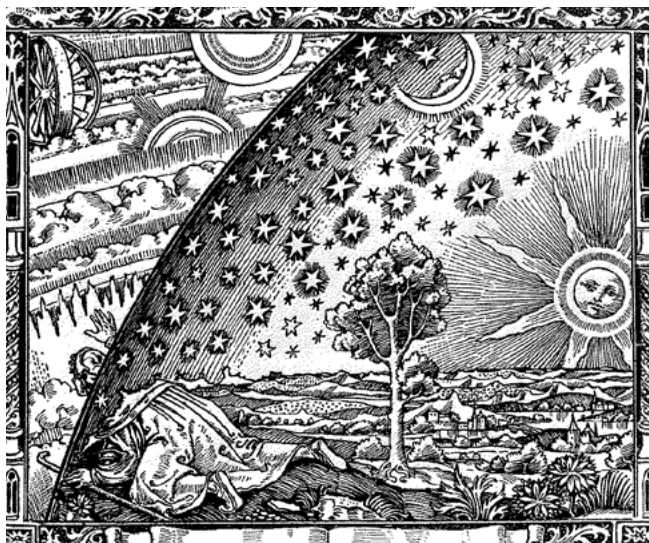
Star Wisdom and Anthroposophy

DAVID TRESEMER, PH.D.

We move across the earth's surface, interacting with people and things in the horizontal plane. We seldom look up or down. We even accommodate gravity, which loves us down into the earth at an accelerating speed, faster every moment. We counteract gravity with levity, necessarily zooming upward faster every moment. Were these accelerations to take place in the horizontal plane, we would take notice and panic. Very occasionally, we look up and are reminded of the hemisphere above us. More rarely, we look down, aware of the hemisphere beneath us.

Author and astronomer Camille Flammarion was a star brother of Rudolf Steiner, meaning

the position of the Sun at his birth was closely related to that of the Sun at Rudolf Steiner's birth.



He pictured the task of developing consciousness as probing through appearances to find the true dynamics of the heavens working invisibly behind them. The pictured engraving appeared for the first time in one of Flammarion's books. It was originally black-and-white, and different artists have colored it over the decades. You,

too, can return to this drawing and color it in relation to your experience of the dynamic harmony of the heavens.

Rudolf Steiner repeatedly invites us to enter the realm of star wisdom. In many lectures, he

refers to a planet, an epoch of time with a planet's name, or to the gifts of the zodiac. Most people do not inquire further because it's difficult to know how to proceed. Do you simply go outside and bathe in starlight? Actually, that's a good start. But a few hints might help.

Imagine that the stars cease to become little pinpricks of white light on a dark field. You can begin to feel the quality of presence in the star's zone as its being reveals itself to your eyes, to your forehead, to your heart. That's a way in—feeling the presence of the heavens above you at night and during the day. Every shimmer of a star is the wink of an eye of consciousness. When you pop through the appearances, as we can see in Flammarion's wood engraving, you get

objects are less important than the feel of the sphere that they circumscribe, as in the sphere of Venus around the earth. One hypothesis from anthroposophy is that you know the qualities of those spheres because you visit them in your nightly adventures during sleep and between lifetimes. That's a hypothesis worth testing!

Rudolf Steiner described the moment of your first breath, your birth, as an impact from the stars upon every part of your physical and energetic body. That's the basis of astrology, the investigation of that first breath moment—understanding how the relationships between planets and stars at that moment unfold into your life. The interior of the StarHouse in Boulder is a star map, giving place to all 360 degrees of the zodiac. On the

“ RUDOLF STEINER REPEATEDLY INVITES US TO ENTER THE REALM OF STAR WISDOM.

a sense of what anthroposophy calls the work of the Spirits of Harmony, the Cherubim.

Planets have a different feel to them. The word “planet” comes from Greek, meaning wandering star, and these celestial bodies reflect light rather than emanate it.

Though the moons around Saturn are interesting, my colleagues and I, in our anthroposophy-inspired “new astrology,” don't recommend purchasing a telescope. Instead, we recommend you practice naked eye astronomy. The material

map, you can find the place of the Sun at your first breath.

When working on a reading for an individual, we orient first to the location in time of the day of birth. Then we walk the person backward through nine months to the place of conception. Then one giant step back in time from conception. This puts the individual before conception, outside of time, deciding if and when to jump into the stream of time. Once conception occurs, time begins ticking, and an embryologist or ob-gyn

“ IT IS A PRECIOUS AND INTIMATE SHARING TO HOLD THE BIRTH CHART OF ANOTHER.

can tell you the accomplishments of any week in the process. You grow from near nothing to become a fetus, emerging into the light, noise, impressions of the world, and the first experience of air in the lungs.

Let's jump to an advanced concept in this brief exploration, moving past Flammarion's sphere of the normal into the cosmos. During his research, the late William Bento, a licensed psychotherapist and proponent of anthroposophic psychology, found an association with zodiacal signs and the personality disorders that one might find in the Diagnostic and Statistical Manual of Mental Disorders (DSM). His work has since been extended by James Dyson and Glen

Williamson in a post-graduate course in anthroposophic psychology. For example, Bento found that when exaggerated the characteristics of the goat, Capricorn (using a star-based or sidereal system for knowing the stars), showed the same behavior as a person suffering from a paranoid personality disorder. This earns the DSM diagnosis number 301.0. Insurance companies and medical professionals use these numbers, and it is interesting that numbers for patterns even exist. The characteristics of a person relating to the bull, Taurus, when exaggerated, showed the same behavior as an obsessive-compulsive personality disorder (301.4). This is more advanced

“ PEOPLE COME FOR AN ASTROLOGICAL READING WONDERING IS THIS THE RIGHT PLACE TO LIVE, THE RIGHT PERSON TO MARRY, THE RIGHT JOB TO TAKE.

work in the connection between psychology and star wisdom.

Prior to psychological dysfunctions are functions working smoothly in life and confrontations with life's challenges. People come for an astrological reading wondering is this the right place to live, the right person to marry, the right

of those opportunities disguised as tragedies when they occur. Knowledge of patterns in the heavens at a person's first breath is intended not to bypass challenges but to make the most of them.

Review the wood engraving by Flammarion. In anthroposophy, this illustrates a crossing of the

“VERY OCCASIONALLY, WE LOOK UP AND ARE REMINDED OF THE HEMISPHERE ABOVE US. MORE RARELY, WE LOOK DOWN, AWARE OF THE HEMISPHERE BENEATH US.”

job to take. These are real concerns of life, and many astrologers fall into the trap of trying to answer those questions. Astrology informed by anthroposophy, rather, assists the person to answer these questions for themselves. The astrologer can help identify strengths and weaknesses, patterns or styles of living, and guide a counselor to help a person learn as much as possible from the seeming obstacles that come along.

It is a precious and intimate sharing to hold the birth chart of another. The StarHouse offers a reading called “Your Birth Chart in 3D,” which brings the drama off the two-dimensional page of a chart and into living, moving co-actors in the drama of life. Patterns are revealed that orient the individual to life opportunities, with some

threshold from the manifest existence on earth into spirit realms. As we said, this can be accessed nightly and between lives—both experiences from which we return with only fragments of memory. This “crossing” can also be practiced by studying star wisdom, beginning by looking up for a minute or three minutes or more to begin a conversation with the stars. After some experience of looking out-and-up, color in Flammarion's image with care. Notice the colors that call to be expressed in each realm.

David Tresemer, Ph.D., has taught in the certificate program in Anthroposophic Psychology (AnthroposophicPsychology.org), and presently courses in a “new astrology” at the StarHouse in Boulder (TheStarHouse.org – under the “Star Wisdom” section). He is the author, with Robert Schiappacasse, of *Star Wisdom & Rudolf Steiner* (SteinerBooks). A course upcoming seeks to teach the “New Astrology Emerging” for practical applications by participants.

Just *This*

A West Seattle Story

MARY LOU SANELLI

Let's say you are a good neighbor. Let's say, at least once a day, you check on the elderly woman who lives next door by walking up to her front door and yelling, "hellooooo." You don't visit, generally, though sometimes she likes to stand in the doorway to share a little story—like when she saw the man next door leave the house in stiletto heels and, oh, those heels, those stockings, that dress!—because she will use the pretext of gossip to bring your body a little closer. But most of the time, she just waves from the bay window, and you are happy there is no need to worry because this is what you want to know and are glad to know.

And let's say that after the snowfall and the temperature drops to twenty-seven degrees, you notice that her curtains have not opened, so you bundle up and trudge over and call, "hellooooo, hellooooo, hellooooo."

Something is wrong. You can feel it.

So you walk around back, and that's where you find *her*. But you don't just find her; she is face down in the dirt under the eave where the snow hasn't turned the pebbles white.

Telling me this, you laugh, and it startles me. Though laughter is something we both do to deflect discomfort. It's a coping means, really, a relief.

“THERE IS NOTHING BETTER OR WORSE ABOUT HER OPINION THAT IS NOT ALSO BETTER OR WORSE THAN ANYONE ELSE'S. I KNOW THIS.



And when you add that she just *loved* her nips of Jack Daniels “for medicinal reasons,” you laugh again, figuring she must have gone outside to empty the trash or put out birdseed and wound up slipping and falling and freezing to death. “And that’s a pretty fast way to go all in all. She’s lucky that way.”

I say nothing for a moment—shuddering in the aftermath of that image.

do—on the condition that it’s good—in this life is not done in preparation for the next. She does not believe there is a next. Souls are not immortal. No heaven (but for a chosen few). No hell. Just *this*.

Again, no better or worse than what anyone else believes.

When I ask if she is maybe more upset about her neighbor than she lets on, she admits that after calling the police, she sank down on her

“ SHE SMILES, WRYLY, WHEN I SAY SOMETHING LIKE THERE ARE SO MANY KINDS OF BELIEVING.

I think . . . honestly, I don’t know what I think. Except that every sad and secret fear I have about freezing water or sustained immersion in freezing water is manifest in snow. I can wake in a panic feeling my small life sinking down, impossibly cold. But I smile and nod and pretend to agree that dying alone of hypothermia is some new aspect of luck I hadn’t considered. There is nothing better or worse about her opinion that is not also better or worse than anyone else’s. I know this.

Then I tell myself to forget the whole thing.

I’m not terribly convincing.

I take a slow breath. I don’t know how many seconds pass while I try to process how cool and amusedly casual she sounds. I wonder if it’s because she believes we are all living in our last days anyway, that pretty much everything we

couch and cried. Boy, did she cry. Then she laughed. And laughed.

This time, I’m totally taken aback. I don’t know what to say.

And since I’m so bad at learning from the past and can make the same mistakes over and over, I listen to the voice in my head that warns me to play it calm when someone says something that startles my every nerve end. Or, if I do speak, to err on the side of brevity.

I walk to the kitchen to make tea; I think: I feel happy in our friendship, I feel safe with her, while fearing I’m going to cause her usually soft voice to rise with an edge if I forget certain things. Like when she won’t toast a drink, and I tap her rim anyway, forgetting that saying “cheers” or “salute” is “pagan superstition” . . . because, well, that’s what she believes. (I’m

A Process of Exploration

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going to keep forgetting whether I want to or not. *She* knows this.)

She smiles, wryly, when I say something like *there are so many kinds of believing*. And that I'll never live long enough to give careful consideration to all of the different beliefs and faiths and religions that can be interpreted from all the different cultures and traditions and backgrounds, my own voice rising into overly-eager quips that fail to hide my distrust of the word "pagan" in general.

Yet, despite our underlying oppositions: devoutness and disbelief, faithfulness and irreverence, our helix works, we work. Every closeness

"Hmm," she says. And the sound feels large, not just something to say. As if she is finally able to voice the thing—perhaps *the* thing—she needs to. I feel it arrive; I can hear it. "She told me once that laughter was her therapy, her *cure*. Her cure for aches and pains, for upsets, for everything."

I stare out the window at the snow still coming down. A girl in an ankle-length parka walks by, smiling and talking on her phone, unfazed by the deepness of her tracks. The whole view looks like something a movie set—though probably not

“ SHE TOLD ME ONCE THAT LAUGHTER WAS HER THERAPY, HER CURE. HER CURE FOR ACHES AND PAINS, FOR UPSETS, FOR EVERYTHING.

is a crazy, complicated miracle. I never used to think how perfectly imperfect such miracles are, but I do now.

And why I want to be there for her. I've been given an opportunity to be there for her, and I don't want to sidestep. So I share an article my friend Ken sent about the chemical structure of human tears, along with magnified photos. There were tears of joy, of sorrow, of anger, of mirth, and from peeling onions. "The structural differences are amazing," he said. "My choice, from a purely esthetic standpoint, are the tears of joy. They look like exotic flowers. The worst? Onions."

a movie about a woman who slips and falls and freezes to death—has created to illustrate a truly white Christmas.

Turning from the window, I have one of those strong sensations when it's as if I'm outside of myself, noting myself, *promising* myself, to help anyone in my neighborhood who needs it.

Mary Lou Sanelli works as an author, speaker, and master dance teacher. Her latest non-fiction title, *Every Little Thing*, has been nominated for a Pacific Northwest Book Award and a 2022 Washington State Book Award. She contributes to *The Seattle Times* Opinion Page, and her work has been aired on *Weekend Edition: NPR*. For more information about her and her work, visit marylousanelli.com.



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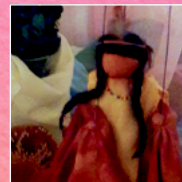
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Another Visit

Every Saturday
you wait for me by the
backyard window

your brows furrow at first
I tell you I miss you
and you kiss the glass

I talk to you from the speaker phone
your eyes glazed
with mourning

nobody knows
how long
the pandemic will last

I try to explain
“it’s a sickness that is everywhere”
but you just look at me
and rock back and forth

as I stand there
I wonder if you wake at night
and think of me
I wonder if
you have enough blankets on your bed

I wonder if you know
how you live inside
the tips of my fingers
when I turn off the lights
at night

as our visit nears its end
I touch the glass
and you superimpose your hand
over mine

when I start the car
I quickly close the windows

my chest stays heavy
like a wrought iron gate

—CONNIE POST

*This poem appeared first in a 2021 e-chapbook entitled
This Window Between Us and published by Voice Lux
Magazine*

Connie Post served as first poet laureate of
Livermore, California. Her work has appeared in
*Calyx, Comstock Review, One, Cold Mountain
Review, Slipstream, Spillway, River Styx, Spoon
River Poetry Review, Valparaiso Poetry Review, and
Verse Daily*. Her first full length book, *Floodwater*
(Glass Lyre Press), won the 2014 Lyrebird Award. Her
poetry awards include the Liakoura Award and the
Crab Creek Poetry Award. Her newest book, *Prime
Meridian*, was released in January 2020 and was a
finalist in the 2020 Best Book Awards. She can be
reached at connie@poetrypost.com



Ensouling the World Through Color

A Conversation with Lazurist CHARLES ANDRADE

Artist and master Lazurist Charles Andrade has spent more than half his life ensoul-
ing the world with color through Lazure painting, a unique European glazing finish that creates healing environments.

Andrade's initial training was in Anthroposophic art and art therapy, which he studied at the Tobias School for Art and Therapy in England.

There, he developed his colorist painting style and first learned how to Lazure. His artwork can be found in private collections in North America, Europe, and New Zealand. He lives in Colorado with his wife and two sons, who attend the Waldorf School on the Roaring Fork.

Andrade owns and operates Lazure Custom Wall Designs, a mural and decorative painting



business specializing in Lazure. Charles also teaches fine art classes, gives lectures, and offers painting and Lazure workshops worldwide. He is currently involved in a collaborative book writing project with his wife, Karyn, about the history and application of Lazure.

What is Lazure painting?

Rudolf Steiner created Lazure as a method of painting the ceiling cupolas of the first Goetheanum back in the early 1900s. Originally, the technique was developed using plant-based colors held in an organic binder, often a beeswax medium. This mix created a glaze that was then applied over a surface primed with a white milk casein paint.

Steiner's intent was to apply dozens of thin washes of color over the white surface to create

a translucent color space that in some ways mimicked stained glass illumination. Later, Lazure painting was used on the walls of Waldorf schools Steiner created. He stated that children should be surrounded by luminous flowing colors in hues that reflect the children's developmental stage from grade to grade.

While it is a decorative paint finish, Lazure is distinguished from other finishes because it does not rely on visual texture for spatial effect but rather on the atmospheric blushing of colors as they drift across the wall. As the layers are applied over a white surface, light moves through the translucent color and bounces back through the layers from the white surface beneath.

Very little actual pigment is used in the Lazure painting process. However, light is utilized as if it were a pigment, and this is at the core of what a

“LAZURE FULLY EXPLORES THE CONNECTIONS BETWEEN LIGHT, COLOR, AND DARKNESS, REFLECTING THE LUMINOUS TRANSLUCENT QUALITY FOUND BOTH IN NATURE AND OUR INNER LIFE.

Lazure finish offers – color without form. Lazure painting relies on a conscious understanding of the relationship between human psychology and color, including how the two together can create living spaces that reflect the unique individuality of each client.

How did you first become interested in Lazure painting?

I first learned about Lazure at the Tobias School of Art and Therapy in England. It was part of the artistic foundation training in the first year. We were taught by British Lazurist Robert Lord, who instructed us in basic techniques and color theory. The school's founder, Anne Stockton, thought that we should know how to create a therapeutic environment if we were to become art therapists.

In the subsequent years, it became a more significant part of my destiny path as more people began requesting it for their homes and in schools. Over time, I found myself teaching Lazure painting workshops all over the world, which crystallized my own appreciation of and interest in Lazure as a viable career path.

What kinds of spaces benefit from Lazure painting? Why might someone choose a Lazure finish for their home, office, classroom, etc.?

Homes, offices, places of worship, and hospitals, to mention a few, have all benefited from the subtle beauty that Lazure painting brings to interior environments. Some say that the atmospheric colors in this type of decorative finish have healing properties.

Where opaque paint absorbs light and captures color monochromatically, Lazure painting is applied in very thin veils of water-media color. This subtle interval of illuminated color offers a calming effect on the viewer. This aspect of Lazure takes time to appreciate as the eye must quietly rest on what it is seeing. Much like the undertone in a piece of music, it requires the listener to really pay attention to it.

Can you talk a bit about how you work with color?

The color theory behind Lazure painting works with the idea that color is born out of a dynamic relationship between light and darkness as





originally conceived of by Johanne Wolfgang von Goethe and further elucidated by Rudolf Steiner.

Deeper elaborations of Goethe and Steiner's color theories for artistic use have come from the artist and color therapist, Liane Collot D'Herbois, and her Emerald Foundation School of Therapeutic Painting in the Netherlands. The Collot training leads students to eventually perceive a more etheric sense of color, free from form and more spiritual in essence. It offers a healing approach to working with color and imagery artistically. I am most impressed with how it succinctly relates the human condition to the panorama of colors in their relationship to Steiner's idea of the threefold man.

This school of thought continues to offer a wealth of investigative inquiry to therapists, artists, and laypeople alike and has been the biggest influence on my artwork. That being said, I still research different color theories and ideas outside

of my base and find numerous applications that contribute to my broader understanding of color and the human experience. However, it is Collot's approach to creating imagery that I use when my Lazure painting goes into mural work.

Are certain colors better for certain kinds of spaces?

Color is one of the most important design principles when it comes to decorating an interior space. It sets the emotional tone and ambient mood for the activity that will take place there. Lazure fully explores the connections between light, color, and darkness, reflecting the luminous translucent quality found both in nature and our inner life.

Regarding specific colors as they pertain to interior design, I like to use Goethe's warmer colors on the color wheel for the more social parts of a home because they have been shown to stimulate blood flow, physical activity, conversation, and in some cases, appetite.



“SOME SAY THAT THE ATMOSPHERIC COLORS IN THIS TYPE OF DECORATIVE FINISH HAVE HEALING PROPERTIES.

Goethe’s passive or cool colors are generally more suited for personal spaces — the bedrooms, library, study, or other spaces for reflective private time and inward contemplation. Kitchens can be a bouquet of colors, reflecting the multi-dimensional hues of the foods prepared in that space.

These are general guidelines, although my clients may have very different ideas for their interior spaces. I enjoy finding the right color tint, tone, or shade for each person I work with.

What influence has Lazure painting had on your work as a fine artist?

I discovered both Lazure painting and the Anthroposophic approach to watercolor veil painting while studying at the Tobias Art School. While the color theory behind both techniques links them together, Lazure painting does not explore the more complex aspects of color, value, and composition that a fine art painting needs.

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“FOR PAINTERS, THAT MEANT INVESTIGATING THE LIVING QUALITY OF EACH COLOR: THE EXPANSIVENESS OF YELLOW, THE COOL CONTRACTIVE QUALITY OF BLUE, AND THE DYNAMIC STILLNESS OF RED.

Lazure painting, in general, is meant to be a background enhancement to a room and not the focus, as a painting would be. However, in many ways, Lazure painting is a fine art technique masquerading as a decorative paint finish. By this, I mean that the potential for more artistic expression is unlimited, and this is how I often use a mural-esque application of the Lazure technique in a similar way as my watercolor veil paintings.

Steiner commissioned artists to work with the essence of their particular medium. For painters, that meant investigating the living quality of each color: the expansiveness of yellow, the cool contractive quality of blue, and the dynamic stillness of red. This process takes one out of the mere psychology of creating and into communication with the spiritual nature of their chosen medium, in my case - color. This has a very regenerative effect on the painter.

I see you have Lazure kits available for purchase on your website. Can you tell us about that

and how accessible Lazure painting might be for the DIY Lazure painter?

I created the DIY Lazure kits with my wife as an alternative to the weekend Lazure painting workshops that I teach. It offers the individual more flexibility in learning the technique by providing all the tools and guidance needed to create Lazured spaces in your own home and at your own pace.

We designed the kit to Lazure a single room with the materials included. The kits come with two European Lazure brushes, a set of custom high-quality artist colors, a detailed brochure on basic color theory, along with a 30-minute comprehensive instructional streaming video.

Additional Lazure brushes and colors can be purchased from our website for larger-scale projects. I also am available to answer specific questions for anyone who purchases the kit.

Charles Andrade is a Lazurist and fine artist living in Colorado. He is the owner and operator of Lazure Custom Wall Designs, and he offers classes, lectures, and workshops worldwide. For more information about Charles Andrade and/or Lazure, please visit: lazure.com.



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I am told I can see you
touch you
can meet you
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this Saturday

on the drive over,
I think about all the long car trips
we've taken
driving towards you
or driving away
either way
the mile marker
is stained
with the indignity of loss

I park
pull my keys out of the ignition
they jingle,

as if they already know
the peculiar silence
of a car engine turned off

you are waiting at the door
I put on all the protective gear
and even amidst the plastic
and thermometer and gloves
you come to me
the long vacancy between us
now ended

I talk to you
in all the quiet sentences
you've grown to understand

you pull my hand
towards the car
I tell you
"we can't go home just yet
but someday soon"

someday soon
before fire season begins

— CONNIE POST

This poem appeared first in a 2021 e-chapbook entitled This Window Between Us and published by Voice Lux Magazine

Connie Post served as first poet laureate of Livermore, California. Her work has appeared in *Calyx*, *Comstock Review*, *One, Cold Mountain Review*, *Slipstream*, *Spillway*, *River Styx*, *Spoon River Poetry Review*, *Valparaiso Poetry Review*, and *Verse Daily*. Her first full length book, *Floodwater* (Glass Lyre Press), won the 2014 Lyrebird Award. Her poetry awards include the Liakoura Award and the Crab Creek Poetry Award. Her newest book, *Prime Meridian*, was released in January 2020 and was a finalist in the 2020 Best Book Awards. She can be reached at connie@poetrypost.com



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