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# dear readers



For me, the start of the new year is always about re-centering: taking the opportunity to reexamine, reevaluate, and restructure my priorities. Every year my family and I orchestrate an elaborate check-in

process in which we review the successes and failures of the previous year and set our goals and intentions for the next. Usually, this process is carried out from the depths of wintertime hibernation: on the couch, with a blanket, a cup of hot tea, and a pot of soup on the stove or something baking in the oven.

This year, however, things look a little different. I'm making plans for 2022 on my balcony, wearing sunscreen and sunglasses in the middle of a balmy South American summer. There is still tea, but it's cold, not hot. I've been living in Buenos Aires, Argentina, on and off since the spring (or should I say fall?) of 2019, and the reversal of seasons south of the equator can be disorienting, to say the least. So many of our yearly cues are built on a combination of the natural rhythms of the seasons and societal rhythms of holidays and school schedules. We expect these two forces to correspond in predictable ways, lending stability and structure to our existence. Losing this frame of reference can feel like an exacerbated case of jet lag.

I've therefore begun the new year thinking a lot about how to center myself when something so grounding as the rhythm of the seasons is

disrupted, or at least inverted. I've noticed myself gravitating more towards things that don't change, intentionally curating more stability and structure inside my daily habits and routines, and working to recognize internal cues for yearly rhythms instead of relying solely on external ones.

Despite the initial disorientation, there's something distinctly delightful about beginning the year in summer. There is an optimism and crackle of energy that is often absent from the long, dark days of winter, an urge to do instead of merely plan as the daylight stretches late into the evening. That is to say, not all disruptions are bad, but they all require some adjustment.

Many of us have spent a great deal of the last two years dealing with disorientation and disruption to routine. In one way or another, most of us are working to reestablish or at least redefine normality — asking how we can center ourselves and find routine and continuity amid uncertainty and upheaval. I hope that you will find some guidance and inspiration on this topic among the pages of this issue. At the very least, the act of sitting down to read for a moment tends to be an excellent antidote to disorientation and instability.

Kaysha Korrow  
Editorial Assistant

LILIPOH stands for Life, Liberty and the Pursuit of Happiness.

*Life can mean the quality of life, inner life, consciousness – in other words, living a life enhanced through understanding. Liberty may mean the freedom to choose how one lives. Pursuit of happiness is a high term which has often been used superficially. It can mean the joy of helping each other along the road of inner and outer health, and toward a better world.*

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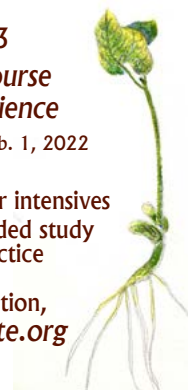
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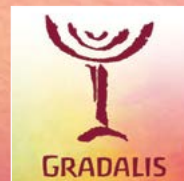
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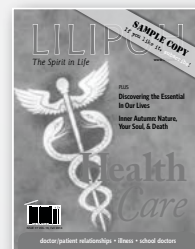
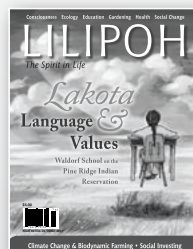
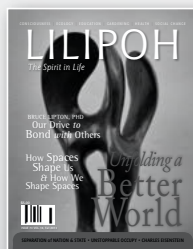
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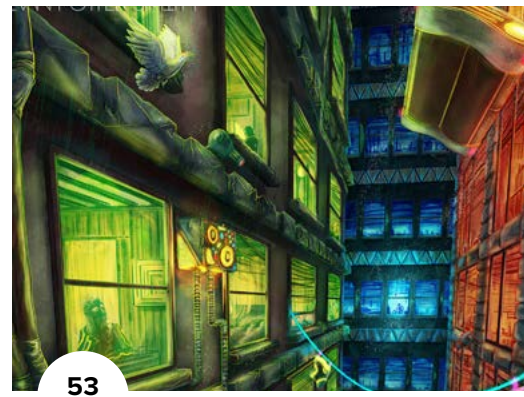
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# Finding Our Center

## Mental Calm Through Physical Equilibrium

NANCY BLANNING

It is hard to anticipate how things will unfold in this coming school year. The pandemic is posing another switcheroo on us. Our optimism made us sure that the really hard times were behind us and that we could relax our vigilance. But the virus's continuing spread is reawakening fears and worries of uncertainty.

We see agitated behavior in the children, a kind of scatteredness of not knowing what to do or which direction to go next. As grownups, we are supposed to know the right next thing to do. The children are reassured when their adults share the confidence that we will figure everything out as it comes. Many children habitually ask their

teachers and parents, "What's next?" This can be seen as an impatient, insatiable hunger for novelty. Yet in these times now, it might instead be an anxious question of, "Do you know what is next? Will there be a next?" Even when we think we know what is coming, it might change.

Yes, we are an anxious bunch of humanity right now. It is easier to have a plan if we know what to expect. Basically, the only thing we can expect is to expect the unexpected. The solid ground beneath our feet is shaky and trembling. We feel disoriented and unsure of direction. To achieve a sense of stability, we need a center point within our own being from which to plan so we can walk

“ THROUGH GUIDING OUR THOUGHTS,  
WE CAN ACHIEVE SOME CALMING OF  
THE FRANTIC TWIRLING AND WHIRLING  
IN THE MIND.

into the future. Yet, our sense of centeredness is elusive and wavering. How do we re-find our center and stability within our soul-life?

Previous columns have described how meditation and mindfulness practices can help us find our adult center. Doing such practices provides soothing nourishment for the soul. Through guiding our thoughts, we can achieve some calming of the frantic twirling and whirling in the mind.

But what is happening in our soul lives is also strongly connected with how we are experiencing the world in our physical body through our senses—particularly through balance and through sensing how we move. We can see this happening all the time when we watch little children.

In the first three years of life, little children devote themselves to coming into uprightness and developing a secure, stable stance upon the earth. They explore space. They roll, scooch on their bellies, creep on hands and knees, run, jump, hop, twirl and whirl, and jump in place some more.

Their general movements may look random, sometimes even chaotic. But when careful observation is applied, a general motif emerges. The child explores the three different planes of space in order to find balance—front and back, above and below, and right and left. To master uprightness and stand firmly and securely on the earth, each of these directional pairs needs to find a relationship to and cooperation with the

others. When this is achieved, the human being experiences equilibrium and becomes calmer. It is as though the body says, “Ahhhhh. I know where I am. I can rest for a moment.”

Equilibrium is an interesting word. It does not mean holding balance in a static way. Rather, Collins Dictionary defines equilibrium as “a state of balance or equality between opposing forces; a state of balance or adjustment of conflicting desires, interests, etc.” Finding equilibrium is the ability to adjust, to move in response to influences that knock us off balance, to re-discover and re-establish the center point of stability—again and again and again. Balancing is an activity we constantly do.

Physically exploring these three planes of space can be a gateway to finding the inner experience of equilibrium that we seek. Children do this all the time through their play and through traditional games that they love and can play endlessly. Playing these old-time games with our children will be a wonderful enrichment—as well as parental help in difficult moments when we all need to re-center—for our families.

The WECAN publication of *Please, Can We Play Games?* by Waldorf early childhood educator, Ruth Ker, is a highly recommended resource for teachers, parents, and other care-giving grownups. We are sincerely encouraged to create our own

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repertoire of traditional games and limber ourselves up enough to play them with our children.

But what can we adults do for ourselves to find physical and emotional centeredness in subtle ways that take little time? We can also explore the three planes of space quite literally in non-embarassing ways through our own body movement. Once you have practiced this in the privacy of your own home, you can literally do this with internal movements while standing in the grocery line.

Begin by standing upright and still. In whatever way you are comfortable, begin by allowing gravity to sink your body down. Bend your knees, sag shoulders forward, bow the head. Then rise in posture, stretch arms upward and rise onto tiptoe or just feel the stretch of your body toward the heavens. Repeat this at least three times. Then gently sway from side to side, again with repetition. Lastly, rock your body forward then back. Repeat the sequence, each time reducing the actual physical movement to become more and more subtle, finally stretching, swaying, rocking to a stop.

Something profound happens through this very simple activity that can take only minutes. The three semicircular-canals of the inner ear,

which inscribe the three planes of space in the physical body, have been stimulated to feel equilibrium with one another and come to rest and centeredness. When the physical body has achieved this, the soul can follow and remember spiritual truths of guidance and protection that are always with us but so easily forgotten in times of trouble and stress.

When these movements have been practiced physically, almost negligible movements of the head will recreate this experience when we need it in moments of disorientation. The body will remember the mood of calm that this spatial exploration has stimulated. This can become a way to find our way home again, to the secure center of our being. Equilibrium of body leads to equanimity of soul. May both be ours. ■

**Nancy Blanning** is a long-time early childhood educator with a special interest in movement and healthy early childhood development. She serves as both lead kindergarten teacher and educational support staff at the Denver Waldorf School. She is co-director of Waldorf Early Childhood Teacher Training at Sunbridge Institute in Spring Valley, NY, and is guest faculty at other teacher training programs. Nancy is editor of the Waldorf Early Childhood Association journal, *Gateways*, has edited several books, and is author of *Walking with Our Children: The Parent as Companion and Guide*. She and DWS colleague, Laurie Clark, have written and published movement imaginations for Waldorf early childhood teachers, *Movement Journeys and Circle Adventures*, Vol. 1 and 2.



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# Encontrar nuestro centro: Equilibrio físico para la tranquilidad mental

NANCY BLANNING



Es difícil decir por anticipado cómo serán las cosas en el año escolar que viene. La pandemia podría enfrentarnos a un nuevo cambio. Nuestro optimismo nos había dado la certeza de que los tiempos verdaderamente malos ya habían pasado y que podíamos relajar la vigilancia. Pero el continuo contagio del virus está reviviendo miedos e inquietudes de incertidumbre.

Vemos el comportamiento alborotado de los niños, una suerte de dispersión por no saber qué hacer o en qué dirección seguir. Como adultos, se supone que sepamos qué es lo que se debe hacer a continuación. Los niños están tranquilos cuando sus mayores les ofrecemos la confianza de que resolveremos todo en la medida que vaya sucediendo. Muchos niños preguntan habitualmente a sus docentes y padres “¿y ahora? ¿qué sigue?” Puede que esto parezca un apetito insaciable e impaciente por novedades. Pero en estos tiempos, puede ser, en cambio, una pregunta ansiosa: “¿Sabes qué sigue ahora? ¿Sabes si sigue algo?” Incluso si pensamos que sabemos lo que se viene, podría cambiar.

Sí, somos un montón de humanos ansiosos ahora mismo. Es más fácil tener un plan si se sabe qué esperar. Básicamente, lo único que podemos esperar es lo inesperado. El sólido suelo bajo nuestros pies es tembloroso y se sacude. Nos sentimos desorientados, sin dirección cierta. Para lograr una sensación de estabilidad, necesitamos un eje central dentro de nuestro ser desde el cual planificar, así podemos caminar hacia el futuro. Sin embargo, nuestro centro es difuso y difícil de hallar. ¿Cómo reencontramos

nuestro centro y la estabilidad en nuestra vida espiritual?

En anteriores artículos se ha descrito el modo en que la meditación y la atención plena (mindfulness) nos pueden ayudar a hallar nuestro centro. Esas prácticas proveen un alivio nutritivo para el alma. Guiando nuestros pensamientos, podemos lograr cierta calma dentro del frenético tumbar y retumbar de la mente.

Pero lo que pasa en nuestras vidas espirituales está fuertemente conectado, a su vez, con la forma en que experimentamos el mundo en nuestro cuerpo físico, a través de los sentidos—en particular el equilibrio y la sensación de la forma en que nos movemos. Podemos ver eso suceder todo el tiempo cuando observamos niños pequeños.

En sus primeros tres años de vida, los niños pequeños se dedican a intentar estar de pie y a desarrollar una postura segura y estable sobre la tierra. Exploran el espacio. Dan vueltas, se arastran sobre sus panzas, gatean con sus manos y rodillas, corren, brincan, saltan, tumban y dan vueltas, y luego saltan en el lugar un poco más.

Sus movimientos en general pueden parecer aleatorios, a veces incluso caóticos. Pero cuando se los observa cuidadosamente, emerge un patrón general. El niño explora los tres planos diferentes del espacio a fin de encontrar balance—delante y detrás, arriba y abajo, derecha e izquierda. Para llegar a ponerse de pie y pararse firme y seguros sobre la tierra, cada uno de estos pares direccionales necesita encontrar la correcta relación y cooperación con los demás. Cuando esto se logra, el ser humano experimenta el equilibrio y se vuelve más calmo. Es como si el cuerpo dijera: “Ahhhh, ya sé dónde estoy, puedo descansar un momento.”

“Equilibrio” (equilibrium) es una palabra interesante. No significa conservar el balance de forma estática. En cambio, el diccionario Collins lo define como “un estado de balance o igualdad entre fuerzas opuestas; un estado de balance o

ajuste entre deseos, intereses, etc. en conflicto.” Encontrar el equilibrio es la habilidad para ajustar, para moverse en respuesta a las influencias que nos corren del centro, redescubrir y reestablecer nuestro eje central de estabilidad—una y otra y otra vez. Nos balanceamos constantemente.

Explorar físicamente estos tres planos del espacio puede abrir paso a encontrar la experiencia de equilibrio interior que buscamos. Los niños hacen esto todo el tiempo con juegos improvisados y tradicionales que aman y que podrían jugar siempre. Participar de estos juegos viejos con nuestros hijos es un aporte maravilloso—y también ayuda para los padres en momentos difíciles en los que todos necesitamos volver a nuestro eje—para nuestras familias.

La edición de WECAN de *Por favor, ¿podemos jugar a algo?* (*Please, Can We Play Games?*) de la educadora Waldorf de primera infancia Ruth Ker es un recurso altamente recomendable para maestros, padres y otros adultos con niños a cargo. Se nos alienta sinceramente a crear nuestro propio repertorio de juegos tradicionales y a precalentar para jugarlos con nuestros hijos.

¿Pero qué podemos hacer los adultos para encontrar el eje físico y emocional en formas sutiles que no requieran mucho tiempo? Nosotros también podemos explorar los tres planos del espacio, muy literalmente, de formas nada embarazosas, moviendo nuestros cuerpos. Una vez que lo han practicado en la privacidad de sus propios hogares, verdaderamente pueden hacerlo con movimientos interiores mientras esperan en la fila del supermercado.


Comiencen parándose derechos y quietos. Del modo en que les sea cómodo, empiecen a dejar que la gravedad hunda su cuerpo hacia abajo. Flexionen sus rodillas, dejen caer sus hombros hacia adelante, inclinen sus cabezas. Entonces estírense, levanten los brazos hacia arriba y párense sobre los dedos de sus pies, o solo sientan cómo su cuerpo se estira hacia el cielo. Repitan esto al menos tres veces.

“ ENCONTRAR EL EQUILIBRIO ES LA HABILIDAD PARA AJUSTAR, PARA MOVERSE EN RESPUESTA A LAS INFLUENCIAS QUE NOS CORREN DEL CENTRO, REDESCUBRIR Y REESTABLECER NUESTRO EJE CENTRAL DE ESTABILIDAD—UNA Y OTRA VEZ.

Entonces balancéense suavemente de lado a lado y repitan una vez más. Por último, inclinen su cuerpo hacia adelante y luego hacia atrás. Repitan la secuencia, reduciendo el movimiento físico cada vez para que sea más y más sutil hasta detenerse.

Sucede algo profundo en esta actividad tan simple que puede llevar solo unos minutos. Los tres canales semicirculares del oído interno, que inscriben los tres planos del espacio en el cuerpo físico, han sido estimulados para percibir el equilibrio entre ellos y llegar a su centro y reposo. Una vez que el cuerpo físico ha logrado esto, el alma puede seguirlo y recordar hechos espirituales de guía y protección que están siempre con nosotros pero fácilmente olvidamos en tiempos de estrés y problemas.

Si se practican estos tres movimientos con todo el cuerpo, movimientos casi imperceptibles de la cabeza recrearán esta experiencia cuando

la necesitemos, en momentos de desorientación. El cuerpo recordará el sentimiento de calma que esta exploración espacial ha estimulado. Esta puede convertirse en una forma de encontrar nuestro camino a casa nuevamente, a la seguridad del eje de nuestro ser. El equilibrio del cuerpo conduce a la rectitud del alma. Que los dos estén con nosotros. 

**Nancy Blanning** es una experimentada educadora de primera infancia con un interés especial en el movimiento y el desarrollo saludable de la primera infancia. Trabaja como jefa docente de nivel preescolar y personal de apoyo educativo en la Escuela Waldorf de Denver. Es co-directora del Entrenamiento Docente Waldorf para Primera Infancia en el Instituto Sunbridge en Spring Valley, NY, y es catedrática invitada en otros programas de entrenamiento docente. Nancy es editora de la revista de la Asociación Waldorf para la Primera Infancia (WECAN), *Gateways*, ha editado varios libros y es autora de *Walking with Our Children: The Parents as Companion and Guide*. Junto a su colega, Laurie Clark, han escrito y publicado ideas de movimiento para docentes de primera infancia Waldorf en *Movement Journeys and Circle Adventures*, Vol. 1 y 2.

**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. Escribete a [lucassueiro@hotmail.com](mailto:lucassueiro@hotmail.com)

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creating healthy home rhythms  
in two households

# Using Rhythm to Ground a Family

KERRY INGRAM

Nine years ago, when I became a parent, I compiled pages and pages of notes from my time as a Waldorf kindergarten teacher and created the Healthy Home Rhythms online course. I remembered how balanced and peaceful it felt, as a teacher, to flow through the day with a strong rhythm, and I knew I wanted to weave that into my family life.

When my son was a baby, my work schedule was very light, and I was fortunate enough to be at home with him. Our days consisted of activities like nursing, sleeping, being outdoors, and lots of snuggles. His father was working outside of the house and, even though I would identify both of us as feminists, we fell into antiquated gender roles. He would go off to work, and I was responsible for all of the baby-care, home-care, meal-planning, cooking, and household errands. Oh, and building community so that our little family was not isolated.

It wasn't his fault, and it wasn't my fault. We were simply going through the motions of our own lived experiences from our families of origin and the social narratives that influence all of our ideas of who should do what in a household. As Gen Xers, we re-enacted what was modeled to us from our boomer-generation parents rather than finding our own way through early parenting, and, as many parents know, this wasn't sustainable. Resentment was building, and life felt chaotic.

Enter all of those notes, classes, and experiences with rhythm.

Let's rewind a few years. Five years prior to becoming a parent, in 2007, I enrolled in the LifeWays childcare certification program. I learned so much about rhythm, why it's important, and what it can look like in everyday life. One of my favorite aspects of LifeWays is how the curriculum beautifully transforms concepts into practical life

“ FOR CHILDREN, HOME IS EVERYTHING; IT'S THE MOST NURTURING AND INTERESTING PLACE TO BE WITH EVERYONE THEY LOVE THE MOST.

activities that are meaningful and feel accessible for anyone. As an assistant in a Waldorf kindergarten in Colorado, I was able to put into practice the concepts I was learning in my LifeWays program right away.

Establishing a home rhythm with my own family was a lifeline for me, not only to make space for what needed to be done but also to weave in ritual, joy, and space to do the things that were meaningful. The process of creating a home rhythm also shifted harmful gender roles so that both parents were participating in caring for the home.

Not only did our return to rhythm support us as adults, but our son was immersed in all the things that humans do in a day. Cooking, gardening, walking the dog, tidying the house, working, fixing things...all of this happened in his presence. He was included to help with *everything*, and he was, and still is, a tremendous participant in all the daily activities.

One thing I like to share with parents is to include your child in all of the daily tasks. Let them stir, wipe counters, chop veggies, sweep the floor, and set the table. And let them see the adults in their life have fun, work on hobbies, sit down and drink a cup of coffee while it is still hot, read a book, and get together with friends.



It's important to acknowledge that every family and their home looks different; some families have one parent, two parents, multiple generations living in one home, different traditions, and different genders and identities. Many children split their time between multiple homes, aftercare, and/or homes of friends or caregivers.

If you're a family who moves frequently, know that home may not be a permanently specific place but rather the physical space that is created and cultivated by a loving parent or caregiver.

For children, home is everything; it's the most nurturing and interesting place to be with everyone they love the most. Being a part of the day-to-day activities is important because home rhythms and care develop a sense of belonging, confidence, and connection.

Back to the present moment.

Now my son shares time in two homes: my home and his father's home. Rhythm has been a grounding cord for all of us because it wraps us in the sense of belonging and connection, even

in two households. We co-create our rhythm so that it feels the same for our son, no matter whose home he is at. My nine-and-a-half-year-old has a predictable rhythm in both homes:

- He wakes up at a certain time on school days and has a big breakfast.
- He has his own responsibilities before school, like making his bed, putting away pajamas, feeding the dog, and putting his lunch in his backpack.
- He has a weekly calendar at both houses so he can see who drops him off at school, who picks him up, and what activity will be in his class each day.
- He gets a hearty snack as soon as he gets home, fifteen minutes of homework, and then play.
- He is involved with dinner preparations and clears the table each night.
- He has a consistent bedtime routine in both homes.

“ESTABLISHING A HOME RHYTHM WITH MY OWN FAMILY WAS A LIFELINE FOR ME, NOT ONLY TO MAKE SPACE FOR WHAT NEEDED TO BE DONE BUT ALSO TO WEAVE IN RITUAL, JOY, AND SPACE TO DO THE THINGS THAT WERE MEANINGFUL.



Was it hard for our son to shift into two separate homes? Of course. But having a consistent rhythm was an aspect that supported this transition to help him feel secure no matter where he is. As he grows, his rhythm will change in both homes so that he feels the consistency of our family values and a true sense of belonging.

Having a consistent rhythm enables parents to be more present and not multi-task because, when you have a rhythm, there is a time for everything. Speaking for myself as a single working mom, rhythm is essential for my nervous system. I know what comes first and what comes next. The things that are meaningful for my family have space in the week, and the things that need to be tended to have space as well...without me having to remind anyone (I use a printable rhythm wheel found in the HHR course link below).



Life marches on, and time is my most valuable non-renewable resource, so I want to be sure that I spend it wisely on the activities and people that are most meaningful to my family and me.

If you want to create a home rhythm for your family and could use a step-by-step framework (and some cute printables so everyone is on the same page), join the Healthy Home Rhythms online course. Learn how to align your time with your values, create a collaborative plan for home-care and make space for what is meaningful. Visit my website: [communitysupportedpostpartum.com](https://communitysupportedpostpartum.com) to learn more, or reach out to me on Facebook or Instagram: [@communitysupportedpostpartum](https://www.instagram.com/communitysupportedpostpartum) 

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**Kerry Ingram** is a LifeWays Early Childhood educator and Waldorf-trained teacher, postpartum doula, parent, and founder of Community Supported Postpartum. She teaches folks how to create local parent and baby groups in their community in the Postpartum Community Care online course and curriculum. Kerry believes that parents don't need fixing; they need support.

crear ritmos hogareños sanos  
en dos casas

# Usar el ritmo para sostener una familia

KERRY INGRAM

Hace nueve años, cuando tuve mi primer hijo, recogí páginas y páginas de las notas de mis años como educadora Waldorf de jardín de infantes y creé el curso web *Ritmos hogareños sanos (Healthy Home Rhythms)*. Recordé lo balanceado y pacífico que se sentía, como docente, fluir a través del día con un ritmo marcado, y supe que quería incorporar eso a mi vida familiar.

Cuando mi hijo era un bebé, yo trabajaba pocas horas y tenía la buena suerte de estar en casa con él. Nuestros días se componían de actividades como amamantar, dormir, estar afuera y muchos mimos. Su padre trabajaba fuera de casa y, aunque diría que ambos somos feministas, caímos en los anticuados roles de género. Él se iba al trabajo y a mí me tocaba todo el cuidado del bebé, de la casa, las comidas y las tareas del hogar. Ah, y crear una comunidad, para que nuestra familia no estuviera aislada.

No fue su culpa ni fue culpa mía. Simplemente seguimos los pasos de nuestras propias

experiencias, de nuestras familias de origen y los mandatos sociales que influyen en todas nuestras ideas sobre quién debe hacer qué en un hogar. Como parte de la Generación X, reinterpretemos el modelo que recibimos de nuestros padres baby-boomers, en vez de hallar nuestro propio camino en la crianza temprana y, como muchos padres sabrán, esto no fue sostenible. El resentimiento se acumulaba y la vida parecía un caos.

Accedamos con ritmo a todas estas notas, clases y experiencias.

Rebobinemos algunos años. Cinco años antes de ser madre, en 2007, me anoté en el programa LifeWays para certificarme como cuidadora de niños. Aprendí tanto sobre el ritmo, por qué es importante y cómo se manifiesta en la vida cotidiana. Uno de mis aspectos favoritos de LifeWays es el bello modo en que el programa transforma conceptos en actividades prácticas para la vida que son significativas y accesibles para cualquiera. Como asistente en un jardín de infantes Waldorf en Colorado, pude poner en



práctica los conceptos que estaba aprendiendo en mi programa LifeWays enseguida.

Establecer un ritmo hogareño en mi propia familia era vital para mí, no solo para hacer tiempo para todo lo que hacía falta hacer, sino también para incorporar rituales, placeres y el espacio para hacer cosas significativas. El proceso de crear un ritmo hogareño también modificó roles de género nocivos e hizo que ambos padres participáramos en el cuidado del hogar.

Algo que me gusta enseñar a otros padres es a que incluyan a sus hijos en todas las actividades diarias. Déjenlos revolver, repasar mesadas, cortar vegetales, barrer el piso y poner la mesa. Y además, déjenlos ver a los adultos de su vida divertirse, dedicarse a sus hobbies, sentarse con una taza de café, leer un libro y reunirse con amigos.

Es importante reconocer que cada familia y sus hogares son diferentes; algunas familias

“ ESTABLECER UN RITMO HOGAREÑO EN MI PROPIA FAMILIA ERA VITAL PARA MÍ, NO SOLO PARA HACER TIEMPO PARA TODO LO QUE HACÍA FALTA HACER, SINO TAMBIÉN PARA INCORPORAR RITUALES, PLACERES Y EL ESPACIO PARA HACER COSAS SIGNIFICATIVAS.

Esta vuelta al ritmo no sólo nos brindó apoyo como adultos: nuestro hijo se sumergió en todas lo que los humanos hacemos en un día. Cocinar, regar las plantas, pasear el perro, ordenar la casa, trabajar, reparar cosas... todo esto sucedía ante su presencia. Él estaba invitado a ayudar con *todo* y era, y todavía es, un tremendo participante en todas las actividades diarias.

tienen un padre, una madre, ambos, múltiples generaciones bajo un mismo techo, diferentes tradiciones y diferentes géneros e identidades. Muchos niños dividen su tiempo en numerosos hogares, guarderías y / o casas de amigos o cuidadores.

Si tu familia se muda a menudo, sabes que el hogar puede no ser un lugar específico

permanente, sino más bien el espacio físico que crea y cultiva un padre o cuidador amoroso.

Para los niños, el hogar lo es todo, es el lugar más interesante y enriquecedor para estar con todo lo que más aman. Ser una parte de las actividades del día a día es importante porque los ritmos hogareños y el cuidado desarrollan una sensación de pertenencia, confianza y conexión.

De vuelta al presente.

Ahora mi hijo pasa el tiempo en dos hogares: mi casa y la de su padre. El ritmo ha sido un cable a tierra para todos nosotros porque nos envuelve en una sensación de pertenencia y conexión, incluso en dos hogares. Co-creamos nuestro ritmo para que nuestro hijo sienta que es el mismo, sin importar dónde esté. Mi hijo de nueve años y medio tiene un ritmo predecible en ambos hogares:


- Se levanta a cierta hora en los días de escuela y come un gran desayuno.
- Tiene sus propias responsabilidades antes de ir a la escuela: hacer su cama, guardar sus pijamas, alimentar al perro y guardar su almuerzo en su mochila.
- Tiene un calendario semanal en ambas casas, así puede ver quién lo llevará a la escuela, quién lo pasará a buscar y qué actividades habrá en sus clases cada día.
- Recibe un bocadillo abundante tan pronto llega a casa, quince minutos de deberes, y luego juegos.
- Participa de la preparación de la cena y levanta la mesa cada noche.
- Tiene un horario de sueño coherente en ambos hogares.

¿Fue difícil para nuestro hijo pasar a vivir en dos casas separadas? Por supuesto. Pero tener un ritmo coherente fue un elemento que ayudó a que se sintiera seguro en esta transición, sin importar

dónde estuviera. A medida que crezca, este ritmo cambiará en ambos hogares, de modo que él pueda sentir la consistencia de nuestros valores familiares y un verdadero sentido de pertenencia.

Tener un ritmo coherente permite a los padres estar más presentes y no hacer demasiadas cosas a la vez, porque cuando hay un ritmo hay tiempo para todo. Como madre soltera, el ritmo es esencial para mi sistema nervioso. Sé que va primero y qué sigue. Las cosas importantes para mi familia tienen un lugar en la semana, y las cosas a las que es necesario atender tienen lugar también, sin que yo deba recordarle nada a nadie (uso una rueda de ritmos imprimible que pueden encontrar en el curso de *Healthy Home Rhythms*, link debajo).

La vida continúa y el tiempo es mi recurso no renovable más valioso, así que quiero asegurarme de que lo estoy usando sabiamente en las actividades y personas más significativas para mi familia y para mí.

Si quieres crear un ritmo hogareño para tu familia y te sirve un enfoque paso-a-paso (y algunos imprimibles bonitos así todos estamos en la misma página), únete al curso online *Healthy Home Rhythms*. Aprende a alinear tu tiempo con tus valores, crear un plan colaborativo para el cuidado de tu hogar y hacer lugar para lo significativo. Visita mi sitio web: **[communitysupportedpostpartum.com](http://communitysupportedpostpartum.com)** para aprender más, o contáctame vía Facebook o Instagram: **[@communitysupportedpostpartum](https://www.facebook.com/communitysupportedpostpartum)** 

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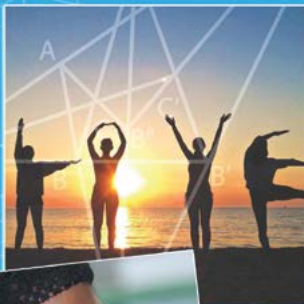
**Kerry Ingram** es una educadora LifeWays de primera infancia y docente Waldorf, doula post parto, madre y fundadora de *Community Supported Postpartum* (Apoyo Postparto Comunitario). Ella enseña a la gente a crear grupos de padres y bebés en sus comunidades en el curso online de *Community Supported Postpartum*. Kerry cree que a los padres no se debe arreglar, se los debe apoyar.

---

**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](mailto:lucassueiro@hotmail.com)



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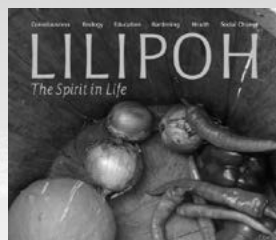
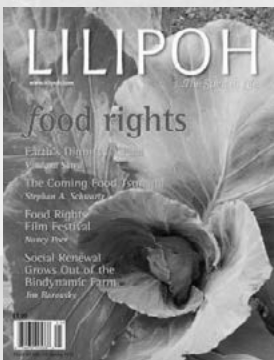
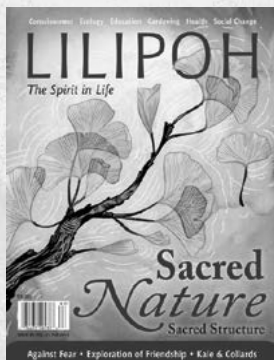
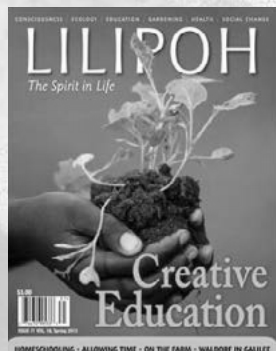
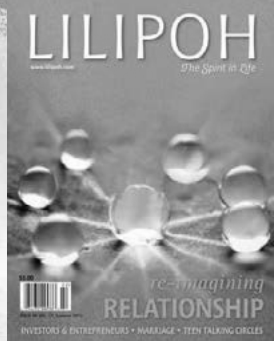
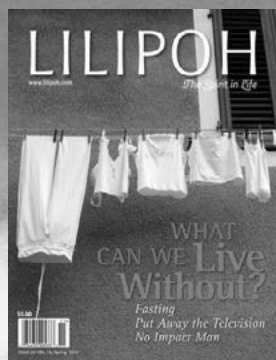
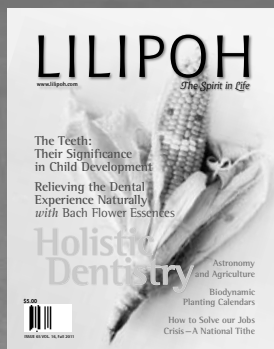


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*the Spirit in Life*



Articles, art, poetry, reviews of books, and news make **LILIPOH Magazine** a well-rounded, solution-oriented publication for creative, green-minded individuals who have an interest in spiritual inquiry and a desire to make a difference in the world.

## Curbing Climate Change Through Biodynamic Agriculture

By Elizabeth Candelario

As the certifying agency for Biodynamic farms across the USA, Demeter's vision is to heal the planet through agriculture. That's a bold statement, because the very act of farming worldwide is responsible for at least 15% of global greenhouse gas emissions, the leading cause of climate change.

"There is this beautiful symbiosis going on beneath our feet, where the liquid carbon transforms into a solid, and is taken up by the microbiota (bacteria and fungi) that make up healthy soil."

(Excerpts from LILIPOH Issue #86, Winter 2017)

## Helping Money Heal; The Vidar Foundation in Canada

By Trevor Janz, MD

*"...we are responsible for where our money is, and what effect it is having on all the lives it touches."*

The Vidar Foundation is a registered Canadian charity that connects individuals wishing to use their money in positive ways, with borrowers needing money to grow socially responsible enterprises in sustainable agriculture, education, health, cooperatives, and other areas.

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I didn't plan where to put the irises.  
 The bulbs went in like a snowfall,  
 and two seasons later, when squawking geese  
 flew south across the moon,  
 poppy seeds scattered where they fell.

As the tangled roots of warmer weather  
 push their way to the deeper earth,  
 daffodils collide with tulips.  
 Blueberries twist their branches  
 around rose petals  
 like a dancer who has stretched so far  
 beyond her natural shape  
 that the form has to break.  
 I dance in the garden at night  
 with pink lace climbing my ankles  
 and my toes bruised like blueberries.

## Planting Flowers in

Every day I add another flower –  
 columbines surprising the lattices on the porch,  
 shasta daisies with double rows of petals  
 wild as ostrich feathers,  
 nasturtiums with edible blossoms.  
 Summer comes in a flood, but the wind is still breathing  
 with dahlias curling their leaves  
 toward unknown colors.

I want to dance at midnight in my garden,  
 with peonies bent to the ground  
 by thunderstorms.  
 I want to dream in a gallery of angels  
 surrounded by wildflowers  
 and a pasture of goats and sleep.  
 Every day I add another flower,  
 like the petaled surprise of love.  
 Every day the magenta blood of wild berries  
 stains my fingers and my cheeks.

— DIANE FRANK



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**Diane Frank** is author of eight books of poems, two novels, and a photo memoir of her 400 mile trek in the Nepali Himalayas. Her new and selected poems, *While Listening to the Enigma Variations*, was recently published by Glass Lyre Press. She is also the editor of *Fog and Light: San Francisco through the Eyes of the Poets Who Live Here*. Go to [dianefrank.net](http://dianefrank.net) to see more of her writing. She can be reached at: [GeishaPoet@aol.com](mailto:GeishaPoet@aol.com)

# *the Intuitive Garden*



*a guide*

# Fall and Winter Biodynamic Practices

ABIGAIL PORTER

During the autumn the Earth continues her in-breathing process begun at the summer solstice. Leaves fall from the trees, the elementals retreat, and the Earth becomes more inwardly alive as the coldest part of winter approaches. So too, we start to withdraw from the outer world in preparation for the quiet of winter when we also become more inwardly active and contemplative. But before we can settle in for the winter, there are an abundance of tasks to complete: the last rush of harvest before frost, clearing garden debris and making compost, planting fall crops and winter cover crops, applying compost made through the summer, the fall application of preparations, and, last but not least, a celebration of gratitude for the bountiful harvest, and for the elementals and the earthly and cosmic forces that make all life possible.

The following is a brief guide to fall and winter activities and preparations. More information on the preps and their use may be found on the JPI website, [jpibiodynamics.org](http://jpibiodynamics.org) under “Preparation Info.”

**HARMONIZING PREPARATION, HUGO ERBE #9.** The Harmonizing Preparation developed by Hugo Erbe is used as an expression of gratitude to the elemental beings during the celebration of Michaelmas (September 29) or can be used at Thanksgiving in November. It is companion to The Three Kings Preparation sprayed on Epiphany (January 6) and is diluted with water and stirred for an hour in the same way. You may make your own which takes 6-7 weeks to ferment. The recipe is in the book, *Hugo Erbes New Biodynamic Preparations*. Ingredients include egg whites, sunflower oil, salt, honey, cows milk, organic grape juice and biodynamic wheat grits or whole wheat flour. The ready-to-use prep may be purchased from JPI.

**VALERIAN (BD 508).** Fermented valerian blossom juice offers protection from early frosts.

**HORN MANURE (BD 500)** and/or **PFEIFFER BD FIELD AND GARDEN SPRAY** are used



when planting fall cover crops, turning in cover crops or garden debris, applying compost, and as an overall fall spray enhancing humus formation and root growth.

**BARREL COMPOST** developed by Maria Thun and Ehrenfried Pfeiffer to counter the uptake by plants of radioactive substances can be applied with the horn manure or separately to stimulate biological activity in the soil. We recommend that you spray the barrel compost out monthly to counter the ongoing chemical contamination in the air and rain that compromises

the life of the soil microorganisms and plant health.

**PFEIFFER COMPOST STARTER** and/or **COMPOST PREPARATIONS (BD 502-507)** are used when making fall compost for spring application.

**BD TREE PASTE** is used in the fall after leaf drop to protect trees and bushes from hibernating insects and in late winter when pruning to heal wounds and to strengthen.

**BURIAL OF SEEDS** is done during the Holy

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“ ...THE EARTH BECOMES MORE INWARDLY ALIVE AS THE COLDEST PART OF WINTER APPROACHES.

“BUT BEFORE WE CAN SETTLE IN FOR THE WINTER, THERE ARE AN ABUNDANCE OF TASKS TO COMPLETE.

Nights (December 24-January 6) or during the coldest part of the winter though February, which simulates what happens naturally when the seed drops to the earth and is exposed to the winter crystalline forces. Anecdotes of improved growth and vitality have been reported, and directions are in *Applied Biodynamics* Fall/Winter 2015-16, Issue No. 88.

**THE THREE KINGS PREPARATION** of gold, frankincense, and myrrh is ground together for an hour over midnight on New Year Eve (11:30 PM-12:30 AM) and stirred and sprayed in the late afternoon of Three Kings' Day or Epiphany (January 6). It is an offering to the Elemental World as a protection against the activities of opposing forces, and is sprayed around the boundary of the property.

**BIODYNAMIC CALENDAR.** The effects of the use of the calendar at appropriate times for your farming and gardening practices become stronger and more noticeable with longer and consistent use of all of the biodynamic preparations. The soil and plants become increasingly more sensitive and receptive to earthly and cosmic influences and are nourished by them. 📖

Originally published in *Applied Biodynamics* Issue #92, Fall/Winter 2017.  
Reprinted with permission from the Josephine Porter Institute.

**Abigail Porter** grew up on the family biodynamic dairy farm with her mother, Josephine Porter, who started making biodynamic preparations after attending a biodynamic conference in Spring Valley, NY, in 1947. Her mother supplied the preparations nationally to farmers and gardeners from 1956 until her passing in 1984. Abigail served on the board of Josephine Porter Institute for Applied Biodynamics (JPI) for five years and was co-editor of the JPI periodical *Applied Biodynamics* from 2010 through 2021. She consults, mentors, and gives workshops in beginning biodynamics for backyard gardeners.

## About JPI

Founded in 1985 in Woolwine, Virginia, the Josephine Porter Institute is committed to making the highest-quality biodynamic preparations and furthering the knowledge and practice of biodynamic farming around the world. The preparations and books that are mentioned in this guide are available for purchase at [jpibiodynamics.org](http://jpibiodynamics.org). Also available for purchase are numerous books, biodynamic calendars, and subscriptions and back issues of JPI's newsletter, *Applied Biodynamics*. One can also find more information about specific preparations and practices and learn about upcoming workshops and events.

a principled  
natural food company

# Eden Foods

EDEN STAFF

With fifty-three years of experience, Eden Foods remains more relevant than ever and continues to demonstrate success in its mission's work: supporting pure soil and food for all, local supply, righteous price, and an understanding of the dynamics of good health. The pursuit of this success has been a demanding, painfully educational, and yet joyous journey.

Beginning as a co-op, Eden Foods now defines itself as a principled natural food company. The company name, Eden, was drawn from singer/songwriter Joni Mitchell's hit song *Woodstock*, where she sings, "We are stardust, we are golden, and we've got to get ourselves back to the garden." In a supporting role, the name Eden was an acronym for Environmental Defense Energy Network. Additionally, the company took inspiration from the Latin etymology of the word "company" itself: 'com,' meaning 'with' or 'together,' and 'panis,' meaning 'bread.' This definition of Eden Foods as a principled natural food company commonly gives rise to the question, "What principles does the company hold?"



Eden began by sourcing brown rice, seaweed, and miso for macrobiotic reasons. Knowledge of biodynamics and a visit from three Austrian Rudolf Steiner Institute representatives led to the inclusion of high organic standards in Eden's selection criteria. Still a small food company, Eden maintains the highest organic standards

and is the longest-serving natural food supplier in North America. The company focuses on providing high-quality, life-supporting food, as well as accurate information about the products, their uses, and benefits.

Eden's hunt for good food was initially focused on whole grains and beans, which commonsensically led to food without toxic chemical contaminants. Driving around country roads,

to start families, we were motivated to acquire good, pure food and make it readily available to others."

After reading the book, *You Are All Sanpaku* by George Ohsawa, which had been given to him by his sister, Michael Potter began the aforementioned search for brown rice, miso, and seaweed. As personal and societal awareness

“ A POPULAR EDEN MARKETING THEME HAS BEEN: ‘ORGANIC AGRICULTURE IS SOCIETY’S BRIGHTEST HOPE FOR POSITIVE CHANGE.’ ”

ringing doorbells, knocking, and asking folks if they would be willing to grow grain and beans for us without chemicals was an awkward, yet fruitful beginning.

Michael Potter, the president of Eden Foods, describes those early days, saying: “As young people learning about the diet-disease relationship and the abysmal condition of commercial food, and as a group planning



grew to understand the relationship between food and health, that quest became Eden Foods. The company's growth from self-centered to broader commercial fulfillment was driven simply by the response to demand.

Eden has grown through the following stages: buying club, co-op, retailer, brand, educator, packager, processor, organic advocate, wholesaler, trucker, importer, manufacturer, exporter, pasta company, soymilk manufacturer, bean cannery, internet retailer, and organic field crop processor/cleaner. Exploring medicinal herbs and alternative health care in eleven trips throughout China from 1974-1979 furthered those efforts. The presence of the Rodale Institute, biodynamic farming practices, Three Sheaves Farms, and the Weleda



“AS YOUNG PEOPLE LEARNING ABOUT THE DIET-DISEASE RELATIONSHIP AND THE ABYSMAL CONDITION OF COMMERCIAL FOOD, AND AS A GROUP PLANNING TO START FAMILIES, WE WERE MOTIVATED TO ACQUIRE GOOD, PURE FOOD AND MAKE IT READILY AVAILABLE TO OTHERS.



company also helped to encourage and sustain Eden Foods' vision.

Initially, Eden was the only source of natural food in the Midwest. Over time, as US and international natural food companies thrived, lost their way, sold out, or went out of business, natural food distribution was consolidated into Wall Street monied companies. Greenwashing drowned out all but the most grassroots local companies growing and preparing good food.

Eastern Europe, despite having to move them halfway around the world. Real US organic growers were unable to compete. Berries, fruit, and vegetables from California were replaced with so-called organic sources shipped from 5,000 miles south. Almost all natural food stores were swept up and consolidated into finance giants who held profit as the overriding goal. Wall Street, bolstered with federal organic marketing and agricultural policies, was a huge

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“FOOD DISPARAGEMENT AND LABELING LAWS GIVE LEGAL STANDING TO INTENTIONAL MISINFORMATION, MISUNDERSTANDING, AND DECEPTIVE MARKETING.

The public was falsely led to believe that, through the transformations they were seeing, the integrity and authenticity of natural and organic food would remain unchanged. Then, the USDA became the owner and manager of the marketing term “organic.” The marketing agency for toxic chemical agriculture and GMOs was now empowered to policy-encourage organic fraud. Despite doublespeak to the contrary, organic standards fell to near zero from that point. The disconnect was complete.

Suddenly and magically, it became much cheaper to grow organic grain and beans in

setback to organic agricultural development in this hemisphere.

Eden Foods believes it is an inalienable right and an essential part of intelligent food selection to have accurate details about food: how it is grown, handled, processed, and prepared, and exactly what is in it. After successful lobbying (bribing) and government policy help, the food industry hides where food comes from, how it is grown, handled, processed, and what toxic chemicals are introduced. Successful marketing of that food would be impossible if they were to be transparent.

Food disparagement and labeling laws give legal standing to intentional misinformation, misunderstanding, and deceptive marketing. Mr. Potter, Eden's president, explains: "Through the 1960s and into the 1970s, if something was in the food or in the packaging material of the food, it was an *ingredient* and had to be declared as such. Since the mid-1980s, the definition of ingredient has quietly been changed to, *if it impacts the nutritional information panel*, it is an ingredient and if the substance *does not impact nutritional information*, it is not an *ingredient*. Thousands of chemicals, many of them toxic, no longer must be declared as ingredients."

Previously, reading packages was helpfully informative. That is no longer so. Food packaging and label laws have become a legal foundation for a massive misinformation scheme. Eden Foods is proud to clearly show its ingredients. It goes to great lengths to make them easy to read. Ingredients are not hidden under folds, flaps, or written in a type that is impossible to read. Inquiries about our foods and their sources are warmly welcomed.

Procuring pure, real, organic food requires much more than doing paperwork for the

USDA's unprincipled organic system. Knowing and learning about the growers, what motivates them, details of their farming practices, how they harvest, handle, store, and transport crops, all provide insight into potential reliability and other values. Ongoing personal relationships with growers provide the information we need to answer logical questions from authentic food aficionados and help ensure food of the highest quality. This knowledge allows Eden Foods to be straightforward and transparent with our customers and to know what we are feeding our families.

With all the changes over Eden Foods' fifty-three years, traveling rural roads, knocking on doors, and getting to know real organic farmers remains a constant. We regularly hear, in our travels, that Eden Foods is the only natural, organic food company that does this. Eden management and staff sit at kitchen tables to share ideas and updates. Fields are walked, information collected, and relationships are nourished. Knowing farm histories, the prevailing winds, and how the farms are positioned into the environment are part of the value derived. Learning the motivation behind various organic



farm families has served our patrons and us very well. The company works directly with organic growers and traditional food makers, helping nourish approximately 100,000 acres of organic farmland and its 380 families.

“Changing how food is grown, handled, and prepared will fundamentally change all aspects of humanity and societies in positive ways,” said Michael Potter. This belief has sustained and guided Eden Foods’ efforts. A popular Eden marketing theme has been: “Organic agriculture is society’s brightest hope for positive change.”

#### **COMPANY GOALS OF EDEN FOODS, AS WRITTEN BY ITS PRESIDENT IN 1972.**

- 1 To provide the highest-quality life-supporting foods and accurate information about them, their uses, and benefits.
- 2 To maintain a healthy, respectful, challenging, and rewarding environment for employees.
- 3 To cultivate sound relationships with other organizations and individuals who are like-minded and involved in like pursuits.
- 4 To cultivate adaptability to change in economic, social, and environmental conditions to allow Eden the opportunity to survive long-term.
- 5 To have a strong, positive impact on farming practices and food processing techniques used throughout the world.
- 6 To contribute to the peaceful coexistence of life on Earth.

*In selecting food we offer and eat, we strive to do so in harmony with the order of the universe,” Mr. Potter said. “Food selection decisions are made after studying local environs, farming practices, handling details, and the motivation of the grower. As Eden studies organic food options, the*



*overriding question is, ‘What will result in, and nurture, life in the soil?’ Vital energy from healthy, living soil is essential to good food production.*

Larger than its physical size are the influences and changes Eden has contributed to in agriculture and food handling practices around the world. Examples are:

- In the 1960s, the concept that disease was directly related to what we ate was novel, unheard of in the US. At that time, the universal assumption was that the cause of disease were microscopic bugs that invaded and infected us. When we suggested that diet and disease was related, people thought we were crazy. Now, most people know there is a direct correlation between diet and disease. This is a huge change in awareness over just fifty-three years.
- Whole grain has become more common since Eden Foods began to promote it. A 1969 Eden survey of Detroit and San Francisco grocery stores found shredded wheat and rye crisp the only whole grain


available. Making organic whole grain convenient for Americans inspired Eden to make whole grain pasta.

- In 1972, Eden began to import traditional Japanese food like miso, seaweeds, and soy sauces. Adding soba and udon noodles, teas, umeboshi, kuzu root starch, and mirin strengthened our appeal as a brand. Sea vegetables, a rare trace mineral food, were particularly beneficial and rejuvenating to the nervous system. National promotion and word-of-mouth now means that the average American recognizes these products as health foods. EDEN Sea Vegetables are world-renowned for purity, superb taste, and unique nutrient benefits.
- In 1983, Edensoy created a new grocery category: non-dairy liquid food. Edensoy became the highest velocity item in the natural products industry over the course of seven months. The spectacular demand required retailers to merchandise whole cases on retail shelves. Edensoy triggered a stampede of food manufacturers to make a facsimile to address that demand.
- In 1991, Eden acquired an Eaton, Indiana bean cannery from the California Bean Growers Association, which had managed itself to bankruptcy. The cannery custom packs Eden Beans, which were the fastest-growing Eden category at that time. The best of the U.S. organic bean crop was available to Eden Foods. Soaked overnight, a unique step in the canning industry for that homemade taste, Eden beans are packed in BPA, BPS, and phthalate-free cans. Eden's demand for a BPA-free can triggered the entire canning industry to abandon and improve previous practices.

- In 2018, at the request of Dean Berden (a 35-year Eden organic grower), Eden Foods merged with Twin Ash Organic Processing for the cleaning of organic grain and beans. Serendipitously, crop cleaning had become the weakest link in Eden Foods' supply chain just before his call. The addition of two processing lines, continued Safe Quality Food certification, and their growing reputation for being the best field crop cleaner east of the Rocky Mountains deepens Eden's role within organic agriculture.

Steve Twardy, of Harmony Health Foods, a natural foods grocery store in Sault Saint Marie, on the northern edge of Michigan's Upper Peninsula, said he appreciates that Eden Foods does it right. Twardy and his wife have owned Harmony Health Foods for thirteen years and appreciate Eden as an international company while enjoying a personal relationship and local benefits.

*I associate Eden Foods with quality at a fair price," Twardy said. "I am confident the products are what they say they are and feel comfortable promoting them. Our customers are very specific when it comes to their food, and Eden Foods' products fit the bill...Our customers appreciate that Eden Foods is a Michigan-based business. We always look local first; being in Michigan and our distributor being in Michigan makes Eden Foods a perfect fit.*

The people who make the company work (past and present), its suppliers, and customers share an affinity with the original mission in an enthusiastic pursuit of excellence. EDEN is available in co-ops, natural food stores, grocery stores, online retailers in the United States, Canada, and at [edenfoods.com](https://edenfoods.com). 



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## *Closing the Cabin for the Winter*

Pine shadows stripe the blacktop,  
vine maples spill gold on the road,  
willows dance orange tangos in the breeze  
as we drive to the lake in late October.

Our voices skim across whitecaps, disappear.  
Squirrels chatter, dig pine nuts out of cones.  
Jays demand sandwich scraps  
the year is too old to provide.

On the far shore a loon pulls down a rain cloud.  
We hear the slap of rising waves on the shore.  
Lightning slashes through steamy black wool,  
insects shrill their alien tongues.

Around us the air explodes with sound.  
The storm breaks over our heads  
like soup bowls thrown at a wall and I  
want to cower with the dogs under the bed.

Next morning with pipes drained, windows shuttered,  
we leave in the first sprinkles of snow.  
The mountain prepares itself for winter—  
lake black in the coming cold, voices silent.

— PATRICIA WELLINGHAM-JONES

*Previously published in abovegroundtesting*



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**Patricia Wellingham-Jones** lives on a creek in rural Northern California where she enjoys writing about the things that happen around her – past and present. A retired RN, psychology researcher, and editor/writer/publisher, she has a special interest in healing writing, with poems recently in *Lullabies and Confessions* (University Professors Press). Chapbooks include *Don't Turn Away: Poems About Breast Cancer*, *End-Cycle: Poems About Caregiving*, *Apple Blossoms at Eye Level*, *Voices on the Land* and *Hormone Stew*. She can be reached at: [pweljones@gmail.com](mailto:pweljones@gmail.com)



# Also a Beginning

MARY LOU SANELLI



Advance copies of my new book sit on the countertop of my publisher's desk. I pause for a moment, tug involuntarily at my earlobe, take a step closer. "Wow!" I cheer. "They're perfect!"

He sighs deeply. As if even his lungs won't believe the idea of "perfect." There is always more to do, more to correct, more to promote, and I get all that, but at the moment, I want to run

across the street to my favorite wine bar and order champagne!

This is exactly why I love having these meetings with my publisher: he gives me the business side of things. It's also why he doesn't much like having these meetings with me. Because I don't fully understand the business side of things. "We should celebrate," I say.

"I wish I could," he says, sighing again.

I laugh because this is a familiar place between us, the same place we've been before, and the same place we will be again, until one of us backs off

to give us both more room, so it doesn't unnerve me like it once did. There are occasions when you question whether it's appropriate to ask someone to celebrate with you. This was one.

I pick up the book, thumb through the pages, careful to avoid specific sentences, exact words. For a minute, fear takes hold, a rush that no one will want to read everything I've had to say for the

last five years. But there's no going back. *It's the end of a whole long chapter.*

But like all new chapters, also a beginning. And why we (why I) call it a *launch*.

I clearly remember the day I finished the manuscript. I sat reading and rereading the last page, and by then, not one sentence made any sense, and I had to walk outside three times before I finally turned it in. *And that's that. Clean slate.* I stared and stared at the screen, and when I finally got up, I ran the tub and sat on the edge, dribbling in drops of lavender oil until the room felt as steamy as it looked. Submerged in my favorite private place, I felt as if I'd just sent off everything I had to *give*.

Who said that it is only in the giving that we receive? I agree.

In another time, in what feels like another era, my first novel was published in the fall of 2019, *The Star Struck Dance Studio of Yucca Springs*. Fun title, right?

Well, that's what I thought. But by March 2020, it sounded like way too much fun. The story is about a dancer who finds the compassion to forgive his anti-gay attacker, but even so, in every possible way, the book became irrelevant overnight.

But *before* it did, I was on a roll, teaching dance in every corner of the globe, so that in January 2020, I was in Thailand, near the border of China. So, yes, I caught Covid before anyone back home knew how those two chilling syllables would change everything for everyone.

And, yes, it was bad.

I spent the worst of it on a floating-raft/hotel room on the Chao Phraya River, and it was an awful place to be sick, not only because the rocking made me queasy, but because the bed was hopelessly far from the bathroom. I remember trying to feel my way to the tiny sink, holding on to the wall and wondering if I'd ever be well

enough to leave the room, let alone Thailand. Three days later, my fever broke, and I remember the release, like heat hissing out of me, the wet sheets sticking to my legs, and how the sound of rushing water suddenly penetrated the room. It was there all along, but I couldn't hear it before. One huge plastic bag floated down the center of the river. It's amazing to me how distinctly I recall that bag now.

Another book sits on my publisher's desk, too: *Madeleine Wilde's Notes from the Garden*. Now, I like any writing that conveys what matters most to another, and gardening meant everything to Madeleine. I've never known anyone who loves to garden like she did. True, she can be all observer, present but only through the eye, and starkly informative, "The propagation stuff can happen next month, along with the bulb orders." But then I'll come upon a line so intensely personal that I underline it and mark it with a star: *It is a quiet time to move slowly and to look closely.* For me, this is where her garden gate swings fully open to reveal how Madeline is not writing about a garden; she is writing about *gardening*. The sentence feels as deep-rooted as her beloved trees and shrubs, almost subconscious, like breathing.

I know that a reader may come to our book because of a beautifully designed cover, but they stay for the story. I wonder if Madeline, upon seeing *her* new book—its jacket, its typeface, its illustrations—would feel as I do, both thrilled and sad, accomplished and lost.

I feel a little lost.

Sound carries in the garden. Madeline is no longer with us, so, standing in my container garden on my little balcony, I crane my neck to hear what Madeline might say, "Achievement, like a well-planned garden, spares you nothing." ■

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**Mary Lou Sanelli's** latest book, *Every Little Thing: Small Breakthroughs, Big Mistakes, Endless Lessons*, is recently out. It has been nominated for a Pacific Northwest Book Award and a Pushcart Prize. She works as an author, speaker, and dance teacher. For more information about the author visit [marylousanelli.com](http://marylousanelli.com).



# A Place of Refuge

## Why Investing in Libraries is a Climate Justice Issue

SARAH SAX, *HIGH COUNTRY NEWS*

For vulnerable communities, libraries are increasingly becoming a refuge in times of disaster.

When a heat wave hit the Pacific Northwest in late June, many cities and residents found themselves facing shockingly high — and lethal — temperatures: up to 116 degrees Fahrenheit in Portland, Oregon, for example. Hundreds of people across the region died.

For many, the safest and most accessible place to escape the heat was also free — the library. Public libraries are increasingly opening their doors as cooling centers as officials develop emergency plans for heat and other extreme weather conditions. In Clackamas

County, Oregon, authorities designated twenty-one local cooling centers; over half of them were libraries. Just north in Multnomah County, where Portland is located, around 7,600 people sought shelter in public libraries over four scorching days.

“Libraries are essential,” said the Rev. Vernon K. Walker, senior program manager at Communities Responding to Extreme Weather. The nonprofit helps turn libraries, churches, and small businesses into climate resilience hubs — trusted community organizations meant to help educate people on extreme weather and provide a physical refuge during and after disasters. “Particularly for libraries that tend to be in

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“FOR MANY, THE SAFEST AND MOST ACCESSIBLE PLACE TO ESCAPE THE HEAT WAS ALSO FREE — THE LIBRARY.”

“IN MANY RURAL COMMUNITIES, LIBRARIES ARE THE ONLY SPACES AVAILABLE FOR PUBLIC DISCUSSION CONCERNING EVERYTHING FROM WATER RIGHTS TO EMERGENCY PREPAREDNESS PLANS.

Black and brown communities, and particularly in libraries that are in inner cities, they are critical, essential and needed,” Walker said.

Studies show that people of color are at higher risk of illness or death than white people. That’s because they often live in hotter areas with less access to air conditioning and a greater likelihood of service disconnections, or in neighborhoods where energy companies sometimes deliberately shut off power to avoid larger disruptions.

Underserved and low-income communities can face natural hazards more safely with updated infrastructure, according to a growing body of research on disaster resilience. Equally poor areas with inadequate community infrastructure or none at all have much higher death rates. And libraries are part of a community’s infrastructure: The Federal Emergency Management Agency, or FEMA, has formally recognized them as “essential community organizations.”

But many of the nation’s library buildings are aging — they are, on average, forty years old

— and need significant upgrades and repairs to handle the challenges of climate change. Some libraries are in such disrepair that they’re unable to function effectively as relief centers. In Coos Bay, Oregon, for example, rising sea levels, heavy rain, and drought are causing the library’s foundation to shift. In Seattle, nine libraries frequently close during temperature spikes, and the Arlington, Washington, library’s antiquated HVAC system forces it to close during extreme heat or whenever wildfire smoke becomes too intense. The Williams Branch Library in Josephine County, Oregon, isn’t even a permanent structure: It’s a temporary mobile unit, constructed in 1977, with no running water and no bathroom.

Still, in some rural parts of the Pacific Northwest, including Josephine County, libraries were the only cooling centers available this summer. “The branches themselves haven’t been upgraded for fifty years,” said Kate Lasky, library director at the Josephine Community Library District, even though they provide essential services during heat, wildfires, power

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“UNDERSERVED AND LOW-INCOME COMMUNITIES CAN FACE NATURAL HAZARDS MORE SAFELY WITH UPDATED INFRASTRUCTURE, ACCORDING TO A GROWING BODY OF RESEARCH ON DISASTER RESILIENCE.

outages, and snow and ice storms, as well as during pandemics — all events that scientists predict will become increasingly frequent, thanks to climate change. In many rural communities, libraries are the only spaces available for public discussion concerning everything from water rights to emergency preparedness plans. They also offer access to things like computers and internet support, Lasky said.

Now, some politicians are looking for funding to bolster libraries, which will also improve their ability to respond in times of disaster and extreme weather. Six senators and representatives introduced the Build America's Libraries Act this year, asking for five billion dollars in federal aid for improvements to public libraries across the country. Advocates such as the American Library Association are pushing to include the act in the three-and-a-half trillion-dollar budget spending plan. Legislators have until September 15 to earmark exactly what that money would be spent on.

If libraries are included, Washington's libraries would receive an estimated \$105 million, and

Oregon's an estimated sixty-three million dollars for upgrades to address natural disasters and environmental hazards and improve accessibility and broadband. It would be the largest amount Congress has spent on libraries since 1997.

Researchers like Eric Klinenberg, director of the Institute for Public Knowledge at NYU, believe libraries play a key role in climate resilience. Klinenberg, who studied the role of social infrastructure during the 1995 Chicago heat wave, thinks that this bill could be a “godsend” for libraries. “If we invest in them, updating the vital systems — from the internet to the HVAC, bathrooms to furniture — they are reliable sites for relief efforts,” he said. “There's so much more they could do, and so many things they could do better, if we gave libraries the public funding that they need.”

First published on September 13, 2021, at: [www.hcn.org/articles/north-social-justice-why-investing-in-libraries-is-a-climate-justice-issue](http://www.hcn.org/articles/north-social-justice-why-investing-in-libraries-is-a-climate-justice-issue). Reprinted with permission from Gary Love.

**Sarah Sax** is the climate justice fellow at High Country News currently living in rural Washington. Email her at [sarah.sax@hcn.org](mailto:sarah.sax@hcn.org) or follow [@sarahl\\_sax](https://twitter.com/sarahl_sax) on Twitter.

Reporting for this story was supported by the Society of Environmental Journalists.

Announcing a new initiative— **KAIROS INSTITUTE**— of the  
Center for Anthroposophy in collaboration with the  
Transdisciplinary Healing Education Program 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 receive an introduction to healing approaches through artistic media such as clay, music, painting, creative speech, and movement. Group singing and speech will be part of the daily schedule.

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](https://bit.ly/EmergencyPedagogy)

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, as well as 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](mailto:kfinser@antioch.edu).



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IVAN POTTER-SMITH

CHANCE MEETING

*a conversation with*  
Ivan Potter-Smith

# Art, Society, and Technology

**P**lease tell us a bit about yourself, your process, inspirations, and artistic philosophy.

Hi there! Thanks for having me. So first off, my name is Ivan Potter-Smith, and I'm an illustrator, designer, and 3D artist. I love to explore the ways in which physical and digital spaces blend or overlap, so I create my artwork digitally and then bring it into the physical realm through 2D and 3D printers. Most of my work takes the form of painting and collage, while 3D is in more of a learning and exploratory state. I look forward to being skilled enough in the technology to create larger pieces of work. My most well-known work is a series of paintings called Neon Fever Dreams

Inc. I like to describe it as a series looking into a future that is beautiful and unsettling. Neon Fever Dreams blends the styles of Art Deco and Cyberpunk, exploring urban cityscapes dripping in neon and filled with questionable characters.

I'm deeply inspired by the ways in which technology affects society as a whole. This is truly where my fascination lies. I've always been a big proponent of technological growth and innovation, but I see it as a double-edged sword which we need to consider with great intention. Ray Kurzweil argued that technology is an extension of biological evolution, and I agree with that (check out his book *The Age of Spiritual Machines*). That being said, our political process

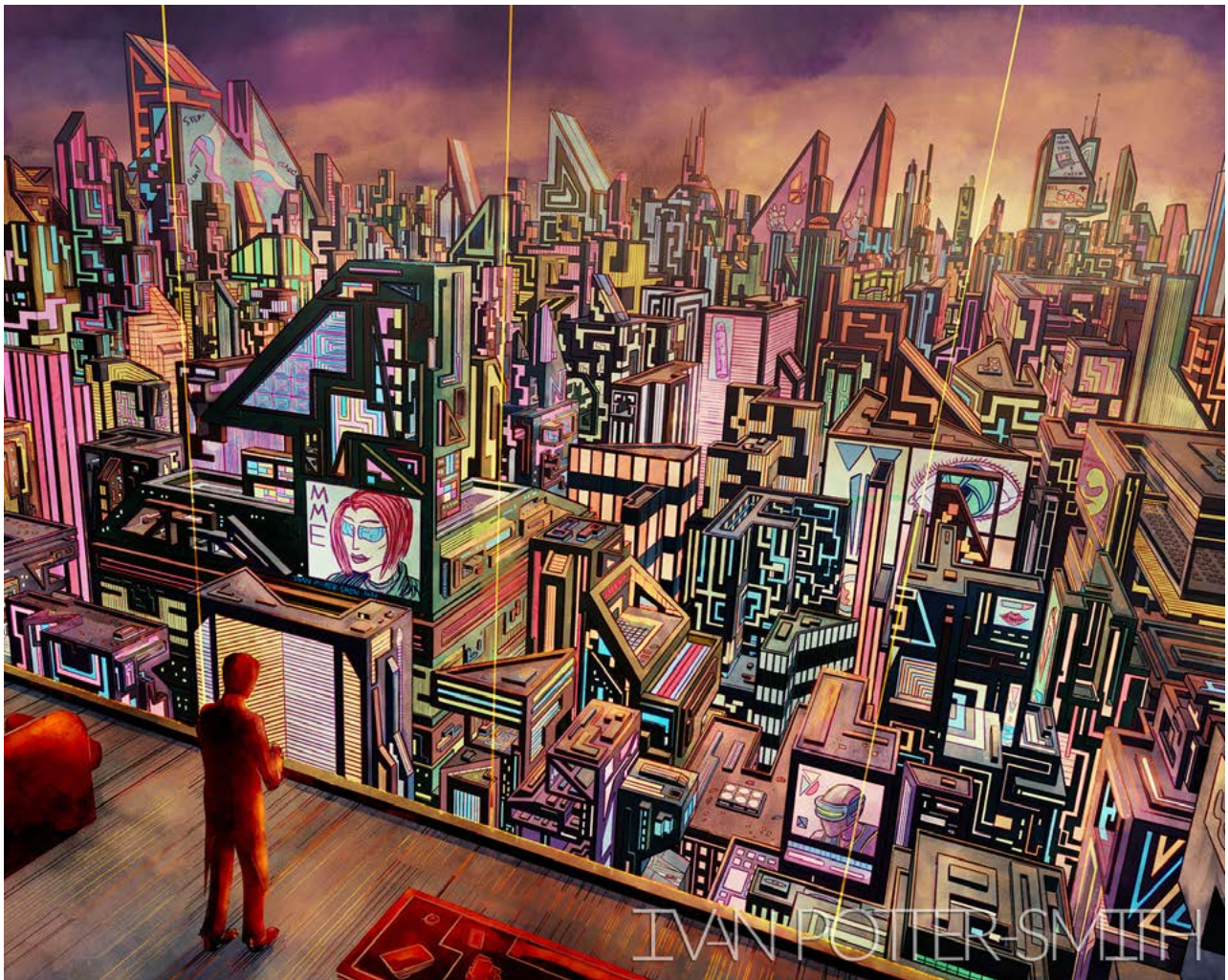
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“ I WANT MY WORLD TO FEEL BEAUTIFUL  
AND FOREIGN, YET HAUNTINGLY  
FAMILIAR AND UNCOMFORTABLE.

can't keep up with rapid innovation, so greed and corruption are the law of the land when a new technology emerges—for now, anyway. Ted Kaczynski famously feared that technological innovation would lead to a version of automation that would force humanity into the role of being domesticated like animals. While I recognize this fear, I am optimistic and have the opposite view, at least in the long term. I see automation as a force of liberation, allowing us to truly live life on our own terms while our basic needs are provided for. I ultimately want us to create a

harmonious world in which automation allows us to live our lives with intention, focusing on our health, our relationships, and our goals as opposed to a constant hustle to merely survive.

Ultimately, my artistic intention is to inspire critical thinking and help guide us into a place where we use technology intentionally, embracing this inevitable evolution and simultaneously being the masters of our destiny. We have untold challenges in front of us, so I hope art like mine can inspire a conversation that allows us to consider these issues before they arise.



GIANT CITY

There's so much detail in your work, and while it is very beautiful and visually appealing, it's also clear that a lot is going on behind the scenes, so to speak. Your work reads less as a static painting and more as a scene; there's life, movement, and the sense of a world that continues outside of what we can see in one painting. So, I wonder how much storytelling you're doing when you paint? What can you tell us about the world where your work is set, and how important is it to understand this world versus simply appreciating the painting on a visual level?

the brim with detail to force the viewer to sit and linger and really consider what they're looking at.

Every Neon Fever Dream exists in the same world. You'll notice companies, characters, vehicles, buildings, and more all overlapping between paintings to help build the universe. A couple of my favorites are Mona's Mirrorshade Emporium and the band Alien Skreem Kweens. I also love to give fun little nods towards the artwork that inspires me. Anyone who's seen Blade Runner will immediately chuckle when they see the nightclub named the Tannhäuser, for instance.



SHIP LAUNCH



NIGHT ON THE TOWN



SALSA NIGHT AT THE TANNHAUSER

Oh yeah, there is a ton of storytelling going on in each painting. If you zoom in and explore (or go through my Instagram page, which has detailed views— [@neon.fever.dreams.inc](https://www.instagram.com/neon.fever.dreams.inc)— I know I'm shameless), you can see multiple characters and stories in each piece. While I use bright colors and flashy composition to draw a viewer into my pieces, those are just parlor tricks. I fill my work to

Your work has a futuristic or science fiction-y angle, but it also feels very influenced by current events. How do you see the present affecting your work, especially in light of the pandemic and recent social and political movements? How important is social commentary in your work? Do you feel as if your approach to making art has changed in the past two years?

“WHEN SOMEONE LOOKS AT MY ART, I WANT THEM TO RECOGNIZE HOW THE ISSUES WE GRAPPLE WITH TODAY CAN BECOME FURTHER EXACERBATED DUE TO COMPLACENCY WITHIN OUR CURRENT SYSTEMS.

My artistic approach hasn't changed in the past two years all that much, but the focus on social issues has become more intentional. Although it's always been there — I have works that deal with gentrification, medical insurance, the commodification of religion, and more, for instance. One of my pieces even features the depressed and lonely heir of Jeff Bezos, but you have to look closely to figure it out. Last year I painted a clash between protestors and police that was very cathartic. The fancy tower behind the police had a logo of an orange with an iconic swoop of hair on it. Admittedly it's a bit on the nose, but you can find subtlety in my other works.

I find that the best science fiction is a warning, and *Neon Fever Dreams* is all about exploring the potential future where technology has run rampant and corporate control (fully) overshadows government regulation. When someone looks at my art, I want them to recognize how the issues we grapple with today can become further exacerbated due to complacency within

our current systems. I want my world to feel beautiful and foreign, yet hauntingly familiar and uncomfortable.

I would actually enjoy painting some of my utopian visions at some point, but the dystopian visions, if I'm being honest, are simultaneously fun and deeply cathartic.

**Can you talk a little about working as an artist in a capitalist society? What is the artist's role in today's world? How do you see the commodification of art affecting your work?**

Oof. That's a good question. I've noticed an interesting contradiction. Many of the most (commercially) successful artists I've seen are the artists that make art purely for themselves, yet most artists don't find commercial success without compromising their art in some way that makes it more marketable. Although I consider my audience and try to make work that follows good design principles (the golden ratio is all over it, for instance), I do primarily make *Neon Fever Dreams* for myself. Commercially, I put my design



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## SPACESHIP JAZZ



and illustration skills to use as a freelancer, but all of that is in an effort to buy me enough downtime to create the art I want to make for myself. Having as much time and space as possible to make art is the goal. After the initial few months of shock and horror, the pandemic actually did a great job of providing me with this space. I had a few very prolific months. I try to keep art as a commodity different from my personal work, but it's not so easy because the ultimate (and lofty) goal is to monetize my personal artwork and be able to make it all the time, always. To do that, I fear my work needs a certain marketable appeal. Finding that balance is often a struggle, and I still don't have any good answers.

**Can you choose a favorite piece or two and talk us through them?**

Absolutely. This is one of my earlier pieces, *Night on the Town* (page 55, center image). It's a piece

## MEDICAL CLINIC



primarily focused on gentrification. The piece features several sharp divides to emphasize this. On the left side of the piece, we have a run-down yellow building. It's dirty and unkempt, both inside and out. Through the windows, you can see the individuals who live inside the cramped and overfilled apartments. Directly across the street is a high-end nightclub— the aforementioned Tannhäuser. Every story of the club is spacious and packed with dancers. Most of them are having a great time, but on one floor, you can see a guy who's had a bit too much leaning against a window, about to puke, and on the level above that, a fight is breaking out.

On the bottom left of the piece, you can see some corporate bros enjoying a meal around a fancy table on a blue neon balcony. The line of the neon sharply divides them from the homeless man sleeping on the street below. This man's pose was specifically inspired by a homeless man

## APARTMENTS AT NIGHT



I saw when I lived in Brooklyn who was huddled up similarly amidst a downpour. He's always stuck in my mind and shows up in a number of my pieces. I never actually met him, but I hope he's doing ok.

Finally, in the center of the piece, a pink neon railway cuts across ÆTHER Medical, this world's biggest hospital. The city is multilayered, so the street level we see here is actually raised from the ground. The hospital, however, extends from a lower level of the city. It's inaccessible to the people on the street level, but there is a flying car tunnel visible going into the building. So you can get there if you can afford to fly!

As this is an earlier piece of mine, there are a few things I would change if I were to redo it. I would make the hospital more clearly a hospital and the flying car tunnel more obvious. I would also emphasize the multilayered nature of the city further by bringing the "camera" back so that

there's more breathing room, and I could better highlight the depth of the city. The claustrophobia of the piece was intentional, but I feel like it ultimately makes it harder for me to get some of the points across.

I would like to do more pieces focused on this world's medical industry because that's such a massive issue in modern America. I do have another piece titled Medical Clinic that shows a street-level spot run entirely by robots, but I want to revisit ÆTHER before long.

Thank you so much for having me! I really enjoyed answering all of these questions and reflecting on my work with you. 📺

---

**Ivan Potter-Smith** is an Illustrator, Graphic Designer, and 3D Artist whose work focuses on vivid neon colors, dense detail, and gritty textures. Ivan has worked as a full-time freelance artist since 2016, prior to which he was a theatrical scenic artist. Ivan has created everything from responsive web design and branding to custom illustrated advertisements and book covers for a variety of happy clients. Located in Winston-Salem, NC, Ivan provides remote services to his clientele. You can see more of his work or contact him on Instagram: [@neon.fever.dreams.inc](https://www.instagram.com/neon.fever.dreams.inc) or through his website: [ivanpottersmith.com](http://ivanpottersmith.com)

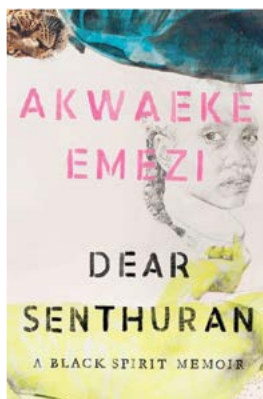
KAYSHA KORROW REVIEWS

## *Dear Senthuran: A Black Spirit Memoir*

a book by Akwaeke Emezi

Following the publication of their first novel in 2018, Akwaeke Emezi (they/them) quickly became one of the most talked-about authors in contemporary literature. Selected in 2018 as one of the National Book Foundation's "5 Under 35" honorees, the past three years have seen Emezi's work topping bestseller lists, shortlisted for numerous literary awards, and featured on a deluge of best-books-of-the-year lists, including those of *Time Magazine*, *The Washington Post*, *NPR*, and *The New York Times*. With three new books slated for publication in 2022, Emezi boasts the remarkable feat of releasing seven books spanning five genres in only four years.

*Dear Senthuran: A Black Spirit Memoir*, published in 2021, is their most recent work. The book is Emezi's memoir, presented as a collection of letters written to friends, family, acquaintances, ex-lovers, and mentors, to name a few. Far from taking a liner approach to describing their life story,



these deeply personal letters function more like building blocks, constructing a puzzle-like picture of Emezi through personal anecdotes, yes, but also through musings on their identity, Igbo ontology, the publishing industry, manifestation, relationships, and even interior design.

For fans of Emezi's previous novels, many of these themes will undoubtedly be familiar. Their debut, *Freshwater*, referred to by the author as "an autobiographical novel - a breath away from being a memoir," could be thought of as a precursor to *Dear Senthuran*. It tells the story of

Ada, a Nigerian girl who has been born an *ogbanje*, a spirit from Igbo ontology, and her subsequent struggle to understand what this means for her identity, gender, and multiplicity of selves. As an *ogbanje*, Ada not only exists outside of conventional gender binaries but also outside of the spirit-human binary. She is both and neither, part of an indigenous reality invalidated by colonialism and is now seen as "nothing but juju and superstition" by western culture.

“

WITH THREE NEW BOOKS SLATED FOR PUBLICATION IN 2022, EMEZI BOASTS THE REMARKABLE FEAT OF RELEASING SEVEN BOOKS SPANNING FIVE GENRES IN ONLY FOUR YEARS.

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“THEIR WORK IS A RESOUNDING VALIDATION OF OTHER WAYS OF BEING, A STUDY ON THE POWER OF WORDS TO BRING NEW REALITIES INTO FOCUS.

This is also Emezi's story, but they leave behind the guise of fiction as they tell it again in *Dear Senthuran*. Here, the story of their existence as “[n]ot just an *ogbanje* but an embodied god” is more real, more raw, and more personal. Emezi holds nothing back. They delve into the details of their life with a matter-of-factness and self-proclaimed arrogance that forces readers to accept the validity of their reality. They describe how they have survived and, in turn, succeeded with such candid conviction, dictated straight to the reader in each of their letters, that the words often feel like personal advice. At times *Dear Senthuran* reads less like a memoir and more like a self-help book. A sort of survival guide to embodiment.

In one chapter, for example, Emezi describes “a spell for storytellers,” the spell they used to “reel in the world [they] wanted” and summon their success. “Time,” they write, “bends very easily,” and sitting down to write, making the work, is a way of bending time, of reaching into the future and pulling it towards you. While Emezi is addressing writers specifically, their spell feels universal, as does their

insistence that goals “are *impossible* without the work, they *cannot* happen if you don't make the work.” In another chapter, Emezi offers a bit of relationship advice as they warn the recipient of the letter against men who “want you to become powerful, yes, but the secret is that you were *already* powerful.”

There is no doubting Emezi's power. *Dear Senthuran* is alive with it. Their work is a resounding validation of other ways of being, a study on the power of words to bring new realities into focus. After all, how real can something be if we lack the language to discuss it? Through their writing, Emezi is constructing their reality syllable by syllable, inviting us into the “liminal spaces” they inhabit, and giving others permission to do the same. Or at least insisting that no permission is needed.

Penguin Publishing Group, June 2021 

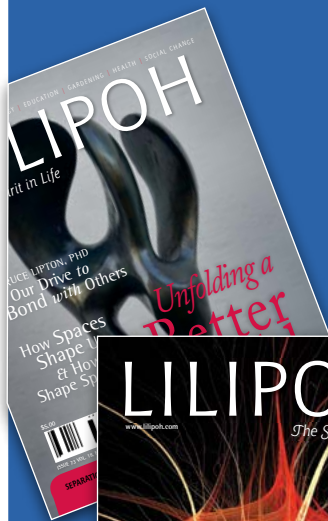
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**Kaysha Korrow** works as the editorial assistant for *LILIPOH Magazine*. She recently completed her Master of Arts in multicultural and transnational literature. She is currently based in Argentina where she studies Spanish at the University of Buenos Aires.

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“EMEZI HOLDS NOTHING BACK. THEY DELVE INTO THE DETAILS OF THEIR LIFE WITH A MATTER-OF-FACTNESS AND SELF-PROCLAIMED ARROGANCE THAT FORCES READERS TO ACCEPT THE VALIDITY OF THEIR REALITY.

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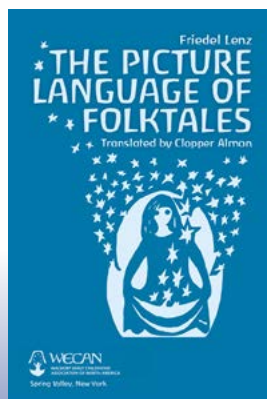
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Join us on the **Threefold Campus** in Chestnut Ridge, New York, just 30 miles from New York City. We will meet **April 3-10, 2022**, for the **first year in a new four-year cycle!** Lectures by guest faculty member **Dr. David Martin**, chair of Anthroposophic Medicine at Witten-Herdecke University in Germany, and the beginning of a **new 5-year course in Anthroposophic Pharmacy** taught by **Albert Schmidli**.

Open to all licensed prescribers (MD, DO, ND, NP, PA, DDS and PharmD), as well as students of those disciplines still in training.

[anthroposophicmedicine.org](http://anthroposophicmedicine.org) • [paam@anthroposophy.org](mailto:paam@anthroposophy.org)

See COVID-19 Guidelines and updates on the **Threefold.org** website: <https://threefold.org/our-community/covid-19/>

### Foundation Course in Anthroposophic Nursing

March 28 — April 2, 2022

at The Camphill School in Glenmoore, PA

Anthroposophic Nursing embodies human-centered care, which addresses the dignity and wholeness of the human being. The training is open to nurses and other health care providers.



NAANA

[anthroposophicnursing.org](http://anthroposophicnursing.org)  
[naanatraining@gmail.com](mailto:naanatraining@gmail.com)

Hosted by the Physicians' Association for Anthroposophic Medicine (PAAM), presented by The Medical Section at the Goetheanum, Switzerland

## When a Jenny Wren

or a tiny yellow warbler  
 mistaking the reflection of trees  
 in your window  
 for a passage through the woods,  
 hits the glass with a terrible thud,  
 like a dying heart's final beat,  
 rush out your door,  
 gently cup the dazed little flyer  
 in your warm hands,  
 whisper words of comfort,  
 tell the quivering little singer  
 how beautiful it is,  
 how honored you feel in its presence,  
 how sorry you are it was deceived  
 by a reflection in your house's windows.  
 Remind the little bird we are all fooled  
 by images of ourselves.

Hold the bird in your hands awhile,  
 hold it in your heart forever.  
 When the light returns to its eyes,  
 release it with a blessing,  
 the way a song is released  
 from the strings of a strummed guitar.

— LARRY SCHUG

"When a Jenny Wren" was originally published in *An Amazing Eclectic Anthology* No. 1 in 2016.

**Larry Schug** has published eight books of poems, the most recent being *A Blanket of Raven Feathers* from North Star Press. He hopes to return to face to face tutoring in the fall of 2021 at the College of St. Benedict/St. John's University writing centers. His website is [larryschugpoet.com](http://larryschugpoet.com). He can be reached at [schugrule@aol.com](mailto:schugrule@aol.com)



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