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dear readers



In the coming year, LILIPOH will celebrate its 25th birthday!

I myself just turned 30 in August; that means that LILIPOH has been a part of my life for pretty much as long as I can remember. For most

of the magazine's history, my mother, Christy Korrow, held the position of managing editor.

Undoubtedly, many of you have appreciated her thoughtful editorials over the years, not to mention the leadership and direction that has produced such a thought-provoking and intriguing publication. For the rest of our family and me, however, my mother's role with the magazine meant something a little different. It meant staying up late and sticking on labels when distribution time came. It meant endless trips to the post office and dressing up for cover-photo shoots. As I got older, I would sometimes proofread Christy's editorials. My father's photography has graced the magazine's cover, as have my sister's illustrations. LILIPOH has been an integral part of my family and my childhood.

Christy stepped down last year, leaving me to take over and usher LILIPOH into its next chapter.

First, however, a celebration is in order. We are hard at work planning a special 25th-anniversary issue that will commend both Christy's leadership and the cutting-edge content that LILIPOH has published over the years.

Another key part of this celebration is you, our readers! LILIPOH owes the vast majority of its success and longevity to our dedicated audience. Thank you!

Above, I shared a few of my memories of LILIPOH over the years. As we prepare to commemorate this milestone in the magazine's history, we want to collect and feature memories from our readers. Why is LILIPOH special to you? What has kept you coming back to the magazine over the years? What articles or issues have stuck with you?

You can reach out to us by email: editor@lilipoh.com, Facebook: @LILIPOHMagazine, or Instagram: @lilipohmagazine

I look forward to hearing from you.

Warmly,
Kaysha Korrow

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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Birth to Three in Education and Care
Rudolf Steiner, Emmi Pikler and the Very Young Child
Edited by Heather Church

Birth to Three in Education and Care: Rudolf Steiner, Emmi Pikler, and the Very Young Child shares its title with the theme of the first conference of its kind. The keynote speakers, who have devoted their life's work to understanding the young child, what the child's needs might be, and how we, as conscious adults, can welcome them warmly into their physical bodies and onto their paths as human beings, explored how Emmi Pikler and Rudolf Steiner inform educators' work with very young children. We are very fortunate that these two insight-filled streams have found each other, and those who take up their indications, continue to work with and for young children so that developing humans might be as free as possible to choose a path in life, to be who they came here to be.

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The Christian Community is a movement for the renewal of religion, founded in 1922 with the help of Rudolf Steiner. It is centered around the seven sacraments in their renewed form and seeks to open the path to the living, healing presence of Christ in the age of the free individual.



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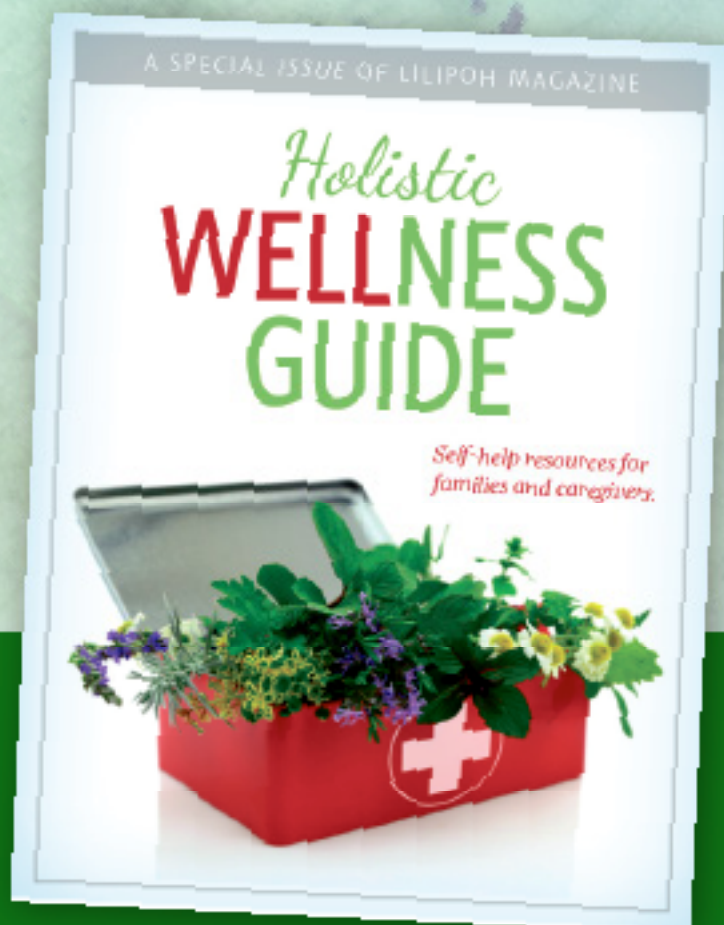
A classic favorite among readers, this third edition of LILIPOH's Holistic Wellness Guide offers a practical and accessible guide to home care, including articles helpful for natural health, an A-Z guide of common ailments and remedies, children's illness, nutritional recommendations, over-the-counter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

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LILIPOH is a quarterly publication featuring an anthroposophic approach to health; encompassing holistic therapies, preservation of childhood, education, the arts, community, agriculture, nutrition and social.

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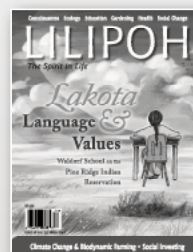
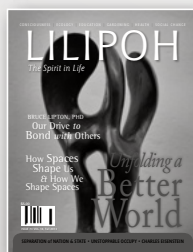
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Online Information Session: Overview of Kairos Institute's training 2022-2023
September 17, 7:30 pm ET: All welcome, including visitors!

Fall 2022 Online (Year 1): Artistic Foundations in Healing

- **September 21, 28, October 6**, 7:30 pm ET: Trauma in America with Orland Bishop
- **October 12, 19**, 7:30 pm ET: Healing Stories for Social Emotional Challenges with Gleice da Silva
- **October 29**, 1:30-6 pm ET: **(a)** Artistic Foundations with Charles Andrade,
OR **(b)** Speech and Drama with Debbie Spitulnik
- **November 9, 16**, 7:30 ET: Working with Karma, Part 1:
From the Past, in the Present, and for the Future with Torin Finser
- **November 12, 19**, 1:30-6 pm ET: **(a)** Sounds and Rhythms: Healing Aspects with Geoff Norris,
OR **(b)** Light, Darkness, and Color with Karine Munk Finser
- **December 3, 10**, 1:30-6 pm ET: Meditative Images of Incarnation, Part 1:
Hindrances and Opportunities of Children on the Autism Spectrum, with Lakshmi Prasanna, MD

Spring 2023 Residency (Year 1): Foundations in Artistic Therapies

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For more information and to register, visit
centerforanthroposophy.org/programs/kairos-institute

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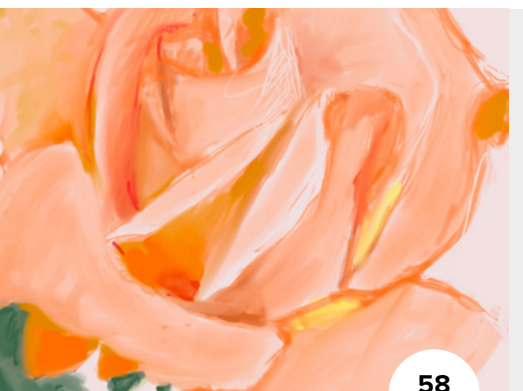
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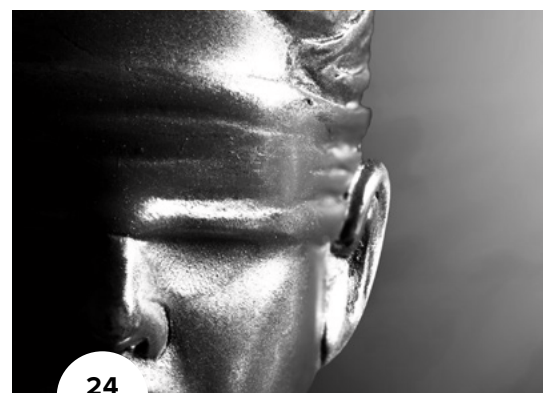
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1 Editor's Note

64 Classifieds

► **ERRATA:** An article published in our Summer 2022 issue, “The Radical Roots of Community Supported Agriculture,” mistakenly identified Robyn Van En’s Indian Line Farm as the first formal CSA in the United States. In reality, two community farms began their first full season CSA in the summer of 1986, Indian Line Farm and Temple Wilton Community Farm. The article has been updated where it was originally published (centerforneweconomics.org) to reflect this omission.



Educator Self-Care in These Extraordinary Times

LYNN ST. PIERRE

Today, it is quite a feat to be present for children with warmth and joy: to be in love and believe that the world is a good place. Yet, it is imperative for young children to feel warmly welcomed in this world in order to incarnate fully. The developmental movement and music created by Wilma Ellersiek is most effective as it meets the young child just where

they are in the most delightful ways! However, to bring this work with joy and clarity requires inner work on our part. There is so much to digest in our ever-changing world, and so little in the outer world can be relied on. Suppose our inner work comes to the forefront of our preparations for being with children. In that case, we will strive and eventually find ourselves in



warmth, joy, and love no matter what the outer circumstances are!

The developmental movement and music of Wilma Ellersiek was created along with Klara Hattermann and Margaret Costantini from the mid-1960s to the mid-1990s in Stuttgart and Hannover, Germany. Wilma Ellersiek was a professor at the Stuttgart Music Academy, where she offered music, eurythmics, and speech education. Midway through her career, Ellersiek saw that modern life deprived the young child of the rich developmental opportunities that had

required healthy self-care to maintain our life forces or etheric bodies. But now, with all of life's extraordinary challenges, supporting our life forces is critical to be a worthy model of imitation and to avoid discouragement, burn-out, and disease. Spacial Dynamics® is most effective in this as we move and become more aware of spaces within and around our bodies. Jaimen McMillan developed Spacial Dynamics over the last almost four decades, and it is now offered in the following capacities:

“OUR WORK WITH THE YOUNG CHILD HAS ALWAYS REQUIRED HEALTHY SELF-CARE TO MAINTAIN OUR LIFE FORCES OR ETHERIC BODIES.

existed previously. She worked closely with her dear friend Klara Hatterman and Klara's niece Margaret Costantini to create her developmental movement and music for the young child. Klara Hatterman was a long-time master kindergarten teacher responsible for spreading Waldorf kindergartens throughout Europe. Together with Margaret Costantini, another long-time master kindergarten teacher, they experimented with the new hand gesture, touch, and large movement plays in their kindergartens. The three of them worked closely together for decades, refining and creating this extensive body of work. Our work with the young child has always

- The Waldorf Movement Education curriculum for grades 1-12
- The Medieval and Pentathlon Games
- Offering peace-keeping gatherings for Waldorf students from countries experiencing conflict to have a chance to compete together
- Movement forms for adults and hands-on therapeutic techniques

The slow-moving, contemplative exercises of Spacial Dynamics movements orient us in the three planes of space and in relation to others. The hands-on techniques work with the life force

“REJUVENATION
MUST HAPPEN
DAILY TO
MEET THE
STRAIN ON
OUR ETHERIC
BODIES.

streams that support our physical well-being, including posture, freedom of movement, and fortification of our life forces.

With Spacial Dynamics, we continually invite the life forces to flow, continuously restoring and rejuvenating us. It no longer suffices to wait for an annual renewal course or a vacation. Our rejuvenation must happen daily to meet the strain on our etheric bodies. Simply setting our intention to enliven the Spacial Dynamics flows fortifies, rather than depletes our life forces, allowing us to maintain our spacious, warm state of being with children and others. And this can be done in just a minute or two as needed throughout the day.

Reserving and taking time for oneself as an educator or a parent is essential, and what we do with that time can significantly impact our daily lives. Including a Spacial Dynamics practice as a part of our self-care extends beyond “rest” to revitalizing our life forces so that we are refreshed and joyful in our work with the children.

Deepening Self-Care through Spacial Dynamics

“Deepening Self-Care through Spacial Dynamics” is a course that will be offered by Lifeways throughout this school year. Join us in a positive, supportive environment where we will practice Spacial Dynamics movement forms and hands-on streams with a partner. Invite a friend, family member, or your early childhood colleagues to sign up with you so that you all can be together in person to join the zoom sessions and benefit from the hands-on exercises. Fortify your life forces and develop greater strength, balance, and energy through these life-giving forms and streams! We’ll also explore movement to share with children by spending the last hour learning Wilma Ellersiek’s developmental movement and music for children. Each month we’ll



have a different theme as we journey through the year together. Classes will be held on Saturdays, 6-9 pm in the UK, 1-4 pm in the Eastern US, and 10 am-1 pm in the Pacific US.

Monthly Themes

OCTOBER 15TH:

To start our journey through the year, we'll plant seeds for healthy spacial habits. The Spacial Dynamics Upper Stream allows for freedom through the chest, shoulders, and neck. Utilizing this stream allows us to truly be of service with objectivity, warmth, and joy! As challenges come toward us, there can be a collapse in the space in and around our bodies. Learn to enliven your Lower Stream and move forward with decisiveness, spaciousness and generosity. For the children, we'll learn the wonderful elemental play Will-o'-the-Wisps and the delightful Ribbon Wand, Magic Wand play!

NOVEMBER 12TH:

In this time of gratitude, join us as we explore how our feet touch the earth with the exercise Just Walking and use the Leg Streams to heighten our awareness further. Learn tips for healthy walking with confidence, presence, greater

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“YOUNG CHILDREN MUST FEEL WARMLY WELCOMED IN ORDER TO INCARNATE FULLY.”

awareness, and gratitude for everything around us. Our plays for the children will embody love and gratitude!

DECEMBER 3RD:

Join us for a spiral garden of movement to enkindle our inner light and enhance our overall well-being. We'll explore archetypal forms in nature and movement that allow us to live with greater spaciousness. For the children, we'll bring the magic of Winter Solstice, inner light, and love for all!

JANUARY 21ST:

With the new year, join us to create a new spacial relationship with yourself and with others! We'll embark on a fascinating exploration of lemniscates in our movement. Energetic winter fun will be the focus of our plays for the children!

FEBRUARY 25TH:

What is love with a pure heart – spacially!? Experience the joy and freedom of objective love – self-love, loving another, healing love. Our plays for the children will celebrate love and community with the Look-at-Me Dance and an adaptation for the wee ones!

MARCH 18TH:

As the earth springs forth with new life, we will also create new and supportive spacial habits that allow for creativity and rejuvenation. We'll weave our connection with the earth and the heavens

as we explore the Spacial Dynamics forms of The Seed and The Tree exercises, among others. The Root Gnome will grace our spring plays, along with other delights for the children!


APRIL 29TH:

Join us to cultivate your garden of movement where warmth, joy, freedom, and enthusiasm thrive! Magical vortices will be our focus in movement and hands-on streams. Blossoming flowers and spring creatures will bring delight in the spring plays for the children!

MAY 20TH:

Revisit and celebrate our spacial discoveries and plays throughout the year. Luscious movement, beautiful singing, and heartfelt sharings await! Don't miss a beautiful circle for the kindergarten and another circle for the wee ones in nursery school or parent-child classes!

INFORMATION & REGISTRATION

lifewaysnorthamerica.org/workshops_training/deepening-self-care-with-spacial-dynamics/ 

Lynn St. Pierre joyfully presents developmental movement in the form of loving touch, hand gestures, and large movement plays, singing in the mood of the fifth and Spacial Dynamics® at Waldorf teacher training centers, conferences, and schools internationally. Lynn offers Dancing Hands & Frolicking Voices workshops and a two-year deepening program at Star Dance Farm, a retreat center near Ann Arbor, Michigan. Lynn is a certified trainer in the developmental movement for early childhood created by Wilma Ellersiek and a certified Spacial Dynamics® Teacher Trainer. At Eastside Community School in Issaquah, Washington, Lynn is the Morning Glory nursery teacher.

safety in storytelling

The Healing of Shelter Stories for Our Times

SUZANNE DOWN

Something quite amazing happens when a child listens to a story well told, full of warmth and wonder in the storyteller's voice and heart. The child is taken on wings of imagination to the landscape of the story, where characters, archetypes, actions, challenges, and resolves of grace and greatest care take place. The child is carried to a world where the essential good resides, and receives an experience akin to the loving embrace of the "Mother." This is the power of a meaningful story, and more so when it is a shelter story.

For a young child, the story image of a little house where a character can find refuge in a cozy, warm, sturdy place makes the child feel safe within their own "little house," their physical body.

Our body gives us a boundary to the outer world and is our metaphoric life shelter. In a story, when we come upon a little hut in the woods, a cottage, or even a hollow tree, there is resonance with the holiness of our own body. These images are always of significance in purposeful stories.

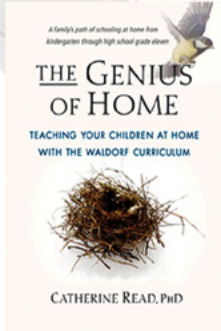
Juniper Tree School of Story and Puppetry Arts trains teachers, parents, and others who



love young children in the wisdom and meaning of this ancient sacred art form. Within our online trainings, we offer many classes, including how to write Protection Stories and Shelter Stories for puppetry. These shelters are images of safe spaces for story characters.

When a child hears this kind of story or views the imagination in puppet form, they feel

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WECAN

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“ PERHAPS IT IS A LADYBUG INSIDE
A LOST THIMBLE, A SPIDER IN THE
WELCOMING KNOT OF THE WOOD
CEILING, A MOUSE IN THE POCKET OF
A HARVEST APRON.

as though the sheaths of goodness surround them too. They also nestle in a story's hollow stump, old grandfather's boot, deep in the tulip's well, within the upside-down wheelbarrow. You may find yourselves thinking of other shelters as you read this and imagining what character may find a peaceful home there. Perhaps it is a ladybug inside a lost thimble, a spider in the welcoming knot of the wood ceiling, a mouse in the pocket of a harvest apron. As you walk in a woodland or meadow, you will notice these shelters everywhere, in the curved root of a tree, in holes made by woodpeckers, tiny caves in rock piles, under a willow's branches. Gently allow your stories to arise, for they are everywhere and within you!

In our world today, what can we as educators and parents do when a child experiences trauma? One of the first things is to provide them with a safe shelter, and we tend to their physical safety. A story can also be of value and healing for them.

Consider the story picture of cold winds and snow blowing, and a little shivering bunny character that searches for a place to keep warm. Bunny sees up ahead a hollow log that can provide a place to get out of the cold winds and snow. When bunny decides to make this her winter home, she is solving her first need, physical safety--a shelter. Perhaps then, she gathers leaves and moss to make it warmer, to add comfort, and create a cozy nest to sleep in. Then as the snow and wind settle down, a full

“ OUR BODY GIVES US A BOUNDARY
TO THE OUTER WORLD AND IS OUR
METAPHORIC LIFE SHELTER.

“STORY PICTURES CAN GROW, LAYER BY LAYER, AND WILL SUPPORT THE LISTENING CHILD'S SENSE OF WELL-BEING.

moon rises in the sky and shines down a warm light. In a while, another bunny comes along and asks if he can shelter there too. Yes, a friend as soul comfort!

You see how the story pictures can grow, layer by layer, and will support the listening child's sense of well-being. Below is an example of a

Shelter Story. See if you can find five images that bring added grace to this tale. Can you think of five additional images that could be added? 🖼️

Suzanne Down is the founder and director of Juniper Tree School of Story and Puppetry Arts. Sign up for their *Early Childhood Puppetry Newsletter* for more articles on puppetry, stories to tell, upcoming online and in-person courses, events, and free tutorials at junipertreepuppets.com.

The Tale of Niddle, Noodle, and Noddle

BY SUZANNE DOWN

Down in the green meadow where the wildflowers bloom golden, red, and white, deer came often to drink from the bubbling stream. Three friends were busy working there, filling baskets with soft summer grasses. Niddle, Noodle, and Noddle were three industrious little fairies of the grasslands.

They were known far and wide as the fairy weavers, for they helped all the birds weave their nests. They sang as they worked.

*Our nests are sturdy and strong
Woven from grasses so long,
We weave together in and out,*

*Round and around and all about,
Soft and warm for birdies so new,
Keeping them dry from rain and dew.*

Every morning they rose early and gathered the greenest grasses that bent easily for their weaving. Every evening, when no one was looking, they patched up the nests that were not strong enough or were too hard for the baby birds.

All went well for a long time, but one year the rains never came, and the land was dry and brittle. The winds blew hard, and a fire spread through the

grasses. The deer ran away into the forest, and the stream dried up.

Niddle, Noodle, and Noddle did not know what to do. Their baskets were empty, and they had to seek far from the meadow to find supplies for nest building. They journeyed across the meadow, through the forest, and beyond the damage of the fire. After a time, they found a sheep farm where long ropes of colorful wool hung on a clothesline. The farmer's wife was a weaver. She sheared the sheep, dyed the wool, and hung it up to dry in long wooly ropes.

The fairy weavers were not often seen by humankind. They tiptoed into the farm yard and touched the wool. It was long like grasses and much softer and warm. "This would be perfect for our nest building!" they shouted with joy.

They had an idea of what to do and set to work. That night when the farmer and his wife went to bed, the three fairies went to her weaver's loom and lickity split finished the blanket she was weaving. Three fairy weavers are much faster than one human! Then they took some wool in exchange to use in their nest making.

In the morning, when the farmer's wife went to work on her weaving, she saw to her surprise that the blanket was finished and with the finest, tightest weaving she had ever seen.

"Hmmm," she thought, "only the fairy weavers can weave so perfectly! How can this be?"

She went outside to check on her colorful wool lengths and saw some of it was missing. "I will hide in my weavery and stay up tonight and see what happens." She started weaving another blanket on her loom, and when night came, she hid and waited.

It was quiet for a long time, but all at once, the three little fairy weavers, Niddle, Noodle, and Noddle hopped and skipped into the room and set to work.

Never before had she seen such fast weaving. Back and forth, the shuttle went, the fairy hands so nimble and quick. The blanket was finished in no time with even, neat, and strong rows!

Out the fairies went to gather more nest-making supplies from the hanging colorful wool. Then, hop and skip, the fairies were gone in the blink of an eye.

This happened every night until the grasses grew tall and strong again.

The farmer's wife grew rich from selling the finest blankets. One morning when the wife went to check on her weaving, she found a beautiful bird's nest woven from her wool. It was every color of the rainbow and so soft and warm. Mixed with it were feathers and mosses and twigs. It was beautiful.

The farmer's wife now understood why the fairy weavers needed her wool. She never saw Niddle, Noodle, and Noddle ever again. She placed the wooly nest in the tree outside her weavery where she could see it. A robin found it and laid her eggs in it. What happy, warm, and safe baby birds grew up there each and every year. The farmer's wife often left seeds out for the robins to eat and made sure there was fresh water nearby to drink. She loved to listen to the happy song of Mama Robin and the sweet sounds of baby birds.

As for Niddle, Noodle, and Noddle, they were content in their meadow that was again lush with grasses, where deer came to drink from the bubbling stream. Listen, you can hear them sing as they work...

*Our nests are sturdy and strong
Woven from grasses so long,
We weave together in and out,
Round and around and all about,
Soft and warm for birdies so new,
Keeping them dry from rain and dew.*

the implicit request from
the young child

“Show Me How to Do Life”

NANCY BLANNING

How human beings learn the way things work—achieving a new skill or following a sequence of thoughts—is an interesting question to ask. For adults who want to learn something new—juggling, sourdough starter preparation, or washing machine repair—the internet and YouTube are often where we go first in our modern world. We watch the video, follow the steps of instruction, and hopefully go on to have many laughs with juggling balls, bake delicious bread, or troubleshoot a problem and manage repair without monetary expense. It feels satisfying to watch someone demonstrate the steps toward accomplishing these new tasks, and it is a lot easier than reading one’s way through instructions or hearing someone narrate the task without seeing it simultaneously. Now, we want to be still able to read instructions when this technology is unavailable, but seeing something done is very helpful, even without words or a narrative to explain everything that is happening.

It is much the same with young children. Little children are strangers in a strange land and do not know anything about living on the earth. They are eager and completely dedicated to figuring out this earthly life. They let us know that this is true with their attention. They are interested in everything! If the hand accidentally touches and grabs hold of an object, it goes right to the mouth to be explored for taste, temperature, texture, shape, mass, weight, and so on. The next step is that the eyes see something, “grasp” it with their gaze, and reach out with interest to creep toward this new earthly experience to take it with the hand—and then explore it with the mouth as well. No one needs to teach a child to do these things. This progression of entering the world with interest is a wisdom that comes with each child as a birthright. It unfolds naturally and progressively if the environment invites this interest to explore and to come to know this new earthly home.

Every human being comes with another birthright known as the gift of imitation. Little



“OUR CURRENT WORLD IS SO FILLED WITH THINGS HAPPENING INSTANTLY THAT CHILDREN ARE DENIED THE OPPORTUNITY TO SEE THAT THE ORDER OF STEPS MATTERS AND THAT THERE ARE MANY STEPS TO DOING MEANINGFUL, PURPOSEFUL WORK.

children reach out with their gaze and echo with their limbs everything they see through imitative movements. This happens unconsciously and beautifully as little children choreograph their movements to dance with the movements of the other human beings around them. Their “media” for learning new skills, for awakening new capacities, for learning “how to do life” comes from the upright human models of their loving caregivers. They imitate the postures, gestures, movements, and sequences they see of their adult guides for standing, walking, working, and serving purposefully and joyfully in the world. Rudolf Steiner, the founder of Waldorf education, pointed out that this upright, walking, speaking, and thinking human model is essential for all of these possibilities to unfold. Like adults with our YouTube videos, little children learn by seeing and doing. And they are so lucky, for their “instructional video” is the live

human being before them. They become dancing partners with the adult leading.

Recently I was caring for our three-year-old grandchild. We had a splendid day baking bread and scrubbing the kitchen floor. The key to our day’s success was setting everything up, so things were within the child’s reach. The big mixing bowl was set on a sturdy step stool right at her height, so stirring was easy. We went through the stages of mixing the liquids with the yeast and letting that bubble up as our first step. Then she added cups of flour and stirred. Most everything stayed in the bowl, but what did not was easily cleaned up when we got to the floor scrubbing. We stirred and then kneaded the bread dough, shaped it into a loaf, let it rise, and then baked it in the oven. The kitchen was filled with a delicious aroma, and there was divinely delicious bread for lunch. She was interested and engaged in everything we did—and was allowed to revel in the experience with no sense

of rush or timetable. Everything took as long as it needed until we completed each step.

Then another gift from our baking task awoke. My grandchild was witnessing a purposeful sequence, which she had just watched, with no explanation of what we were doing. Someday when she has seen this process and others with sequential, repeated steps many times, it will awaken within her that many things in “doing life” have distinct, ordered steps in a sequence that matter. Our current world is so filled with things happening instantly that children are denied the opportunity to see that the order of


one-step-after-another, we can find our way. It is instructive and reassuring when we see human work, hear stories, play games, and do chores with a beginning, a middle, and an end. Our fast-paced world can deceive us into thinking that “doing life” is magic where no effort or patience is needed between the beginning and end. To not experience the middle part of a process is a disservice to our children.

“Show me how to do life” is what children are asking of us. They are not asking for “tell me” or “explain to me” how to do life. They are asking, “Please. You do it and show me. Show me how

“ LITTLE CHILDREN ARE STRANGERS
IN A STRANGE LAND AND DO NOT
KNOW ANYTHING ABOUT LIVING ON
THE EARTH.

steps matters and that there are many steps to doing meaningful, purposeful work. Some of the most important experiences in life do not happen through pressing a button or a computer key but take time, attention, and a commitment to seeing them through.

Little children try to “make sense” of this world and feel secure living within it. That is true for adults, too. When we are confronted with something new and unfamiliar, we can feel challenged and anxious. Yet if we have had opportunities to see that all kinds of problems can be approached and solved by the process of

much time and effort things take to do well. I will learn from what you show me. I repeat the order of life’s dancing steps from you. Thank you for being my dancing partner.” 

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*.

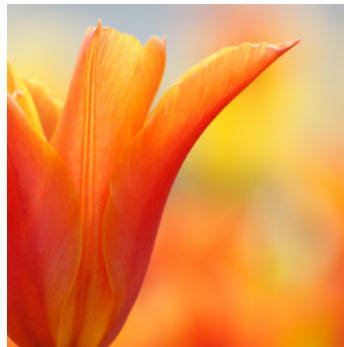
Note From an Ex-Activist

So much is wrong!
 how can I relish the veined cordovan leaf,
 sunlight glowing through it?
 What's the good of Mozart, or even Bach—
 much less Roberta Flack
 killing me softly with her song—
 the odd patch of rainbow on a tile floor
 as light comes through a prism
 in my mother's stained glass bluebird
 the shocking perfection of any feather
 from any living bird
 a crisp orange tulip
 the comfort of chicken soup, thick with gravy
 my delicious warm bed at six AM,
 when I can turn my aching hips and go to sleep again
 the bottomless trust in my old dog's eyes
 a friend's hug, and her joke
 my brother's rare laugh on the phone from Florida, echoing that
 of our sweet long-dead father
 my children's unexpected kindness, and their good sense.
 So much is wrong—but my time is short
 and all I want to do now is savor, and praise.

—JAN HARWOOD

Previously published in Cultural Daily.





Jan Harwood self-published her first of two political/ mystery novels, *Dangerous Women* and *An Un-conventional Murder*. She's always written humorous verse and, under the brilliant tutelage of the poet Ellen Bass many autobiographical short stories. She's also scribbled hundreds of lyrics for her gaggle of political protest singers, the Raging Grannies. Now, at age ninety, her poems are more expressive of her intense need to praise this marvelous, fragile planet and its natural works of art, from clouds and redwoods to the gorgeous critters in the deep seas.





anthroposophic psychology
and star wisdom

Hypersensitivity

DAVID TRESEMER, PHD

Hypersensitivity can reward you with enhanced experiences, or it can bring pain and difficulty. For example, a man we will call Teddy experienced bouts of hypersensitivity to light. When he was overwhelmed, he suffered seizures that left him exhausted. He couldn't tell anyone.

In another example, a female client is so sensitive to sound that she cringes when a car door slams three houses away. We all cringe when a leaf blower is roaring nearby, but she can hear it a half mile away and winces.

When you put together snippets from Rudolf Steiner's lectures, you can arrange the comments as pieces of a puzzle that form hypotheses addressing many situations, in this case, hypersensitivity. These hypotheses must be tested in personal experience. A double-blind random assignment study can verify one part of a hypothesis, while personal experience, if discerning, takes in the whole picture at once. However, it is important to remember that our reference categories are never so tidy. Having stated the disclaimers, let's follow Steiner's puzzle pieces to see if they can be helpful for hypersensitivity.

Four Bodies

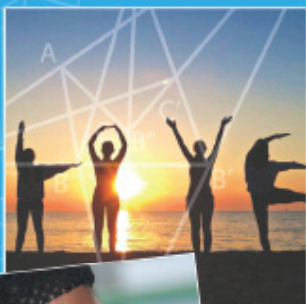
The first set of puzzle pieces is informed by the anthroposophic view that the human being has four bodies. This is not part of the common culture, yet it is so helpful! In previous columns, I have presented these four, and here again, albeit briefly. The first body is the physical. The design of the human was forged over a long stretch of time. It attracts substances to it, such as carbon, nitrogen, oxygen, hydrogen, and many others in small quantities, to create the forms that work together so elegantly. The physical structures of our sense organs lie in the first body.

The second body is the etheric body, energy body, or vital body, which energizes the physical parts in concert. We are mostly unconscious of the physical and etheric bodies. To the etheric body, we owe thanks for governing heartbeat, breathing, hormonal balances, digestion, healing processes, and more. To be unaware of these functions is a great relief.

We will be even briefer about the final two bodies as we plan to revisit this approach in a subsequent column. The third body is the astral



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“FROM A PSYCHOLOGICAL POINT OF VIEW, WE CAN IDENTIFY THE HYPERSENSITIVE SENSE MODE IN A PERSON, THEN TRACE THAT TO THE ZODIACAL BEING THAT HAS GIFTED THAT SENSE MODE.

body, the locus of consciousness, the domain of thoughts, feelings, and impulses to deeds—such as thinking, feeling, and willing. The third body is helpfully understood as a “narrator” that coordinates the story of what’s happening to us and around us.

The fourth body is the “I”—the individuality, the spark of spirit from our stream of life that enters into the other bodies to give our lives purpose in relation to their destiny.

Though the four bodies are presented as members of a cooperative crew, a kind of four-person sports team, Steiner showed that the four do not always cooperate as equals of the same status, though with different skill sets. He noted that one body could predominate over another, indeed that it has to be that way.¹ We examine today the predominance of the physical body over the etheric body, essential for the equipment of the twelve senses to function properly. If the etheric body dominates the physical body, the etheric body’s emphasis on rhythms of heart, breath, circadian cycles of

hormones and nerve-system activity, and many more—would make being present in the world difficult, and a kind of dullness would set in. We will discuss that pattern in the next column.

Here we look at the situation when the physical body predominates over the etheric body—as it should, to feature sensory awareness of the world—but predominates too much. The consequence is that the senses pour in too much information. They are *hypersensitive*. Anxiety in the etheric body can occur, including anxiety disorders of various kinds described in psychology, such as Histrionic Personality Disorder, panic attacks, or phobias.²

Relation to the Cosmos

For the next puzzle pieces, we refer to Steiner’s potent suggestion that the four bodies relate to the starry heavens in different ways.³ He suggested that the physical body was the echo of the zodiac. Thus, twelve zodiac signs gifted, and continue to gift, twelve sense modes to the human

“HYPERSENSITIVITY IN THE SENSE OF LIFE, OF “HOW DO I FEEL IN MY BODY?,” CAN LEAD TO SENSUOUS ENJOYMENT OF THE WORLD AS WELL AS PAIN.

body.⁴ On the other hand, the etheric body was related to the moving planets. (We will explore the astral body and the “I” in a subsequent column.)

For now, we examine how hypersensitivity can erupt from an excessive predominance of the physical body, with its twelve sense modes, over the etheric body. From a psychological point of view, we can identify the hypersensitive sense mode in a person, then trace that to the zodiacal being that has gifted that sense mode.

Rebalancing

How do we rebalance the relation of physical and etheric so that the zodiac sign has somewhat less overweening power and the planets have proportionately greater influence? One approach is to identify the planet most connected with the zodiac sign, what is traditionally called the “ruler” of that sign, and more practically called the “agent” or “messenger” of that sign.

The second person described at the beginning of this article suffered from overstimulation of the sense of hearing, the gift of the crab (Cancer). The “agent” of the crab is the Moon. We ask, then, where the Moon landed in the birth chart of this person. In this case, it lay at her birth in the scales (Libra), who gifts the

sense of touch. Can we see the Moon pointing to a way to rebalance the hypersensitivity to sound? When we spoke about the role of touch in her life, she reported that she was drawn to hands-on energy work and massage, during which she would hear the qualities of her client as sounds and tones. She would attend to the harmony or disharmony she felt in her client. She realized that when she stopped doing this kind of work, her sensitivity to sounds—helpful with clients but irritating with the chaos of the world—increased. She was left to think about how to integrate the sense of touch into her work again.

The Teddy described at the beginning was Teddy Roosevelt. He suffered from poor vision and received his first pair of glasses at age thirteen. He was very sensitive to light, sometimes succumbing to seizures. While boxing, which he trained regularly, he lost sight in his left eye. He guarded these secrets closely. The sense of sight is gifted by the virgin (Virgo), whose “agent” is Mercury. Where is Mercury in Mr. Roosevelt’s chart? At his birth, Mercury lay in the scales (Libra), conjunct with the Sun. Where do we see the exercise of touch in his life? He was far more active in reaching out to touch the world than any other president. He often

went horseback riding great distances (it was because of his adventures in the West that the wonders of nature were protected in the national park system) and was influential in battle (he organized the Rough Riders to fight the Spanish in Cuba). He extolled “The Strenuous Life” (the name of a collection of his speeches on this topic): “I wish to preach, not the doctrine of ignoble ease, but the doctrine of the strenuous life, the life of toil and effort, of labor and strife.”⁵ In other words, Teddy Roosevelt sought to touch the world.

In the first example, we saw the Moon in Libra. Now we see Mercury in Libra. For Roosevelt, Mercury worked towards communication about all that he had touched. He wrote extensively and passionately about the beauties of nature. He is known for having read the most books of any President, a feat of seeing, which permitted him to touch many other people. Mercury gifts the lungs, and Roosevelt struggled with asthma as a youngster. He had to grapple with Mercury’s gifts by living a strenuous life.

Increased emphasis on the planet means developing the gift of that planet, as well as receiving the message from its zodiacal location at birth. One learns to use those resources to soothe hypersensitivity. In the case of the woman, she learned to soothe herself with touch. The method of effleurance—delicate and light touch—is used for women in the labor of birth, as well as in massage therapy techniques. This client learned to give it the quality of Moon—caring, creative, mothering.

Teddy Roosevelt is famous for promoting calming touch as well, with a Mercury quality—through the introduction of the Teddy bear, the first one given to him by the staff of the Colorado Hotel in Glenwood Springs, when he came back from a bear hunt without a bear. This creation connected all the features together—communicating (Mercury as a messenger from Virgo) and an

emphasis on soothing touch (Libra) to balance hypersensitivity from the sense of sight (Virgo).

Pain

Hypersensitivity in the sense of life, of “how do I feel in my body?,” can lead to sensuous enjoyment of the world as well as pain. Most people rely on some form of pain management. Witness the widespread use of alcohol—as well as any of the sedative or depressant drugs ranging from ibuprofen to sleeping pills to opioids.⁶ The sense of life is gifted by the eagle (Scorpio), whose agent is Mars. One could trace the location of Mars at a person’s birth and thus recommend a method for rebalancing the physical and etheric bodies.

Other ways of investigating how to assist the etheric body to be not too overwhelmed by the physical await a future study. This is a good start on the hypothesis that behavioral-psychological-emotional phenomena can be seen in the inappropriate predominance of one of the four bodies over another and that this translates to celestial phenomena—remarkably suggesting therapies for rebalancing.

1 Lecture of December 29, 1911, also in *The World of the Senses and the World of the Spirit*, lecture

2 A summary of the many types is presented in the work of Aron, Elaine. (2013). *The Highly Sensitive Person: How to thrive when the world overwhelms you*. Citadel Press. There are earlier editions, and many spin-offs as workbooks and advice books.

3 Rudolf Steiner lecture of December 18, 1921, titled “The Alphabet.” This is a foundation for the New Astrology Emerging.

4 The assignment of sense modes to zodiacal beings that we use at StarHouse is the same as used by Soesman (*Our Twelve Senses*) and Dyson, and is described in more detail in the materials for the 12-Senses course, as well as the New Astrology Emerging course, through TheStarHouse.org.

5 Roosevelt, Theodore. “The Strenuous Life.” April 10, 1899.

6 The most accessible book on the science and culture of psychoactive substances of all kinds remains Weil, Andrew, & Rosen, Winifred. (1998). *From chocolate to morphine*. Houghton Mifflin.

David Tresemer, PhD, has taught in the certificate program in Anthroposophic Psychology (www.AnthroposophicPsychology.org), and presently at the StarHouse in Boulder (www.TheStarHouse.org) with his spouse Lila about the Twelve Senses (on-line course recently available), and New Astrology Emerging (with Brian Gray and Robert Schiappacasse)

body healing and social healing

Reflections on Duality, Unity, and Threefoldness

RAPHAEL KNAUF, MD

The division of our communities and society at large into polarizing camps has become a theme that is experienced by more and more people in ever-increasing intensity. The general public narrative has been to cast society as split into two groups, mainly along political lines, with viewpoints on a wide array of primarily non-political issues being quickly tied into this.

COVID has further highlighted and intensified this process of division and duality. We have become intensely aware of our interconnectedness, commonalities, and especially our differences.

Out of this experience of duality and polarization, many people have called for unity. However, for many of us, what we often mean by unity is that our counterparts, the people "in the other camp," recognize the "error" in their thinking, have insight into why my thinking is "correct" and join me in the "right view" of things.

We often understand unity to be homogeneity, which comes about by taking away one of the two, by taking away the side that we do not feel part of. The issue with this approach is that it evidently does not work. Almost any

standpoint can be proven by a purely intellectual logic and one's chosen statistics. Trying to convince the other of their "errors" so that they join me on the "right" side usually leads to more division.

As we look at this social dilemma, we can pause and turn to the human organism. The human organism contains systems of polar opposite function, namely the nerve-sense system, especially concentrated in the head, and the metabolic-limb system, especially concentrated in the digestive tract and limbs.

As archetypal spatial forms, we find the sphere in the nerve-sense system (e. g. skull, brain, eye) and the line in the metabolic-limb system (bones of the limbs, intestine, etc.). Their respective function is to consciously take in and reflect the world through the senses and thinking versus to deeply change the world through digestion and our willful actions, which are largely unconscious. Nerve cells live our whole life, while the cells lining our intestine die after three-five days; an injury to our brain is largely permanent, while an injury to a muscle heals relatively quickly.



“STRIVING FOR THREEFOLD UNITY, WHICH IS GIVEN TO US AS A GIFT IN OUR HUMAN ORGANISM, REQUIRES HARD WORK IN THE SOCIAL REALM.

The human organism bridges this polarity of systems through the rhythmic system, especially concentrated in the chest and its main organs of heart and lung. In the ribs, we find bones that are curved lines. We take in the world and simultaneously change it through breathing, a partially conscious activity reflected in our soul through feeling.

Healing an injury takes longer than in the intestine but it does occur. Thus, the human organism establishes its unified yet diverse wholeness not by taking away one of the polar opposites--the consequence of which would be death – but by adding a unifying, integrating third element.

Essential for the unifying third to arise in the social realm is the striving for true human encounters. As we enter these, it is important that we remind ourselves over and over again that each one of us as an individual has prejudices and is one-sided. We are called upon to meet each other with open listening, with respect for the other's opinions and decisions, and with quiet attention while deferring personal judgment.

This does not mean just changing our viewpoints and agreeing with what the other is saying; it means striving to see the other's perspective and experience the other's higher self, the core of their being human, which may be hidden behind

“OUR CULTURE HAS CULTIVATED THIS HABIT OF SEEING THE WORLD AS SEQUENTIAL BINARY CHOICES FOR CENTURIES, AND IF WE LOOK, WE CAN CONSTANTLY FIND IT IN AND AROUND US.

We can bring this principle to our social interactions. However, striving for threefold unity, which is given to us as a gift in our human organism, requires hard work in the social realm. It is much clearer and easier to be on one relatively fixed side of things than to be engaged in the process of constantly striving for balance.

strong judgments and language. Through such striving, the unifying, bridging third element can start to emerge in the space between us; healthy interpersonal relationships as the basis for healthy communities can arise.

This process also calls for active thinking that is aware of its tendency to fall into duality,

“ WE WILL FAIL AND NEED TO ASK FOR FORGIVENESS FROM OTHERS AND OURSELVES OVER AND OVER AGAIN.

to constantly see binary choices, "a or b." Our culture has cultivated this habit of seeing the world as sequential binary choices for centuries, and if we look, we can constantly find it in and around us.

As we notice this habitual tendency in our thinking, we can ask again and again: "What is the c, that makes "a or b" into abc, representing the wholeness of the alphabet? What is the unifying, integrating third element?" This active, willful thinking sees the limits of purely intellectual logic and integrates itself with our feeling, which feels the light and shade of our thoughts. Such active thinking enlightens our will to do the good out of love freely.

These kinds of human encounters and accompanying inner activities are not something most of us are used to or good at. We are only at the beginning of developing the capacities and skills for them. Like learning anything new and engaging with processes that we are not yet skilled at, this is hard, and uncomfortable and requires us to constantly strive to lift our consciousness beyond our everyday consciousness to our higher self. We will fail and need to ask for forgiveness from others and ourselves over and over again.

We may often feel that we lack the resources and abilities to bring about the significant societal changes that we feel are needed, yet I believe each one of us can make a significant difference through this striving; this social issue is one each

one of us can address. I am convinced this is the only way forward, the only way to bring about the bridging third, which integrates duality into diverse threefold unity and leads to healing, individually and in community with each other. This is not something we arrive at; it remains a constantly dynamic process.

Already in 1965, Karl Koenig, an anthroposophic physician and the founder of Camphill (a worldwide social initiative to create communities including people with and without intellectual disabilities) addressed this beautifully, writing about a broadly understood concept of "curative education," which we perhaps can understand as an ongoing healing education in our inner development and with each other:

Only support from person to person--the encounter of a self with another self--the awareness of another individuality without questioning the other's religion, convictions and political background--just the gaze from eye to eye between two personalities, creates this kind of curative education which can, in a healing way, counteract the threat to the core of humanity. However, this can only work on the strength of profound heart-knowledge. 📖

Raphael Knauf, MD works as a family physician at Carah Medical Arts, a community-supported anthroposophic clinic in Phoenixville, PA. He lives with his family at The Camphill School, where he also serves as a school physician.



A Last Time

I'm a seriously old woman
 but I still get the urge sometimes, you know?
 And last night, the time seemed ripe;
 lying in my bed, a completely sexless mystery beside me,
 cat sound asleep and no one else about—I decided to give it a shot.
 My fingers felt a bit rough on my dry and delicate clit—
 but I thought that might help,
 as determination, pressure and friction have always worked fine
 in the past.
 (I believe it was less than a year ago when I achieved multiples of joyful pleasure time after time,
 savoring the multiple smiles on my age-weathered face.)
 But last night there was no joy
 Not even a damp premonition of delight—
 Only some, like, hopeful discomfort —
 and eventually, the cat woke up—
 miffed by the persistent shaking of his
 peaceful bed, he jumped down with a soft growl
 like a disapproving maiden aunt.
 I guess it's okay, since I never thought I'd be here this long;
 and pleasures still come crowding in
 through my eyes and ears and palate;
 memory constantly lavishes me with a symphony of love, losses,
 triumphs and failures—good stories all!
 It's strange to be so abundantly alive in this time of chaos
 and suffering,
 when it's more clear every day that the center cannot hold.
 And last night I realized that, as there has got to be a first time for everything,
 there must also be a last.

—JAN HARWOOD

Previously published in Cultural Daily.

Learn more about the author on page 23

A Just Transition for Farmworkers On the Front Lines of Climate Change

SARAH SAX (HIGH COUNTY NEWS)

As agricultural laborers continue to bear the brunt of climate change, activists in Washington chart a new path for climate justice.

Victoria Ruddy paced in front of a pickup truck in the parking lot of a Bi-Mart discount store in Sunnyside, a farming town in the Yakima Valley, a vast semi-arid desert just east of the Cascades and the heart of Washington's agricultural industry. It was barely 8 a.m., and the temperature was already in the 80s. Heat radiated off dirty concrete, mixing with gritty wildfire smoke to form an oppressive haze. About two dozen students, farmworkers, and United Farm Workers Union staff stood nearby, loading gear into the truck. It was Aug. 12, 2021, and the second major record-shattering heat wave of the year had just struck the Pacific Northwest.

Over the next few days, temperatures crept into the triple digits. In Oregon, emergency rules to protect farmworkers go into effect when the heat index reaches 90 degrees Fahrenheit. In

California, additional rules are triggered at 95 degrees. But in Washington, which is second only to California in producing labor-intensive crops like apples, asparagus, hops, and berries, the mercury has to hit 100 before employers are required to provide shade or guarantee rest breaks. In an industry notorious for not complying with labor standards and workers' rights statutes, Ruddy, the UFW's regional director for the Pacific Northwest, was skeptical that those rules would be enforced. So she and the others had organized a heat caravan: They would visit farms around Sunnyside to hand out water, Gatorade, KN95 masks, and information on avoiding heat-related illnesses.

Before they left, everyone gathered around the truck. It was now 85 degrees, and the ice in a large blue bucket in the back of the pickup had already started to melt. Ruddy looked out at the anxious, excited crowd and read three names from a list.

"Ricardo Sotelo," Ruddy said, naming a farmworker who died picking blueberries in

Ramón Torres, president of the farmworkers' union Familias Unidas por la Justicia, at Tierra y Libertad, a 65-acre farmworker-owned cooperative in Everson, Washington. Jovelle Tamayo/*High Country News*.

Edgar Franks, policy director of the farmworkers' union Familias Unidas por la Justicia, at the union office in Burlington, Washington. Jovelle Tamayo/High Country News.



LEFT: Rosalinda Guillén, a farmworker advocate, community organizer and founder of Community-to-Community Development, with one of her brother Miguel's paintings at the C2C office in Bellingham, Washington.

BELOW: Megaphones at Tierra y Libertad, a 65-acre farm worker-owned cooperative in Everson, Washington.



Washington on June 30, 2015, in 107-degree heat. “Presente,” the crowd responded, their voices muffled by their face masks.

“Sebastian Francisco Perez,” she said, speaking more forcefully now, referring to a farmworker who died in Oregon on June 26, the day after his 38th birthday, while moving irrigation lines during the previous heat wave. “Presente,” the crowd called back, louder, angrier.

“Florencio Gueta Vargas,” Ruddy yelled, her voice firm and clear.

“*Presente!*” the crowd shouted, their calls reaching a crescendo.

Gueta Vargas, a married father of six, had died only two weeks earlier outside the nearby city of Toppenish, under the kind of conditions climate scientists predict will become more common and extreme. He woke around 3:30 a.m. as usual,

made coffee with cinnamon, pocketed the fresh tortillas his wife had made him and drove to his job at Virgil Gamache Farms. He tended rows of hops, a crop notorious among farmworkers for being hard to work in high temperatures.

Hops are fast-growing leafy vines with pinecone-shaped buds, which contain a resin that gives beer its distinctive hazy citrus flavor. It's a lucrative crop in the beer-obsessed Northwest; the Yakima Valley alone produces around three-quarters of the nation's hops. But the plants also trap the sun's warmth and humidity, raising the heat index by several degrees. There's scant shade during the hottest part of the day when the rows turn into sticky, humid tunnels of heat.

On July 29 — when almost all of eastern Washington was under a National Weather Service heat advisory — Gueta Vargas collapsed toward the end of his shift and died. The official cause was atherosclerotic disease, or problems with his arteries, but the coroner noted that environmental conditions were a contributing factor; it was around 101 degrees when he died.

Portrait of a farmworker

Gueta Vargas' background resembles that of many of the roughly 200,000 farmworkers in Washington. He grew up on his family's ranch outside of Zacatecas, Mexico, before leaving for the United States. He loved growing food; at the home he recently purchased in Wapato, Washington, he grew cabbage, cucumbers, and spicy peppers next to the cherry tree his daughters had given him for Father's Day.

Most of the food that people in the U.S. consume, from the apples and pears in our fruit baskets to the milk and eggs in our fridges, has likely been touched by someone like Gueta Vargas. The 2.5 million farmworkers in the U.S. form the backbone of the food system, but they

also comprise one of the nation's most disenfranchised groups of workers.

Farmworkers have historically been denied labor rights, including overtime, paid breaks, health care, and hazard pay. In the 1930s, policymakers drafting federal legislation on unionization and worker protections left out two crucial groups: agricultural workers and domestic workers. At the time, both were predominantly African American. By the mid-20th century, most migrant farmworkers in the West were Hispanic, in part due to the Bracero Program, a federal policy created during World War II that allowed millions of Mexicans to work in the U.S. on short-term contracts. Today, most farmworkers are migrants from Mexico or Central America. They're still largely excluded from work-based injury or safety standards, and most lack basic protections, including workers' compensation, health insurance, and disability insurance.

Now, they face new hazards. Farmworkers are already around 35 times more likely to die from heat than other workers, and studies predict that climate change will almost double the number of dangerously hot workdays by 2050. And it's not just the heat: Climate change is also driving bigger and more frequent wildfires, which release toxic fumes and fine particles that can aggravate asthma and respiratory illnesses.

Climate change will impact agriculture more than most industries, according to the United Nations. Extreme weather is already destroying crops and disrupting supply chains, and drought and water shortages will become increasingly common. Overall, climate change is expected to make food less available and more costly.

Industrial agriculture is also one of the main drivers of climate change due to deforestation, shipping emissions, and petroleum-based agrochemicals. According to some estimates, the food system is responsible for as much as 40% of global emissions. It does one thing really well:

“THE 2.5 MILLION FARMWORKERS IN THE U.S. FORM THE BACKBONE OF THE FOOD SYSTEM, BUT THEY ALSO COMPRISE ONE OF THE NATION’S MOST DISENFRANCHISED GROUPS OF WORKERS.

produce cheap food. But its long-term impacts are less palatable. Every dollar spent on food in the U.S. costs \$2 in negative impacts on public health and the environment, according to a National Academy of Medicine study.

“In order for the industry to keep up the profits that they are making, it means that the exploitation of the workers is going to increase and so is exploitation of the soil,” said Rosalinda Guillén, a farmworker advocate and the founder of Community-to-Community Development (C2C), a grassroots organization dedicated to food, economic and environmental justice led by women of color. “There is a way to make it better,” she said. But time is running out: A landmark 2019 report by the Intergovernmental Panel on Climate Change showed that massive changes in the global food system are necessary to avert catastrophe and adapt to climate change.

One way to enact that change is through climate justice: acknowledging the structural inequities farmworkers face and pushing for changes that benefit both laborers and the environment, with workers at the helm of decision-making. In

Washington, farmworkers, activists, and labor organizers like Guillén are advocating for better oversight and worker protections and finding ways to involve farmworkers in state policy solutions.

Perhaps the most visible sign of change is the creation of Familias Unidas por la Justicia, the only independent farmworkers’ union in Washington, and Tierra y Libertad, a farmworker-owned cooperative. But the transition from farmworker to farmer has not been easy. The cooperative has had to face the realities of growing and selling food in a system designed to keep prices low, in part by exploiting the labor force. At the same time, it has had to contend with widespread racism and mistrust. Meanwhile, the pandemic and extreme weather have created yet more obstacles — even as they’ve made the need for systemic change that much clearer.

Fighting for change

On Feb. 10, 2020, around a hundred farmworkers packed into a hearing room at the Washington

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State Supreme Court building. It was standing room only, filled with legislators and the general public. The farmworkers shuffled nervously, both elated and proud at the chance to testify in Washington's highest seat of justice on topics ranging from pesticide exposure to sexual harassment to the effects of climate change. It was Latino Legislative Day, and the Seventh Annual Farmworkers Tribunal was just beginning. Two state judges were joined by three women, who would act as community judges; together, they would issue recommendations to state officials and the wider community based on the testimony they heard. Guillén, who founded the tribunals in 2014, acted as moderator.

She was no stranger to organizing. The daughter of farmworkers, she dropped out of school in 10th grade and followed the farmworker labor-camp circuit for almost a decade, then worked at a bank before joining the National Rainbow Coalition, a prominent multiracial political organization, in the mid-'80s. Through the coalition, she helped lead union organizing efforts in the 1990s after farmworkers from Washington's largest winery, Chateau Ste. Michelle, went on strike, protesting working conditions and a lack of protection from pesticides that were making them and their children sick. After eight years of boycotts and negotiations, the farmworkers won their first union contract. Guillén went on to work for the United Farm Workers in California, first as an organizer and then as a lobbyist.

She can look back now and laugh at memories of butting heads with industry lobbyists, but her time in Sacramento and Washington, D.C., revealed a disturbing truth about corporate agriculture. "They have their people in the halls of Congress fighting for everything the agricultural industry needs," Guillén said. "And they don't see us as human beings or equitable members of the

community. We're just another tool, like the tractors or the pesticides."

Guillén knew better: Farmworkers are key to imagining a new future for agriculture. But before that future can be realized, the injustices of the past and present must be addressed. So Guillén started the annual tribunals to give farmworkers a way to testify about the conditions they face. It was inspired by the Peoples' Tribunals, forums set up by grassroots and civil society organizations to adjudicate human rights abuses, famously used in Latin America to expose the crimes committed by military regimes.

Testimony given at Washington's tribunal has already sparked a number of policy changes in the state, from an overtime law that was passed last year to the formation of a committee to regulate and monitor the rights of temporary agricultural workers.

Guillén's views have been influenced by activists around the world. Along with two other people who were also at the 2020 tribunal — Ramón Torres and Edgar Franks — Guillén has been critical to the formation of the farmworkers' union Familias Unidas por la Justicia and the cooperative Tierra y Libertad. The cooperative was inspired by the Landless Workers Movement, a mass social movement of rural workers in Brazil famous for occupying unused land and creating worker-owned cooperatives for sustainable food production.

"They taught me that it's not just about the collective bargaining agreements and working within capitalism," Guillén said. "It's that the entire food system has to shift so that the human beings that are laboring in the food system are seen as human beings." It spurred Guillén to return to Washington, where, for the last decade and a half, she's been putting those principles into action.

“ FARMWORKERS ARE ALREADY AROUND 35 TIMES MORE LIKELY TO DIE FROM HEAT THAN OTHER WORKERS, AND STUDIES PREDICT THAT CLIMATE CHANGE WILL ALMOST DOUBLE THE NUMBER OF DANGEROUSLY HOT WORKDAYS BY 2050.

Giving testimony

At the Washington Supreme Court building, Ramón Torres stepped forward to give his testimony. Tall, with an easy smile and a fondness for flat-brimmed hats, he's now the president of the union Familias Unidas por la Justicia. But back in 2013, he was just starting his second year of picking for Sakuma Brothers Berry Farm, a Skagit Valley farm owned by Driscoll, the world's largest berry company, when hundreds of farmworkers began protesting their low pay. Torres helped them fight for three and a half years to form an independent union: Familias Unidas por la Justicia. The first farmworkers' union to be recognized in almost three decades in the U.S., it remains one of only five in the country.

“We see our people suffer,” he told the tribunal's judges. People who haven't picked berries don't know what it's like, he said. “We pick in June, in the rain, on our knees — six years ago

you couldn't take breaks, leave work, until you finished blocks.”

Edgar Franks, the union's policy director and a close friend of Torres, listened to his testimony. Franks is in his early 40s, with a bushy beard and a Fjällräven beanie that's often pulled down to the gages in his ears. His family is originally from Reynosa, Mexico, and he moved from Texas to Mount Vernon, Washington, with his mother, a farmworker, when he was six.

Franks was working at C2C, the food and environmental justice organization, when he was brought in to lead a boycott against Sakuma Brothers and Driscoll, which has a history of multiple allegations of labor abuses. He met Torres during the years of strikes and boycotts, and now they help run the union, which has grown to 500 members and functions as a de facto support organization for farmworkers all over Washington. Over the last several years, climate change has become a core issue.

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“ONE WAY TO ENACT THAT CHANGE IS THROUGH CLIMATE JUSTICE: ACKNOWLEDGING THE STRUCTURAL INEQUITIES FARMWORKERS FACE AND PUSHING FOR CHANGES THAT BENEFIT BOTH LABORERS AND THE ENVIRONMENT, WITH WORKERS AT THE HELM OF DECISION-MAKING.

The summer of 2017, in particular, stands out. That September, plumes of wildfire smoke hung over northern Washington from burning forests in British Columbia and across the Western U.S., prompting the governor to declare a state of emergency. “There was just smoke everywhere,” Franks said. “People were told to stay indoors and take precautions, but farmworkers were still out in the heat working.” Honesto Silva Ibarra, a father of three in his late 20s who came to the U.S. on a temporary agricultural worker visa, was one of them; he died after working in triple-digit heat. A state investigation concluded that he died of natural causes but found that the farm where he worked had violated labor requirements for rest breaks and scheduled meals.

While the impact of climate change on individual farmworkers is critical, Franks sees the union’s work as part of a much larger struggle.

“We also need to be part of this larger transition away from dirty energy to regenerative,” he told me when I visited him at the union office in Burlington, Washington, in October.

This framework — a just transition — is the idea that when coal, oil, and gas extraction are necessarily phased out to avoid catastrophic global warming, workers in the fossil fuel industry and communities whose health has often been impacted by fossil fuel production should not get left behind. Instead, they deserve to benefit from the green economy through retraining and inclusion in policymaking. Agriculture, Franks said, as a main driver of climate change, needs a just transition of its own — one guided by farmworkers.

Franks took this concept to Glasgow, Scotland, for the Conference of the Parties, or COP26, the annual United Nations conference on reducing global climate emissions, in November 2021.

Franks was there as part of a multiracial delegation led by people on the frontlines of racial, housing, and climate justice across the U.S. He said that a just transition was barely mentioned in the negotiations. Instead, delegates promoted more corporate solutions, like carbon capture, carbon markets, and what the agricultural industry calls “climate smart agriculture” — seeds and practices that will support industrial-scale farming under increasingly uncertain climate conditions.

Franks didn’t seem too surprised. “The people that have access are always big companies that are defining and setting the rules,” he said. And as long as that’s the case, the union is crucial for changing the rules in a way that benefits farmworkers. “We got the wage rate for farmworkers, we got paid rest breaks and overtime, because of a union,” said Franks. But Familias Unidas por la Justicia isn’t the end point; it’s a catalyst toward a different and better future, one that farmworkers themselves should control. “They’re the ones who are in the mud, they’re in the heat,” said Franks. “Not the owners or the managers; it’s them. So they know firsthand the kind of work and labor that’s needed.”

Implementing alternative farming models

Two posters stand propped up against a fence at the gate of Tierra y Libertad, or Land and Freedom, a 65-acre farmworker-owned cooperative in the northwest Washington town of Everson. On one of them, a man with a sombrero and an exuberant mustache welcomes visitors as purple blueberries and bright pink strawberries rain down behind him. Torres — the president of the union — co-founded the cooperative with support from C2C. He had recently broken his arm repairing a cistern and was still getting dressed

when I visited in mid-September. Usually, a broken arm would spell doom for a farmworker: Without workers’ compensation or health care, they’d be out of a job and saddled with debt. Instead, Torres has been able to keep working, focusing on other tasks. His wife, several months pregnant, opened the gate for me, two friendly dogs bounding around her.

Torres told me that the idea for a cooperative came when they first began to form the union. The workers realized that there was no reason they couldn’t grow berries just as well or even better than their employers, using organic methods and treating laborers fairly. C2C helped them find and purchase land in the middle of Whatcom County, which produces about 85% of the red raspberries grown in the U.S. Overnight, five farmworkers went from working for less than minimum wage to being their own bosses.

But as we walked down a dirt path, past rows of quietly dying raspberry vines, Torres was honest about just how hard running the farm has been. They have faced racism and xenophobia, as well as a deep distrust of the change the cooperative signals. As organic farmers, they’ve found it almost impossible to compete with large berry farms that use agrochemicals and cheap labor. In 2018, Torres went to the local growers’ market to sell twenty acres’ worth of raspberries. Once buyers realized that he was the cooperative’s founder, they refused to deal with him. “They bought them from everybody else, just not us,” Torres said. All twenty acres of raspberries rotted in the fields.

Then the pandemic hit. COVID-19, like climate change, served to highlight the ongoing labor and racial inequities within the food system. Horrific accounts of employers forcing employees to work inside crowded, unventilated rooms and without protective equipment gave way to stories of massive outbreaks and deaths in factories and plants all over the country. Washington Gov. Jay

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Inslee declared all agricultural workers essential in March 2020 but didn't introduce a plan to keep them safe until two months later. By then, Yakima County had the highest per capita rate of COVID-19 infections on the entire West Coast.

That May, Torres and Franks received a call from some angry and frightened fruit warehouse workers in Yakima, whose bosses weren't supplying proper protection. More than 400 workers from seven companies went on strike. Torres and Franks drove to Yakima to teach them how to form a union, vote for representatives, and function as

goats. Recently, they bought a cow. But the farm is not yet financially self-sufficient; it stays afloat through grants, donations, and selling directly to consumers through U-Pick.

As we walked toward a greenhouse in the distance, Torres told me that they've changed their goals. Their new aim is to plant and improve the farm so that, in five years' time, five families will be able to make a living there and provide part of the capital to buy a new piece of land to start the process over again for more families.

“ WE PICK IN JUNE, IN THE RAIN, ON OUR KNEES — SIX YEARS AGO YOU COULDN'T TAKE BREAKS, LEAVE WORK, UNTIL YOU FINISHED BLOCKS.

democratically and transparently as possible. It was a tense few months: Torres had to return to Whatcom County to tend to the farm, and Franks caught COVID-19. But the strikes were a success; the employers enacted some protections, and a group of warehouse workers eventually formed their own union, *Trabajadores Unidos por la Justicia* — Workers United for Justice.

For the cooperative, the pandemic was yet another blow. Local companies bought some raspberries in 2020, but in 2021, the co-op decided not to grow any at all, Torres said. They still grow blueberries and have introduced chickens and

We reached the greenhouse and stepped inside. The humid air was a pleasant 70 degrees Fahrenheit, and in front of me were rows of potted nopales, or prickly pear cacti, their round green spiked pads piled on top of each other, interspersed with dragon fruit vines climbing wooden stakes. Both are desert plants native to Mexico and adapted to dry environments — nothing like the crops typically grown in the Pacific Northwest. The fleshy pads and fruit of the nopales are treasured for their versatility, enjoyed fresh, cooked, pickled, or preserved, while white or pink dragon fruit, dense and nutritious, is usually eaten raw.

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Torres grew the new fruits last year as an experiment, lining a greenhouse with potted plants. This year, he plans to put more greenhouses into production. Torres said there are already people that have committed to buying their current crop. “Everyone who gets into farming here always thinks of blueberries or raspberries, because it’s the only thing around here,” he said. But that market is saturated, with little to offer small farmers who want to produce a variety of crops, a necessity in a future defined by climate extremes.

He gestured in front of him, painting a vision of a field full of greenhouses stocked with diverse fruits and vegetables, run by workers that don’t have to risk their lives to earn a decent living. “This is a better option,” he said. “We don’t want to do what the big farmers are doing. Now we want to make our own decisions and create our own models.”

Battling extreme weather

When Edgar Franks returned from COP26 in mid-November, it had already started to rain. Over the next few days, an atmospheric river storm dumped record amounts of water over northwest Washington and British Columbia.


The massive floods that followed cut off towns and Indigenous reservations from the outside world. Sumas, an agricultural town in Whatcom County, was one of the worst-hit places in the U.S. More than 500 people had to be evacuated, and many farmworkers lost their documents and their homes. The flooding was the costliest disaster in Whatcom County’s history.

C2C, along with Familias Unidas por la Justicia, had planned a farmworker meeting for Nov. 18, a precursor to the next Farmworker Tribunal. They hoped to debrief the farmworkers on the Glasgow climate talks and discuss how to best advocate for wildfire smoke exposure rules for outdoor workers. Perhaps more importantly, Franks said,

they also wanted to talk about the cooperative and the new economy they envision — a diverse regional economy of small farmers and cooperatives. One that would fundamentally change the way food is produced and valued, taking into account the true cost of production on workers and the environment, creating a system that is as just as it is sustainable.

The extreme weather shifted their plans. They spent the meeting talking about the community’s immediate needs: how to find housing for those displaced by floods in freezing temperatures, how to replace lost documents, how to get money to those who needed it but, because of their visa status, were not eligible for government support.

Six weeks later, around the new year, an extreme cold snap pushed temperatures to a record low around Everson and other areas hit hard by the flooding. Everything at Tierra y Libertad froze, including the cacti. Torres, who had been away for the holidays, came back to a greenhouse full of rotting stalks.

“It’s hard,” Torres told me in January, his voice sounding weary at the thought of how much work he had lost and how much more it would take to get the farm running again. “But we know these kinds of things will continue to happen with climate change.” The only thing to do, he said, is not lose motivation. So Torres plans to fill the greenhouses with dragon fruit and nopales again this year, and he’ll try to prepare for a future where extreme heat and extreme fires are followed by equally extreme flooding and cold, the same future shared by all farmers. At least now, he and the other workers will be the ones making the decisions. 

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

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MICHAEL OLIVEIRA

While growing up, the word “pride” was filled with shame. To be proud of my accomplishments was a sin. To be proud of who I am was not allowed because I was not allowed to be my honest self. Seeing out and proud individuals filled me with anger. I thought they were the ones making everyone else’s life so much harder.

It was a long and painful process to peel away all my negative associations with the word “pride.”

It was an even more arduous process to go from someone full of shame to an out and proud individual that fights for the LGBTQIA community in whatever way possible. In 2014, my journey brought me to a Camphill community.

Camphill communities all over the world are known for creating a home where individuals of all abilities can thrive and achieve their true potential. In a way, that’s what I found when I moved in. But I also discovered a place that needed more

“THE COMMUNITY CULTURE NEEDED TO CHANGE TO BE TRULY RECEPTIVE AND WARM FOR ALL KINDS OF PEOPLE, NOT ONLY CISGENDER HETEROSEXUAL INDIVIDUALS.



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CELEBRATES
PRIDE FOR ALL OF
THOSE WHO FEEL
UNLOVABLE.

awareness of the changes happening in the world outside the protective boundaries of the community. I am not speaking about all the communities or everyone's experience. I am sharing my story with you: a story about a 29-year-old cisgender Latino man that had just discovered the power of living his true self after a whole life of shame. In my first year in the community, men had to wear dress pants, and women had to wear dresses for official events. I often heard the excuse of "it's a man's thing" to absolve inappropriate male behavior. When I announced I was getting married, I was asked, "who will wear the dress?"

Pride, for me, wasn't a choice anymore. I had to make sure that this place I grew to love, a place so receptive and warm to people of all abilities



and from all corners of the world, understood that some things needed to change. The community culture needed to change to be truly receptive and warm for all kinds of people, not only cisgender heterosexual individuals.

Fast forward to 2021, the DEI (Diversity, Equity, and Inclusion) group was created to actively transform the community culture by bringing awareness to diversity-related issues. Through education for adults and children alike, the celebration of significant dates, and the commitment to talk about tough subjects, our community started to take the first steps toward becoming a truly inclusive place for all its members. The school year ended with our first Pride celebration.

It was a moment of celebration, and that's what we did. In the morning, all community members were invited to parade around the campus, showing their true colors. At the end of the parade, a giant rainbow arch was the stage for lots of music and dance. It felt right to celebrate. After everything we went through, we could be together and celebrate who we are.

The 2022 school year started full of hope and new challenges. How to explain chosen pronouns to people that are very attached to the English language and the power of words? How do we make our bathrooms gender-neutral with a population that has difficulty understanding personal boundaries? How do we become more aware of the needs of gender non-conforming



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individuals? More than ever, we needed to have tough conversations. More than ever, we could not shy away from our deficits as a community, but the times are hard. Covid took a bit hit on all of us; people are tired, stressed, stretched thin, and make mistakes they would not make in other situations. When it was time to decide how to celebrate Pride, it was clear that this was not a year to party. This was a year to reflect. And that’s what we did.

On June 28, the school community came together for an hour of reflection. A microphone with the progressive rainbow flag was available for individuals to share their experiences, fears, hopes, and authentic selves. People of all abilities, backgrounds, genders, and ages created a moment of communion based on love and acceptance that renewed my hopes that we were on the right path. A 12th-grade student started the celebration by sharing that she is not gay but has a disability and that before coming to our school, she did not believe she could have a place in this world. She shared that it was only

by seeing how so many different people are happy here that she noticed she has a place with people that love her for who she is. She finished by saying, “this is like, what Pride is about, right?”

Our community celebrates Pride for all of those who feel unlovable. We celebrate Pride to remind ourselves that we are not alone and that we are many. Together we find strength. Together we find hope. Together we find love.

Pride is about human rights. Pride empowers individuals to reclaim the rights and freedoms they are denied and gain access to the public spaces they are often excluded from. Visibility is crucial to fight the shame and social stigma that LGBTQIA individuals carry to this day.

With Pride, individuals can declare that they will not be intimidated, they will not be harassed, they will not be silent, and they will be heard. 🏳️‍🌈

Michael Oliveira has volunteered at The Camphill School since 2015, acting mainly as a Daily Living Skills Teacher. Originally from Brazil, Michael earned a BA in Social Communication and Filmmaking before joining the Camphill movement in 2014.



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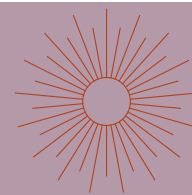
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Explorations with a Digital Sketch Book

An Interview with JANNEBETH RÖELL

Can you start by telling us a little bit about yourself? What is your experience as an artist? What mediums do you work with?

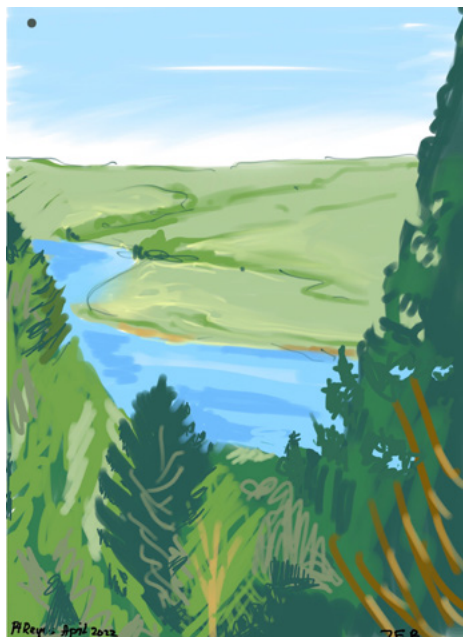
I first trained as a nurse during the 1960s when there was no television in the patients' rooms, and volunteers came to the hospital with crafts and games for the patients. I always thought the volunteers had the best deal because they brought joy and new activities into the patients' lives. After receiving my diploma in nursing, I worked closely with an anthroposophical doctor and learned about anthroposophical medicine in a hands-on, experiential way. In that environment, I created approaches to external therapies using insights gained. I learned a lot about the human being and how an illness should be considered a challenge rather than just a bother. I began to understand how difficult it is for a patient to "get better" without participating in something creative. This "getting better" is a process of lifelong learning and growth. Now that I look back

at this time, I realize it was probably through the volunteers in the hospital that I first saw creativity at work in a patient's life.

During those years of anthroposophical nursing, I came across a thesis by a Dutch psychiatrist about the effect of colors on the life of the soul. This thesis was written by the late Dr. Zeylmans van Emmichoven, who was the general secretary of the Dutch anthroposophical society in the later part of his life. To this day, I still treasure my copy. All of the above stimulated me to go to art school.

Two experiences stand out for me from my time in art school. I had to report on art exhibits regardless of whether I "liked" the artwork. I was required to write about art exhibits objectively, which helped me expand and deepen my interests. My class on color was given by a teacher who knew all there was to know about color and color mixing; you can guess my surprise when she mentioned that Kandinsky had studied the thesis of Dr. Zeylmans. It is difficult to explain the experience of color beyond the technical





“ HAVE YOU EVER OBSERVED A GREEN TOMATO TURNING RED? OR A BRUISE TURNING FROM RED TO BLUE?

mixing process. For example, have you ever observed a green tomato turning red? Or a bruise turning from red to blue? Or the endless variety and beauty of sunrises and sunsets? These experiences all added to my interest in doing art. Watercolor is the medium that most resonates with me because it is so alive.

I wanted to talk about your digital work. How did you become interested in this medium? Were you resistant to it at first? How has your relationship with digital artwork evolved?

I became interested in digital art when I first saw iPad art by David Hockney and loved it. At first, I thought it was something just for him, not me. I became very curious when my husband got a digital art program on his smartphone, and to his regret, I was the one using it the most. I was amazed at the nuances of color available, many more than I could intentionally achieve with my color mixing knowledge. The variety of brushes available is so great that it can be somewhat distracting as you learn about their possibilities. But

in the end, you pick and choose what works for the art creation at hand. In the early days of digital art programs, you used your finger; now, you can use a digital pencil with great precision. We have a beautiful garden, and I often use the program to observe the plants and flowers in detail or to capture icicles on the roof of my studio.

You can never observe enough, and I can record my observations with my iPad, regardless of my location. The iPad and its programs function as a sketchbook, a canvas, and a collection



of mediums, meaning I do not need to carry a bag full of art supplies everywhere I go. Digital technology does not determine the subjects you are interested in drawing or painting or the nuances you want to express. The resulting sketch is based on what you see, and the digital tools facilitate this work, like watercolor paints on paper do when in the studio.

I think with almost all kinds of technology, there are pros and cons. Technology might make some aspects of our lives easier or more convenient, but we often lose something in the



process, perhaps an element of human connection or something else. Do you find there are pros and cons to digital vs. physical artwork?

There is something very physically satisfying about using your hands when working with charcoal, soft pastels, or wax crayons, for example. They all have a different “feel.” Try to imagine that you are holding a large brush loaded with watercolor and letting it flow onto your paper. Your whole arm can get involved. When using the iPad, you can choose the “look” of watercolor, pastel, or crayon but not the tactile “feel.” Your tactile sensation is limited to the touch of the pencil on the screen. The sensation is as if holding a pencil when you are writing. The movements are small. Your visual field is limited to the size of your screen. My digital work stays on the iPad, I never print them out. David Hockney figured out how to print his digital work in a larger size without pixelation, which is a great technical accomplishment. I continue to promote physical artwork; in my home and studio I like to hang handmade works of art on the wall, although that may be considered old-fashioned. The digital option is for me really more like a sketchbook.

Is there some subject matter that you feel translates better into the digital realm?

I cannot think of anything in particular, although learning certain techniques for sketching may be easier in the digital realm because of the undo and erase functions, the layers, and color management tools, for example. With the iPad, the tools and time needed to create different effects are different than traditional studio tools. Importantly, I can work on my iPad without attracting too much attention, for example, when I am in an airport and want to sketch a person sitting nearby.

I believe you also have some experience in art therapy. Do you think there are any therapeutic applications for digital art?

With art therapy, it is important to get a “feel” for the fluidity of the color; this is why I often work with watercolors. When you imagine painting a sunrise or a sunset, you enter into a breathing process with your surroundings; the idea is for the person to grow beyond themselves. There are many possibilities for working with art for therapeutic purposes. You can do it in a group painting, with boards lined up so the group can paint a large

sunset or other shared picture experienced together. I would not know how to do such group work on the iPad easily. But when it comes to practicing observation, there is no reason to avoid these new tools. When learning to use these tools, you are often on your own, and self-motivation is an important part of the experience. Some people hesitate to do artwork because they believe they do not have the correct pencil or color with which to work. There is no excuse anymore when using the iPad or similar digital art device. In one case, a very isolated and withdrawn person found that working on the iPad was just the right tool for beginning their therapeutic process. It is all very individual. 📌

After graduating from nursing school in the Netherlands, **Jannebeth Röell** was asked in 1967 by Willem Englebrecht, an anthroposophical doctor in the Netherlands, to work as his office nurse and to focus specifically on the development of external remedies. This is a field that Rudolf Steiner recommended for exploration in his medical courses. The external therapies are a specialized field that embraces everything applied to the skin, including poultices, compresses, wraps, baths, massage, inhalations, and color light therapy, for example. After fifteen years of working in this capacity, Jannebeth moved to the United States, where she continued her work in the medical field and co-founded the Anthroposophical Nurses Association in America (now part of AAMTA). She then obtained a BFA from the Art Center College of Design in Pasadena and transformed her work into a focus on art therapy. She worked with AIDS patients at a private hospital in San Francisco, the homeless, and saw clients in private practice. Jannebeth is now retired and lives in Portland, OR, with her husband, James Lee, where they pursue interests in art and geology. jannebeth.com

“DIGITAL TECHNOLOGY DOES NOT DETERMINE THE SUBJECTS YOU ARE INTERESTED IN DRAWING OR PAINTING OR THE NUANCES YOU WANT TO EXPRESS.



Jenn's Wedding

MARY LOU SANELLI

I can always tell when my husband is thinking about work. He gets this look, this *focused* look, before an added measure of silence travels through the walls of our home—or in this case, our hatchback—to reveal that the man is now as far away as a nearby person can be.

All other sounds disappear.

All other sounds meaning *me*.

So, naturally, he doesn't respond when I mention the dark clouds forming over Eastern Washington, where we are headed to celebrate our friend Jenn's wedding. It worries me to look at those clouds, so I look down. My thoughts revert to the bride.

It was me who introduced Jenn to her first husband, a man who turned out to be "a real piece of

work," as my sister would say. Just remembering how much tension there was in their marriage can still send a stab of guilt straight to my stomach. Photographs from that time show Jenn smiling, always smiling, determined to believe that everything would be alright.

And if life were fiction, it might have been. After their last fight, say, he might have walked out to the family SUV, sat there for a while listening to the Seahawks game, and then walked back into the house to make up. My husband would do that.

Instead, he flew to Chicago to live with his mother and never once paid child support for the three kids he left behind.

So, no, everything was not alright. It wasn't alright more than any other not-alright marriage

I've ever known. If I had to think of a likeness, their marriage was like two people seeing the road ahead strewn with shards of glass and driving forward anyway, speeding along at a brisk seventy, as if their eyes couldn't adjust to reality. It made me realize that once you've lost respect for one another, you are never going to get it back, no matter how badly you *want* it back.

When they first met, I remember thinking that because they were instantly attracted to each other, they'd make a great couple if for no other reason than I've always wanted life to be more romantic. So why wouldn't mutual attraction bring them all the good things we see in movies and read about in books?

Probably why my dad said I watch too many movies and read too many books.

Of course, there are plenty of stories written about disastrous attractions, too, but we were so much younger then and still wanted to tamp down, if not extinguish, all thoughts of a failed marriage. Despite the statistics, despite the ever-widening social acceptance, in the minds of most of us, there is still little so sad, so *grim*, as love that has failed.

But Jenn is reaching for love again. Reaching for trust. Reaching for a man that she says is "a good one this time." She is brave.

Braver still to plan an *outdoor* wedding.

We are directly under the clouds when I yell, "All right now, you have to hold on. You cannot rain on Jenn's wedding!"

We hit rain.

First it spat at the windshield, then silvery drops jump off the roof. How could this happen? After months of intense heat and wildfires burning?

They say a rainy wedding is good luck, but, honestly, everyone's wedding enthusiasm is deflating fast, so the champagne flows faster and

faster until most of us start to think, *hey, it's only rain, let's dance!*

I take only one photo of the bride and groom. No photo can pin down the joy of the moment we wind up missing because we are too busy taking photos.

Over by the pie table (Jenn's weakness is pie, not cake), the conspiracy theorist among us says something about how "they will try to take away our guns next." There are instances when everything around you grows suddenly shaded and still, and talking like this at a *wedding* is one of them. But then I go and foolishly quote the numbers I know: 19,000 Americans died from gun violence last year, not including 24,000 more who committed suicide with a gun, and this year we have experienced the biggest rise in murder since the start of national record-keeping in 1960.

I'm surprised to hear myself say all this. But facts are *my* weakness.


Then I remind myself: *Stop it. This is a wedding!* "You know what? I'm headed back to the mud." Which sounds, I know, like an exaggerated thing to say about a dance floor, but in this case, it was literally true, and the music reminds me how distant I've grown from dancing with others outside of dance class.

I went back to the dancers, hugged one of them.

Because dancing always makes me feel good and it makes me laugh. And I need that. We all need that. We've had enough of the other.

Because we have come to Jenn's wedding to be the best possibility a celebration holds.

Because Jenn is in love.

Because I had nothing to do with it this time. 

Mary Lou Sanelli, author, speaker, and master dance teacher is the author of twelve books, including, most recently, *Every Little Thing*, which has been nominated for a Pacific Northwest Book Award and a 2022 Washington State Book Award. Her first novel, *The Star Struck Dance Studio of Yucca Springs*, was released in 2020, and her first children's book, *Bella Likes To Try*, will be published in the fall of 2022. For more information about her and her work, visit marylousanelli.com.

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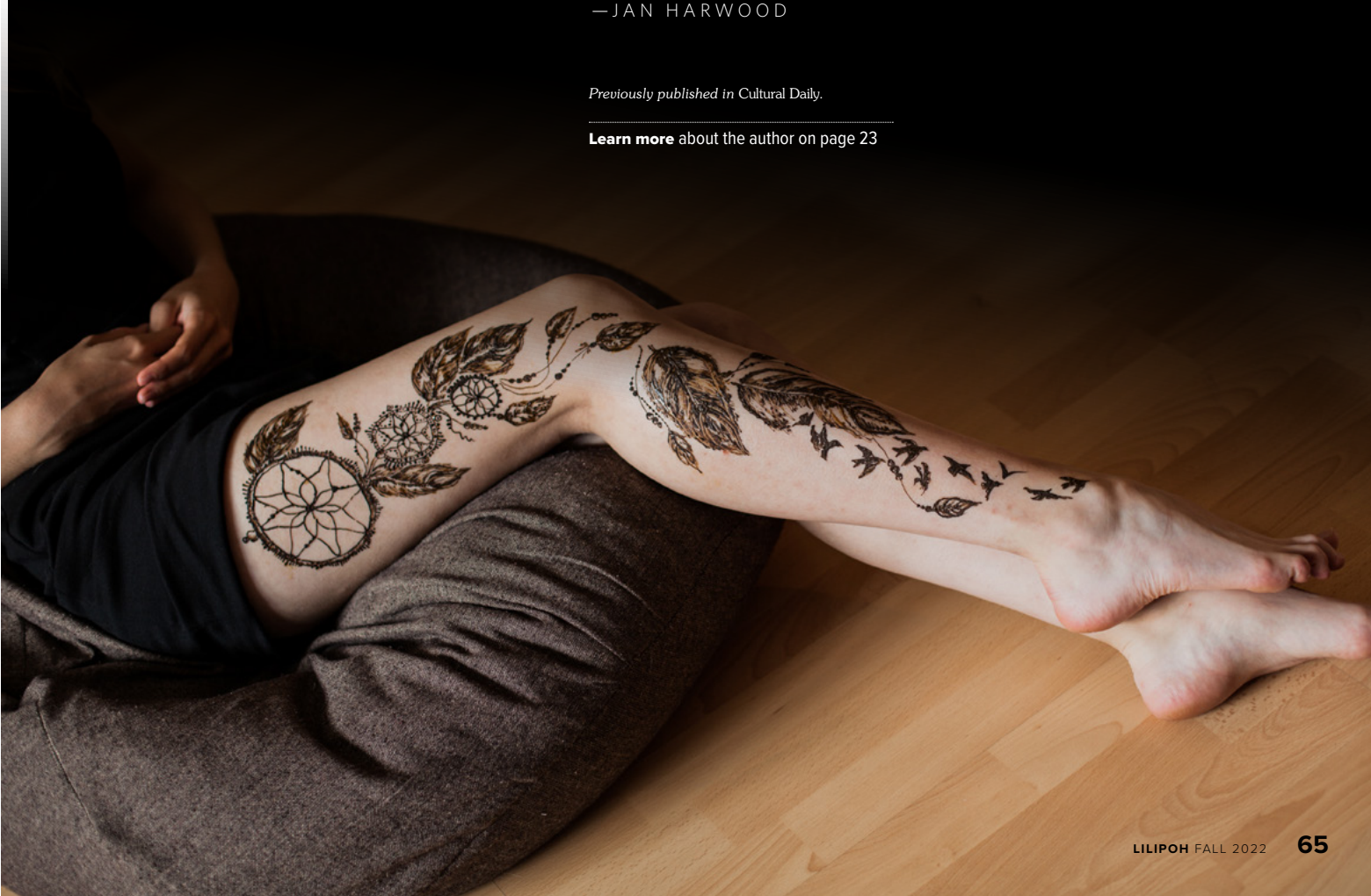
They

When she became they,
love soothed any shock
even tried the vocabulary
resulting in strange neologisms
When there was talk of injections, surgery,
when the silvery voice deepened
and dark hairs began to sprout
love admired the new tattoos on creamy skin,
held out its arms and held they tight.

—JAN HARWOOD

Previously published in Cultural Daily.

Learn more about the author on page 23



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