



March 2018 • N° 3

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#### ANTROPOSOPHICAL SOCIETY

*The Netherlands: Opening of Elisabeth Vreede House*

### Conversation, art and culture

On 20 January 2018 the Anthroposophical Society in the Netherlands opened its familiar and at the same time new home in 1 Riouwstraat in The Hague with a festive celebration. One of the first activities to take place in «Elisabeth Vreede House» was the foundation of the Dutch Youth Section.

The building looks back on a long history. The Anthroposophical Society in the Netherlands bought it as a place for a «free spiritual life» when Willem Zeylmans van Emmichoven was its chairman. For many years it served as a venue for all kinds of member activities.

After the relocation of the Anthroposophical Society to Zeist, the *Euritmie Academie* under the direction of Werner Barfod moved in and made it its home. When the Academy then moved on to Leiden, the building was taken over by the *Stichting Euritmie*.

At the end of 2016 the members of the Anthroposophical Society in the Netherlands followed a proposal made by their Council: they decided to buy the building back and renovate it for their own use. It should become a home again for the Anthroposophical Society whilst also being open to the world. *Stichting Euritmie* continued to use it until mid-2017, when the Society took it on again.

#### The soul of the building

A cheerful mood prevailed outside the renovated building: people were happy to see the finished result, and visibly impressed with the successful renovation that respected what had been there before. We had paid attention to the building's soul.

After a renovation period of seven months the building was handed back to the Society in mid-December. Work on the interior could start: a café was installed on the ground floor and a generous reception area, fire



*Vreedehuis: open again for membership activities*

prevention measures were improved and the whole building was made more visitor-friendly. Architect Yaïke Dunselman of the architectural firm *9graden architectuur* and a local building firm made the renovation a real success. The library was given a face-lift, and some rooms were newly done up. One of the goals was to make the building more interesting for potential hirers: it can accommodate and cater for medium-size conferences and still have enough room for the activities of the Society.

*continued on page 2*

## ■ GOETHEANUM

20 Years since the renovation  
of the Main Auditorium

## Inspiring cooperation

Twenty years ago the Goetheanum's Main Auditorium was renovated throughout in order to get rid of asbestos-containing materials, which had by then be found to be carcinogenic. This was an opportunity to give the Auditorium an artistic makeover, a task taken on by Christian Hitsch, who was head of Visual Arts at the Goetheanum at the time.

Although there was some opposition, it was impressive how many people got active and supported the project with enthusiasm: 40 sculptors and seven painters, as well as hundreds of volunteers from all over the world who gave their time wherever necessary. It was also astonishing how the shotcrete experts worked together with the craftspeople, artists and volunteers in a way I haven't seen elsewhere since then.

My most vivid memory is of how doing something together unites and connects people. Every morning everyone involved was given something spiritual to take with them into their daily work. I was also impressed with the artists' strong emotional life. It taught me that one needs a big heart if one works with artists. | *Kurt Remund, Dornach (CH)*

**Exhibition** 20 Years Main Auditorium Renovation (Thorwald Thiersch, showcase exhibition), until 11 May 2018, Goetheanum.

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## ■ ANTROPOSOPIKAL SOCIETY



Run by an enthusiastic team: Vreedehuis

### Foundation of the Youth Section

Here is a brief history of the whole process: in 2017, shortly before the summer holidays, youth leaders from all over the world visited the *Vreedehuis*, which was still called *De Zalen* at that time. Together with some members of the Anthroposophical Society in the Netherlands they witnessed the foundation of the Youth Section: a light-filled occasion with a genuine foundation stone quality.

Instead of an ordinary foundation stone, a glass dodecahedron filled with soil from all the Dutch provinces was placed into the ground. The activities of the Youth Section also went through a renewal process: some events such as the regular «soirées» have started: meetings with music, poetry, conversation and food. Usually a topic is chosen that relates to current events and is open to all young people who are interested in anthroposophy. These evenings are very well attended.

2017 ended with a midwinter celebration: 60 young people came for a themed weekend with artistic activities, work groups, lectures, music, discussions, conversations, and time for relaxation. In the summer these events take place on a farm, in the winter – for the second time now – in *Vreedehuis*.

### A home for the Section

Some activities and conferences are organized by the Sections of the School of Spi-

ritual Science. In the past we needed to rely on other venues, but now these meetings have a home again. There is also space for a broader cooperation between the Sections.

In a few months' time the editors of *Antroposofie Magazine* and of the journal «*Motief*» will also move into *Riouwstraat*. There is much going on and we are looking forward to reporting about it. The building provides a space for the *Antroposofie Magazine Academie* where topical problems of the Society are discussed, as well as the question as to what anthroposophy can contribute to these topics. Plans are also afoot to inform non-members, and anyone interested, of what anthroposophy has to offer.

*Elisabeth Vreede House* is run by a very enthusiastic team of people who work daily under the direction of Stephan Jordan, a council member. Their main focus is on supporting the Society's activities as well as hiring out the beautiful rooms, running the café and putting together cultural programs. A team of four co-workers, a number of volunteers and a library team make sure that the building is always optimally used and that people find their way there and are informed on what is going on.

*Elisabeth Vreede House* is a venue for anthroposophy offering space for conversation, meetings, art and culture. Come and visit us! | *Stephan Jordan, The Hague (NL)*

[www.vreedehuis.nl](http://www.vreedehuis.nl)

*General Anthroposophical Society: from annual theme to annual motif*

## Foundation Stone for the future

It has long become a tradition that the Executive Council publishes an annual theme as a proposal for the anthroposophical branches and groups worldwide to work on. This proposal has also always extended to a recommendation of texts or lectures that were suitable for joint studies. A new approach has now been decided on.

For some time now we have been trying, together with the Conference of General Secretaries, to choose themes that meet with as broad an interest as possible in the various countries and on the various continents. Since the Goetheanum Leadership was formed in 2012, we have endeavoured to look more at the needs, interests, and questions of the various areas where anthroposophy is applied in practice, and of the different Sections within the School of Spiritual Science. It is, after all, important that the whole anthroposophical movement has the possibility to join into creating a deepening and inner orientation for our time that extends beyond the differences between the global regions and professional domains.

### Strengthening what unites us spiritually

There will probably not be one particular spiritual-scientific theme that will interest all anthroposophically inspired people in the world to the same extent. Anthroposophy in itself could be such a theme, of course – but that would be too comprehensive and multi-layered a task, and there would still be a need for identifying a focus or motif on the basis of which a stronger spiritual community could grow.

With the Goetheanum World Conference at Michaelmas 2016 we have made the Foundation Stone Meditation a central theme. In its form and content, this meditation comprises everything that is essential for the structure and development of the Anthroposophical Society and the School of Spiritual Science. Over and above that, it can yield a wealth of inspirations for joint and individual study. The Foundation Stone Meditation has been translated into many languages and can help us to prepare ourselves, whilst connecting with its origin, for the centenary of the Christmas Conference of 1923–24.

### Considering local circumstances

We therefore decided in November 2017 at the Conference of General Secretaries to

make the Foundation Stone Meditation, up until 2023–24, the centre of our joint anthroposophical work. However, we will not, and cannot, prescribe how people are to work on this Meditation in their various locations and groups. People have had so many different traditions and experiences with it – in the Netherlands, for instance, it has a tradition that has been cultivated by many people and groups for decades; in New Zealand it might not be known to some members of the Society – but wherever people are, they can discover and develop new ways of finding something in this wonderful meditation that will connect them.

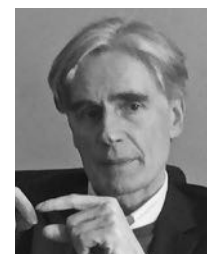
And this is the essence of what we would like to propose this year with regard to the annual theme: Can you – individually or in your group, at home or at work – consider ways of reflecting on the Foundation Stone Meditation together.

We will therefore not provide a particular theme but rather invite you to work with us on finding ways of connecting Rudolf Steiner's gift to, and the intentions associated with it, with our particular situation at this moment in time. Could this work, in the coming years, grow into a motif with which as many people as possible will actively seek to unite themselves? Can we inspire people – be it in anthroposophical institutions and other professional contexts, branches, study groups or Sections – to feel they wish to share this profound anthroposophical substance with us? And can we tell each other about our experiences?

### Sharing attempts and experiences

We hope that the annual theme we have had so far can become a motif that will enable greater awareness, inner cohesion and warmth for the anthroposophically inspired work across the world and across the diverse spheres of activity.

What we focus on within this general motif can change from year to year. Following the Meditation's inherent structure, we began in 2017–18 with the first part that speaks of practising *Spirit Recalling*.



*Committed to developing the annual motif: Ingrid Reistad, Sue Simpson, Jaap Sijmons, Arie van Ameringen, Christiane Haid and Bodo von Plato*

For 2018–19 we would like to suggest that we concentrate on part two, in which the heart, time, the practice of *Spirit Contemplation*, the connection of one's own «I» with the cosmic «I», and the feeling take pride of place. The macrocosmic verses of the second part bring us close to the cosmic rhythms, the Christ being and the spiritual beings of the second hierarchy.

We invite you warmly to tell us about your attempts and experiences or to send us any work on the Foundation Stone Meditation you have found particularly inspirational. Within the Conference of General Secretaries, Ingrid Reistad (NO), Sue Simpson (NZ), Arie van Ameringen (CA) and Jaap Sijmons (NL) have offered to commit themselves to this process, and in the Goetheanum Leadership, Christiane Haid and myself have been given the task to give particular consideration to the development of an annual motif.

We hope that this proposal will meet with a lively response and that we can, in this way, contribute to strengthening the anthroposophical work. | *Bodo von Plato for the Goetheanum Leadership*

*General Anthroposophical Society: financial report*

## Addressing the structural deficit

**That the Goetheanum is going through a decisive and, in the near future, also existential developmental phase is apparent from this year's financial statement! The question is whether the plans to make the Goetheanum economically viable can be realized within a three-year period.**

According to the estimate of my advisory group of treasurers, an additional amount of 1.8 million Swiss Francs – a so-called transformational budget – will be needed for the most difficult part of this journey. This amount could be raised from hidden assets, by remortgaging real estate in Dornach (CH) or through loans and donations from friends of the Goetheanum. As the Anthroposophical Society we aim to make the Goetheanum – as a venue, stage, *gesamtkunstwerk*, with its School of Spiritual Science, its specialist sections, artistic impulses and networks – so relevant for the global anthroposophical movement and for the present and future burning questions of humanity that its viability will be reflected even in its financial situation. The social context, in which this development needs to unfold, is the Anthroposophical Society.

### Long-standing structural deficit

For the first year of this journey – the financial year 2017 which has just come to an end – this meant saying yes to the development of the Goetheanum Stage. In concrete terms it means three more performances, after implementing some changes, of the Faust cycle, and retaining the Goetheanum Eurythmy Ensemble beyond the year 2018. It also meant that no employments were ended for financial reasons in 2017. Over and above that, we have worked intensively up until June 2017 to prepare a much reduced budget for 2018: we need to work with a million Swiss Francs less than in 2017, and with 1.9 million Francs less than in 2016. This first year on this journey is the most expensive of the transformation phase and has a shortfall of 960,000 CHF. While the ordinary income is one million CHF higher than in 2016, the shortfall still amounts to two million CHF. The budget that had been decided for 2018 – the second year of our journey – will now need to be critically revised after looking at the actual figures for 2017. It has emerged that, as matters stand, we might have to expect a shortfall of 600,000 CHF in 2018, presumably fol-

lowed by a deficit of 200,000 CHF in 2019. In 2020 at the latest, economic viability and balanced accounts must have been achieved for the Goetheanum.

This economic recovery of the Goetheanum after years of structural annual deficits – often bridged by legacies – is absolutely necessary. It is an important component of the 'Goetheanum in Development' initiative that is spread across three years. This structural change constitutes an enormous challenge for the staff and leadership of the Goetheanum – and 2018 will be a testing time that will reveal whether or not the envisaged plans and goals can be achieved. It would be enormously helpful if you could support this long-term recovery of the Goetheanum finances with contributions, donations or even a time loan.

### What we have achieved so far

It might be a good idea to look back, at this point, over the developments of the recent past. Between 2013 and 2016 we were able to renovate the Goetheanum's façade and the stage. We gained an orchestra pit and a new meeting room and the ground floor was restructured. These developments were financed with a sum of 15 million CHF covered by additional help from many members, own assets and, to a lesser degree, endowments and public money for monument protection. Around 12 million CHF have been paid, and 3.1 million CHF are being bridged with interest-free loans from members and groups.

After the problems caused by currency fluctuations between Swiss Franc and Euro, the next and much more difficult phase followed from 2015 to 2017, which saw the revival of Rudolf Steiner's Mystery Dramas and the daring new production of Faust 1 and 2, as a message from the Goetheanum to the present time. Despite the enormous efforts and achievements of the artists and the stage department this venture did not turn out to be as successful in 2016 as expected, for all kinds of reasons. While the changes made in 2017 resulted in clear im-

provements and increased enthusiasm, the Faust production had to be given up for the time being and can only be resumed again in 2020, under the direction of Andrea Pfähler.

The income from events did therefore not amount to the 200,000 CHF budgeted, but left a deficit of 400,000 (see tables, note 3), of which 302,000 CHF were due to insufficient ticket sales for the Faust cycles and the Mystery Drama performances at Christmas 2017.

The present dilemma is that the Goetheanum Stage offers state of the art technology and high artistic standards – but there is no audience to pay for it. In 2017, the Goetheanum Leadership and the advisory treasurers' group therefore found themselves in the difficult position of having to decide whether the whole stage, technology and eurythmy ensemble included, should be greatly reduced and partially closed down.

### Investment rather than cuts

The consultations carried out in June 2017 yielded a different recommendation: no cuts for 2017, but investment and support for an innovative solution for the stage and the eurythmy ensemble after the end of Margrethe Solstad's appointment: a kind of global eurythmy faculty that will involve the artists around the Goetheanum in a different way. The new eurythmy faculty and ensemble will begin in the autumn of 2018, and in 2019 preparations will start for the Faust revival.

Additionally, a management committee has been appointed in January 2018 (consisting of Paul Mackay, Stefan Hasler and Justus Wittich) which, initially on a trial basis, will try to keep all the developments at the Goetheanum in line with the common goal. These endeavours are in parallel with the Goetheanum in Development initiative, which also aims to promote the progress of important questions and future images.

### Details of current finances

An important development is owed to the initiative of the international treasurers' group (see note 1). Despite sinking membership numbers and the difficult situation faced by some countries this group managed, through good communication, to almost reach the envisaged amount of 3.8 million CHF in members' contributions (90 CHF per member and country on average).

*continuous on page 7*

<b>General Anthroposophical Society</b>			<b>RESULT 2016</b>			<b>RESULT 2017</b>			<b>BUDGET 2018</b>		
	<i>in 1.000 CHF</i>										
	revenues	expenses	net	revenues	expenses	net	revenues	expenses	net		
members' contributions	3.385	-1	3.384	3.726	0	3.726	3.490	0	3.490		
annual conferences	178	-191	-13	125	-125	-0	70	-40	30		
membership office	9	-149	-140	0	-140	-140	10	-120	-110		
Executive Council and offices (50%)	48	-541	-493	42	-571	-529	60	-490	-430		
staff housing, real estate	1.570	-771	799	1.700	-760	940	1.600	-730	870		
legacies	1.004	-13	991	396	-26	370			0		
<b>TOTAL</b>	<b>6.195</b>	<b>-1.666</b>	<b>4.529</b>	<b>5.988</b>	<b>-1.622</b>	<b>4.366</b>	<b>5.230</b>	<b>-1.380</b>	<b>3.850</b>		
support for School of Spiritual Science			4.529 1			4.366			3.850		
<b>School of Spiritual Science</b>			<b>RESULT 2016</b>			<b>RESULT 2017</b>			<b>BUDGET 2018</b>		
support General Anthroposophical Society			4.529 1			4.366			3.850		
donations	806		806	1.642	-4	1.638	850		850		
donations and contributions from institutions	1.644		1.644	1.821		1.821	2.000		2.000		
General Anthroposophical Section	626	-707	-81	576	-729	-153	220	-280	-60		
<i>(of that studies and professional development)</i>	438	-490	-52	263	-346	-83	91	-152	-61		
Youth Section	156	-248	-92	185	-340	-156	236	-326	-90		
Mathematical-Astronomical Section	30	-225	-195	37	-182	-145	100	-150	-50		
Medical Section	2.560	-2.711	-151	2.179	-2.287	-108	1.530	-1.650	-120		
Natural Science Section	516	-825	-309	645	-949	-304	500	-700	-200		
Education Section	895	-906	-11	575	-667	-93	450	-570	-120		
Visual Arts Section	76	-202	-126	85	-196	-112	90	-190	-100		
Section for Agriculture	710	-828	-118	829	-923	-94	400	-520	-120		
Performing Arts Section	220	-440	-220	251	-453	-202	220	-420	-200		
Humanities Section	111	-237	-126	172	-299	-127	120	-220	-100		
Social Science Section	71	-189	-118	160	-295	-136	130	-250	-120		
Executive Council and offices 50%	48	-541	-493	42	-571	-529	60	-490	-430		
Communication and Documentation	1.008	-1.705	-697	926	-1.900	-974	855	-1.572	-717		
<i>of that PR</i>	3	-116	-113	8	-181	-173		-230	-230		
<i>of that Documentaion</i>	48	-461	-413	31	-545	-514	15	-392	-377		
<i>of that weekly journal</i>	957	-1.128	-171	887	-1.174	-287	840	-950	-110		
Goetheanum Stage	831	-2.648	-1.817	939	-2.918	-1.980	222	-1.860	-1.638		
<i>Faust 1 + 2</i>	1.722	-2.163	-441	585	-796	-211			0		
Goetheanum Building Administration	1.576	-3.866	-2.290	1.367	-3.668	-2.301	1.200	-3.120	-1.920		
Reception and Event management	96	-865	-769	124	-856	-732	90	-720	-630		
Human resources	18	-240	-222	24	-246	-222	20	-212	-192		
Finance Department	2	-337	-335	16	-360	-344	5	-300	-295		
financel revenues and expenses	217	-174	43	1.549	-428	1.121	0	50	50		
EDP	47	-398	-351	69	-399	-329	40	-318	-278		
support for retired staff members	20	-247	-227	14	-283	-269	20	-280	-260		
extraordinary revenues and expenses	165	-208	-43	23	-5	18	0	0	0		
Goetheanum renovation	11.194	-10.476	718 2	188	-592	-404	90	0	90		
reserves	2.083	-890	1.193	819	-819	0	200	0	200		
	<b>33.645</b>	<b>-33.941</b>	<b>-296</b>	<b>21.828</b>	<b>-22.789</b>	<b>-960</b>	<b>14.878</b>	<b>-15.478</b>	<b>-600</b>		

<i>all amounts in CHF</i>	<b>2016</b>	<b>2017</b>	<b>Budget 2017</b>
<b>REVENUES</b>			
	<i>notes</i>		
membership contributions	3.384.623	3.725.532	3.870.000
contributions fr institutions, non-designated	1.644.256	1.821.499	2.100.000
non-designated donations	806.042	1.637.979	1.000.000
designated donations	3.178.717	3.287.978	3.300.000
<b>Contributions and donations</b>	<b>9.013.638</b>	<b>10.472.988</b>	<b>10.270.000</b>
events, studies, prof. development	3.542.282	2.192.103	3.200.000
publications, weekly journal	927.821	773.193	940.000
services	946.615	947.887	1.000.000
financial revenues	218.101	1.256.792	50.000
<b>Operational revenues</b>	<b>5.634.819</b>	<b>5.169.975</b>	<b>5.190.000</b>
<b>TOTAL REVENUES</b>	<b>14.648.457</b>	<b>15.642.963</b>	<b>15.460.000</b>
<b>EXPENSES</b>			
expenses events and studies	-3.268.892	-2.589.930	-3.000.000
expenses services	-2.550.275	-2.391.787	-2.400.000
maintenance buildings, grounds, inventory	-1.008.261	-1.042.728	-1.000.000
financial expenses	-177.299	-134.753	0
<b>TOTAL EXPENSES</b>	<b>-7.004.727</b>	<b>-6.159.198</b>	<b>-6.400.000</b>
<b>gross result</b>	<b>7.643.730</b>	<b>9.483.765</b>	<b>9.060.000</b>
staff salaries incl. social security benefits	-10.955.890	-10.606.587	-10.400.000
<b>Ordinary result</b>	<b>-3.312.160</b>	<b>-1.122.822</b>	<b>-1.340.000</b>
<b>extraordinary result</b>			
staff housing, real estate			
<i>revenues</i>	1.376.141	1.362.822	1.420.000
<i>expenditure</i>	-576.958	-602.926	-670.000
result	799.183	759.896	750.000
pension schemes retired staff members	-227.693	-269.304	-210.000
events from other accounting periods			
<i>revenues</i>	227.744	515.804	100.000
<i>expenditure</i>	-316.348	-952.201	-160.000
result	-88.604	-436.397	-60.000
reserves			
<i>releases</i>	12.126.359	2 566.805	500.000
<i>deposits</i>	-684.794	-828.044	-200.000
result	11.441.565	-261.239	300.000
Goetheanum renovation			
<i>donations Goetheanum renovation</i>	555.590	0	200.000
<i>revenues from sale of real estate for Goeth renov</i>	20.000	0	
<i>depreciation on buildings</i>	-10.475.691	2 0	-140.000
result	-9.900.101	0	60.000
legacies, non-designated	991.421	369.683	500.000
<b>extraordinary result</b>	<b>3.015.771</b>	<b>162.639</b>	<b>1.340.000</b>
<b>ordinary result</b>	<b>-3.312.160</b>	<b>-1.122.822</b>	<b>-1.340.000</b>
<b>extraordinary result</b>	<b>3.015.771</b>	<b>162.639</b>	<b>1.340.000</b>
<b>result</b>	<b>-296.389</b>	<b>-960.183</b>	<b>0</b>

## Profit and Loss 2017 compared with budget

General  
Anthroposophical  
Society

## What are we building on?

Future perspectives  
of the General  
Anthroposophical Society

Annual Conference and  
Annual General Meeting of  
the General Anthroposophical  
Society from

**22 to 25 March 2018**

► **please register**  
Information/registration:  
[www.goetheanum.org/8721.html](http://www.goetheanum.org/8721.html)

<i>all amounts in CHF</i>	<b>12/31/2016</b>		<b>12/31/2017</b>
<b>ASSETS</b>			
		note	
<b>current assets</b>			
cash, banks	1.147.513	3	678.012
shortterm liabilities	1.425.914		1.229.807
<b>financial assets</b>			
loans, securities and investments	3.803.951		4.645.024
<b>fixed assets</b>			
Goetheanum buildings, grounds, inventory		1	1
Main Auditorium	1.612.200		1.534.147
Goetheanum renovation	3.661.149	2	3.355.661
staff housing, real estate	7.218.071	4	7.217.440
<b>TOTAL ASSETS</b>	<b>18.868.799</b>		<b>18.660.092</b>
<b>LIABILITIES</b>			
<b>short-term liabilities</b>			
creditors and other liabilities	1.735.913		1.876.493
<b>long-term liabilities</b>			
gifts with rights of withdrawal	2.675.639		2.602.227
Goetheanum loans	1.809.492		1.737.059
construction loans and Main Auditorium loans	1.897.229		1.763.131
construction loans and loan Goetheanum renovation	2.875.320		2.865.320
loans staff housing	6.673.000	5	7.462.000
<b>EQUITY</b>			
diverse reserves Sections and Departments	1.340.562		1.452.401
reserves Goetheanum renovation		2	
<i>Free equity 1.1.2016 / 1.1.2017</i>	<i>158.033</i>		<i>138.356</i>
<i>result 2016/2017</i>	<i>-296.389</i>		<i>-960.183</i>
free equity 31.12.2016/31.12.2017	-138.356	6	-138.356
<b>TOTAL LIABILITIES</b>	<b>18.868.799</b>		<b>18.660.092</b>

## Balance as of 31 December 2017 compared to 2016

General  
Anthroposophical  
Society

*continued from page 4*

This was, however, a one-off initiative and cannot be expected to remain at the same level in 2018 – unless the members continue to commit locally and regionally to working together to achieve the same reliable level of members' fees. We are pleased to announce that, in addition to Switzerland and Germany, Italy has also achieved the full amount of 125 CHF per member per year and is committed to keeping this up.

Other than that, the Goetheanum's income – particularly the income based on donations (2) – has benefitted from a surprising major gift.

After completing this year's financial statement Frieder Sprich, the head of the Goetheanum's finance department, will retire. We thank him, as well as his colleagues Sylvia Stürchler and Stephan Frei, most warmly for the accurate and reliable accounting and supervision of the many financial processes at the Goetheanum, as well as their high level of commitment.

A special arrangement has been made for Frieder Sprich's succession: Oliver Conradt, head of Mathematics and Astronomy at the Goetheanum, will, after a working in period of several months, take on being head of the finance department as well in April 2018, and will work closely with the treasurer. While Oliver Conradt's aptitude for this task is one of the reasons for this appointment, it is also one of many ways of reducing expenses.

After several years of preparation, we will change this year from a less informative Profit and Loss format to a statement divided into «General Anthroposophical Society» and «School of Spiritual Science», the latter with a detailed presentation of the Goetheanum's individual sections and departments. The Anthroposophical Society's income and expenses are balanced and the entire surplus (5) used for the tasks of the School of Spiritual Sciences. This amount appears again in the second table as the School of Spiritual Science's basic income. In keeping with the Goetheanum's goals, infrastructure expenses are assigned to the

School of Spiritual Science. Expenses for the Executive Council and its office are equally divided between the Society and the School.

Changes have been made in the balance as regards grading: while the Weleda shares have for many years, as a matter of principle, been marked at nominal value, the possession of non-voting share certificates has been changed to market-value.

### Special thank you for your Christmas donation

Oliver Conradt, who, in his new role, took note of the Christmas donations, was much impressed that a simple letter to the German- and French-speaking members, supported by a presentation of the Goetheanum in Development initiative, and an article in *Anthroposophy Worldwide* have led to 410,000 CHF in donations in four weeks. A special thank you for this Christmas gift which, we know, has come from a special place in your heart and is received and appreciated accordingly.  
| *Justus Wittich, treasurer*



*Section for Agriculture*

## Reading a Michael Letter in a bamboo cathedral – stirring horn manure in the Goetheanum

The biodynamic movement looks back on two major events that enabled it to grow both inwardly and outwardly: the Group of Representatives' journey through India with attendance of the Organic World Congress in Delhi from 3 to 16 November 2017 and the Agricultural Conference at the Goetheanum from 7 to 10 February 2018.

The title of the Agriculture Conference – The Preparations, the Heart of Biodynamic Agriculture – has proved to be true, but one may still ask, 'What is so special about these preparations? Why do 900 people from 45 countries come for this topic, compared to the 700 people from 33 countries we had in recent years? Why is it that we experience this topic as uplifting today, while before, in the developmental phases, it could make us feel uncertain or even disheartened? It is evident, and we hear it from all corners of the world: the doors are now open, young people come to farms and attend courses because of the preparations; the public is openly interested and is asking questions.

Jean-Michel Florin, co-leader of the Section for Agriculture at the Goetheanum, made similar observations during the biodynamic movement's India trip from 3 to 16 November 2017. «Perspectives have changed in recent years in the biodynamic movement. Instead of a single centre, the movement now has its centre wherever people are actively working for it.»

### Familiarity in shared ideas

On their India trip, the seventy representatives of the worldwide biodynamic movement (from twenty countries and six continents) were able to learn something on Sarvdaman Patel's farm in Gujarat: It is possible to read one of Rudolf Steiner's Michael Letters in the shady vault formed by 15-meter high, sprawling bamboo trees – not unlike a Gothic cathedral – and discuss it in small groups, even at 35 degrees in the shade, even with guests who are not familiar with either anthroposophy or Rudolf Steiner. I had Indian friends in my group who are involved in biodynamic projects: a Catholic priest, a Muslim business woman, an activist with Marxist leanings. The qualities of Ahriman and Lucifer are clearly accessible from all religions and philosophies.

Steffen Schneider (us) said, «I realized the total familiarity in our shared thinking and discussing of the Michael Letter. It made me feel that the Michael School is a global community and that Rudolf Steiner wrote the let-

### *Sarvdaman Patel's farm*

ters in a way that makes it possible to bring their contents to life anytime and anyplace in the world. They are truly permeated with the dynamic change of the spirit of time.»

### Value-conscious farmers

It was very fitting – as reported in *Anthroposophy Worldwide* 1-2/2018 – that Patricia Flores, the IFOAM coordinator for South America, got in touch just then to suggest that biodynamic agriculture, as an important element and inspiration of the ecological movement, should give a presentation at the 2017 Organic World Congress (owc) in New Delhi. Three thousand «organic people» from all over the world met for four days in order to learn about science, politics, marketing, certification and practice; and in order to debate, celebrate, and inspire each other. More than 40 contributions came from the biodynamic movement, above all in the 'Farmers' Track' sessions. Alexander Gerber (DE) said, «I have never experienced an event that illustrated more impressively what a global movement of upright, value-conscious, responsible and innovative farmers we are.

A young Indian farmer proudly presented – in Hindi, interpreted into English – how she achieves diversity, circular economy, organic pest control, and product quality on her farm. An African farmer in the audience asked a question in French, another audience member translated her question into English and the interpreter translated it into Hindi. A brief and meaningful exchange between two colleagues with the same concerns carried out across languages and continents!»

And then there is Binita Shah, at 2400 metres in the Himalayan state of Uttarakhand, where she and her team produce biodynamic preparations for over 10,000 small farmers. The 40-year young woman is the leader of this initiative in every respect. How does that work? Where does she get her strength and authority from? Her simple answer: «I felt my destiny demanded this of me; I didn't have to go anywhere, it came to me.»

Looking back over our time together, Biju Negi, a student inspired by Mahatma Gandhi, said, «I am sure that Rudolf Steiner's spirit must be more at peace now than he was a few days ago. Last night, when I





Left: Organic World Congress 2017  
right: stirring at the Goetheanum



looked up at the sky, I noticed a particularly bright star. Did you see it too?»

### Demonstrating rather than lecturing

A few months later: A barrel on the stage of the Goetheanum's Main Auditorium. A young man is stirring as we have learned it from Rudolf Steiner and as it is practised worldwide today: slowly at the periphery, then getting faster in smaller circles, then fast at the centre, so that the water rises up at the periphery and the vortex in the middle breaks through to the bottom of the barrel. The stirring stops and a swirling chaos ensues. Then we start again from the beginning, slowly, from the periphery, stirring in the opposite direction this time – for a whole hour!

The barrel in the Goetheanum is see-through, lit up from below; the lights in the auditorium are dimmed; a video camera projects the vortex onto a large screen. The mood is festive; we are about half way through the conference. There is no lecturing, only straight-forward demonstration.

This extends to the explanations that Uli Johannes König gives at the same time. He invites the listeners to spend the next hour looking at the diverse exhibitions, asks the exhibitors to be available for questions, and everyone else to look at, smell, touch the preparation samples from all over the world. The large conference community scatters, taking in with all their senses what belongs to these preparations: cow horns in all sizes and shapes, crystals and diatomaceous earth, deer bladders, cow's intestines, dandelion blossoms and the bark of various kinds of oak etc. What a wealth of earthly substances! Testing and tasting, a long line of people is walking past a long table set up between the two doors of the

Executive Council corridor, where all the different finished preparations are presented.

### One language resounding through another

We experience here the reality of what the Goetheanum Leadership has often tried to put into words in recent months: The «big» Goetheanum (anthroposophy actively applied in the world) enriches the «small» Goetheanum (in Dornach), and from the latter new inspiration radiates out into the world: like a heartbeat between streaming in and streaming out. In this giving and taking lies the heart rhythm of the School of Spiritual Science: its realization in the Sections.

The plenary contributions at this conference came from all continents and were presented in five languages. Some were even bilingual, such as the work on the Michael Letter «Memory and Conscience» with Jean-Michel Florin and René Becker. Having one language resound through another was a deliberate choice. We must make the will effort to open up, and keep open, a listening space if we want to have a genuine experience of the other person and their personal relationship with the preparations. This opening dialogue about the preparations within the movement which, in the past, often ended in conflict or stern silence, has borne fruit during this conference.

The new «specialist forums» provided a space for research-related discussions with professionals in the field. The topics discussed included food quality and preparations, tropical farming and preparations, and preparations in viticulture.

### The healing connection of substance and spirit

Looking back, the conference illustrated two aspects:

Firstly, the materialization of comprehensive insights and ideas, or the cultivating work, with one's own hands, on an immense diversity of natural ingredients. Matter and spirit are drifting ever further apart in our post-modern civilization, or they intermingle and become toxic cocktails – here they come together for the healing of the earth and of humanity.

Secondly, the individualization of some-

thing entirely universal, or to put it differently: one discovers that commons can be actively created, a healthy soil, for instance, that produces clean drinking water below and a healthy climate above. All this lies in my sphere of responsibility. I, as an active human being, am not a disturber or destroyer of the earth; I can also build it up.

### The potential of interdisciplinary teamwork

Georg Soldner, the deputy leader of the Medical Section, gave a lecture at the conference, speaking from a physician's point of view. He summarizes his experience as follow, «I was deeply impressed by the life that filled the Goetheanum with this vibrant community of interesting, very individual and impressive personalities. The evening with Stefan Hasler was very well done, impressive too were the musicians and the quality of listening in the audience.

There is certainly a great potential in interdisciplinary teamwork that we can develop everywhere in the Goetheanum. I felt this was a very spiritual conference and what became very tangible is what practice research really means. | Ueli Hurter, co-leader of the Section for Agriculture

**The biodynamic preparations in context:**  
[...] Case studies of worldwide practice», [www.sektion-landwirtschaft.org/fileadmin/landwirtschaft/Präparate/The\\_biodynamic\\_preparations\\_in\\_context\\_web.pdf](http://www.sektion-landwirtschaft.org/fileadmin/landwirtschaft/Präparate/The_biodynamic_preparations_in_context_web.pdf)

**Documentation of the biodynamic movement's India trip, «Listen to the farmer»:**  
[www.sektion-landwirtschaft.org/fileadmin/landwirtschaft/News\\_und\\_Events/Indienbericht\\_2017/SLW\\_Indienbericht\\_2017\\_EN\\_web.pdf](http://www.sektion-landwirtschaft.org/fileadmin/landwirtschaft/News_und_Events/Indienbericht_2017/SLW_Indienbericht_2017_EN_web.pdf)

*Germany: The Guardian of the Threshold*

## Experiencing spiritual realities

On 28 January, the Thüringer Spielergruppe, a group of actors in Thuringia (DE), directed by Martin Georg Martens, performed Rudolf Steiner's mystery drama *The Guardian of the Threshold* in Berlin's Rudolf Steiner House. Further performances were presented in Weimar, Magdeburg, Dresden and Kassel (all DE).

Staging Rudolf Steiner's mystery dramas, which were first performed more than a hundred years ago (1910–1913), is no mean feat today, given that the artistic speech cultivated by Marie Steiner has largely been left behind today, as has Rudolf Steiner's view of a future-oriented spiritual approach to dramatic performance. It was «so immensely important» to him (GA 129, 18 August 1911) «that the right dramatic expression can only be achieved by performers who strive for spiritual knowledge. [...] With everyone who stands up there and is actively involved in the performance, the heart must speak out of spiritual warmth; this warmth must pervade the entire performance, however good or bad it is, so that we can experience spiritual warmth as art, and art as spiritual warmth.»

### A performing organism

This was so important for Rudolf Steiner that he would not accept any other attitude, «I do not wish to hear a single word in our stage performances spoken by someone who thinks differently, even if that word were spoken to the highest possible artistic perfection and with the utmost artistic accomplishment.»

Martin Georg Martens, the director of the Thuringian ensemble, has made Steiner's wish his main maxim and brought people together who were willing to work towards staging this drama within a time frame of two years. And the venture proved successful. Lay-actors, speech artists and eurythmists grew together into a performing organism, taking on the parts that needed casting, irrespective of gender or age.

### Led along karmic paths

This was quite a challenge, because the *Guardian of the Threshold* is the third in a series of plays, which meant that difficult probations of the soul and degrees of maturation occurred that the

audience had to cope with. But the impersonators of Strader, Thomasius and Capesius managed to take the audience along with them on their difficult karmic paths, accompanied and supported by the strong «representatives of the soul element»: Maria, who has acquired inner serenity, but who nonetheless never conceals her deep love for Johannes; and the mysterious Felix Balde, who seems to come from an entirely different world. All other parts were brought to life with equal prowess: Strader's deeply tragic mood, the drama of Thomasius' erroneous ways, and the life of Capesius in parallel worlds; but the spiritual beings, too, with their dramatically enhanced speech as they encounter human beings who are only just beginning to approach them. And yet, one never felt that it was technique, but that the actors truly experienced the spiritual realities.

### Question regarding the set

With such a successful production one would wish for an equally satisfying optical experience. While the scenes in the physical spaces did not need many props, the ones taking place in spiritual spheres (with the exception of Ahriman's realm) were somewhat let down by the symbolic scenery (ingenious though it was) which did not fully succeed in creating the required atmosphere. The optical aspect was equally important to Rudolf Steiner, however (GA 129, 18 August 1911). When introducing the play, Martin Georg Martens asked the members of the audience to compensate for this shortcoming by using their imagination. One would still hope for some more help with this in the future.

Having said that, the performance was a six-hour long undertaking, where the breaks merely served to get some fresh air and find one's feet again before becoming immersed again in the events on stage. And they will continue to resonate! | *Heide Nixdorff, Kleinmachnow (DE)*

*Section for the Performing Arts*

## The Mystery Dramas around the world

From 21 to 25 July the Goetheanum will host around fifteen groups who will present scenes from their productions of Rudolf Steiner's Mystery Dramas.

From Italy the Goetheanum will welcome the Gruppo drammatico di Roma, from Vienna the Mysteriendramenkreis, from Japan the Mystery Drama Initiative, from the UK the Stroud Mystery Drama Group, from the Netherlands the Drempeeltheater, etc. Everywhere in the world people feel a connection with Rudolf Steiner's Mystery Dramas; they are reading, performing, studying them, they meditate on them; they translate and stage them and even write sequels.

Gioia Falk, for instance, one of the initiators of this conference, is interested to see the effect these dramas have when people work on them, particularly in connection with the developments and goals of the Anthroposophical Society. Then there is Johannes Händler who continues to study with great enthusiasm, and despite his advanced age, how one should speak in the physical world, and how in the scenes that are set in the spiritual world? Richard Ramsbotham has produced a new English translation of the fourth Mystery Drama. The Hebrew version of the Mystery Dramas is noticeably shorter, and so are the performances.

### A celebration

The Mystery Dramas illustrate how individuals develop alongside each other in their present life and beyond, and this is the starting point for their, individual and joint, search which is devoted to their development as human beings, their self-knowledge and their growing responsibility for everything around them.

The Section for the Performing Arts has invited all the groups it knows of to come to the Goetheanum in the summer of 2018 and show each other, and everyone interested, how they work and live with these dramas: a celebration under the motto «Performing, Experiencing and Exploring Shared Destinies.» | *Stefan Hasler, Goetheanum*

**Rudolf Steiner's Mystery Dramas** around the World. Performing, Experiencing and Exploring Shared Destinies, 21 to 25 July 2018, Goetheanum, [www.goetheanum.org/8690.html](http://www.goetheanum.org/8690.html)

Section for the Performing Arts

## Gestures expressing inner being

The Section for Performing Arts has started the year focussing on the subject of gesture: at the Puppetry Conference and the Artistic Speech Forum (both from 23 to 25 February) as well as at the further training weekend for eurythmists from 2 to 4 March. The idea is to find access to the unique way in which a being expresses itself.

The Chinese startup Watrrix has developed an AI programme that can analyse people's movement patterns and use this information to identify them. (Der Spiegel 7/2018).

### Conveying a being's essence

The performing arts also seek to understand a being's unique forms of expression on the basis of its perceptible manifestations: what is inside is expressed in gestures (as images). These arts are therefore interested in penetrating from the outside to a being's inner essence, or in coming from the inner essence to external expression.

Artificial Intelligence (AI) determines patterns based on calculable data. In the arts, on the other hand, one tries to explore the way a being expresses itself by seeing its gesture not as a pattern but as an expression of its

individual essence. The difference, though not big, is literally «essential».

### The player between essence and perceiver

Three factors are important in the performing arts. Players must train themselves to give expression to another being. Their «I» can hold back what their own soul or personality wishes to express in order to make their ether body available to another being. In Marie Steiner's words, «One needs to draw the gestures from the ether body.» Or, «A gesture is the I's inner progression through consciousness.»

In order to help the other being or essence to become perceptible, performers must have insight in its nature. What is its gesture, its expression, its dynamic? The other being must be understood and the performer's

ability to interpret it must be sufficiently advanced for it to be adequately realized in speech, eurythmy or acting, or in an object such as a puppet.

Lastly, the performance needs to reach those who attend it because the way the essence of a being is conveyed also depends on cultural circumstances. Gestures may be individual but they are informed by the cultural environment.

### Differentiated expression

As human beings we are conditioned to assess another person's way of speaking or behaving within seconds of meeting them for the first time. This is relevant in job interviews, for instance, and one can learn about it in body language courses. The three specialist areas within the Performing Arts Section that have been mentioned are serving the deeper understanding and adequate interpretation of another being, and in giving expression to that being they use differentiating factual gestures; sound, word, sentence and speech gestures; as well as pauses and silences as moments of letting go and taking hold again. | *Sebastian Jüngel*

## ■ GOETHEANUM

Stage: *Easter at the Goetheanum*

## Parzifal and more

Easter will be a musical feast, with Sir Mark Elder conducting the Basel Symphony Orchestra in a concert performance of Richard Wagner's opera *Parzifal* (Act III), Heinz Bähler conducting Giuseppe Verdi's *Messa da Requiem*, and a presentation of poems by the Goetheanum Eurythmy Ensemble.

The concerts by the Glarisegg Choir under its director Heinz Bähler have become a tradition at the Goetheanum. This year, on 31 March, they will present Giuseppe Verdi's *Messa da Requiem*. The effect of this music has been described as «transconfessional», with «dramatic chords of deadly fear» gradually dissolving into «sounds of hope». Stefano Gasperi points out that, in Giuseppe Verdi's work, «the soul is transformed through suffering.»

The Basel Symphony Orchestra returns to the Goetheanum for the third time on 30 March 2018. After a first concert in 2016 and a CD recording with a public concert in 2017, the orchestra will present a concert performance of Wagner's *Parzifal* (Act 3) under the baton of the renowned conductor and Wagner expert Sir Mark Elder.

Rudolf Steiner was deeply interested in the Grail story and *Parzifal* throughout his life, and later also in Arthur and Merlin. They are themes that were central to his anthroposophical writings. He said, for instance, that Wagner's *Parzifal* had brought the importance of the Good Friday and Easter events «for the Grail back to humanity». (GA 149, lecture of 2 January 1914.)

The third act begins with a celebration of nature's beauty. When the guilt-ridden *Parzifal* expresses his astonishment about this, his teacher Gurnemanz explains to him that this beauty was nature's way of expressing its joy about the redemption of humanity through Christ's sacrifice and death. Hans-Georg Hofmann, the Basel Symphony Orchestra's head of artistic planning,

Richard Wagner **Parzival, Act III** (concert performance) **30 March, 6 p.m.**  
Introduction (Goetheanum) 5 p.m.  
4 April, 7:30 p.m. (Basel Minster),  
[www.sinfonieorchesterbasel.ch](http://www.sinfonieorchesterbasel.ch)

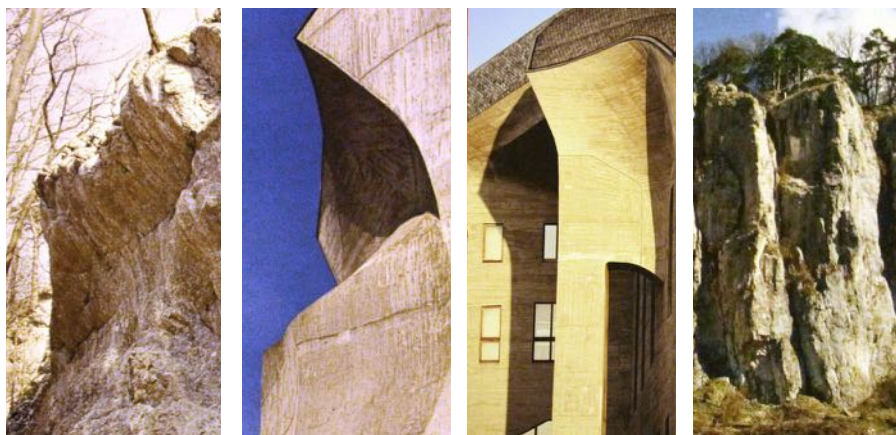
Giuseppe Verdi **Messa da Requiem**  
**31 March, 8 p.m.**, Introduction 5 p.m.

**Eurythmy** (A calling sound goes through the world), **1 April, 11 a.m.**

Full programme (with lectures by Georg Soldner and Johannes Köhl):  
[www.goetheanum.org/8773.html](http://www.goetheanum.org/8773.html)

will introduce the concert and speak about Rudolf Steiner's relationship to Richard Wagner. Stefan Hasler will explain the metamorphosis of motifs in the soul drama *Parzifal*.

On 1 April the Goetheanum Eurythmy Ensemble will present its programme which has been adapted for Easter, with poems by the Basel poet Heidi Overhage-Baader and music by Johann Sebastian Bach and Dmitri Shostakovich. (Directors: Margrethe Solstad (eurythmy), Giovanni Barbato (Camerata Da Vinci). | *Sebastian Jüngel*



*The Goetheanum in relation to the surrounding landscape: studied and photographed by Christiaan Stuten*

Switzerland: Annual Conference «The Second Goetheanum»

## Goetheanum – experience and understanding

As we approach the centenary of the Christmas Conference of 1923-24, the Anthroposophical Society in Switzerland is devoting its annual conferences to the great themes associated with that event. This year's conference, from 16 to 18 February 2018, was entitled «The Second Goetheanum – a Christmas Conference Impulse».

We looked at the Second Goetheanum building: Rudolf Steiner presented his first ideas and impulses for this building during the Christmas Conference and devoted much attention to its design, to the very last, even on his sickbed.

### History and effect of the Goetheanum

Experiencing the building itself was a central aspect of this conference. Six consecutive guided tours made it possible for visitors to experience the second Goetheanum whilst exploring the following questions: How does the building relate to the surrounding landscape? What do its exterior architectural forms tell us? What effect do the architraves and columns have on us? What do we see in the painted ceiling and in the windows? What were the steps that have led from the model of the first to that of the second Goetheanum? And where do we see the Representative of Humanity in all of this?

The lectures formed a framework around these experiences. I presented an outline of the development of sacred buildings from the Egyptian temples up to the second Goetheanum. Peter Selg guided us towards an understanding of what Ita Wegman meant when she referred to the Goetheanum as a «Michael Castle». I spoke about the research into the location of the Representative of Humanity and the colour scheme for the Goetheanum's exterior. Peter paid tribute to Assya Turgeniev as a representative of the many artists who helped

building the Goetheanum. Marc Desaulles concluded the lecture series by speaking about «The second building, the new Society and its School of Spiritual Science».

Christiaan Stuten's exhibition on the connection between the building's forms and the Jurassic rocks in the area, as well as the eurhythmy performance of the Foundation Stone Meditation were further enriching contributions to the conference. The conference ended with a eurhythmy performance that successfully demonstrated the meaning of «mystery art». The events described by Rudolf Steiner in his lectures on «Inner Experiences of Evolution» (GA 132) could be experienced through eurhythmy and music («Saturn Evolution» by Annemarie Dubach and Lily Reinitzer, music by Josef Gunzinger).

### Representative of Humanity and the colour of the Goetheanum

During the intervals lively conversations took place on where the Representative of Humanity should stand and how the Goetheanum's exterior should be painted. Dino Wendland's helpful article on «The Location of the Group Sculpture in the Second Goetheanum. An examination of the sources», published (in *Stil* 4/2014-15) almost exactly a hundred years after the first models for the Representative of Humanity were fashioned, brought clarity to the question as to Rudolf Steiner's intentions: he wanted the Representative of Humanity to be on the stage of the Second Goetheanum too.

For this to happen, the right environment would first need to be created, probably in wood, to form a transition between the wooden sculpture and the building's concrete walls. Although we no longer need to argue about Rudolf Steiner's intention thanks to Dino Wendland's article, we still need to ask what it is that we want now? Is the stage still the right place for the Representative of Humanity? Is he still the centre of our activities today? What would be the practical and technical implications? Should the question be further explored in colloquia and conferences?

The question of how to paint the Goetheanum outside was equally controversial. Many people have got used to the grey building. Only few know that Rudolf Steiner even mentioned another colour. I cannot imagine that he would have applied for planning permission for a particular colour without intending to actually use that colour in the end. The building was left unpainted, probably there was no money for it. Later it was forgotten and people got used to it; they even began to speak of «exposed concrete», which is simply incorrect. The question for me is whether the initial idea was to paint the building, to apply rendering to paint over, or to use a coloured render.

### Further studies and research?

When it comes to the colour question I agree with Martin Zweifel, the head of the Goetheanum's Building Administration, who says that the colour of Rudolf Steiner's original model was probably the one he (Steiner) had in mind for the building. (Christiane Schwarzweiler / Martin Zweifel: *Gedanken zum Zweiten Goetheanum*, self-published in 2013; Johannes Greiner: *Es ist alles ganz anders*, Edition Widar, Hamburg 2016). The original coloured model of the Goetheanum was used on the conference invitation where many people saw it for the first time. Colloquia and study groups could also be a way forward for this question. | *Johannes Greiner, Council member, Anthroposophical Society in Switzerland*

The **homepage** of the Anthroposophical Society in Switzerland and Anthromedia is available in German, English, French and Italian): [www.anthroposophie.ch](http://www.anthroposophie.ch)

*Karma research*

## Trojan War and Grail story

Numerous people have found their way to anthroposophy thanks to Georg Goelzer. After working as a graphic designer, artist and special needs teacher, he was called to Dornach in 1977, where he was head of Anthroposophical Studies from 1980 until 1999. His most recent book describes the relationship between the Trojan War and the entwined karmic threads of Parzival.

The events around the Trojan War and the stories surrounding Parzival, the seeker of the Grail, are widely known. Homer's tales of the war for Troy and Odysseus' adventurous return form the backdrop, one could say, before which the history of ancient Greece unfolded. Homer can be seen as the greatest teacher of Greek culture. Not much is known, however, of the esoteric Christian stream in the Middle Ages. The Grail legends reveal something of this hidden Christian path in touching artistic images that remain a mystery to this day. Both stories have in common that they were only written down several centuries after the narrated events had occurred.

### Similar human constellations

In his book *Menschheitsweg Mitten-Durch* (approx. 'Humanity's path right through') Georg Goelzer compares the two stories. A similarity of constellations becomes apparent: for each of the prominent figures of the Trojan War we find corresponding characters in the story of Parzival and Arthur. As if a drop was falling into water, generating similar rings of human constellations in both cases. And more than that: certain relationships between the characters of the Grail story only begin to make sense when one consults the corresponding constellations in the story of Troy.

The comparison reveals a kind of mirroring and transformation through the Christ event which falls between the two stories. Much of what appeared as a tragic question at the time of the Trojan War, finds its resolution at the time of the Grail. Looking at both stories can cast light on the fundamental change in human relationships that was elicited by the Christ event.

### Individuality and role

The analogies between the characters of the Trojan story and the protagonists in the Grail story are so astonishing that we can't help wondering whether we are dealing with the reincarnation of the same individualities. Georg Goelzer does not speak

of reincarnation. He only points to the commonalities of karmic relationships, impulses and patterns.

Interpreting the relations between the individuals of both stories too strictly as reincarnations would probably mean not giving enough attention to the Mystery of Golgotha as an all-transforming event. So much has changed after it (cf. Rudolf Steiner, *The Gospel of St Mark*, GA 139).

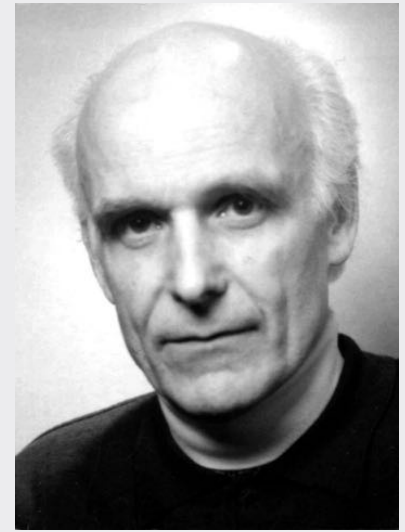
It may be especially enriching for karma research to pursue the thought that certain spiritual impulses inspire human constellations in which particular «roles» need to be cast. It does not necessarily follow that the same individuality needs to take on the same role again and again, but it might do, and it is possibly drawn in that direction. Including the idea of such role constellations in modern karma research seems to me to be a fruitful exercise. Individualities do reincarnate. Individual roles ask for continuation and ultimately for redemption or resolution. Individuality and role do not have to be congruous, however. Increasing one's ability to tell individuality and role apart can certainly lead to reducing the mistakes made in karma research.

Georg Goelzer's book can be seen as the continuation of his earlier book *Palladium, Gral und Grundstein* (1989) [*Palladium, Grail and Foundation Stone*].

### Condensing the story into the «I»

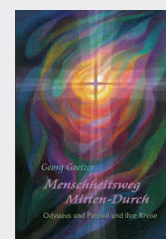
Georg Goelzer has developed a language of his own. Reading his texts requires but also gives strength. Reading his thoughts on the ancient heroic stories makes me think that there is something heroic about his language too.

For me, Georg Melzer (along with Manfred Kyber, Michael Ende, Wilfried Jaensch and Anton Kimpfler) is one of those rare writers connected with anthroposophy who, thanks to his feeling for language, has managed to rise up to the spirits that inspire language, and who can therefore develop anthroposophical thoughts in his own individual language.



For more than twenty years **Georg Goelzer** was a gateway to anthroposophy for many people from all over the world who attended the Anthroposophical Study Year in Dornach (CH). And he himself is a «cosmopolitan»: born to German parents in Tehran (IR) in 1940. During the war, his mother had to flee to Germany with him and his brother, while his father was detained in Australia. From 1949 to 1961 Georg Goelzer lived in Australia, working as a graphic designer towards the end of that period. In Switzerland he worked on artistic projects and in special needs education. One has not heard so much of him in recent years, which has to do with his state of health. But new books keep appearing that testify to his continuing and intensive research. For those who have found intellectual or artistic access to anthroposophy through him, these books make it possible to continue to feel connected with his impulses and research. | *Johannes Greiner, Aesch (CH)*

When I feel the power of Georg Goelzer's language I always have the image of a strong sculptor before me; a sculptor who is very skilled at portraying figures. They gain unusual plasticity. The inessential is hewn away until, in the end, we see only the essence of the individuality, albeit in relation to their social environment. One could also say: Goelzer condenses history into the «I» and its karmic setting. | *Johannes Greiner, Aesch (CH)*



Georg Goelzer  
**Menschheitsweg  
Mitten-Durch** Odysseus und Parzival und ihre Kreise. Abendrot und Morgenrot der Mysterien, Dornach 2016, 430 pages, 39 CHF.

Great Britain: Emerson College

## Dignity and Autonomy in Later Life

Emerson College is collaborating with the Anthroposophical Society in Sussex and St Anthony's Trust to pioneer a new approach to elder care as part of its developing Living and Learning Community on the campus.

St Anthony's is a charity originally established in 1972 by Christopher Mann in order to provide for the retirement of teachers at Michael Hall Steiner Waldorf School in Forest Row. This project did not come to fruition but the Trust then decided to widen its remit and from 1975 it also took on support for the training of biodynamic farmers and securing the future of our two local biodynamic farms. Now there is an opportunity for its original impulse to be realised in partnership with the AS and Emerson.

### Supporting independent living

In the face of a rapidly ageing population it is becoming clear that the National Health Service and local governments cannot continue to provide the level of care we all expect. Current practice can deprive people of the power to manage their lives. The present system is unsustainable, financially and socially. Thus people need to take the matter of their care into their own hands.

The aim of the Pixton Third Age project is to maximise independent living within the context of the College and its beautiful grounds. We aim to offer opportunities for: - social integration across all ages, thus avoiding isolation (for example, we envisage close links with the Robin's Nest kindergarten and the other on-site residents); - cultural exchange and participation opportunities through the programme of talks, courses and workshops run at the College; - friendships within the Emerson campus and wider afield; - a high level of auton-

omy; being treated as individuals, not as patients; - contributing to their own care, to do rather than be done to, while knowing that physical care can be provided sensitively when needed; - their many gifts being recognised and fruitfully applied; - full engagement with discussions and decisions impacting one's care and social circumstances.

### Care and community

Pixton House, at the heart of the Emerson campus, is in need of renovation and repurposing. Initial architectural studies suggest it could be converted and extended to provide up to twenty self-contained apartments, plus shared social and functional spaces. The three collaborating organisations are currently raising funds, with the intention to start building work towards the end of 2019, completing in early 2021.

We are also developing the potential for basing at Pixton an anthroposophical care and nursing facility, which would also be available to the wider community of elderly people in the Forest Row area. This would dovetail neatly with some of the courses which are run at Emerson College, including: Anthroposophical Approaches to Healing and Training in Anthroposophical Medicine.

There is already interest from potential residents. Support is invited from friends anywhere in the world who recognise the value of this initiative. | *Steve Briault, Emerson College, Sussex (GB)*

**Information** <https://pixton-thirdage.com> **Contact** [steve.briault@emerson.org.uk](mailto:steve.briault@emerson.org.uk)

## ■ FORUM

### To Justus Wittich's contemplations on «The rehabilitation of Ita Wegman und Elisabeth Vreede», *Anthroposophy Worldwide* 1-2/2018

I find it very important to clear Elisabeth Vreede and Ita Wegman – as members of our Society's first Executive Council – of the last traces of any lingering, even if only perceived, flaws. Since gaining my diploma as a eurythmy therapist in 1991, I have been closely connected with the Medical Section; to the work of Michaela Glöckler I owe essential and ever new inspirations, in my personal development and as an anthroposophist. It pains me to see that Michaela Glöckler's achievements are never mentioned in this context. During her many years as Section leader, and thanks to her clear vision and untiring devotion, the Medical Section has become a place of reconciliation par excellence. In my view it is this that has made it possible for many representatives of the medical movement who were inspired by Ita Wegman's professional anthroposophy to form a new and positive relationship with the Goetheanum, even where deep divides once seemed to make this impossible. The autumnal cancer conferences at the Goetheanum and the Medical Section's annual conferences which grew out of them are only two examples that stand for many.

In this case it was maybe not so much the printed word as the constant valiant deeds that did much for the rehabilitation of Ita Wegman. | *Klaus J. Bracker, Tostedt (DE)*

## ■ ANTROPOSOPHICAL SOCIETY

### Frederic Stöckli

11 March 1941 •  
15 December 2017

Frederic Stöckli crossed the threshold on 15 December 2015, having been ill for some time. In 1990 he left his career as a teacher behind and began to devote himself fully to the painting of light, darkness and colour. He had been a freelance artist since 1986, but experienced a crisis after a few years because the conventional reproduction of images no longer satisfied him. He was looking for new ways.

When attending an agricultural course in Dornach (CH) he came across Liane Collot d'Herbois' book *Light, Darkness and Colour in Painting Therapy*, which had only just come out. He travelled to the Netherlands, attended courses, studied and practised the laws of this approach to painting for fifteen years before he had his first major exhibition in Rütthubelbad (CH) in 2005. Other exhibitions followed, for instance at the Ita Wegman Klinik in Arlesheim (CH) and at Büttenberg, a residential and care home in Biel (CH). He then began to give courses in his home in Zollbrück (CH). Twice every year he passed on his knowledge and experience to guests from Switzerland and abroad. Contributions by his students, Steiner lectures on painting themes, sometimes even spontaneous song evenings turned these courses into rich and fulfilling further training events. In the last three years he was only able to teach individual pupils. His Parkinson's disease had made veil painting difficult for him.

Up until his death, Frederic Stöckli continued to study the world of colours and the laws of light, darkness and colour, grateful for Liane Collot d'Herbois' artistic legacy. An exhibition of his works can be seen in Rütthubelbad in November and December 2018. | *Annemarie Stöckli-Herrmann, Zollbrück (CH)*



**Giora Rafaeli**

30 Nov. 1939 • 10 Aug. 2017

«We can sing, carried on the wings of wonder – singing and wondering at the same time, and then it sings through us!» These are the concluding words in Giora Rafaeli's book *As Man Sings* (2014), in which he speaks of his life: from a childhood spent in a kibbutz to a career as a French horn player (given up in 1980 when he was a soloist with the Israel Chamber Orchestra), to his new start as a singing teacher.

When he went through a crisis as a musician, he met a group of young people around Yeshayahu Ben-Aharon who were in the process of founding kibbutz Harduf (IL). They were also studying anthroposophy together. After his lonely path as a soloist, Giora Rafaeli saw this encounter with people, mostly younger than him, as a challenge which he faced with honesty and depth: this was about placing the needs of others before one's own.

### The spiritual in music

In 1985 at Emerson College (GB) he met the singer Ursula Koepf and found what he had been looking for: an initial answer to the ques-

tion regarding the spiritual in music. This answer was a path that he would continue to explore throughout his life, in growing self-knowledge: The «School of Uncovering the Voice», a path towards a catharsis in singing, developed by the Swedish singer Valborg Werbeck-Svårdström.

He then spent five years in Bochum (DE) where he studied the foundations of singing with Thomas Adam and had the first artistic experiences with Christa Waltjen. And yet, his initial question had not been answered when he came to the end of these studies.

In 1991, back in Israel, he began to teach individual students and groups from all social and religious backgrounds. What used to be a learning process for him, now became, as a result of his teaching, increasingly a method for spiritual development through the art of singing. The concept of «uncovering» gained a new dimension for him, that of «liberation». His lessons became a study in being human: «A person can only sing who he is.»

### The beginning of all knowledge: a sense of wonder

Giora found a methodical key in intensive listening: the experience that the beginning of any knowledge was «to wonder»! With humour and a refreshing lightness he managed, in his courses, to get his students to wonder; and this state of wonder causes the relaxed breathing and widening of the soul that is needed for liberating the voice.

In his final years Giora went back to studying rabbinic wisdom, finding his roots there again after many years of anthroposophical studies.

My memory of Giora Rafaeli is imbued with the wish to include the treasure of his lifelong experience in my own endeavours as a teacher and singer. | *Thomas Adam, Bochum (DE)*

**We have been informed that the following 50 members have crossed the threshold of death. In their remembrance we are providing this information for their friends.** | *The Membership Office at the Goetheanum*

**Andrej Tjulpin** Moscow (RU), 22 May 2017  
**Luigi Pignoni** Turin (IT), 15 July 2017  
**Marit Saebo Jahr** Eidsvåg (NO), 10 September 2017  
**Martin Driehuyzen** South Surrey (CA), 9 November 2017  
**Istvánné Sass** Budapest (HU), November 29 17  
**Knut Weihe** Oslo (NO), 6 December 2017  
**Anton Edlinger** Hombrechtikon (CH), 8 December 2017  
**Jean-Jacques Erhart** Strasbourg (FR), 9 December 2017  
**Vreni Wagenblast** Bern (CH), 22 December 2017  
**Hildegard Heinen** Bad Belzig (DE), 23 December 2017  
**Herman Ens** São Paulo SP (BR), 29 December 2017  
**Harald Kallinowsky** Kleinmachnow (DE), 31 December 2017  
**Lászlóné Horváth** Vámoszabadi (HU), December 2017  
**Dina Federica Tron** Bobbio - PC (IT), in 2017  
**Wilma Haberl** Munich (DE), 3 January 2018  
**Cilli Hochwarter** Weissbach (AT), 3 January 2018  
**Margot Harloff** Malsburg-Marzell (DE), 5 January 2018  
**Takashi Fujii** Tokyo (JP), 8 January 2018  
**Hartmut Holder** Hamburg (DE), 10 January 2018  
**Doris Portner** Berlin (DE), 10 January 2018  
**Peter de Smidt** Ovezande (NL), 10 January 2018  
**Peter-Martin Neumann** Hoisdorf (DE), 11 January 2018  
**Marianne Wagner** Monschau (DE), 12 January 2018  
**Regina Schmidt** Darmstadt (DE), 18 January 2018  
**Carolien Gerretsen** Zeist (NL), 19 January 2018  
**Ingeburg Kowallik** Gütersloh (DE), 19 January 2018  
**Fred Streib** Basel (CH), 21 January 2018  
**Gabriele Schössler** Hamburg (DE), 23 January 2018  
**Evamaria Hammerbeck** Kutenholz (DE), 24 January 2018  
**Jean-Paul Hornecker** Oberschaeffolsheim (FR), 24 Jan. 2018  
**Friederike Feix** Borchon (DE), 25 January 2018  
**Annemarie May** Erlangen (DE), 27 January 2018  
**Charlotte Zücker** Hanover (DE), 27 January 2018  
**John Carlile** Malton (GB), 28 January 2018  
**Erich Tellmann** Notteroy (NO), 28 January 2018  
**Manfred Welzel** Stuttgart (DE), 29 January 2018  
**Karl-Heinz Bertram** Sevelen (CH), 30 January 2018  
**Diana Hartmann** Meggen (CH), 30 January 2018  
**Andrea Nutz** Baden (AT), 30 January 2018  
**Magdalene Schmid** Nuremberg (DE), 1 February 2018  
**Veronica Ardagh** Toronto (CA), 2 February 2018  
**Portia Imle** Silver Spring/MD (US), 2 February 2018  
**Fabienne Haldimann** Aarwangen (CH), 3 February 2018  
**Alida Braunlich** Plumstead (ZA), 4 February 2018  
**Elfriede Köhler** Dornach (CH), 5 February 2018  
**Fritz Rossteuscher** Schwebheim (DE), 5 February 2018  
**Justina Schachenmann** Dornach (CH), 5 February 2018  
**Christa Schneider** Dornach (CH), 6 February 2018  
**Christopher Mann** East Troy/WI (US), 7 February 2018  
**Wilhelm Muller** Eugene/OS (US), 16 February 2018

**Correction:** Raimund Stich died on 12 November 2017 in Lassnitzhöhe (AT)

**From 23 January to 19 February 2018 the Society welcomed 96 new members; 149 are no longer registered as members (resignations, lost, and corrections by country Societies).**

## ■ FEATURE

*Plant breeder Ilmar Randuja*

## Master in the realm of life

For many years this has been a familiar sight at the Agricultural Conference at the Goetheanum: a man steps modestly before the audience and announces that the ordered seed bags can be collected from the Foyer. At a time when there was less GM technology around and more hybrid breeding, destiny prepared Ilmar Randuja for his role as a pioneer of biodynamic seed breeding and production.

In the turmoil of the Second World War Ilmar Randuja's career was determined by two circumstances. All his destiny impulses guided him towards educational, curative and medical institutions. His inner path was determined by his training in biodynamic gardening, his experience of how this is fertilized by anthroposophy, and the insight that the anthroposophically inspired work imprints itself into the plant seed and that the seed passes on what has been achieved through biodynamic cultivation to the following seed generation.

### Precise documentation and observation

Ilmar Randuja sought to combine the outer and the inner path: continual awareness of the wealth of vegetable and herb varieties and their origin, the corresponding adaptation of cultivation, careful harvesting and processing of the plants on the one hand, and the strengthening of the inner life of the spirit-soul on the other.

The beginnings of crop breeding go back to the 1920s. Ilmar Randuja's tireless efforts to raise what he gained in working throughout the year with soil and plants, sun and stars, to the spirit-soul and imprint this outwardly into the ever new becoming of the plants, made him a master of artistic creativity in the realm of life.

The now 93-year old is still breeding plants, carrying out his freely chosen duties with calm and selfless devotion, down to the precise documenting of his observations and time schedules. It is this idea-based practice that has made him a master in choosing the vegetable plants and herbs which are most promising for breeding and growing. They encompass around 300 types of vegetables, herbs and flowers.

The results of his work and that of his selfless helper, his wife Ursula, are «hand-made»: a treasure contained in the seed bags handed out not just at the Goetheanum but to many places across Europe. His work, which flourished at the Ekkarthof,

a centre for people with special needs in Switzerland, is being continued there on a small scale, but primarily by Sativa, an organic seed supplier in Rheinau (CH) and by vegetable breeders in Germany and USA.

### Ancient Persian plant breeding inverted

This work is like an inversion of plant breeding in ancient Persia. Between the sixth and fourth century BC, forces streaming out of the Zoroastrian mysteries into the awakening sentient body enabled some human beings to influence the etheric body of certain plant species by working with the rhythms of the sun and its planetary brother spheres. Dimly aware of these spiritual inspirations they were able to sculpt the etheric organization of these plants from above, as it were, out of the sphere of archetypes, so that their activity has become eternally imprinted in the plants' physical organization. The immense reproductive capacity inherent in wild plants decreased. In cultivated plants this capacity was transformed through congestion of the vertical stem force into the energy that develops the fruit. Our cultivated plants are living works of art that have been «sculpted down» from the cosmos through the sentient body's dimly clairvoyant forces.

### From the inside out

It would be wrong to refer to this early creative activity of plant cultivation as selection. Selection relies on representational perception and differentiating thinking, both of which are faculties that humanity only developed once the earlier forms of consciousness were lost.

In Ilmar Randuja's life work the opposite process lights up, in metamorphosis. In the age of the consciousness soul, biodynamic agriculture strives to enliven – from the inside, by strengthening the spirit-soul – the world of what has become earthly substance, from below as it were, and to make it receptive again for its cosmic origin. The biodynamic preparations with their death-



*Selfless devotion: Ilmar Randuja*

overcoming, life-instilling power emerge as the development-inaugurating tools of future plant-breeding.

They rely on an inner attitude that faces the world, that seeks what has become form in the plant phenomena and that, inspired by this, builds up a thought image through which the plant breeder can create for himself an image of the spiritual archetype that is saturated with experience.

### Biodynamic soil: a breed in itself

With this self-acquired image in mind, Ilmar Randuja selects and sows the seed into soil that, as a result of biodynamic fertilization, has become a breed itself, in the sense that it has been raised to higher degrees of vitalization. From year to year the breeder experiences greater spiritual certainty. From this certainty grows, in the stream of time, a sense of truth that directs him towards further fruitful activity.

In his active and fulfilled life, Ilmar Randuja has walked this path in the way this is possible out of a consciousness soul that has been strengthened through anthroposophy. | *Manfred Klett, Bad Vilbel (DE)*

**Michaela Spaar** Ilmar Randuja. Ein Leben für die biologisch-dynamische Pflanzenzüchtung [A life for biodynamic plant breeding], Liestal, 2017.