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dear readers



These days, it seems more and more that our differences define us, and nothing can bring us all together. We argue over politics, healthcare, gun control, the economy: pretty much anything and everything we can think of. It often feels like there is no way to reconcile our disparate views and find something we can all share, celebrate, and agree upon.

Or is there?

Living here in Argentina during the recently completed 2022 FIFA World Cup was something I'll never forget. For each of the seven matches that the men's national team played, a hush would fall over Buenos Aires, reminding me of Christmas morning or perhaps the early days of the pandemic. A plastic bag would blow down an empty street. A lone dog walker would amble through the park. A mostly-empty bus would rumble by. When the team scored, the entire city would erupt with shouts and cheers. I didn't even have to watch the games because I knew the score just by listening from my open window (one of my neighbors would helpfully rush onto his balcony across the block and repeatedly bellow "GOOOOOLLLLLL!!" in case someone missed it).

As the team kept winning, the momentum kept building until we arrived at Sunday's final. Anxiety. Excitement. Anticipation. The city was buzzing with it. When Argentina scored the winning goal against France, the previously-empty streets were suddenly inundated as fans converged on the iconic Obelisco in the city center.

I found myself crammed in a suffocatingly-hot subway car with hundreds of blue-and-white-clad Argentinians, singing, chanting, and pounding

on the car's metal ceiling for the entire forty-five-minute journey. Upon arriving, we spilled into the street to join millions of other celebrating fans.

By the time I'd had enough of the crowd, there was no functioning public transportation, no taxis or Uber, so I walked the six miles back to my apartment. Nearly every business along the way was closed, and the streets remained filled with people, with just the occasional car creeping its way through.

From the elderly lady with a crown of blue and white flowers decorating her hair to the little boy in his Messi jersey kicking a soccer ball down the street, everyone was celebrating. Never have I experienced such a palpable, collective joy.

Maybe a sporting event seems trivial (I've never particularly been a fan), but what a beautiful, hopeful image to see so many people come together over one thing. To see an entire country fully, unhesitatingly supporting one thing and celebrating the success of that. At many points over the last month, I found myself thinking, *This would never happen in the United States*. It made me wonder how else we can inspire this level of connection, a question worth pondering as the holidays come to an end and the northern hemisphere settles into the inherent isolation of the long dark days of winter.

Perhaps you can find some inspiration here, in the pages of LILIPOH.

Best wishes in the new year,

Kaysa

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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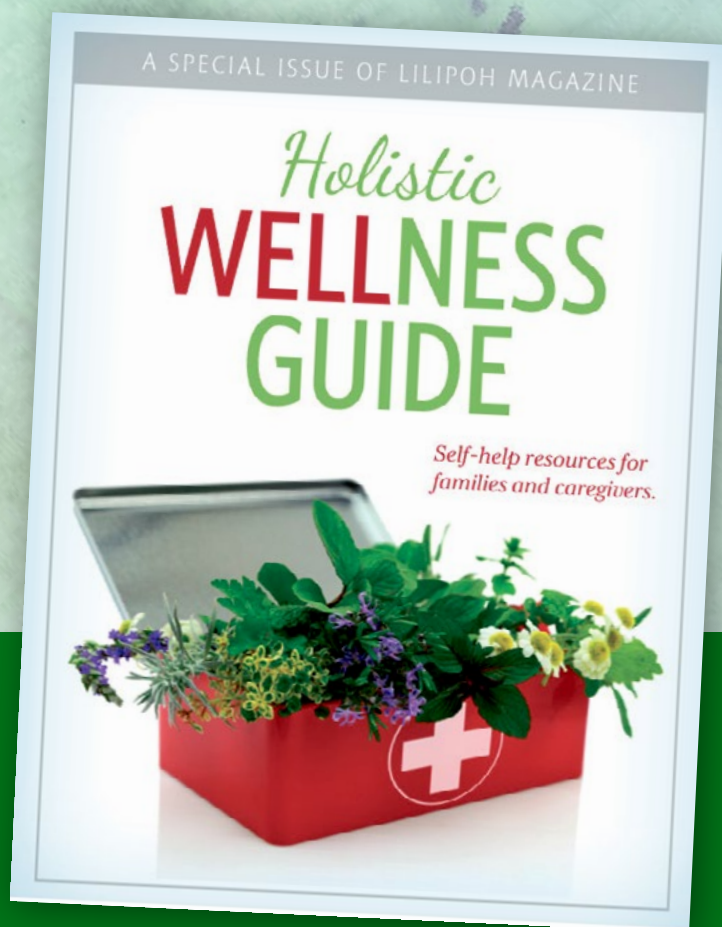
A classic favorite among readers, this third edition of LILIPOH's Holistic Wellness Guide offers a practical and accessible guide to home care, including articles helpful for natural health, an A-Z guide of common ailments and remedies, children's illness, nutritional recommendations, over-the-counter 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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CLAUS SPROLL, PRESIDENT

ACQUISITIONS EDITOR

CHRISTY KORROW EDITOR@LILIPOH.COM

MANAGING EDITOR

KAYSHA KORROW

POETRY EDITOR

ELLARAINA LOCKIE

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CREATIVE DIRECTOR / DESIGNER

ANGELICA G. HESSE

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COVER ART

SOPHIA MONTEFIORE

BUSINESS OFFICE

ADVERTISING DIRECTOR

SANDRA VOLGGER-BALAZINSKI ADS@LILIPOH.COM

PHONE: 610-917-0792

SUBSCRIPTIONS /

SALES & MARKETING MANAGER

STEPHANIE FAWCETT INFO@LILIPOH.COM

CORPORATE COUNSEL

LEE SMITH, JD, LLM

Direct inquiries to:

LILIPOH, 317 Church Street

Phoenixville, PA 19460

Phone: (610) 917-0792; Fax: (610) 917-9101

e-mail LILIPOH: subscribe@lilipoh.com

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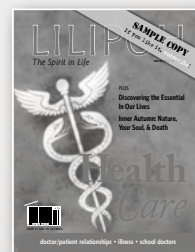
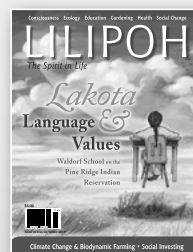
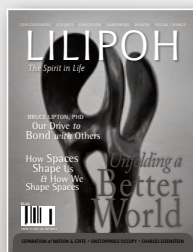
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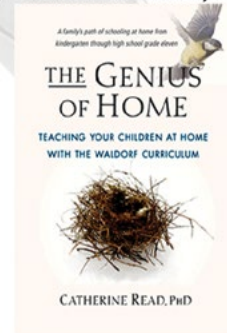


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“ WHEN WE ARE ABLE TO ENGAGE WITH OTHERS CONSTRUCTIVELY AND WHOLE-HEARTEDLY, COMMUNITY AND CONNECTION IS CREATED.

Well-Being for the Modern World

A CONVERSATION *with* LAUREN HUDSON

Can you start by telling us a little about yourself, Taruna College, and your work there?

My name is Lauren Hudson, and I am the program director for the Art of Well-Being program at Taruna College. As well as carrying this role, I am a member of the college's Leadership Council, working to help our organization stay healthy and in development.

Let me start by introducing Taruna College, a special place for adult learning. It stands on the vision of two remarkable life-long friends and partners, Ruth Nelson and Edna Burbury. They were dedicated to practical yet inspired ways of improving the future of New Zealand. Early pioneers of Rudolf Steiner Education in New Zealand, their dream was for Taruna to be a place of inspiration for generations of future educators. Nearly fifty years later, it is not only a place of Steiner/Waldorf teacher development and training but also a hub of adult learning that connects people in ways that explore what it is to be fully human.

Ruth and Edna gifted their home and gardens to become the place where their vision for adult education could be realized and where the Maori meaning of Taruna, "meeting place of friends," could find full expression.

Learning programs and approaches are contemporary, informed with current thinking and ideas, and at the same time, grounded on the robust foundation that anthroposophy instills. Students experience lively, artistic, and imaginative ways of learning that are both experiential and affirming. What happens at Taruna connects spiritual, social, and practical aspects of life and work. Tutors are companions for development in the learning process so that students experience a rich, personal, engaging journey where they shape their own learning outcomes.

As program director for the Art of Well-Being course, I design the learning pathway for this program, deliver the content, and work alongside other tutors as we accompany the process. The Art of Well-Being is a three-seminar program completed over a year, and each seminar runs for five days.

There are three principal threads that this program weaves together. They are:

ART: Recognizing art as the language of the soul we progressively work with color, form, line, movement, and language to deepen our ways of connecting and expressing our rich world within. Beyond visual arts, this program pushes the student into being "artful" and explores how we might develop our skills and discernment in

the field of social art and movement (through eurythmy).

LIFE-STORY WORK: Discovering the meaning and potential in our biographies as we explore windows into our own life stories and the rich tapestries that each of our lives has woven.

CONTEMPORARY, HOLISTIC THINKING: This provides windows to help view the world in fresh ways concerning what it is to be truly human. In particular, we draw on contemporary applications of the work and understanding of anthroposophy inspired by Rudolf Steiner.



“ AT TARUNA, WELL-BEING IS UNDERSTOOD AS A SENSE OF BEING FULLY AVAILABLE TO LIFE.

How do anthroposophy and the teachings of Rudolf Steiner inform your views on well-being?

For all of us at Taruna College, we are interested in the central question of what it is to be truly human. We draw on the work of Rudolf Steiner and anthroposophy in exploring this question as we develop and deepen learning programs. Bernard Lievegoed is a central voice in this work for the Art of Well-Being program, as he offers very accessible insights into the many facets of human and cosmic development. We work hard to make these insights relevant and contemporary – informed by experiences of the here and now. Additionally, we take time to develop heart-knowing by encouraging inner development

and artful social practice. Students experience first-hand the wonder and possibility of listening and creating the space for someone else.

The Art of Well-Being also includes eurythmy, where we experience ways to strengthen and enliven our body and its physical well-being through movement.

Each of the three modules has a central motif that guides how we unpack these elements of the program. In Module One, we have the Lemniscate, a form that moves between inner and outer and invites our consciousness to the crossing point between these two worlds.

In Module Two, we are carried by the Labyrinth as we are encouraged through movement to take steps on our own journey. As part of this week,

we build a labyrinth on the lawn and daily walk the path it offers - quietening our busy heads and listening to our hearts.

Finally, in Module Three, the Mandala encourages appreciation for harmony and balance as we explore the qualities of center and periphery and the breathing in-between. We also explore the temporal nature of the Mandala, such as in this expression from a student in our last program:

How do you define “well-being,” and why is it important to cultivate the art of well-being? What benefits do you see for communities and societies as a whole if individual well-being is actively practiced?

At Taruna, well-being is understood as a sense of being fully available to life, of drawing from the well-spring that lets us best connect and sustain the relationships we have with ourselves and the people and work that matter to us. Perhaps now more than ever, following the deep uncertainty from these past two years, well-being is being deeply challenged. So the program aims to offer tools and insights that develop skills and capacities to support and sustain our own well-being. This way, we are



Toward a Kinder, More Compassionate Society: Working Together Toward Change

This collection of keynote presentations by Meggan Gill, Keelah Helwig, and Joaquin Muñoz, as well as a wide variety of workshops from the February 2022 online WECAN Conference, is a timely and stimulating resource for working on Inclusion, Diversity, Equity and Access in Waldorf early childhood programs and schools.

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helped to strengthen our inner knowing bringing us greater resilience and certainty.

This builds our capacity for relationships. When we are able to engage with others constructively and whole-heartedly a sense of community and connection is created. Like ripples on a pond, these healthy connections positively influence society. So well-being, while it starts as an individual pursuit, has its full expression between people.

How do you think our sense of well-being is changing in the modern world? What new challenges do individuals face as they try to prioritize and make space for their own well-being?

Perhaps one of the things eroding well-being the most is our reliance on and connection to phones, computers, and the internet. This has many effects, which I am sure we all recognize. For instance, when we are away from our screens, we can feel a sense of missing out that drives us to renew that visual connection and get back online. We are also often expected to be available at any time, which makes it hard to say “no” to being connected.

It is also easy to develop a habit of using screen time as downtime: scrolling aimlessly

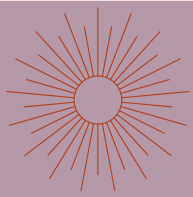
through news feeds and social media or watching movies and shows. All of these things take us away from being truly present – noticing the moment, observing the world around us quietly, and being available to the subtle things that ask us to attend to them. I notice how, in turn, our senses are prevented from being a source of soul nourishment – instead, they become a means to hastily navigate our busy worlds.

What are some steps everyone can take to cultivate the art of well-being in their everyday life?

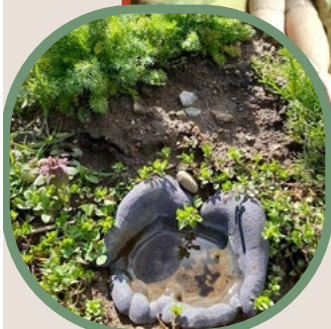
A theme of the Art of Well-Being is “staying upright, keeping heart.” These are wakeful practices, actively bringing ourselves back to our center when we are pushed or pulled away from that sense of being upright. So well-being asks us for self-knowing, to develop and deepen our inner practice so that we can find our way back even if our world tips us. In the program, we open up simple daily practices such as journaling, observation, the use of poetry, verses, and meditations, engaging in art, doing eurythmy, appreciating art, and having good conversations. These are all ways in. We encourage everyone to keep the practice simple and to do it every day.

[continued on page 15]

“ ... OUR SENSES ARE PREVENTED FROM BEING A SOURCE OF SOUL NOURISHMENT – INSTEAD, THEY BECOME A MEANS TO HASTILY NAVIGATE OUR BUSY WORLDS.



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How can we think about well-being more holistically and nurture all parts of ourselves?

One of the wonderful windows that anthroposophy offers is the four-fold image of the human being. This central understanding of being fully human is one that we work with in the Art of Well-Being as we explore our physical body, our life-body, our soul or astral world, and the essence of who we are – our ‘I.’ Perhaps for us as contemporary human beings, recognizing these four interconnected aspects of ourselves that each needs its own strategies for well-being can be a helpful way to nurture all parts of ourselves out of a holistic understanding. A further thread of our learning in the program is an introduction to nursing external treatments – practical things we can do for ourselves and our loved ones that support well-being. These include how to give foot baths, compresses, and work with rhythmical touch in the ‘breathing back’ therapy.


What are some things that we can do to support the well-being of those around us and create a culture that puts a higher value on individual well-being?

Rudolf Steiner talks about a new “royal art” of social creation, where we can create sacred space between ourselves as human beings. In ancient times, the highest royal art was temple building – where the spiritual became manifest in the physical. Now the temple is the sacred space that we have the possibility to create when meeting each other. This invites us all to become temple builders, learning and practicing the skills that make up social art as we work to be companions for one another.

For example, listening and questioning are not often considered conscious social skills, yet both are central to engaging our heart forces. Through our own development, we can learn to go beyond our default settings of instinct and impulse and come to more conscious practice, allowing us



to stand as companions for development, offering empathy and compassion (not advice or self-listening!). Through good conversation, we acknowledge the other, creating a space that allows them to unfold and reveal themselves with new knowledge. These are vitally important skills for the future and generate a profound sense of well-being. In the Art of Well-Being program, our biography or life-story work is where we seek to deepen these skills for each other.

Do connect with Taruna College further at taruna.ac.nz or follow us on Facebook. 

Lauren Hudson works in adult learning as a trainer and facilitator in the context of both organizational and personal development. Since 1991 she has worked as an independent change agent and facilitator in New Zealand and internationally. Over the past five years, Lauren has been a member of the Leadership Council at Taruna College, an adult learning center in Hawkes Bay, NZ, where she designs, directs and contributes to programs across a number of faculties. Lauren is also a member of the Association for Social Development (ASD), and this international network of consultants is an important touchstone and source of ongoing professional development. As she works with organizations, Lauren's approach is to explore questions of health and development as a catalyst for making changes and improvements. More information about Lauren can be found at aliveandwell.kiwi.nz



Conflict and Resolution

A Test

DAVID TRESEMER, PHD

This column delivers a test from which you can learn about yourself. Start at the beginning, and read it through, step by step, to reveal some of your often hidden beliefs to yourself.

It comes from a German student of Rudolf Steiner, Adelheid Peterson (1878-1966), writing about her experiences. In *Erinnerungen an*

Rudolf Steiner (Memories of Rudolf Steiner), still in German, there is a passage in the chapter about the years 1914-1915 that was made available through the “Great Rudolf Steiner Quotes Site.” The quote is a good opportunity to face a situation of conflict so you can observe your responses. Adelheid Peterson writes:

Around that time (1914-1915), there dwelt in Dornach a young woman who lived in severe conflict with her husband and sought to divorce him. Moved by compassion, Rudolf Steiner helped her out with much kindness and infinite patience. Gradually, the young woman reached a state of inner balance and wrote her husband asking to return to him. However, the man rejected her request, in a cold dismissive tone. She came to Rudolf Steiner with her husband's letter, in a state of despair.

"Yes," he said, "You see, that's only the result of all those reproachful, angry, and hostile letters you wrote him."

"But, Herr Doctor!," she exclaimed, "I never sent the letters, but always tore them up! I only wrote them to ease my pain!"

"Yes," said Steiner, "but his soul received them all."

* * *

Time to pause and ponder. Ask yourself what lessons you take from this story. After the next asterisks, I will give prompts, but please take a little time right now to answer, "What have I learned from this story? What life lesson do I take from it? What do I intend when I tell this story to another?" Write down the lessons that you've learned.

* * *

Now for some prompts. Steiner referenced letters that the young woman wrote, then tore up. How did he know about them? This observation affirms the final conclusion that, at the soul level, others know things that the originator had assumed private and secret. That in itself is a takeaway from this story, the kind of verity about which an anthroposophist might say, "Well, of course, I knew that!" Yet most students of spirit don't act

as if they knew that. Most people assume that what they do privately is not heard, seen, felt, or known by anybody else.

How does it change your life to know that your soul is known by clairvoyants, teachers, close relationships, and perhaps others? The moral of this story seems to be, "Watch your thoughts—they impact others." Is that the moral we should take away? Let's rebuild the story.

The estranged wife has suffered—"severe conflict," though we don't know the details, and the movie made from this tale would explore those details—and separated from her husband. She seeks divorce, which is helpfully understood (uniquely in Lila Tresemer's *Conscious Wedding Handbook*) as di-vortex, implying that an ongoing marriage is a uni-vortex, a whirling-together through life's gyrations. Di-vortex means the two whirl separately for a time.

She has sought to express her experiences and feelings by writing them down. Then she tore up the letters, to her mind annihilating the emotions. Now she learns that those emotions and their expression had impacts at the soul level on her husband ... and were intuited by Rudolf Steiner.

It is easy to conclude from this story that because others know us at the soul level, we should be careful about our emotions. Indeed, perhaps we shouldn't have conflictful emotions.

Anthroposophic psychology takes a different stance. Anthroposophy emphasizes the triumvirate of the soul forces of thinking, feeling, and willing. (Some prefer the term "will," though I like the sense of the verb in "willing," as well as the ringing alliteration of the three.) These three have been presented in many systems, including cognition, affection, and volition, or head, heart, and hand—three muses dancing together. A powerful emotion combines feeling and willing and usually has little thinking in it. To write letters

“HOW DOES IT CHANGE YOUR LIFE TO KNOW THAT YOUR SOUL IS KNOWN BY CLAIRVOYANTS, TEACHERS, CLOSE RELATIONSHIPS, AND PERHAPS OTHERS?”

means that the writer has found an articulation through words—thinking through the conflicts. It’s an integrating activity.

In the above except, Steiner is described as a therapist and counselor—“compassion ... much kindness and infinite patience”—assisting the estranged wife in coming to a place of equanimity—“state of inner balance”—the third of the six subsidiary exercises given by Steiner for spiritual growth. “Gradually” suggests the counseling took time, repeated sessions. She has made much progress in her own development.

The storyteller is a biographer of Steiner. It is likely not a completely accurate account. For example, if Steiner counseled the estranged wife with “much kindness and infinite patience,” it may not be that he described the letters she wrote with all three adjectives, “reproachful, angry, and hostile,” perhaps not even one of those adjectives. That may be an exaggeration from the storyteller, Adelheid Peterson. What is the storyteller’s intention?

One can imagine that Steiner, as a counselor, listened to and guided the distraught woman to discover her own behavior as “reproachful, angry, and hostile.” That approach is more effective

than labeling her. The capacities of “much kindness and infinite patience” are those of good counselors.

After working with Steiner, the estranged wife wrote a letter asking to reclaim the relationship, inviting her husband to join her in discovering the sources of the original “severe conflict.” The husband wrote a letter back in “a cold dismissive tone.” She was taken aback.

From the point of view of anthroposophic psychology, Steiner as a counselor, likely did not say, “You are so angry, so hostile! You should never write such letters and never have such emotions!” Steiner’s comment may have been, “Now you have learned about how thinking, feeling, and willing can travel between souls, even without physical sensing. You have made much progress, and this begins your further education. And please note that, while your husband felt your anger in what you wrote, he did not feel how your soul has since changed, how you have redeemed the situation from your side, at least made a beginning. He has not tracked your maturation of soul. These differences challenge both of you.”

What about the husband, the one with the soul sensitive to his estranged wife’s private outbursts

of anger, yet who could write her in a “cold dismissive tone”? What role did he play in the “severe conflict”? What happens next with him?

How does this relationship proceed? Imagine various outcomes. None of them include the fairy tale that a therapist often hears in couple’s therapy, namely that “we want to go back to our honeymoon, when we were happy and ignorant and snuggling in puppy love.” What are other possibilities? Perhaps there is contact between the husband and wife, perhaps with assistance from a counselor. They both learn all six subsidiary exercises, including the fourth, positivity, and the fifth, openness. They wrestle together with how conflicts arose in the first place. They begin to reweave a uni-vortex.

Or perhaps she is now on her own, having received private tutoring from Rudolf Steiner, ready perhaps to learn more about how souls commune with souls.

Perhaps the husband and wife learn how to cope with anger. Several spiritual leaders have condemned anger and recommended suppressing it: anger is bad. Some within anthroposophy have adopted this warning to all spiritual seekers: don’t feel those emotions. However, Steiner

acknowledged several times that anger is occasionally justified: a situation that evokes anger activates will force to engage you in the world.

One can imagine that the wife in this situation has worked through a difficult situation, and now the husband has some catching up to do. A counselor always recommends staying with a relationship—within limits of safety (those considerations for another discussion)—for precisely the reason of this story: close relationship engenders conflicts that become opportunities to grow. In the process, many life-changes occur. You meet a teacher—here Rudolf Steiner. You receive a demonstration that souls communicate super-sensorily—this arena is now opened to the wife. You learn to recognize the dragon of anger and learn to redirect its force. You develop powers—here equanimity. You experience first-hand a bit of progress in the redemption of your own personality. This story becomes not an ending but the beginning of a new chapter, for everyone. 🏠

David Tresemer, PhD, has taught in the certificate program in Anthroposophic Psychology (AnthroposophicPsychology.org) and presently at the StarHouse in Boulder (TheStarHouse.org), with his spouse, Lila, about the 12 Senses (online course recently available), and New Astrology Emerging (with Brian Gray and Robert Schiappacasse).

“HOW DOES THIS RELATIONSHIP PROCEED? IMAGINE VARIOUS OUTCOMES. NONE OF THEM INCLUDE THE FAIRY TALE THAT A THERAPIST OFTEN HEARS IN COUPLE’S THERAPY.

CLOUD PARTY OVER THE BEAR'S PAW

Where clouds are Yesterday People
wearing coattails of mist and azure,
like their formerly living selves
only congregate for birthdays,
weddings, funerals

In Mount Centennial heavens
every day is all three. Like
breakfast, lunch and dinner
atop a table of stars,
one ushers the next into place
each passing over like a wheel

People are born here, or come
from far off hillsides,
all to worship the beast they find
in their garden, the wind that travels

so long, so hard, it never departs,
never arrives. People love this land

and always will, so long as the land
can love itself. Lay down
your weapons, set aside your anger
rise up with your shovel –
stand tall behind your plough, humble

yourself, as dry grass bows its head --
there is nothing so rich
as Missouri River mud
on a poor farmer's boots.

— STEVE SIBRA

*This poem previously appeared in the book Shoes for Baby
published by Swallow Publishing.*



Steve Sibra was born and raised in North Central Montana. His poetry and short fiction have been published widely over the past thirty years. Steve's work has appeared in small press literary journals and newspapers in the USA, Canada, the UK, Australia, and elsewhere. His full-length book of poetry, *Shoes for Baby*, was released in May 2022 by Swallow Publishing.

soul to soul

Finding Meaning Through Sharing Our Stories

DENNIS KLOCEK

It could be said that the most devastating force in contemporary society is the perception that life is senseless. Divorced from meaningful contact with nature and floundering in a sea of compliance demands given by remote authorities, many people today are threatened by a pervading mood of senselessness in the very core of their search for what Rudolf Steiner called their life mission. A common observation among healers and counselors who engage the souls who experience their existence as senseless is that people just want to tell their stories. People wish to move beyond normalcy and compliance in order to be empowered by their own sacred mission of contributing to the greater good.

Healing senselessness in a person begins with finding the unique story thread of the life mission, then expressing it in symbolic language to someone else, soul to soul. Healing requires the establishment of spiritual practices to develop specific heart forces that, in turn, enable human beings to awaken in others. Awakening in others

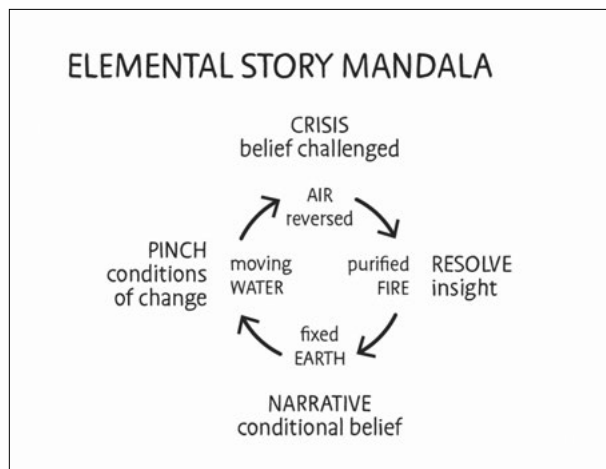
is the empathic, Christ force latent in the heart that gives archetypal meaning to life.

Three keys that promote these soul-to-soul awakening forces are storytelling, symbolic representation, and the process of sacred incubation. These three traditional pillars of healing can simply be remembered as say, see, do.

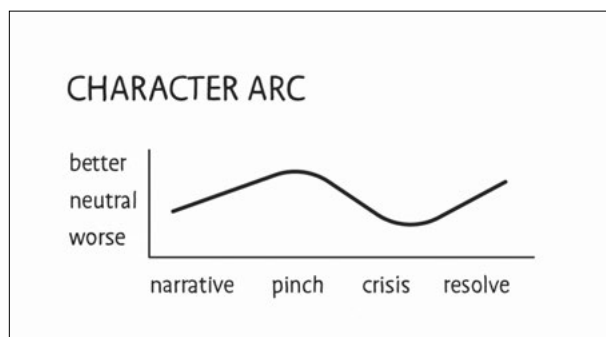
“Say:” Storytelling

The first key to healing is when a person can find and then express or “say” their mission. To do this, it is necessary to understand the archetypal patterns in stories that unlock the vital forces of the soul. Using archetypal images (see medallions below), the goal is to identify the key elements of narrative, squeeze, crisis, and resolve in the story that a person sees in the image. The mandala of the four elements can help structure the story as a symbolic journey for every human being. This is an expansion of consciousness. Carl Jung felt that the mandala

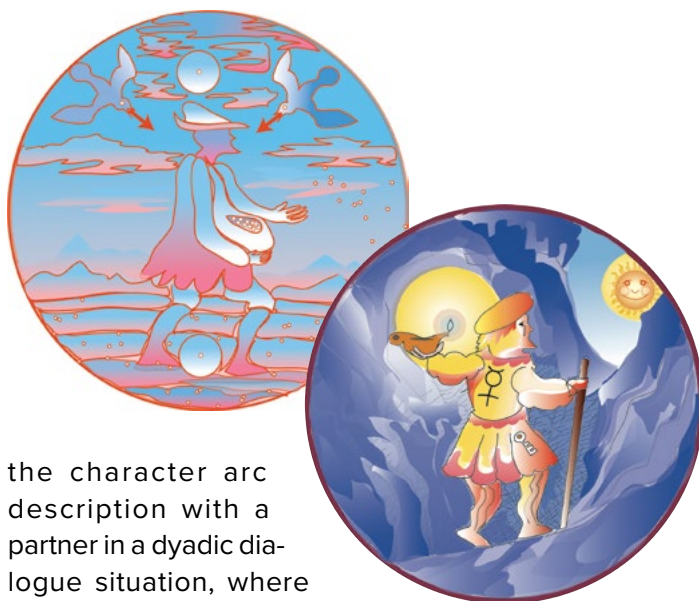
was an image of the archetypal human. The four points on the mandala represent the consciousness states of conditional belief (earth), process/change (water), reversal of belief (air), and insight or destiny (fire).



Unlocking the story can be done with a symbolic mapping method that uses a character arc. A character arc is used to map the turning points in the story by associating each point with an estimation of whether the character is becoming better or worse.



This mapping enables a person to say for themselves how they would feel if they were the character in the image. This saying of feelings is a first step towards finding meaning in life. The saying process is further enhanced by sharing

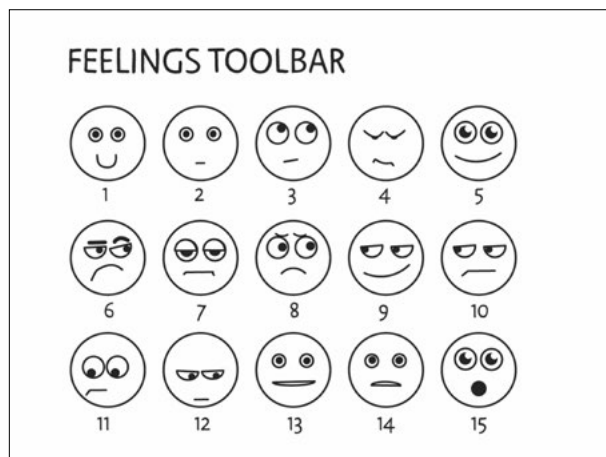


the character arc description with a partner in a dyadic dialogue situation, where no statements are allowed but only questions of clarification. Dyad communication is an act of healing on a soul-to-soul basis.

EXERCISE PART ONE

- 1 With a partner, choose a medallion on which you both will work. Each partner will make a four-step storyline (narrative, pinch, crisis, resolve) that represents a character depicted in the medallion.
- 2 Example:
 - a (narrative: conditional belief) *Simple Simon met a pieman, going to the fair.*
 - b (pinch: change in conditions) *Says Simple Simon to the pieman, let taste your ware.*
 - c (crisis: belief challenged) *Says the pieman to Simple Simon, show me first your penny.*
 - d (resolve: insight/destiny) *Says Simple Simon to the pieman; indeed, I have not any.*
- 3 Share this storyline with your partner.
- 4 Have them ask you two questions about your story. Don't answer the questions but find an emoticon from the feelings toolbar that

represents your feelings after the questioning. This emoticon represents the feelings linked to a belief that your story is a good description of what the action in the medallion means for the character.



The dyad creates a safe environment to explore variations of the story as possible other solutions. Allowing for alternate variations of the story through conversation with a dyad partner sets the stage for the next phase of the work, the task of seeing.

“See:” Symbolic Representation

EXERCISE PART TWO

- 5 Then with your partner, look for common elements in both of your stories. Avoid the areas where you have differences and focus on the common insights represented in the two stories. This is searching for an overall theme or what we could call the soul mood of the story.
- 6 Collaborate with your partner on a new storyline for the character that fits the soul

mood. Collaborating with another changes the context of your own storyline.

- 7 Choose an emoticon representing the feelings around collaboration and the need to change your story.
- 8 Using the collaborative character storyline as a model, tell your partner a short biographical sketch that relates in some way to the activity in the storyline you both created.

A soul-to-soul conversation then unfolds around these archetypally significant biographical elements. This is a further evolution of the work of seeing.

The biographical sketch helps you both gain insight into the shift from analysis in the first part of the exercise to collaboration in the second part. The additional experience of insight into another person’s biography is an example of the work of awakening in another. This means that as a separate individual, I can help others to perceive that I am interested in how they view their own life. The key is to work to be conscious of the pre-verbal language of meeting the gaze, tone of voice, body posture, and touch in any dialogue situation.

The last phase of doing in the say, see, do process is sacred incubation.

“Do:” Sacred Incubation

Sacred incubation is a time-honored practice of contacting a spiritual being in sleep to solve problems. Since ancient times, it has been present in the literature of the mystery schools under the rubric of the temple sleep. In the past, a hierophant (spiritual guide) was required for sacred incubation. The hierophant induced the sleep state and guided the person through the spiritual world with traditionally prescribed mantras or imagery. The goal was to have a dream in which

“ HEALING SENSELESSNESS IN A PERSON BEGINS WITH FINDING THE UNIQUE STORY THREAD OF THE LIFE MISSION, THEN EXPRESSING IT IN SYMBOLIC LANGUAGE TO SOMEONE ELSE, SOUL TO SOUL.

contact with a divine personage would bring a healing solution.

In contemporary usage, incubation refers to the stage in creativity where the issue or problem is first represented as a symbolic metaphor and then is “put to sleep” through an act of conscious forgetting. In the soul-to-soul work, the path to sleep is considered from the point of Rudolf Steiner’s suggestion to go back through the day’s events imaginatively before going to sleep. He called this the daily review.

In sacred incubation, the daily review is enhanced by forming symbolic images from the storyline work during the day as a seed for the dream consciousness. The steps in the story/character arc are imagined in the order of the elemental process: conditional belief, consequences of that belief, reversal (when the belief is challenged), and insight. Then the steps are imagined in reverse, followed by an attentive moment of complete silence. The forward and backward process of the sequence is then repeated several times, each time with an extension of the period of silence.

The daily review itself is a great catalyst for dreaming. To attach the symbolic imaginative work to the daily review supercharges the soul to the state of sacred incubation that precedes creative activity. Over time such dream seeds can germinate as creative insights into karma and destiny issues. This is the third pillar of doing at a high level of effectiveness. This work is called sacred because, over time, the soul of the person taking such potent images into sleep begins to become aware of a subtle dialogue process with beings who are present on the other side of the threshold of sleep and how these beings work through other souls who are incarnated. This realization signals the formation of the heart organ that allows a person to have empathy for others.

In the past, sacred incubation was considered a dialogue with the divine, a condition that was not soul-to-soul. This relationship challenged the issue of freedom. The contemporary process is best when it occurs freely between two souls struggling for insight together. In the soul-to-soul work, the dreamer notes the dream in the morning and shares any feelings that accompany the

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“ ATTACHING SYMBOLIC IMAGINATIVE WORK TO THE DAILY REVIEW SUPERCHARGES THE SOUL TO THE STATE OF SACRED INCUBATION THAT PRECEDES CREATIVE ACTIVITY.

dream with a dyad partner before the next story episode and dialogue session. With practice, the heart organ is gradually awakened, allowing for the perception of spiritual insights that come from across the threshold through the souls of our contemporaries.

Healing from Savage Technology

The sequences of say, see, do that comprise soul-to-soul work are specifically designed to deal with what Carl Jung called the savage technocratic demands on contemporary souls.

The savage aspects of technology are evident in today's world as the tremendous surge of socially challenged but technically brilliant people who exhibit high-functioning Asperger's syndrome, a condition on the autism spectrum. Though they are highly intelligent, people with Asperger's syndrome are challenged socially due to their inability to recognize facial expressions, body language, tone of voice, or other social cues. They lack what psychology calls theory of mind, the ability of one soul to have empathy for what another soul is experiencing. Alleged causes for

these soul challenges to theory of mind are quite numerous and, as yet, inconclusive. They range from leaky gut syndrome through obese parents to tartaric acid in the diet, to microwaves and cell phone radiation, GMOs, and chem-trails.

The diversity of these possible causes has led researchers to study the neurology of individuals with Asperger's syndrome in hopes of finding commonalities in the neural structures that are active in these unique feeling responses. The most challenged neural area in autism, in general, is known collectively as the limbic structure in the brain. With functional magnetic resonance imaging (fMRI), researchers have observed metabolic activity in the limbic areas of the brains of subjects with Asperger's syndrome as they worked with exercises geared to facial recognition and other social tasks.

In effect, fMRI is tracking what Rudolf Steiner calls the action of the Ego organization in the warmth of the blood. Esoterically this amounts to mapping the paths taken by the Ego organization acting on the life body in the formation of thoughts. According to Steiner, this activity taxes the life forces as the human fixes the life-sustaining cosmic imaginations of the hierarchies into the corpses of thoughts.

The structures of neurology can be seen as metaphors for this contemporary manifestation of the fall from Paradise, where the eyes of Adam and Eve were opened, and the sense world became a threatening place that gave rise to fear.

As people mature, the fear that activates the amygdala is an early learning response that must be overcome. Through time, fears of space and time become linked to reward centers in the brain as needs are met, and learning ensues. This shift is based on a process of neurogenesis in which new neuronal pathways take the place of instinctual fears as rewarding experiences in the soul create new memories.

In health, the pattern of input of sense experience generates new neurons that can create new linkages from the amygdala into the prefrontal or executive areas. The neurotypical person then has impulse control through the theory of mind. As explained earlier, theory of mind means that someone can assess what is going on in the soul of another person because they can internally duplicate feelings that the other person is having. In essence, this means that their feelings can link up to higher states of mind instead of always moving towards instinctual fear-driven reactions. Theory of mind is empathy or the capacity to awaken in the other.

In neurodivergent responses, for a wide variety of reasons, the linkages necessary for smooth interactivity of inner states are disrupted, making it difficult for the person to assess the socially acceptable routes for responses. Anxiety over planning or sequencing of ideas (time) is a lack of connectivity between the left amygdala and the prefrontal executive areas. Anxiety over being touched on the back or having your back against the wall in a classroom suggests right amygdala (space) dysfunction with executive function. Control of space (you're in my space) or time (I hate surprises) are central to the struggles that a person with Asperger's syndrome faces.

Seen in this light neurological connectivity issues point to the inability of an individual to create new socially acceptable reward strategies. Healing these connectivity issues means forming new neurons (neurogenesis) to replace the pathways used by the soul when the Ego organization is being activated in response to sensory inputs. The good news is that research shows that neurogenesis is possible throughout the whole of life. Neurogenesis is cutting-edge science.

Any artistic, aesthetic, symbolic, poetic, or non-literal arrangement of images connected to personally experienced feelings is a source of neurogenesis and enhanced social capacities. To go beyond literal meaning requires soul flexibility, a capacity that Rudolf Steiner links specifically to the mission of the Archangel Michael, the guiding spirit of our times.

The tasks of the "say, see, do" methodology coordinated with soul-to-soul communication exercises are designed to produce a dynamic non-intrusive environment for creative musing that instigates neurogenesis and increased social awareness in souls challenged with the overwhelming contemporary experience of the senselessness of their lives. The goal is to encourage people to mutually engage each other for the sacred task of meeting soul to soul by providing evidence that awakening in others without losing the self is not only possible but gives profound meaning to life.

Uncover your story thread by developing new ways of seeing. Visit dennisklocek.com/lilipoh for classes, articles, and lectures for educators, healers, medical professionals, gardeners, and farmers seeking a way to deepen their understanding of their field. 📖

Dennis Klocek, MFA, is co-founder of the Coros Institute and founder of Consciousness Studies at Rudolf Steiner College. He is the author of many books including the *Colors of the Soul*, *Esoteric Physiology* and also *Sacred Agriculture: The Alchemy of Biodynamics*. Dennis is known as an international lecturer and publishes classes, essays, videos and recordings at his website dennisklocek.com.

a guide

Meaningful Activities for a Happier Winter

TRACY KARKUT-LAW

As the days grow darker and colder, we need to find ways to stay warm and keep our spirits up.

With this in mind, I've been learning about the Japanese philosophy of Ikigai: the value of meaningful activities to help us stay happy and well. Here's what I've learned so far, and hopefully, there's some inspiration for you, too.

Ikigai and Longevity

One international study showed that people with a sense of purpose in life are at a lower risk of heart disease. Areas worldwide with high numbers of people living long and healthy lives have shown to have "purpose in life" as a common link. But how do we find this sense of purpose and bring it into our own lives? Here are four key components that bring meaning and purpose into our daily activities:

- 1 **Challenge** – opportunities for improvement, mastery, and growth



- 2 **Choice** – something that gives you a feeling of freedom
- 3 **Commitment** – to a skill or a belief, maybe a cause or a group of people
- 4 **Well-being** – positive relationships to bring energy and good health

My Ikigai

When you start thinking about Ikigai, you might like to take note of the activities that come to mind.

My list looks like this:

- 1 **Gardening** – allotment, small garden, and indoor plants
- 2 **Outdoors** – swim, walk or run outside once or even twice a week if possible
- 3 **Knitting** – I like knitting socks
- 4 **Cooking** – soups, stews, salads, and cakes
- 5 **Culture** – art, films, music, and books
- 6 **Quality time** – with people I care about

These are all things that I love to do, am reasonably good at, and have some benefit for others (as well as myself). When I make time for other activities, it helps me feel more balanced, and this is why I have to make time to do them regularly.

Planning a Happier Winter

Some things on your list might happen more naturally in the summer. The winter months can be more challenging as it's darker and colder, and you might feel less motivated. Rainy winter days are the worst.

In Ikigai, physical movement is highly valued, so you might need to be creative and find ways to make it happen during daylight hours, which are much shorter during the winter months.

Make a Plan

Try not to over plan but be realistic about the time you have available and get specific with how you intend to execute your chosen activities. With this in mind, I decided to focus on three things that give my life meaning rather than try to focus on everything!

My plan looks like this:

- 1 **Go outside** – keep Sundays free to make time for a walk (maybe a run or swim)
- 2 **Cooking** – make a list of my favorite winter recipes
- 3 **Quality time** – use candles to make small gatherings feel special

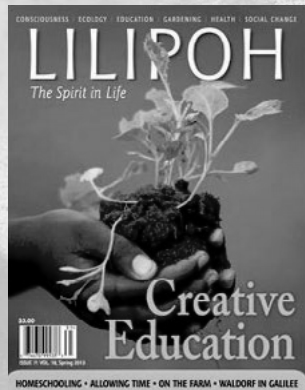
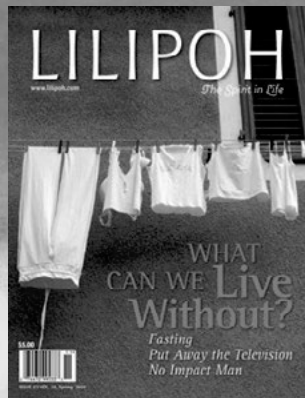
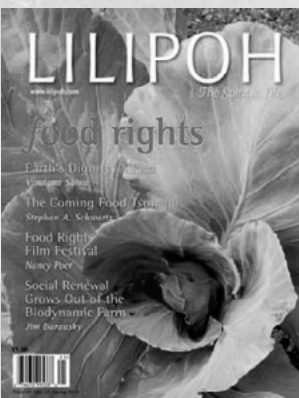
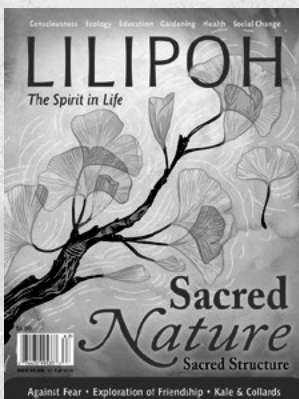
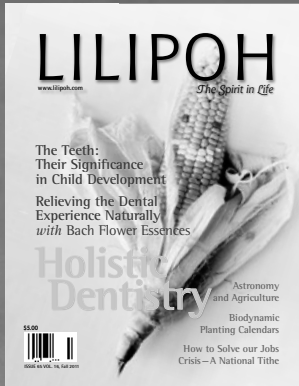
Then I jotted down more notes to further inspire my chosen activities. My notes look something like this:

Getting Outside

- Parks, forest and woodland, riverside.
- Getting outside is always worth the effort.
- Sunlight helps us absorb natural vitamin D and is essential for our circadian rhythms.
- Physical activity releases endorphins which help our mood.
- This is why a walk outside is valuable, even if it's cloudy.
- Getting into green space is even better.
- Weekends are when I do my best to get out in the afternoon when it's brighter and sometimes sunny.
- Even in the city, there are accessible places that make me feel like I've had a proper day out.
- A solo walk with an audiobook or podcast can be a real treat. Quality time with yourself.

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difference in the world.

Curbing Climate Change Through Biodynamic Agriculture

By Elizabeth Candelario

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

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

Helping Money Heal; The Vidar Foundation in Canada

By Trevor Janz, MD

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

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

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“WHEN I MAKE TIME FOR OTHER ACTIVITIES, IT HELPS ME FEEL MORE BALANCED, AND THIS IS WHY I HAVE TO MAKE TIME TO DO THEM REGULARLY.”

Seasonal Cooking

- Soups, risottos, stews.
- Seasonal vegetables, beans, lentils, herbs, and spices.
- Cooking is something I have to do most days, and it's one of my go-to ways to enjoy the winter season.
- Simple, delicious, and seasonal, *Veg Every Day* by Hugh Fearnley Whittingstall is just the best everyday cookbook ever.
- My favorite online recipe site is Minimalist Baker.
- They are great all year round, but stews and bowl recipes are especially good for this time of year.
- *The Guardian* online has lots of ideas for mid-week meals that are not too hard. They often include spices and seasonal vegetables, which I love.
- A list of recipes makes meal planning much easier, and a favorite playlist helps too.

Candles

- Tea lights and candles give “living light.”

- Natural light from a flame has a completely different feel from electric lighting.
- Lighting candles isn't only for the evenings.
- In Scandinavian countries, they have candles lit all day long.
- It creates a cozy atmosphere all through the winter.
- Tea lights are easy and convenient, and they are very affordable when you get them in big bags.
- Glass tea light holders come in beautiful colors.
- Generally, unscented candles are best unless you are sure the fragrance is 100% plant-based.

Thinking about Ikigai has given me new motivation to make time for activities I find meaningful. Taking time to write a list and a few notes has encouraged me to value these simple things more fully. Maybe, like me, you can add Ikigai to help restore energy during the winter months.

I hope that thinking about Ikigai has inspired you to plan activities to help you find more happiness and well-being in the months ahead. 📖

Tracy Karkut-Law is a certified homeopath based in London and specializing in women's health. For more information, please visit homeopathywithtracy.co.uk

A TREE SOFTLY TURNING

I got the idea from black and white TV,
Wally and the Beav and Ward's scouting
knife, chipping bark from a maple, caught
red of hand, pulled by an ear, locked
in their room, feeling bad, one more year

You, the first-grade crush, blush of maple
syrup eyes -- did not know what to do. Jacked
a knife from Sonksen's hardware store, picked a tree
in the park, stretching high, made my mark
STEVE + NANCY but wouldn't you know,
effed it up, knife blade too large for my hand --
one eye looking out for the man -- slashed so deep
into my right thumb, Y cut too steep, its leg
much too long (tip of the digit still sometimes numb)

Cuts you make around you, flaws you don't fix
even sixty years' growth can't heal all hurt
kind skin grows slowly under winter's cloak

mends pain as new seasons rise --
a stolen blade cleaned,
returned to display -- new life
rings a tree now grown too tall,
to see old wounds behind branches
summered in maple, snow covered come fall

— STEVE SIBRA

This poem previously appeared in the book Shoes for Baby published by Swallow Publishing.

Steve Sibra was born and raised in North Central Montana. His poetry and short fiction have been published widely over the past thirty years. Steve's work has appeared in small press literary journals and newspapers in the USA, Canada, the UK, Australia, and elsewhere. His full-length book of poetry, *Shoes for Baby*, was released in May 2022 by Swallow Publishing.

A New Year Begins

MARY LOU SANELLI

January feels more long-awaited than other months because it *is*.

November and December, for a lot of us, mean family, friends, food; everything good about the season. So, I don't like to admit the small sorrows I feel around this time as "the holidays" become more of a mood, often an emotional one. And by New Year's, I've pretty much run the span of my emotional reserve.

What is more, last week I woke in the middle of the night after having a dream where I am standing in the kitchen and with my hands pressed against my ears I yell, "STOP!"

And last night's dream was even more reactive.

When my husband thrashes from a dream, I immediately wake. But he doesn't, typically, when I do, but this time he did. "You were crying," I heard him whisper. I lay there in sort of an altered state—roughly three-parts me, or maybe only a half—as the effect of the dream slowly let up. How could it be that I didn't hear myself cry?

"Everything alright?" he said. "Or did you read *Time* magazine in bed again?" I rolled over. I felt his body move over to accommodate my turning over, his breathing inching toward snoring again. I reached for my robe and walked into the living room, thinking more about tears; how they cleanse our eyes of irritants. I sighed, not wanting to sound ridiculous, even to myself, but still, you'd think tears might want to seek a higher feat and

flush out the shadowy 3 a.m. fears, a darkness that precedes its opposite, the light of dawn.

I'm telling you this because, yes, I do read *Time* magazine in bed. As a gift to myself, I canceled the cable. And I don't want to read my news online. I work on my laptop, so any other place is better at the end of my day. Anything to get up and stretch and walk around and take in the world. The 2023-me will still read as many books as she can, but only two reliable news sources, balanced by the opening scenes of *Saturday Night Live*. Any more world news is deliberately succumbing to another tailspin.

Now, on *this* night, I'd finally gotten around to reading an in-depth piece about Frances Haugen, the Facebook whistle-blower (I prefer integrity-keeper) who is the kind of articulate woman who compels you to listen. Which I did. I listened closely, her findings ricocheting from believable to mind-boggling and back again, stressing truths within truths within truths. She is scientific and smart and intimate, so many things at once. It was the first exposé on the whole Facebook mess—because it *is* a mess and should be one, and (hopefully) a crack-down on big tech and their sneaky, manipulative practices—that cleared up questions I didn't have answers for yet.

Haugen studied what happened during our last election and in countries like Ethiopia and India and its relation to "engagement-based ranking"—commonly known as the algorithm—that

chooses which posts to rank at the top of a user's feed. But it was Haugen's argument about human nature that really drew me in, that this system of ranking is doomed to exaggerate the worst in us. She warns (without prophesying, which is really hard to do) that one of the most dangerous things about engagement-based ranking is that it is much easier to inspire someone to hate than it is to compassion and empathy. "And



“EVERYTHING ALRIGHT?”
HE SAID. “OR DID YOU READ
TIME MAGAZINE IN BED AGAIN?”

given that the internet tends to amplify the most extreme content, we are going to see more and more people who, for example, think it's okay, even right, to be violent. And that destabilizes societies.”¹

It was like reading my worst fear. I felt as though I could not breathe.

This is not whistle-blowing; it's turning noisy data into something easier to understand. If anything, it reflects us back to ourselves, exposing how easy we are to con, how culpable we are, how crazy it is to trust these new Mad Men in hoodies.

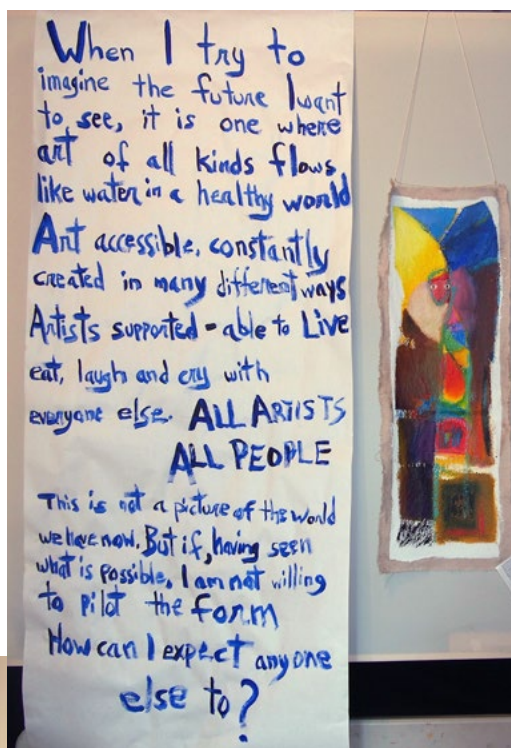
My other dream, the one in the kitchen—and this is a relief—had more to do with how many times I've found myself scarfing down another piece of pumpkin pie because once I learned how to make one, I just couldn't STOP! Why had I convinced myself baking was so hard? Pumpkin. Milk. Sugar. Eggs. Easy. Peasy.

Anyway, my sister, who is an R.N., swears that tears *do* cleanse us emotionally. And she is very opinionated, my sister, nothing at all like me, so when she said she absolutely knew this to be true, I knew enough not to object. I just smiled. But we know each other so well; it's as if she could *tell* it was a hesitant smile. Even over the phone.

But I've started to like the idea that this cleansing in sleep (and in any waking hour deemed necessary) will help offset the fear I have of 1) becoming re-addicted to sweets (I've gained five pounds since my first pie, and I recently bought all the ingredients for handmade Cannoli), and 2) just how right Frances Haugen is. About everything. 🍷

¹ Haugen, Frances. Quoted in “The Making of a Whistleblower” by Billy Perrigo. *Time Magazine*. December 6/December 13, 2021.

Mary Lou Sanelli's latest collection of essays, *Every Little Thing*, was nominated for a 2022 Washington State Book Award and a Pushcart Prize. Her novel, *The Star Struck Dance Studio of Yucca Springs*, was released in 2020, and her first children's book, *Bella Likes To Try*, was released in October 2022. She also works as a speaker and a master dance teacher & choreographer. *A New Year Begins* is from her new collection of essays in progress. marylousanelli.com



Decommodifying Art

A CONVERSATION *with* LAURA SUMMERS

Could you start by telling us a little bit about Lightforms Art Center? How did the center come to be? What kind of work does the center support, and what are some of your guiding principles?

In 2017 a group of artists began meeting around the idea of creating a multipurpose art center dedicated to spirit and art. After many meetings, we decided to look for an appropriate space in Hudson, New York. Generous investors purchased this space possible, and in December 2020, Lightforms opened its doors with an exhibition on metamorphosis. The next two years were full of exciting exhibitions, including Hilma af Klint and Judy Pfaff. Lightforms was run on a traditional art center model under the wise guidance of Martina Muller and Helena Zay.

In January 2022, funding for paid employees was no longer available. Although this seemed a huge challenge at the time, I think it was actually

a blessing for Lightforms as it allowed us to try out new organizational forms and to look for a group of artists who were interested in being involved on a volunteer basis. We could turn our energy towards diversity and inclusion and make Lightforms a place where everybody could feel at home.

Currently, Lightforms is a collaboration between Free Columbia (www.freecolumbia.org) and the Hawthorne Valley Association (hawthornevalley.org). Free Columbia is an arts and education initiative that runs without paywalls, meaning that all programming is available to everyone. Hawthorne Valley Association is a nonprofit made up of diverse initiatives committed to the renewal of soil, society, and self by integrating agriculture, education, and art.

Lightforms occasionally hosts Art Dispersals following a show. Can you explain what an Art Dispersal is and how this concept came about?

“ SO I WONDERED, HOW CAN I GET THE PAINTINGS OUT INTO THE WORLD SO THEY CAN DO THEIR WORK?

The idea of Art Dispersal originated with my work in Free Columbia. I am an artist, and I work in two dimensions in many media. I have shown in many venues, including galleries, alternative exhibition spaces, and one museum. I know that original work on a wall can transform a space, and from the letters I have received from the people who have my paintings, it can also transform the people who are in those spaces. So I wondered, how can I get the paintings out into the world so they can do their work? It does not work just to give them away. It gives a message that the paintings are not valuable. But the current art system makes it impossible for most people to even consider owning original art. I wondered, can I allow people to become the stewards of my paintings? Can I ask them to take responsibility for the well-being of the paintings?



Art Dispersal is an event where we hang up original works of art and invite people to become their stewards. They can take a piece home, keep it for as long as they like, and return it to the artist if they no longer want to keep it. Stewards are offered an opportunity to make a contribution to Free Columbia, which supports the artists as well as Free Columbia.

Free Columbia has run eighteen Art Dispersals over the past ten years, with over eight hundred paintings (as well as other works of art) dispersed to stewards in Hudson, Philmont, Spring Valley, and Manhattan, NY; Eugene and Portland, OR; Los Angeles, CA; New Orleans, LA; and Järna, Sweden. In 2020 we held our first online art dispersal in collaboration with the Anthroposophical Society in North America. The work in the Art Dispersals is often mine, but usually, other artists participate as well. As the form has become more known, artists sometimes contact me to find out how to run an Art Dispersal on their own.

As Lightforms is an artist-run collective, it is up to each artist to get their work out into the world. Some artists sell their work, and other artists loan their work, but I always disperse my work. Dispersal does not work well for all artists, and many people are not interested in using this form. Art dispersal may seem too risky for an artist who does not produce very many pieces over a year and whose pieces take a long time to create. But for an artist who creates a lot of work, it's a great way to get it out into the world onto the walls of people who want to live with it. I have found that contributions in relation to a painting have ranged from \$20 to \$4,000 but often average around \$300 per painting. Granted, it is an unusual way to work with art and money, but for me, it works well, and by now, I have work all over the world.

One of my missions as an artist is to experiment with decommodifying art. Today's art world

often treats art as a commodity, an investment, something to make the buyer more money in the future. Artists are often left behind in this model, unable to make a living, and most people feel that original art is beyond their means. Art Dispersal is my attempt to experiment with a model that gets money to artists and gets artwork into people's homes.

Because Lightforms is not a commercial gallery it is free to experiment with new forms created by artists. We have seen this in our "Who We Be" exhibition, a celebration of Black life in Columbia County, NY, with a unique, fully immersive approach, in our group show "We Are Lightforms," where artists responded to each other's pieces and created new works, in a new approach to open mic where the emphasis is on

making a space where everyone can share their gifts, and in our co-working space where artists can create work together.

There are other models that can support artists and decommodify art. One such model is "Enliven the Walls," where an institution contracts with an artist to enliven their space. The institution puts a line item in its budget for "painting support," and the artist gets a monthly stipend. The paintings are offered to spaces on a loan basis, so artists retain ownership. Holder House, the Threefold community dormitory in Chestnut Ridge, NY, uses this model to provide original art in all of its guest rooms.

I am sure that many other forms could serve both artists and those who love to live with art. We just have to be creative and inspired to find

“TODAY'S ART WORLD OFTEN TREATS ART AS A COMMODITY, AN INVESTMENT, SOMETHING TO MAKE THE BUYER MORE MONEY IN THE FUTURE. ARTISTS ARE OFTEN LEFT BEHIND IN THIS MODEL, UNABLE TO MAKE A LIVING, AND MOST PEOPLE FEEL THAT ORIGINAL ART IS BEYOND THEIR MEANS.

them, but it seems that creating new forms is what artists are so qualified to do.

Why do you think art is particularly suited to the idea of stewardship, perhaps in contrast to other physical objects?

I think stewardship is a particularly good way to look at art because art does not get used up. If you steward a loaf of bread, you basically have to eat it in order to have a relationship with it, but you can steward a painting or sculpture over your entire life, and even at the end, it is not used up. It can be passed along to someone else. I also feel that each painting has a job to do. Keeping them in my closet is

“Looking at your work makes me think that this kind of activity makes a more lasting impression by being in the house than not, because it does form part of our daily life. It weaves itself into our daily imagination and emotions without being prompted by external considerations. It forms part of our daily eyes.”

“It sort of felt like adopting a baby. A beautiful quiet well-behaved baby. It was as if everyone had a painting that was meant for them in the room and they had to find theirs.”

“Revolutionary! Thank you for inspiring creativity.”

“ I THINK STEWARDSHIP IS A GOOD WAY TO LOOK AT ART BECAUSE ART DOES NOT GET USED UP.

like having them on the unemployment line, unable to find their purpose. So just dispersing them to a steward who wants to live with them provides them an opportunity to do their work, their work of transforming us human beings, the work of helping us to see past the material world into a realm of meaning. They will no longer be unemployed. And maybe this will be important enough that the people want to support the work.

The following are some comments that stewards have made in the past.

How could the concept of stewardship vs. ownership change how we view art and its role in society? How could it change the position of artists?

If we recognized art as essential to humanity's well-being, we would strive to find ways to support artists and get art out into public and private spaces so that people could be inspired by and cared for by the art. German artist Joseph Beuys said, “Art is the only revolutionary energy, in other words the situation can only be changed by human creativity.”

I think that to understand this, it helps to try to imagine a world without art. Think of your favorite book, song, dance, or movie, and then eliminate it. Then eliminate all of that category: songs, books, or movies. And then eliminate all the other categories, all paintings, all photographs, all music, all dance. Suddenly you see the world without art, and that is a dismal and frightening thing.


The problem of getting visual art out into the world is different from getting music or video out. With these media, a person does not have to take the piece home. It's easier to understand that no one really owns music; it's there for everyone. But today someone does own music, and it's often not the musician who wrote it or played it; it's someone else who can promote it so that it makes money for them. Maybe it also makes money for the musician but probably not. A musician friend told me that all of his royalties for an entire year for five albums he has released bring less than \$100. So the problem exists in all spheres.

Can we imagine a world that is filled with the results of human creativity? Where walls are filled with paintings? Where the streets are filled with music? Where truth, beauty, and goodness find expression in the lives of everyday people?

What are some new things on the horizon?

I hope that in 2023 we can hire a diversity/outreach/development coordinator for Lightforms. This would be someone who loves the mission of Lightforms and, at the same time, loves working with people and reaching out to all the diverse communities we live within. This could take Lightforms to the next step, a place founded in anthroposophy and teaming with people of diverse backgrounds who are dedicated to the spirit and its relationship to art.

Currently, I am working with musician Matre (Matt Sawaya) and social change maker Seth Jordan to develop some new forms for releasing music that can support both musicians and listeners. This initiative is called Love Bravely. Love Bravely's first song will be released in January 2023. You can hear it at www.lovebravely.substack.com, and if you are moved to support this endeavor, you can become part of the very first steps of this new relationship with music.

The next Art Dispersal will be in the spring of 2023. It will have a small in-person component but will be mostly online, with pieces on paper that can be easily shipped. If you want to be notified, you can sign up on Free Columbia's email list on our website: freecolumbia.org/newsletter 



Laura Summer is co-founder of Free Columbia, an arts initiative that includes programs based on the fundamentals of painting as they come to life through spiritual science. It is completely grassroots donation supported and has no set tuitions. Her approach to color is influenced by Beppe Assenza, Rudolf Steiner, and Goethe's color theory. She has been teaching and working with questions of color and contemporary art for thirty-three years. Her work, found in private collections in the US and Europe, has been exhibited at the National Museum of Catholic Art and History in New York City and at the Sekem Community in Egypt. She has published twelve books and founded two temporary alternative exhibition spaces in Hudson, NY: 345 Collaborative Gallery and Raising Matter-this is not a gallery. Laura also initiated ART DISPERSAL 2012-22, where over eight hundred pieces of art by professional artists have been dispersed to the public without set prices. She is the acting director of Lightforms Art Center in Hudson, NY.

Laura teaches online and in-person courses on color and anthroposophy. Her work can be found at laurasummer.com

post-pandemic

“Where Were We?”

NANCY BLANNING

“PHEW! SOME
ADJUSTED
‘NORMAL’
IS RETURNING
TO OUR LIVES

Things are different now. The pandemic is subsiding, to everyone's great relief, though it is not gone. We weathered two-and-a-half years of anxiety and isolation as best we could. Everyone had to make sacrifices and realize that we did not have the freedom to go or do usual things—being with family and friends, sharing meals, attending artistic and cultural events, playing on athletic teams and attending

sporting events, going to school and work. This health emergency deprived everyone of practical things in our daily lives that we have been able to depend upon without worry. Grocery shopping is now a relatively easy thing to do again. We adults can still read, write, and do math at pre-pandemic levels because these skills were already in place, not waiting to be developed. Basically, the skills we have are still there both practically and socially.

We have also been deprived of many things that nourish and fill our souls with beauty, encouragement, refreshment, companionship, exploration, and fun. These opportunities are now returning to our great relief. Symphonies are playing, and theaters are performing live. Our children can play sports, and we can go again to fill the cheering spectator rows. We have done these things before and can begin to do them again. Phew! Some adjusted “normal” is returning to our lives. Even though we might feel a bit dusty in resuming social activities, we have had practice





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in being comfortable with other people before and can bridge the gap to renewed community life without too much of a stretch.

For our children, however, the situation is different. Children aged three and under have no memory of previous social experience because they have not had it. Children over three have memories of seeing only a few people outside their immediate family. They could not have playdates, mingle with children at the park, or create interactive play with the joys and challenging tussles of encountering others. The pandemic put children's opportunities for typical social and emotional development on pause.

Teachers describe that previously reasonable expectations no longer fit. Interest and attention to group activities are different. Children are less responsive and more inclined to follow individual agendas. They seem more anxious and socially unpracticed. Typical behaviors for children are now more extreme. What we previously called quiet and shy may now be timid and fearful to an extreme. Boisterous rowdiness and physical energy frequently fall into disruptive



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and aggressive-seeming defiance. This is a real “ouch” for everyone.

So what to do? The first step is acknowledging that we have all been robbed of precious experiences. This is a reality. The pandemic has been a huge interruption and deprivation for everyone, children especially. Previously typical opportunities to grow and practice learning and doing life were halted. Now we have to say, “Where were we?” when the pause struck and pick up the

walks daily—even a ten-minute stroll around the block. Play running-chasing games. Get breathless, pant, and laugh. We all need these things in our daily lives, no matter our age, but children need these urgently.

- Children need to see real things and activities. The pandemic made us all screen-engaged and dependent, and now children need to see real trees, flowers, and plants. They need to touch, see, hear, and smell phe-

“ CHILDREN AGED THREE AND UNDER HAVE NO MEMORY OF PREVIOUS SOCIAL EXPERIENCE BECAUSE THEY HAVE NOT HAD IT.

developmental thread from that moment, so the story continues as a “whole,” not a “hole.”

Where were little children? What do they need for an abundant, enriching opportunity to fill in what the pandemic has interrupted?

- Children need running, playing, risking, and exploring to develop their physical bodies. In doing this, they build strong, healthy neurology and sensory systems that literally depend upon lots of free, unscripted, self-initiated challenging movement and exploration. Our children will be gifted by being outdoors as much as possible where this play is most feasible. Go to the park more often, take family

nomena in the natural world to become true citizens of the earth. To come to know and revere this earthly home, they need these experiences in real time, not virtual display. Walk around your backyard and really look to see what is there. Keep a bird feeder stocked to invite birds to come to show their lives. Make your excursions to parks and hiking trails, not to recreation/entertainment enterprises.

- Children need to see real people doing real work, not watching entertaining videos to fill time and keep them occupied. Little children need to see real work—cooking, house cleaning, laundry folding, mopping, tidying—to

“CHILDREN ALSO NEED TO BE WITH CARING ADULTS WHO ARE TRANSFORMING THEIR PANDEMIC-INDUCED SOCIAL ANXIETIES AND FEARS INTO RELAXATION AND ENJOYMENT OF BEING WITH OTHERS AGAIN.

have purposeful activities to imitate. Older children need to be involved in these to learn that human beings have responsibilities to care for their surroundings and cooperate with others to keep life going. Everyone helps.

And to the prominent question of this discussion, what do children need to build their social, resilient, confident social selves? They need to be with people. They also need to be with caring adults who are transforming their pandemic-induced social anxieties and fears into relaxation and enjoyment of being with others again. Besides playdates and small gatherings, to begin with, take walks. Smilingly greet passersby that you do not know with a friendly “hello.” Show our children that we are not worried about being with others but actually look forward to old and new friendships.

The pandemic has heightened a kind of existential fear that is always lurking within us. A friend described how she was walking on the sidewalk in her neighborhood and approached a house where children were playing in the yard. Upon seeing her, the children frantically ran to get

far away from her. Their parent, who was nearby, commended the children for running away from this unknown person.

Children are unconsciously influenced by the attitudes of the adults around them. They feel and absorb our anxieties and fears. For their sake, this is something we need to face and work to transform. Can we practice within ourselves a different response? As caring adults, we might say, “Ah, this is a friend we do not yet know. Let us go to say hello and find out who they are.” To acknowledge others without fear and suspicion is the foundation of a healthy, healing social life. May we strive toward doing so. 📌

Nancy Blanning is an early childhood educator with a special interest in movement and “incarnational support” for young children. She served as a kindergarten teacher and member of the educational support staff at the Denver Waldorf School, from which she recently retired after almost forty years. Her dedicated focus now is adult teacher development and professional deepening as co-director of early childhood teacher training at Sunbridge Institute in Spring Valley, NY, and as guest faculty at other teacher training programs. Practical and compassionate support for parents is another of her passions. She and her husband are parents of four Waldorf graduates and grandparents to eight. Grandparenting is Nancy’s greatest joy, along with teaching. She writes these columns on behalf of WECAN—Waldorf Early Childhood Association of North America. Please visit the website at waldorfearlychildhood.org.

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ADAM BLANNING, MD

As a Waldorf parent, you gather many good stories about your children. One that stands out for my family is when our new first grader—who had independently taught herself to read at 5-and-a-half years of age—marveled at how clever her new teacher was. She told us about this at the dinner table. Her first-grade class was learning about the letters of the alphabet. For each letter, there was a story associated with a shape and a shape with a sound. We were wondering whether this process of learning the letters might be boring for our daughter but found the reality was really quite the opposite. She already knew the shapes and the associated sounds, but she loved hearing the stories. She drank them in joyfully. She looked forward to them. The stories were what she found so inspiring; that was why the teacher was so clever. Waldorf education focuses a lot on the process. On many levels, the goal of Waldorf education is not simply to memorize and spout back facts but to build living experiences. You don’t just learn the letters; you learn the stories, sounds, and processes of the letters. You don’t just learn your multiplication tables; you stomp and clap

them (often forwards and backward). You bake bread, carve a spoon, knit, move, sing, and play instruments, plus lots of drawing and writing about the things you have seen, heard, and felt. Sometimes multiple weeks of adventures, stories, and experiences get crystallized down into only a few pages of text and images. The block book stands as a representation of larger activity, but it’s not the main focus. Otherwise, all the time in the classroom would be spent faithfully copying the exact text and images of an expert teacher—much more content, less process.

Many traditional educational activities do lean that way. When taken to the extreme, education can fall into a pattern of solely “teaching to the test,” focusing (almost exclusively) on the facts on an exam. Education becomes the transfer of factual information without much creativity or context.

Medicine, too, can sometimes fall into that pattern. The practice of medicine has become increasingly focused on facts, tests, diagnostic criteria, and electronic medical record templates. Interactions with a patient risk becoming a kind of teaching to the test, in which

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Rudolf Steiner's Vision in Action

“THE PRACTICE OF MEDICINE HAS BECOME INCREASINGLY FOCUSED ON FACTS, TESTS, DIAGNOSTIC CRITERIA, AND ELECTRONIC MEDICAL RECORD TEMPLATES.

gathering and checking off those data points becomes the sole prerogative. Assessment and plan shift efficiently towards choosing a diagnosis, then connecting that diagnosis to a predetermined treatment plan or protocol. Of course, those factual elements of diagnosis and treatment are needed, but they aren't the whole picture. Many practitioners feel that. They sense a certain stiffness or hollowness in the direction medicine has taken without necessarily knowing what the missing pieces might be. Believe it or not, a “Waldorf” acknowledgment of process, of *living experience*, can also be brought into the realm of medicine and nursing. In fact, while the first Waldorf school was being founded in Europe, simultaneous collaboration with practicing physicians was also taking place. The goal was to explore an “extension” of the art of medicine, using the same kinds of insights about the human being. That process is not finished, it's not perfect, but it's been steadily developing for more than 100 years.

Trainings for licensed prescribers (MD, DO, ND, NP, PA) and nurses take place all over the world. Instead of “Waldorf” medicine, it is known as *anthroposophic medicine*—“anthro” meaning the human being, “sophia”: knowledge—a medicine striving to know the whole

human being. These training programs for doctors and nurses work to enliven thinking, deepen observation, learn about whole-person therapies, connect to the natural world, and see how body, soul, and spirit weave together, both in sickness and in health.

The trainings are designed for people who have already completed their traditional medical or nursing training—you need to know the “alphabet” of medicine already. But what a “Waldorf school” for doctors and nurses offers is a chance to hear the stories behind the alphabet, dig deeper, challenge and enliven your thinking, and find joy, meaning, and a new community.

If you practice medicine or nursing and are eager to expand into new pictures or have a favorite nurse or doctor in your community who you think would be nourished by this process, please tell them about our programs.

More information can be found at:

www.anthroposophicmedicine.org and

www.anthroposophicnursing.org. 

Adam Blanning, MD, is the founder and director of the Denver Center for Anthroposophic Therapies in Denver, Colorado. He sits on the boards of the Association for Anthroposophic Medicine and Therapies in America (AAMTA) and the Physicians' Association for Anthroposophic Medicine (PAAM) where he serves as a teacher and mentor for PAAM's North American training courses.

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— Angelica Hesse (FORMER WALDORF STUDENT)

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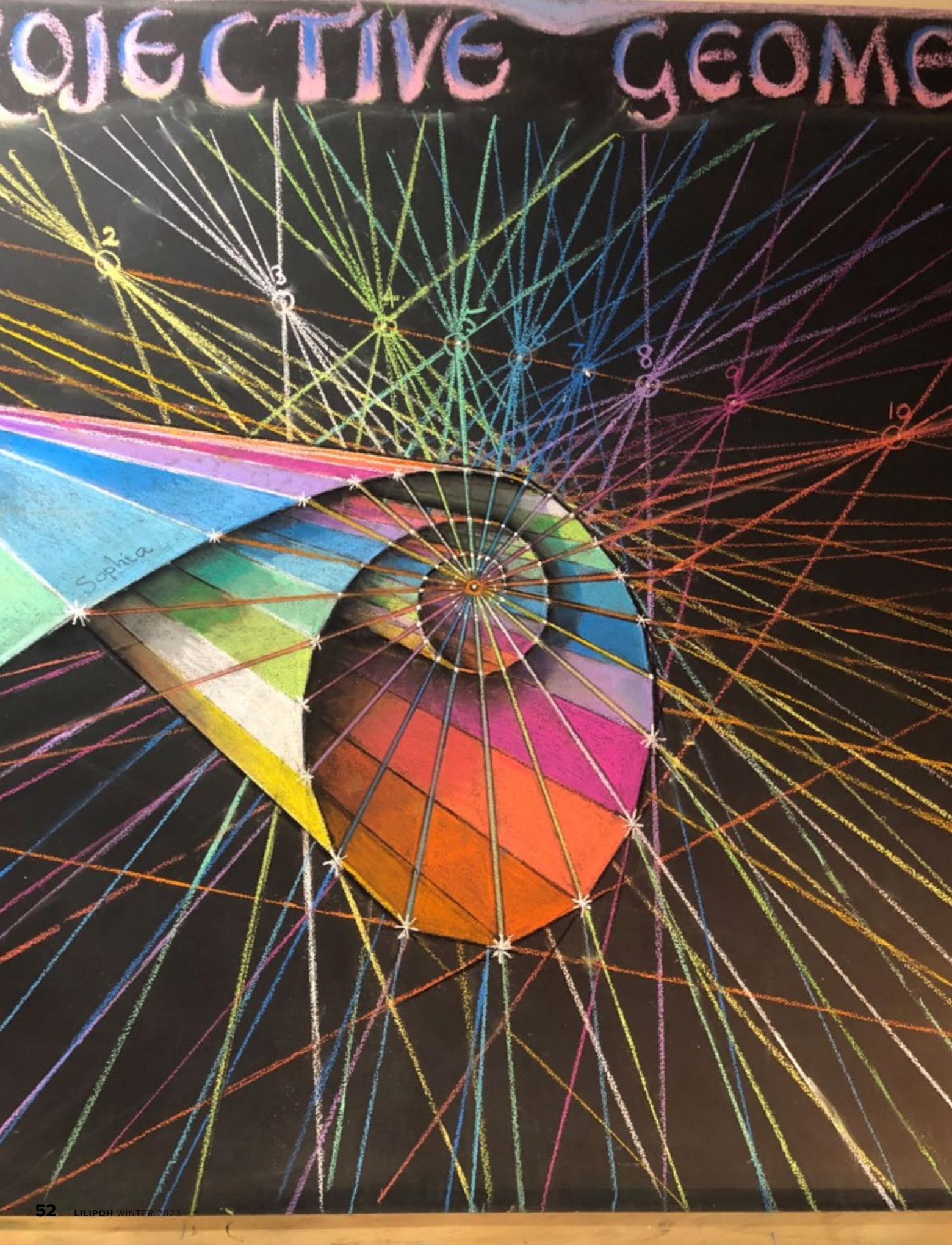
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a teacher's approach

The Importance of Projective Geometry in High School

SOPHIA MONTEFIORE

Sydney Rudolf Steiner College is one of few Steiner/Waldorf training colleges to offer workshops in Projective Geometry teaching for Steiner educators and aspiring teachers. Each year workshops are delivered at their Spring Seminar by the exceptionally talented Sophia Montefiore, a passionate Steiner High School teacher and adult educator. Sophia's unique approach to the subject through her artistic use of color has given fresh meaning and accessibility to projective geometry for many people.

Projective geometry is a beautiful example of how the Waldorf curriculum, inspired by the Austrian philosopher Rudolf Steiner, grows with the child: "You must give the child such concepts as are capable of change in their later life."¹

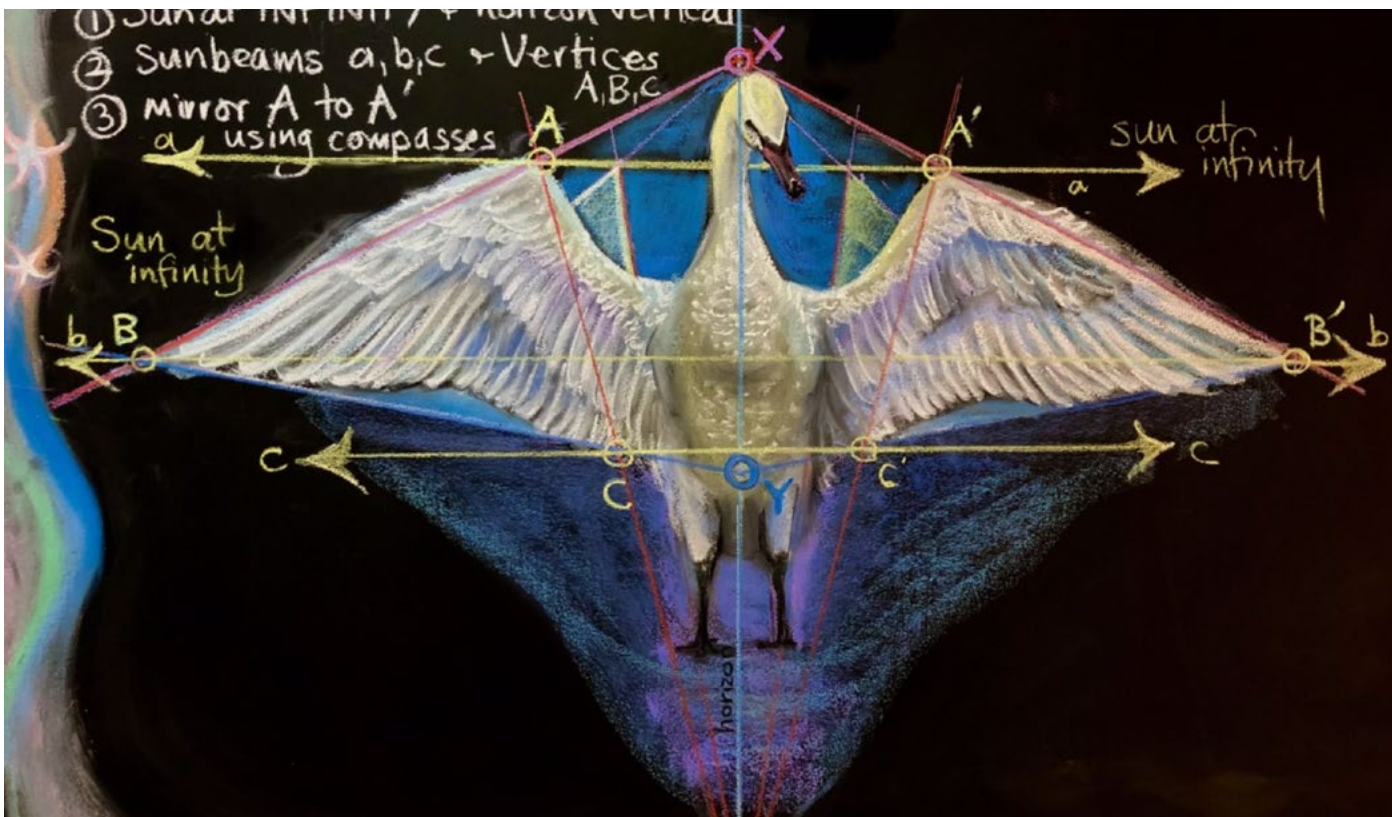
Projective geometry is specifically designed for senior high school students, and it grows

out of the form drawings practiced in the early primary years. Form drawing is free-hand drawing that explores all types of symmetry and metamorphosis in shapes. Steiner observed that the "origin of geometry lies in movement" and "transformation, not conservation is a true law of life."² Form drawing is a precursor to the sacred geometry forms created with a set of compasses

REFLECTION BILATERAL SYMMETRY



“PROJECTIVE GEOMETRY ENCOMPASSES ALL OTHER GEOMETRIES AND INVOLVES HIGH-LEVEL THINKING, CAREFUL CONSTRUCTION PROCESSES, AND ARTISTIC RELATIONSHIPS WITH THE WORLD AROUND US.



in later years. Projective geometry encompasses all other geometries and involves high-level thinking, careful construction processes, and artistic relationships with the world around us. Olive Whicher described projective geometry as having a “clarifying effect on thought as a whole.”³

Lower Primary	Form Drawing	Creating shapes with a purpose out of movement and action
Upper Primary into High School	Sacred Geometry	Creating a sense of harmony and beauty
High School	Geometric Proofs	Exploring logic
Upper High School	Projective Geometry	Exploring the relationships of time and space

Projective geometry works very specifically with the transformation and movement of points, lines, and planes in a fascinating way that includes the concept of infinity. It gives new flexibility to our understanding of geometry as well as mirrors the more hidden processes of nature and cosmic concepts of space and counter space.

*“To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.”*

— WILLIAM BLAKE⁴

My approach to creating and teaching projective geometry springs from my love of color and story. I have found that using color in a meaningful way can be a bridge to allow people with less experience in mathematics or geometry to enter this profound world. The stories we can co-create about how each projective geometry form unfolds and relates to the whole are vital to developing our sense of connection in a world where itemizing and isolating are common processes.

The Influence of John Blackwood (1940-2015)

My experience with projective geometry is highly inspired by the teachings of John Blackwood, whom I first met when I was a university student. John had been inspired to explore the beautiful world of projective geometry by Lawrence Edwards (an educator from the Edinburgh Rudolf Steiner School), who worked with plant geometry. Many years later, in 2014, I enlisted John to run an intensive set of workshops at the Newcastle Waldorf School. We felt that we spoke the same language and had a very fruitful time together. He shared a set of imaginative interpretations that have inspired me to further my own explorations with students, geometers, teachers, and those interested in philosophy.

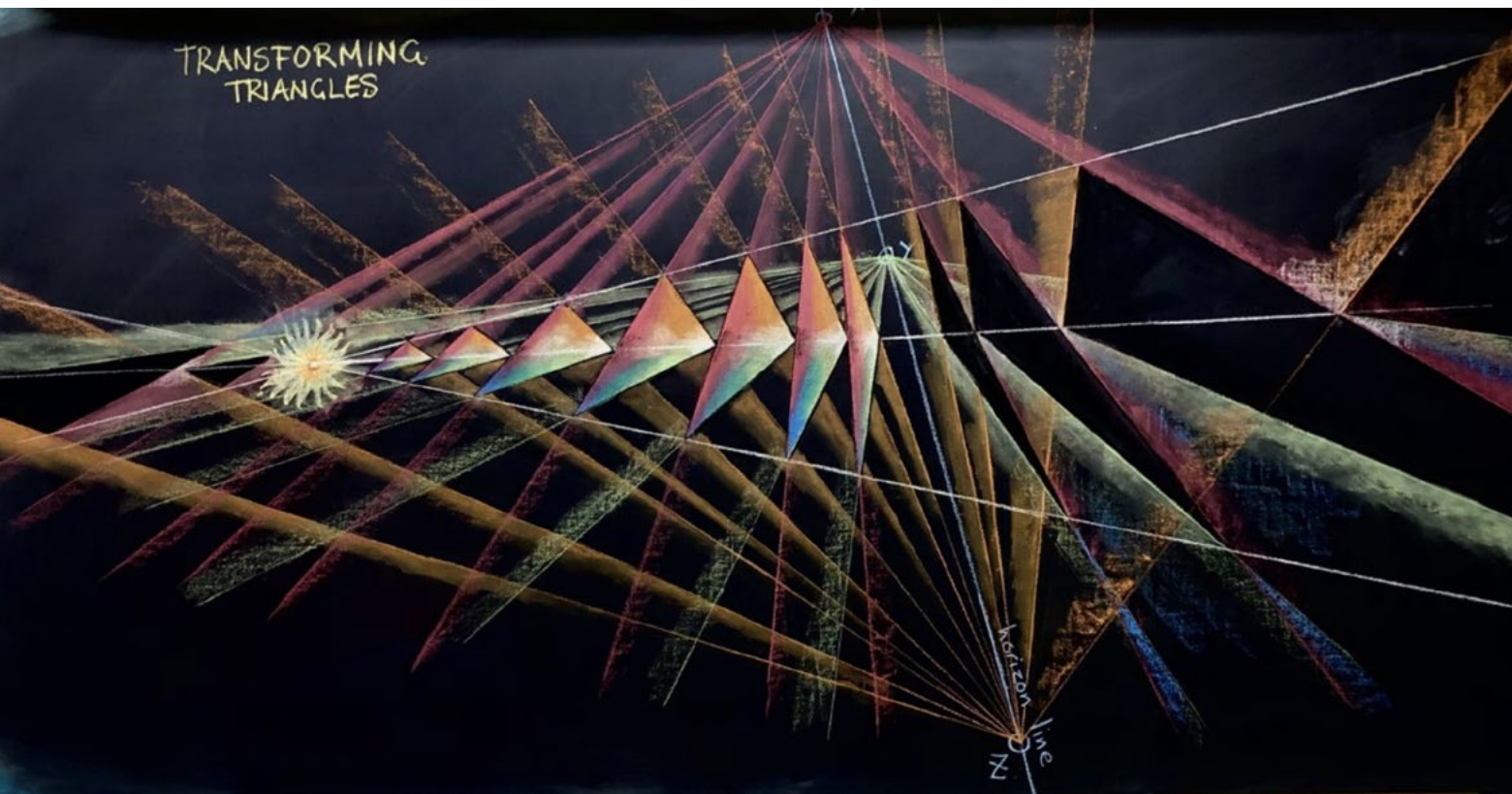
Projective Geometry in Renaissance Times

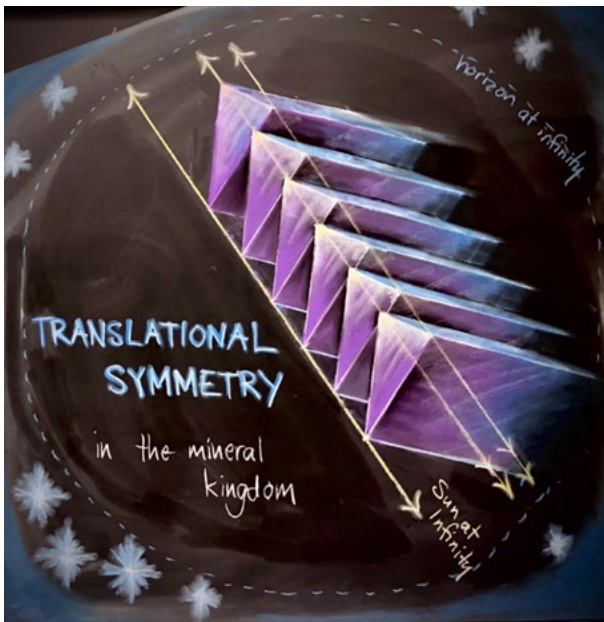
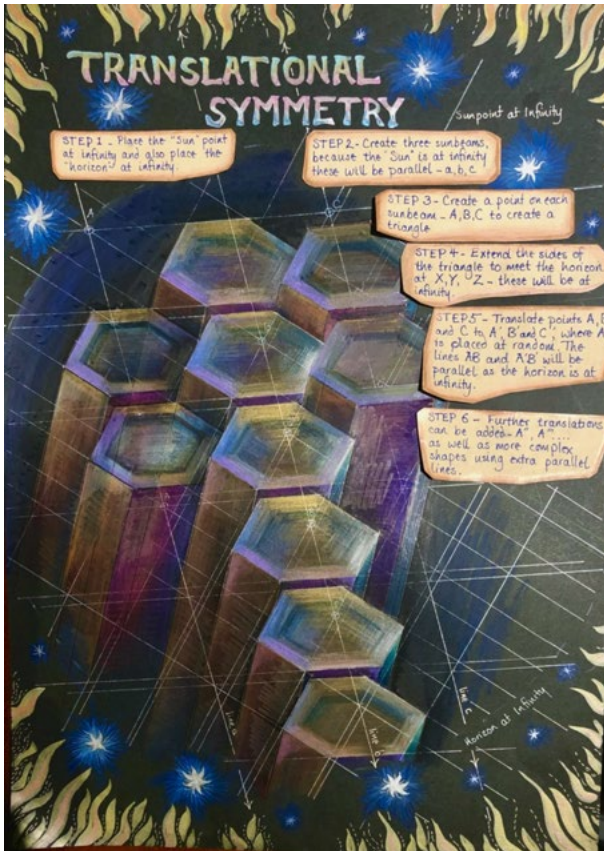
Projective Geometry was developed in Renaissance times by the French mathematician Girard Desargues.

One of the most memorable ideas John Blackwood outlined to me was how the three types of symmetry seen in the natural world are special cases of Desargues’ theorem and can be related to three realms of nature

- 1 Translational symmetry is seen in minerals (left)
- 2 Rotational symmetry is seen in plants (above and right)
- 3 Bilateral symmetry is seen in animals (see pages 54-55)

In many ways, these deceptively simple geometric properties lead to quite profound reflections. Students of projective geometry come to

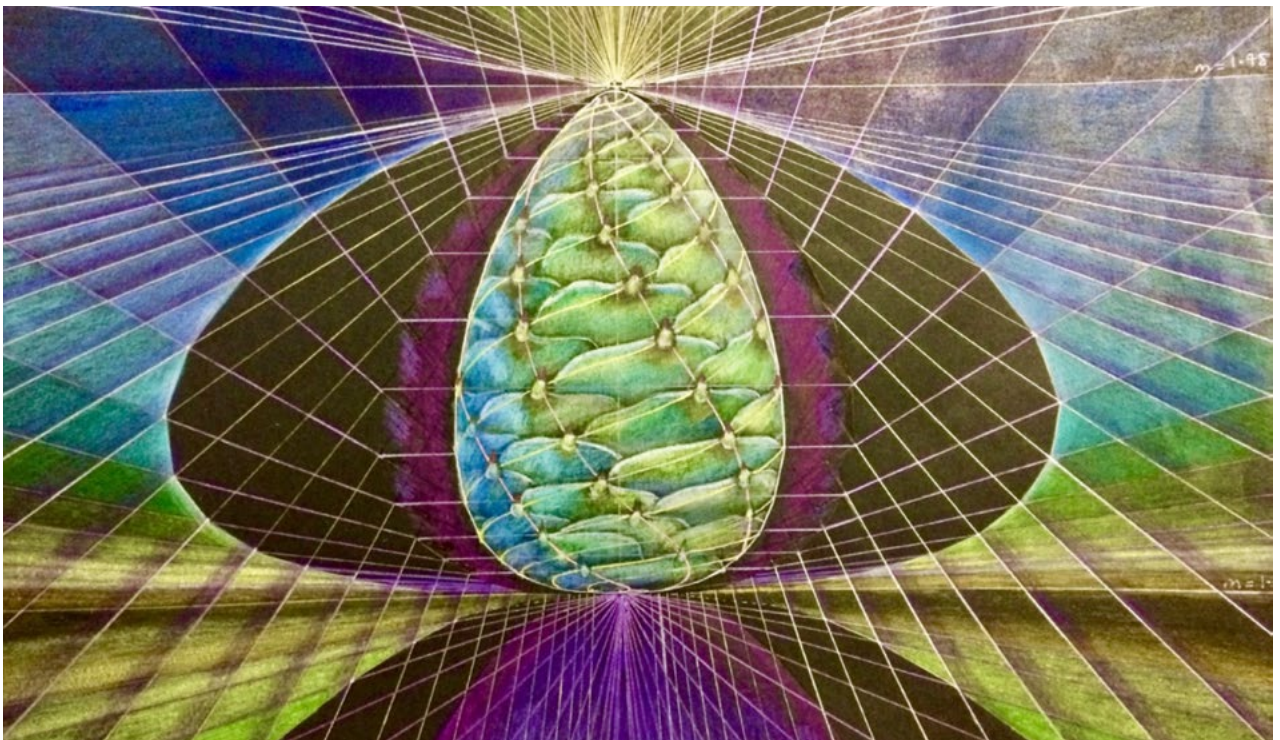
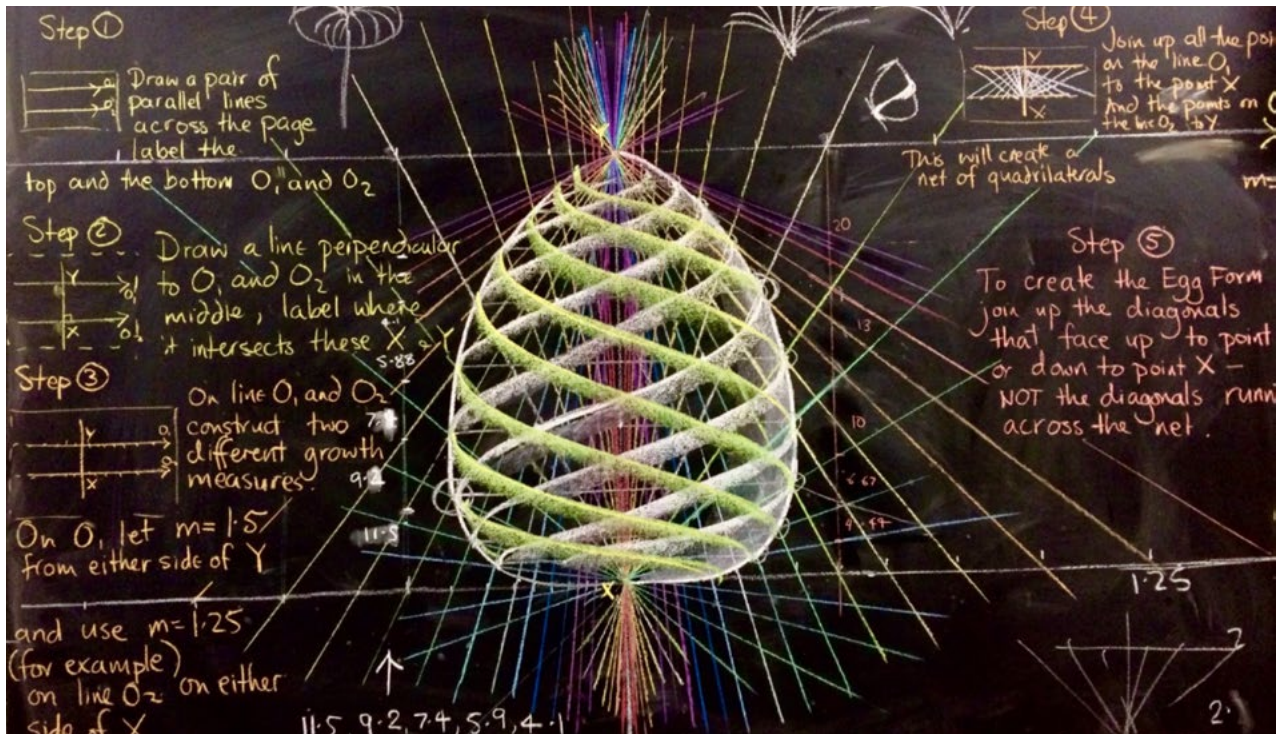


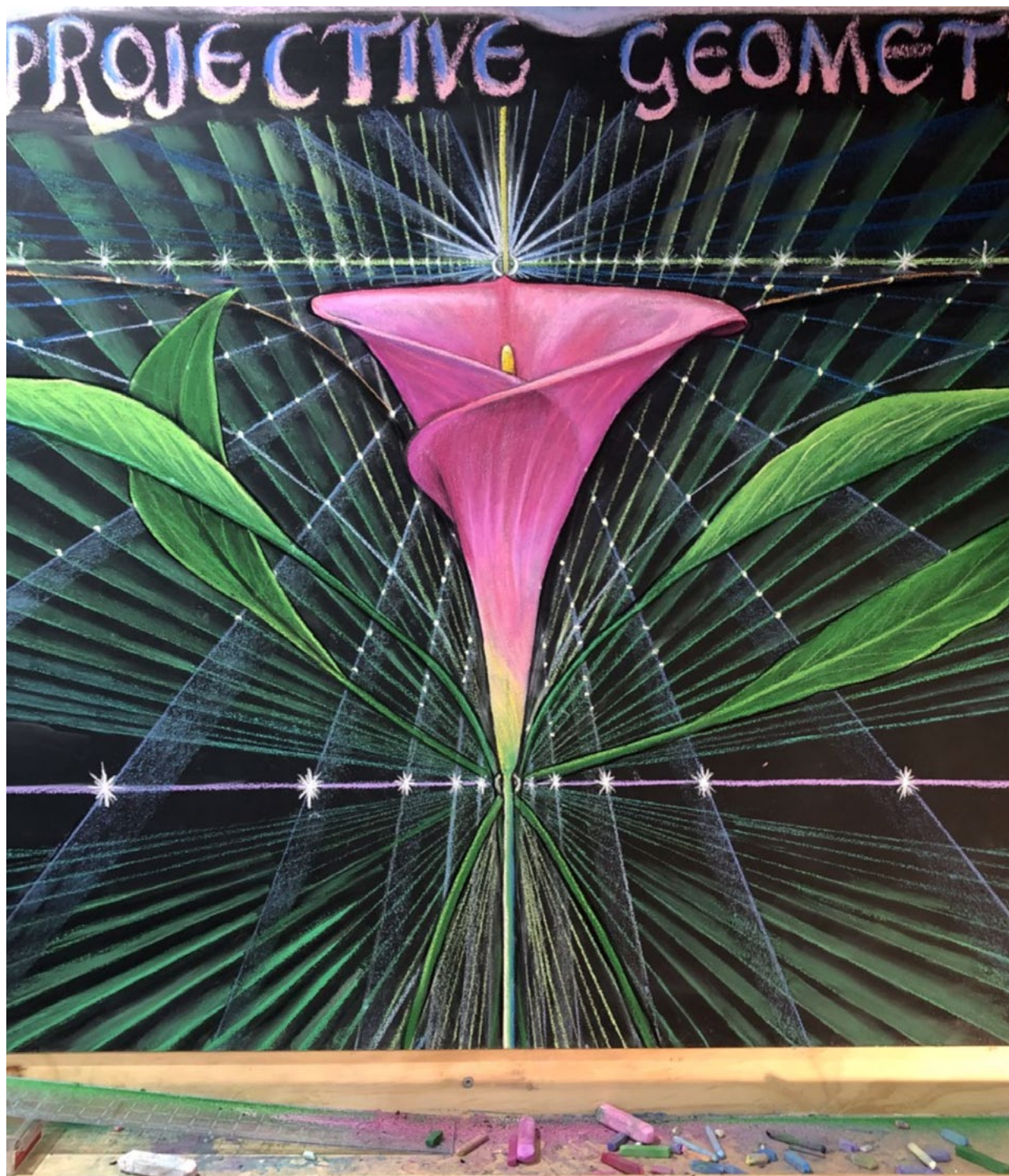


feel there is a strong patterning force that can visibly express aspects of nature's open secret.

Thinking, Feeling, and Willing: Head, Hands, and Heart

In a Waldorf context, the holistic education of the students incorporates three intertwining aspects of their development, thinking, feeling, and willing, also characterized as head, heart, and hands. Students actively learn through purposeful and enjoyable activities engaging their will. Then, Waldorf pedagogy creates healthy rhythms and artistic approaches to engage students' feelings. Finally, in age-appropriate ways, the lessons support the students in developing imaginative and independent thinking. Form drawings are practiced not just on the page but through drawing in the sandpit and class movement activities, such as walking circles, figures-of-eight, and interlocking stars.





Sydney Rudolf Steiner College

Enriching Teacher Training and Adult Education

Sydney Rudolf Steiner College plans to offer more workshops (online and in person) in 2023 for primary and high school teaching, led by Sophia.

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Many of our courses and workshops are available for the international community to attend online via live-stream or as recordings.

To get in touch, please email us at:

admin@sydneyrudolfsteinercollege.com

Sacred geometry drawings express beauty and harmony and are individualized by the students' use of color.

Projective geometry lessons thrive with a head, hands, and heart approach. There is a beautiful relationship between the headwork and the hands in the focused, almost meditative practice of following the renewed and repetitive construction steps. Creating the same forms using computer software will never replicate the profound inner work that occurs when geometers use their hands. The artistic and cultural meaning that I bring to each form resonates individually and allows each participant to tell their own story as they draw.

Willing	Following the steps in construction Using geometrical instruments with accuracy	Creating shapes with a purpose out of movement and action
Feeling	Rhythm Color and artistry, "soul rendering" Story and cultural connections	Creating a sense of harmony and beauty
Thinking	Mathematical aspects Problem-solving Spatial awareness	Exploring logic and making connections
Individuality	Interpreting the forms and creating a story about the relationships through artistic and reflective practices	Considering the infinite and exploring the relationships of time and space

Further Explorations with Projective Geometry

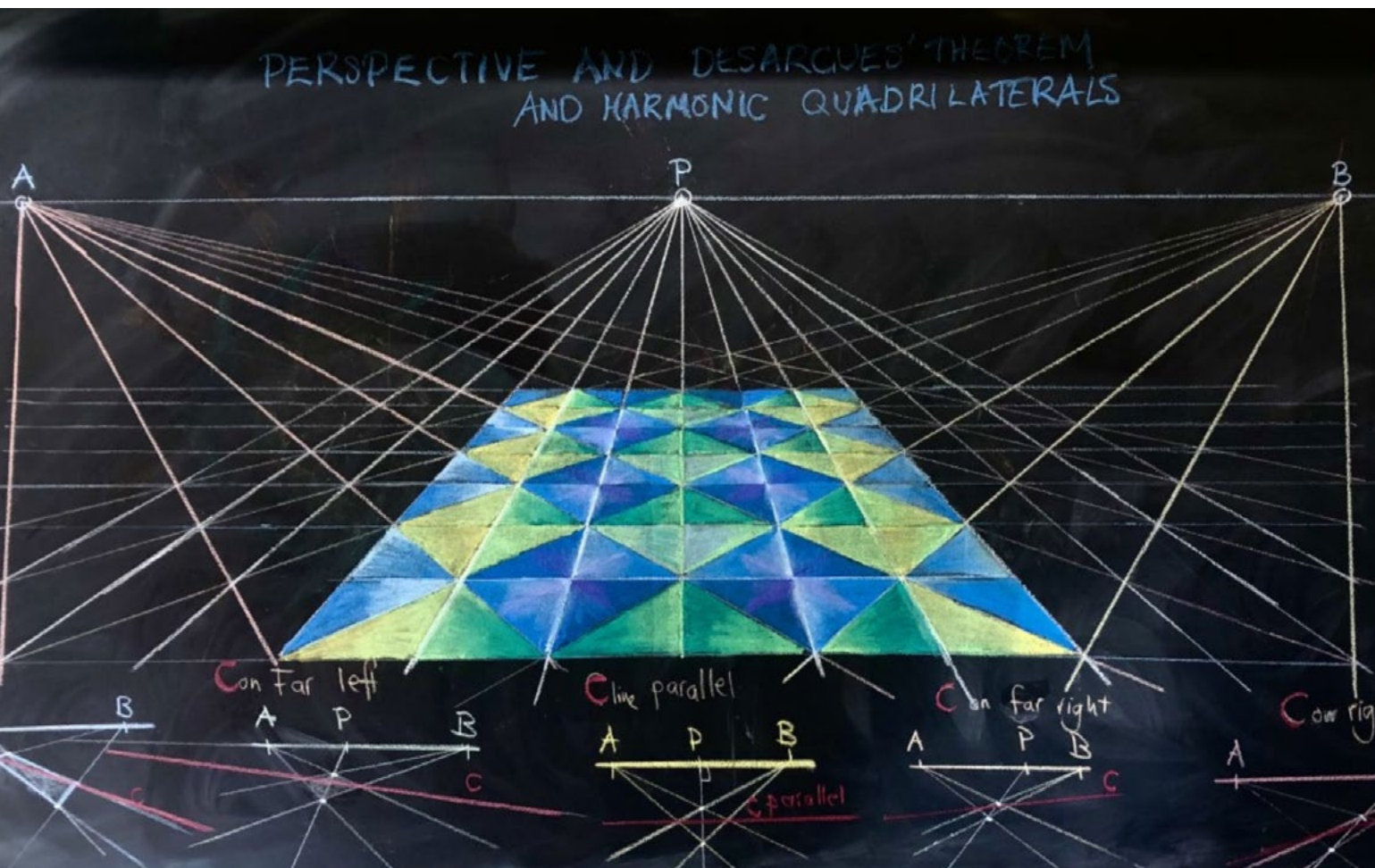
Further explorations with projective geometry include harmonic quadrilaterals, perspective, and

learning about growth, step, and circle measures. These lead to some more intriguing forms.

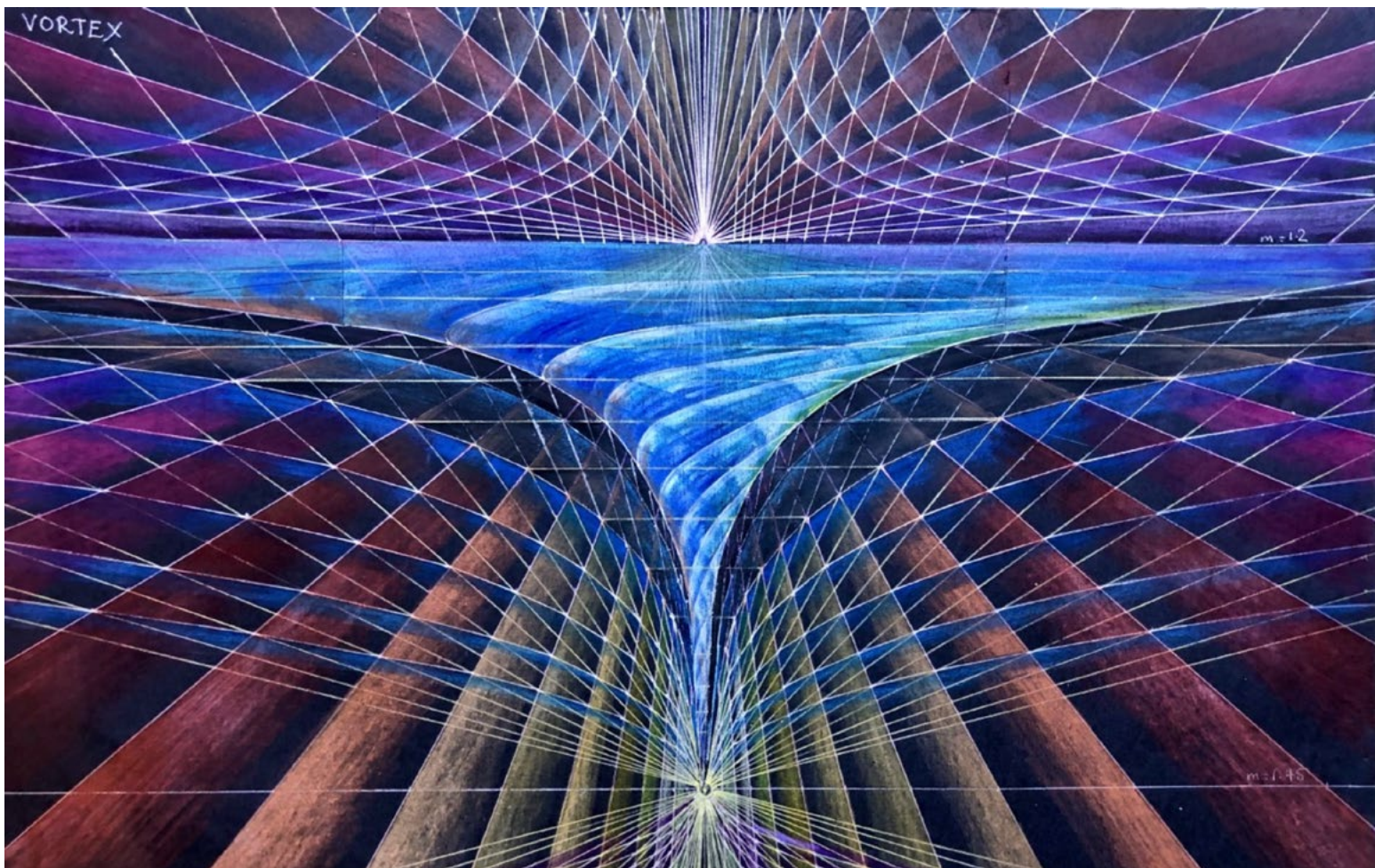
Learning about harmonic quadrilaterals (below) reveals how our recognizable geometric shapes, usually given dry definitions based on the number of sides and the types of angles, really belong to an infinite field of forms. Learning about growth measures leads to understanding the complex forms of buds (page 59 and 60) and vortices (opposite). Learning about circle measures help students to create spiroid fields. ■

- 1 Rudolf Steiner, "Lecture 9" in *The Foundations of Human Experience* (SteinerBooks, 1996).
- 2 Rudolf Steiner, "Lecture 3" in *The Foundations of Human Experience* (SteinerBooks, 1996).
- 3 Olive Whicher, "Concerning Changes in Classroom Mathematics" in *Projective Geometry: Creative Polarities in Space and Time*. (Rudolph Steiner Press, 2013).
- 4 William Blake, "Auguries of Innocence" in *Poets of the English Language* (Viking Press, 1950).

Sophia Montefiore is an experienced Waldorf teacher and educator in Newcastle, Australia. She has taught projective geometry in Australia and internationally across a range of adult learning settings and is an exhibiting artist and published illustrator. Her unique approach through the artistic use of color has brought fresh meaning and accessibility to projective geometry for many people.



“USING COLOR IN A MEANINGFUL WAY CAN BE A BRIDGE TO ALLOW PEOPLE WITH LESS EXPERIENCE IN MATHEMATICS OR GEOMETRY TO ENTER THIS PROFOUND WORLD.



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like fingers of apple butter on a pancake
sky, the way warmth gathers cold –
captures it from the inside out
no lock or chain holds a loved one
so tight as the mountain braces air.
Fresh from the source
each breath greets your skin –
bounces back with your fragrance,
simple in sound, simple in posture –

above the snowbelt, a mountain
man posed into majesty,
he squints far into the north
revisits the bends your river marks.
He bites hard into a winter apple
feels skin crackle,
teeth reaching deep
to the core:
to seeds, narrowing
to one tiny dark stone
where light excuses itself,
cuts in front of shadow

— STEVE SIBRA

This poem previously appeared in the book Shoes for Baby published by Swallow Publishing.

Steve Sibra was born and raised in North Central Montana. His poetry and short fiction have been published widely over the past thirty years. Steve's work has appeared in small press literary journals and newspapers in the USA, Canada, the UK, Australia, and elsewhere. His full-length book of poetry, *Shoes for Baby*, was released in May 2022 by Swallow Publishing.

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