An artist is not a special kind of person; every person is a special kind of artist.

Eric Gill sculptor and printmaker 1882–1940
Keeping in touch

This issue is a celebration and commemoration of Hermann Gross, the artist-in-residence at Camphill in Aberdeen in the 1960s through to the 1980s. We wanted to celebrate him particularly in this Sept/Oct issue as he died twenty years ago in September 1988. Robin Jackson has been the driving force behind this, so many thanks to him for enlisting other contributors to write as well as for his own contributions, and for the pictures. You will see from the extra colour plates (with thanks to the Hermann Gross Trust for the funding which made this possible) how sensitive and alive Hermann’s work is.

We asked our Camphill ‘star expert’ Hazel Straker, instead of her regular article to tell us about her own personal journey which led her to acquire so much knowledge and interest in the starry world. Her story gives us some insight into her passion.

On a more practical note, I am worried I might not have received adverts or articles from some of you as my email address was suddenly cut off when we moved in late June, and despite my best efforts I haven’t been able to get it re-instated. In the end I had to get a new email address. I have tried to communicate with as many people as possible to pick up any emails I may not have received, but if you sent me something late June or July and I haven’t replied – I haven’t received it. This new email address is independent of any particular company providing access to the internet so it should be safe from the chaotic workings of these ISP’s (address on the back cover). I send sincere apologies to anyone whose contribution might not have been received! Please do get in touch again.

As always, we are looking for people to sponsor subscriptions for those who are unable to afford it but who value the link to Camphill through the Correspondence. Keep this in mind when you renew if you are feeling particularly generous!

Good reading, 

Your editor Maria.

PS: Robin’s interest in Hermann’s work and life have been brought to expression in the book he has written which has just been published. These are the details for those who have been inspired by this issue:


Birthday List September–October 2008

Becoming 90
Ivan Jacobson, Solborg .............................. 20 October

Becoming 85
Baruch Urieli, Kyle Community .................. 23 October

Becoming 80
Friedwart Bock, Camphill Estate ............... 18 September

Becoming 75
Paula Lindenberg, Duffcarrig ...................... 9 August
Alison Gilmour, West Coast Village S.A. .... 21 August
Ursula Schött, Hausenhof ......................... 11 October
Kaarina Heimsch, Sylvia Koti .................... 12 October
Taco Bay, Illmensee, Germany ................. 22 September

Becoming 70
Anthony Fisher, Oaklands ....................... 25 October

Our apologies to Paula and Alison for not including their 75th birthdays in the last issue.

Contents

Hermann Gross Robin Jackson............................ 1
Tribute to Hermann Gross Marga Schnell ................. 3
Hermann Gross: echoes of the true artist Volker Gebhard ........................................... 4
Hermann as war artist Robin Jackson ....................... 5
Memories of Hermann Deborah Ravetz ................. 6
Privilege and responsibilities of living in Camphill Thomas Weihs ....................... 7
The life of Janice Moss Friedwart Bock ................. 8
A former pupil of Camphill Robert Manning .............. 9
The quest for a new star wisdom – astrosophy Hazel Straker .......................... 9
Islam in Istanbul Angelika Monteux .................. 10
Tools for transformation: A personal view Paul Turner .............................. 17
Friends who have died.................................. 19

News from the Movement

Celebrating Jossäsen’s 30th birthday Margit Engel ................. 19
Hope in Central Asia Becky Rutherford & Ian Christopher Goeschel .................. 19
Fire at Cresset House Anna Haberkorn ...................... 20
CAHSC in the UK Cherry How............................ 21

Reviews .................................................................. 22
Hermann Gross possessed an extraordinary range of technical skills whether as sculptor, painter, silversmith or stained glass maker. In his early years he served a series of apprenticeships with some of the most eminent practitioners in their respective fields in Europe. Whilst in Paris he studied for a short while with the one artist who was to have a profound influence upon his work – Picasso. During the war he was conscripted into the Luftwaffe as a war artist and courageously produced a series of sketches with a strong anti-Nazi message! After the war he spent eight years in America, before returning home to Germany.

In 1963 to the bewilderment of his friends Gross moved to Scotland, where he became artist-in-residence to a Camphill community in Aberdeen. Karl König had invited Gross for he had seen the potential of community-oriented art as a way of heightening the social consciousness of those living in Camphill. Gross's decision to live and work as a community artist in a place remote from the artistic and intellectual heartlands of Paris and Berlin and to target his art at this community and not a broader audience has meant that his work is not widely known. However, on the few occasions that his work has been publicly exhibited, as in New York, it received high critical acclaim.

Most of Gross's paintings can be viewed as meditation pieces, for they were hung in different houses and meeting rooms in the Camphill community, and many would have been the focal point in a room. In other words, they were positioned in such a way to challenge people to contemplate their meaning. In that respect it could be argued that we are returning to a much earlier tradition when art was a largely ecclesiastical monopoly. Most paintings were destined for churches and monasteries, to promote and strengthen spiritual thought and commitment in both clerical and lay viewers. Whilst Camphill communities have sometimes been characterised as possessing some of the features of a lay religious order, it is unlikely that Gross's paintings would have made such an impact had they taken the form of the stark and explicitly religious works he painted in the immediate aftermath of the war. In the paintings for Camphill, his deeply held spirituality is expressed in a subtle and appealing manner and language that is likely to engage and impact upon the viewer.

Children as subjects

Gross's work is unusual inasmuch as there are relatively few examples of children as principal subjects in either classical or modern art apart from the iconic representations of the Christ child, yet children feature strongly in his work. Not only does Gross take children as his main subjects, but he goes one step further and encourages the viewer to reflect upon the transient nature of childhood and all the vulnerabilities inherent in it. The challenge for the artist is to be able to convey that message without recourse to the cloyingly sentimental images that characterised much of Victorian art depicting childhood. For the childhood portrayed at that time was in large measure a bogus one. Many of the children who appear closely and lovingly ensconced in the bosom of a devoted family were either in the care of a governess or attending a distant boarding school. There was also a tendency to represent children as innocent, angelic, appealing, attractive, obedient and gentle beings; whereas by nature they are, for at least some of the time, mischievous, naughty, unappealing, unattractive, wayward and wild. In some instances one rather suspects that the artist's patron would have preferred and valued a painting of his favourite dog or horse than a portrait of his family.

Gross does not present sentimental art that leads the viewer away from active engagement with the ambiguities and complexities of the real world. As Deborah Knight notes, sentimentality in art makes no demands upon us, requires no struggle, involves only a narrow range of feelings, arouses no thoughts or feelings about the real world: it represents a general failure of imagination (Knight, 1999). Gross, like König, was aware that the kind of social renewal they sought could only be achieved by creating a world that was more responsive to the needs of the child. This is social art, where the medium is being used to convey an ethical message, not simply about how one should care for and protect children but how societies, in general, should treat all vulnerable groups.

Where artists have taken children as legitimate subjects for paintings their work has tended to be criticised as sentimental. This was the initial judgement of the work of Joan Eardley who painted the children living in the decaying tenement districts of post-war Glasgow. Adult figures very rarely appeared in her work. Eric Newton, the art critic of The Guardian, in a review of the last Joan Eardley exhibition in London in 1963 commented: “only in an occasional Goya do I remember the translation of small children into paint mixed so inseparably with warmhearted self-identification with the inner life of the child”. Both Eardley and Gross succeeded in persuading the viewer to treat children as serious subjects by portraying them with compassion and without sentimentality.

When Gross was artist-in-residence in Aberdeen, a significant number of children attending the School were drawn from the districts in Glasgow with which Eardley would have been familiar. Thus there is a sense in which both Gross and Eardley were portraying children from similar backgrounds. Eardley's paintings demonstrate that, notwithstanding personal circumstance, the child possesses an inner resilience that transcends that circumstance, however disadvantageous. Eardley was particularly attracted by the friendliness and community spirit in these districts. Both Eardley and Gross were commenting in different ways upon the importance of a sense of community. By the time of Eardley's death in 1963 many of these old tenement districts had been levelled to the ground and residents transferred to soulless high-rise estates on the periphery of the city. In the process that strong sense of community that had so appealed to Eardley had been destroyed.

One might argue that Eardley and Gross differ in that Eardley tended to focus almost exclusively on the child, whereas Gross almost always sets the child in the context of a relationship with one or more adults. Whilst Eardley stressed the independent identity of the child, Gross...
highlighted the importance of interdependence – an essential feature of life in a Camphill community. The life-sharing aspect of Camphill life is one of its defining features, as this ensures that the principles of dignity and mutual respect can be meaningfully translated into practice. And it is this mutual relationship that provides the cohesive force that binds together the different elements of a community: it is the mortar without which the communal edifice would collapse.

Let us now look at five of Gross’s paintings which involve children. Plate 1, page 11, tells us something about a particular feature of Camphill life. In attempting to communicate effectively with a child, the co-worker has to fall into step with the child, so that they ‘dance to the same tune.’ It is necessary, therefore, to listen to the ‘beat’ that the child provides. The child and the co-worker then search for ways to establish and maintain that joint rhythm, in a mutually inclusive way. It is necessary to learn to listen, to look, and explore in a new way the pulse of groups with whom one works. Rhythm is crucially important for it provides an impulse and framework that enables often bewildered and disoriented children to experience for the first time a measure of stability, security and predictability. Rhythm is the living pulse that sustains the work of a community (Maier, 2004). But as Maier has pointed out the binding qualities of rhythm must not be confused with the lockstep quality of the single drummer’s efforts to gain conformity. True rhythmicity, in contrast, requires a process of mutual engagement and inclusion, a response to the beat of several drummers.

We are presented in Plate 2, page 12, with a figure cradling a baby in his left arm and holding a mask in his right hand. A curious feature is that rather than a conventional facemask, this is the kind of all-enclosing hollow iron mask worn by prisoners in centuries past. The red, yellow and black diamond pattern of the costume, when coupled with the cross-gartered red hose, seems to point to the figure being Harlequin; yet the whitened face, the conical white hat and the gloved hands suggest Pierrot! So who is actually portrayed here? What is the significance of this ambiguity and ambivalence? When we think of Harlequin and Pierrot, we tend to associate certain distinctive characteristics with each one. Is Gross encouraging the viewer not to prejudge people by their outward appearance? In other words, the more closely we look the more likely it is that we will find in people unexpected facets.

Particularly disquieting is the apparent threat that the mask held by the central figure may be placed over the child’s head. The sight of a potentially suffocating mask approaching the head of an innocent and vulnerable child is disturbing. Gross may be alluding to the fact that children, if they are to cope with all that life has to throw at them, need the time and freedom to develop a clear sense of who they are. A significant number of children attending the School in the 1960s came from family backgrounds characterised by acute psychological and social deprivation in which they had failed to develop a clear sense of identity. Thus the co-workers had the responsibility of looking after and responding to children who were not simply bewildered and angry at the world at large but also suspicious and frightened of adults. The possible message for co-workers is the need to offer the child constancy of affection, consistency in approach and unwavering commitment notwithstanding their outward ‘appearance’.

The dominant feature in Plate 3 on pages 12 and 13 is the eye of the child looking out at and inviting the viewer into the picture. The subdued tones of the palette used in this painting convey an impression of a tender and caring relationship between the child and the two adults – possibly nurses – who stand on either side of him. There is no mawkish sentimentality in this relationship. The painting successfully encapsulates the essence of Camphill philosophy and practice, where the child is placed at the centre of its work.

In Plate 4 on page 13, which shows two children playing, Gross may be wishing to remind adult viewers in the school community of the importance of play in a child’s life. It is not an incidental and trivial activity engaged in by a child but an important part of a child’s physical, social and moral development. Play is the natural way for children to make sense of, and internalise, a whole range of experiences. It offers the opportunity to explore ways of being, of establishing identity and building self-esteem. The way in which the children’s bodies intersect geometerically may be intended to convey the importance of social interaction, while the rings give an impression of vigorous movement. The smile on the face of the child wearing the tartan bonnet is perhaps a reminder that play is intended as an enjoyable experience.

The content of this painting has a strong contemporary relevance. Play whether formalised within the context of games or recreational activities or stemming from the creative imagination of the individual child appears to have no place in the present day curriculum. The consequence is educational, cultural and social impoverishment. But Gross also recognised that an individual’s spiritual development was dependent upon opportunities for free and creative self-expression.

Finally, in Plate 5 on page 14 we have the juxtaposition of the angular mask-like face of the woman with the more realistically portrayed face of the child. What is Gross seeking to communicate to the viewer? Is he suggesting that in the presence of children adults tend to conceal their identity behind a mask dictated by the pressure of social conventions? The child appears to be slightly behind the woman and looking questioningly at her. Children often find the behaviour of adults difficult to comprehend. Is Gross intimating that the care offered by the adult has to be genuine and unconditional and not feigned – not least because most children are sophisticated enough to make that distinction? Whilst adults may attempt to hide behind a mask, children can frequently see through it.

**Conclusion**

Gross’s artist-in-residency at Camphill was unlike the present day often short-term, high profile, media conscious and externally funded projects, where the artist has a limited opportunity to get to know the population with whom s/he resides, to identify the issues that need to be addressed and to find ‘the right language’ in which to communicate. Only with the passage of time did Gross gain the confidence and insights necessary to communicate with those with whom he lived and worked. In other words, the current concept of the artist-in-residence is not best served by its often transitory nature. Karl König had seen the role of long-term
community-oriented art as a way of heightening the social consciousness of those living in Camphill. Today organisational theorists and analysts along with holistic educators recognise that ‘healthy’ organisations tend to evolve where an environment has been created which facilitates the development of the ‘reflective practitioner’: someone who, at regular intervals, looks back at the work they do, and the work process, and considers how they can improve. Gross’s art was directed to that end. It is the antithesis of propagandist art that celebrates and they can improve. Gross’s art was directed to that end. It is the antithesis of propagandist art that celebrates and demands conformity and uniformity.

It is not unusual for a full appreciation of the unique qualities of an artist to be delayed until some time after death. Such is the case with Hermann Gross who died on the 1st September 1988. It is hoped that recent publications about his life will successfully demonstrate his supreme technical ability, extraordinary versatility and creative imagination (Jackson, 2006). As Aline Louchheim, the doyenne of New York art critics, noted in 1951, Gross was not only a true descendant of the German Expressionist school but also someone who used that art form to communicate a powerful message which was relevant to contemporary society. And his art continues to communicate that powerful message.

Robin is a consultant to Camphill Rudolf Steiner Schools, Aberdeen; and was for three years Development and Training Co-ordinator, for Camphill Scotland.

Tribute to Hermann Gross

Marga Schnell, Aberdeen, Scotland

Any art exhibition opening is exciting and special. One is full of the anticipation of having a great evening with the buzz of excitement in meeting many people from different ways of life, plus seeing the artists presenting their newly developed artistic images. It is for both the artist as well as the visitors a special occasion.

Only a couple of weeks ago such an event took place at Wedderhill Farm in the barn of Catherine and Paddy Imhof-Cardinal. It is an amazing place which one has to see, to believe that it is possible to transform such a working space into a gallery.

On the walls in this whitewashed beautifully decorated barn hung some of the works of Hermann, a former art colleague of his and as two of his students. I was one of his ‘former students’ and now I am artist with a BA Hons behind my name. Did I ever dream off having my work hanging right next to the one I called my ‘master’ in 1988? No!

It was through Hermann that my eyes were opened not only generally for art, but especially for modern contemporary art.

He encouraged me to take up painting and gave me my first lesson. His unique way of presenting fundamental tools to express oneself in visual art, as well as his belief that in every one lies an artist, helped me to overcome inhibition and anxiety to put paint to paper. Learning to mix paints and create new combinations of colours, as well as ‘seeing’ the quality of individual colours, opened a whole new world to me. Hermann had a special way of teaching his pupils to mix with a limited pallet (three colours only plus white) as many different nuances as possible and create with them a picture by looking at the shapes of the object as well as the negative spaces. This was done mostly in a very abstract way, seeing the straight or curved lines of and within the items one was looking at. Hermann encouraged us to use gouache colours, this gave a rather flat appearance but a clear picture of the value and harmony of the totality of your creation. It made you LOOK at how colours ‘speak’ to each other and harmonise with one another, and to see the opposite effect as well. It is not the quantity but the quality of the use of colour and form as well as shape, which Hermann was such a great master of and able to pass this ability on to his students; a lesson never forgotten which always stays with me.

Hermann was not only a good observer but he was also a good listener in daily life as well as in his art. He was able not only to SEE colours, but he could LISTEN to them. Like every artist Hermann ‘battled’ whilst creating his new image. He often despaired during his activity, but he did not give up or destroy it. He took the time to look at it, listen and meditate over it till he found the answer to his problem.

I often think of him when I come to this point during my own artistic creation and slowly and surely begin to listen, not only to see where my images want to lead me to.

I owe a lot to Hermann as he led me into the world of art as well as believing in my ability to be creative in visual art. Without him I would never have become an artist nor be able to appreciate this amazing world of art which is so wide and encompasses so much.

Hermann will never cease to influence me with my work as an artist as well as in my daily life and I am proud of being one of the trustees guarding and promoting his work into the future.

Marga is the artist-in-residence at Camphill Rudolf Steiner Schools Aberdeen after she retired from 45 years of active life as curative educator.

The exhibition in the converted barn
Hermann Gross: echoes of the true artist
Volker Gebhard, Arbuthnott, Scotland

After my first year in Camphill I began to find my bearings in adapting to the new language and ways of communal living. One sunny day when I was repairing part of a roof, an elderly man with a walking stick approached and asked if I was Volker. I acknowledged that fact and he introduced himself to me as Hermann, stating that he had heard about my painting activities and would like to see some of my work. I retreated from the roof and went with him to my sleeping quarters where my paintings were located. He paused a long time over each picture and we entered into an intense conversation about different subjects, totally forgetting all about lunch. Afterwards I felt both exhilarated and curious about the work he was doing. I felt here was an artist who knew what he was talking about. I joined his evening classes which he gave to interested students in the community. And here I went back to square one in learning the alphabet of colour, line, shape and texture from an abstract point of view. I admired his conscientious approach. Something loosened within myself, like a well once cleared of mud and debris permitting the flow of fresh water.

Not long afterwards the community sponsored the build of a new studio for Hermann, and I spent a lot of time helping to build it. After the last touch of virgin white paint had been applied, the master was able to take up residence in his spacious studio. He was delighted. He had never before had such space in which to work. All his subsequent work was a way of thanking the community for this generous gesture.

After meeting with the kindly spirit of his wife Trude, our relationship became more and more close. By helping him move his work implements, I realised the complexity of the undertaking. There were endless rows of metalwork tools, all neatly packed, that had to be put into their right place and be accessible when the creative moment arrived. There was also a special aura surrounding the tools which demanded that I respect them. Coming from a metal and engineering background, I was fascinated with the idea of transforming metal into an artefact.

Time passed by and I was invited to join Hermann and Trude on a holiday trip to France, a country he cherished from the time he lived a bohemian life in Paris. Arriving in Calais in his camper van our first task was to buy baguettes, tomatoes, pâté and wine. Encountering the first idyllic looking forest, we took a picnic rest in order to enjoy our French feast. But the restless spirit of the artist was already leading him to sort out his painting tools and in a short while he was bent over paper seeking to capture the essential character of the surroundings. During the course of our three weeks we covered a lot of historically important ground; the stained glass windows in Chartres and Tours especially impressed us.

Back in Camphill Hermann was asked to create a Michael sculpture for Glencraig Camphill Community in Ireland and he asked me if I would help him. I was delighted at the opportunity to gain firsthand an insight into his ability to form from a plain sheet of aluminium a work of art. The subtle shifting of the metal molecules with hammer and dolly is a rare discipline in metalcraft and is only perfected after long experience. He shared his knowledge to the full with me and I was very grateful for these lessons. In the following years we worked together on a sculpture of Vidar for the Vidarasen community in Norway, a large flying angel for Germany and smaller pieces for Witiko and Corbenic. My apprenticeship ended when I was invited to create a sculpture of St Martin for St Martin’s Hall in Simeon.

In 1972 came the major task of creating stained glass windows for Camphill Hall. I was relieved of my dormitory parent duties to help Hermann full time on this new project. Both of us had no previous experience of stained glass work, so we travelled to Pluscarden Abbey, near Elgin, to take practical advice from the monks there. Then we went to London to choose the right kind of stained glass from the merchants. We also looked at the way windows had been constructed using araldite (an epoxy adhesive), a technique that had been used in Coventry Cathedral. We agreed that this new technique would be suitable for our task.

Hermann made out his design using coloured paper cut out on a small scale which had then to be transferred to an enlarged grid system placed on a plain glass background. Cutting the stained glass into small pieces was a tedious undertaking that often stretched our patience to the limit. This time-consuming task of applying each little piece with araldite was only made bearable through Hermann telling jokes and anecdotes about his adventurous time as an artist in Paris. Our laughter must have sounded strange to any passers-by. Meanwhile under the table, his Scotch terrier companion was chewing our little cut-offs as if they were precious bones. With Trude’s constant supply of fresh coffee and biscuits, we managed to finish the different sections of the first window in one year with a second one yet to complete.

Finally the moment we had been waiting for arrived – fitting the windows in the Hall (Plate 6, p. 14). Would all the different sections come together? With the sun shining outside the colour in the windows began to sparkle and illuminate the Hall. We could hardly believe that we had finally done it – given birth to something far bigger than ourselves. And yet we had continued with the project notwithstanding some initial scepticism in the community when we were at the design stage. At the service celebrating the opening, there was only pride and joyfulness. Encouraged by this success, Camphill estate commissioned a window for their smaller hall. This task we undertook with a greater sense of fun and assurance. The theme here was the element of fire which we enjoyed representing in an abstract way. We felt at ease with this work and were delighted to be given such freedom to engage in artistic playfulness.

When I left Camphill to pursue my own artistic career in 1975, I knew I was leaving behind security and shelter. I recognize now how important meeting Hermann had been for me. Currently we seem to be living at a time when the true value of art is not appreciated. But as Hermann often pointed out, time will sort the wheat from the chaff and art will once more provide nourishment for the soul.

Volker is active in the flourishing artistic world of Kincardineshire.
Hermann Gross was born in Lahr in Germany on 4 April 1904. He trained as a gold and silversmith and sculptor with some of the most eminent practitioners in these fields in Germany – Paul Haustein, Waldemar Raemisch and Robert Wlérick. In 1926 he moved to Paris where he worked with Picasso. His work was exhibited at the Salon d’Automne in 1929. Because of family circumstances he was obliged to return to Berlin in 1935. In 1940 he was conscripted into Luftwaffe Propaganda Company 3, which was based in Paris, where he acted as a war artist. After the war he spent several years in Paris before emigrating to the USA. While in the USA he had two exhibitions at the Macbeth Gallery in New York. Both exhibitions received unanimous critical acclaim from New York art critics. However Gross never settled in the USA and returned to Germany in 1956. In 1963 he accepted an invitation to go to Scotland and act as artist-in-residence in Camphill. This final chapter in his life was one of his most creative and happy. One reason why Gross’s work is not widely known is because he did not seek to promote it; he saw his work primarily as social art which belonged to the Camphill community of which he was an active and valued member.

It is to Gross’s experience as a war artist we now turn. In 1940 Gross was called up and served in Hermann Goering’s Luftwaffe propaganda unit which was stationed in Paris. His selection almost certainly resulted from his specialist knowledge and expertise. It was also in 1940 that Goering helped to establish the Einsatzstab Reichsleiter Rosenberg (ERR); the official Nazi office charged with confiscating important, mainly Jewish, art collections in the western Nazi-occupied territories. ERR was housed in the Jeu de Paume Museum in Paris and operated there from 1940 to 1944: it is believed to have looted more than 21,000 individual objects from over 200 Jewish-owned collections. By 1945 Goering possessed over 2000 individual pieces, including more than 1300 paintings. Given his location in Paris, it would have been impossible for Gross not to have known of the existence of the ERR unit and what it was doing. The fact that Gross was a witness of, and indirectly complicit in, the wholesale plundering of the artistic heritage of the city he loved by his own countrymen must have had a devastating psychological effect upon him.

It is known that Gross’s work in the propaganda unit involved him in a wide variety of activities. One of the more bizarre tasks he was called upon to undertake was to ‘doctor’ photographs of air battles. Photographs would be rearranged so as to show attacking Hurricanes or Spitfires being caught in a hail of bullets from diving and triumphant Messerschmitts or Heinkels. These fake pictures had then to be approved by the propaganda section before being sent to the newspapers for printing. The faking of the photographs had to be done very speedily so that no-one would suspect the deception. The German people would then be provided with ‘evidence’ not only of the supremacy of the Luftwaffe but also the magnificent achievements of Reichsmarschall Goering, head of the Luftwaffe. The truth was that the Luftwaffe was sustaining heavy losses, knowledge of which would certainly have dented national morale.

Ten photographs of sketches drawn by Gross whilst serving in the propaganda unit were found recently among his personal papers. It remains something of a mystery that Gross was able to photograph this sensitive material and then keep copies of it. All the drawings concern the defences that were being constructed along the French coast – Hitler’s Atlantic Wall (Kanalküste). From the topography it appears we are looking at the chalk cliffs somewhere along the Normandy coast. Hitler’s Wall was intended to reduce German military weakness in the West and thereby deter or impede an Allied invasion. The work on the Wall was undertaken from late 1942 to the summer of 1945.

The question arises as to whether what we see in these carefully drawn sketches is a simple and straightforward representation of what lay before Gross. Are these matter-of-fact drawings or could it be that Gross was trying to communicate a hidden message, which if it had been detected would almost certainly have resulted in harsh punishment? In the first sketch it would appear that the bunker is the principal focal point, yet it is what lies beside the bunker that catches our attention. (Sketch 1) Is it co-incidental that the discarded planks have fallen in the shape of a cross? At the top of the central plank there is a circle of barbed wire. Is it too far fetched to imagine this as the crown of thorns on Christ’s brow? If this interpretation is thought to be somewhat fanciful, it is worth noting that after the war Gross was obsessed with producing an endless series of dark brooding pic-
In the second sketch we are presented with a meticulously clean and aseptic tiled underground operating theatre. (Sketch 2) It is striking for a number of reasons. All the soldiers, including the person who is being operated upon, are accoutred in incongruously shiny jackboots. What is significant here is that the jackboot is usually taken as a symbol for cruel and authoritarian behaviour or rule. There is a high degree of irony here too in that even jackbooted soldiers are revealed as vulnerable and require dedicated care and attention in order to survive. The operation is conducted adjacent to a cupboard on which there is what one must assume to be a Red Cross — the symbol that is placed on humanitarian and medical vehicles and buildings to protect them from military attack! Whilst there is always a danger of reading too much into a drawing, it is noticeable that the stability of the trolley upon which this delicate operation is being performed is dependent on the cross bracing joining the legs. Without such cross bracing the table would collapse. Put another way, without the cross (i.e. Christianity), civilization will collapse.

The notion that Gross was seeking to communicate hidden messages in these sketches should not be too hastily dismissed. Art in Northern Europe has been rich in hidden symbolism since the 15th and 16th centuries. For example, Jan van Eyck and Rogier van der Weyden, two masters of Northern Renaissance art, used symbols to communicate messages which would have been viewed as heretical and subversive if spoken or written at that time. Through their art they were able to allude to the kind of shortcomings in the Catholic Church that Martin Luther was much later to condemn. This was a very risky business because their livelihood depended to a significant degree on church patronage. They were taking a gamble just as Gross was doing; however the stakes for Gross were much higher, as he was commenting critically upon the brutal character of the Nazi regime. Towards the end of the war, Gross was posted to Poland and Russia, where he served as a guard for the command headquarters. Whether Gross’s subsequent transfer to the Eastern Front stemmed from official concerns raised by his work as a war artist will never be known. It is more likely that that the transfer was part of a major deployment of military personnel from the Western to the Eastern Front which was crumbling in the face of the remorseless Russian advance. It is known that Gross never fully recovered from his experiences during the war.

This article was first published in The Scottish Society for Art History Newsletter, Spring/Summer 2008.

Memories of Hermann

Deborah Ravetz, Stourbridge, England

I first got to know Hermann when Marga Schnell invited him to teach some of us in Botton Village. Peter Roth then sent me to stay with him and his wife Trude to learn more. It was Peter’s wish that Botton would be much more than houses, land and workshops. He wanted every aspect of life to flourish including the arts. This is what Trude and Hermann represented to me and many others. The fact that they were invited to join Camphill made visible the many-layered aims of the Camphill communities. A seriously working artist with a real vision added an important
element to the life of Camphill as the ideals and people in Camphill gave his work a new lease of life.

There are people I have loved meeting because of the quality of their lives. This was so with Trude and Hermann. Their house was full of pictures and books, the meals were occasions to eat and importantly to really talk. They never spoke in clichés and they were insightful and genuinely concerned with how people were doing. Although life was gracious and human they were both disciplined and hard working.

It was also very special to work with Hermann because he treated everyone respectfully and often recognized the worth of people who were not generally valued. In recognizing them he fostered and enabled their gifts. He was astonished only by glibness. It amazed him when people only just learning put their pictures in frames. For him making art was a long process and what he admired was faithfulness.

Hermann’s best pictures made a room alive in a peaceful and quiet way. The fact that he tried to make them so available by lending them instead of selling them was part of his wholeness. He didn’t just want to work in his studio untroubled by life, he also wanted to provide alternatives to the normal custom of turning an image into a commodity. Both he and Trude were so inspired by Doctor König because they recognized the revolutionary and transforming aims of community life. He was a committed artist and a generous teacher who offered his gifts to this revolutionary venture. What he and Trude tried to do in making art part of Camphill’s daily life is as important now as it was then. It would be very touching for him to see the very Marga who was his pupil all those years ago now working full time as an artist having completed a full time art training. In this sense his torch is passed on.

Deborah has lived for four years in Stourbridge and works as an artist and lecturer.

Privilege and responsibilities of living in Camphill

Conclusion of the Camphill yearly report 1974–1975

Thomas Weihs

I am glad to be able to round off this report with a few words, because for a good many years it fell to me to look back over a past year and to call to mind the events in our striving, in our work, our sufferings within the course of a year. It is, therefore, a great experience to have listened to the report just given, presented as it was so excellently by a group of you.

I should like to take up the first words which began this Report when Berndt said that when one is completely absorbed in the life and work of Camphill, one forgoes the magnificent and overwhelming experience one has when one sees Camphill from outside.

I am now in the relatively priviledged position of being partly in and partly out; for instance, of the forty to fifty lectures I gave last year, the majority were given in different towns in Britain and on the continent. And in my clinics I have seen about 450 children and young people a year, which is more than I see in the Schools.

Every time I return to Camphill I experience that same appreciation and admiration that people have who share the burden of the destines of handicapped children and adults outside in their encounter with Camphill, because Camphill is a unique and wonderful place in this field of work.

I recently had two experiences of what Camphill means to people outside. In Durham Anke and I attended a large Psychiatric Conference of psychiatrists involved in work with adolescents. Most of these people had at one time or another referred youngsters to Camphill and many had incredible faith in the abilities of Camphill to help. Towards the end of the conference in which I gave the concluding lecture, people flocked around us, wanting in some way to participate in Camphill and to be given help and substance by Camphill.

Then recently, on our way back to Camphill from the south, Anke and I visited a Czech couple, Anna and Jaroslav Krecji, in whose home we stayed in Prague just before the Russian invasion in 1968. They are now both senior lecturers at the University of Lancaster, and Anna at the Preston Polytechnic.

Jaroslav Krecji is a socio-historian, a pupil of Toynbee. We asked to have his views of the present situation in Britain and in the world in general. He said he was very concerned about the situation because the world was coming to a state in which, while technical, scientific and economic advancement continue at a rapid pace, moral stamina, and a belief in one’s own purpose and destiny had begun to crumble. He felt a growing concern about the increasing disruption of social cohesion, which will inevitably lead to some form of the enforcement of totalitarianism. He and many like him were of the opinion that the only hope was for a widely acceptable and forceful religious orientation to spring up. It was gripping to listen to this man knowing nothing of anthroposophy, not being a religious man (he is a socialist and social scientist), voice an outcry for spiritual guidance that would again make possible a new enthusiastic idealism.

After our meeting with Jaroslav Krecji, both Anke and I experienced what a need there is to make Rudolf Steiner’s work available to many in our time, and what an immense burden there lies on Camphill, which exists within the greater anthroposophical movement as a kind of Christian force, to put over some of the substance to wider circles of men.

When I listened to their report, it seemed to me that Camphill must become aware that in our particular time, living as we do with all our strength within Camphill, there is a danger that we become self-absorbed and ‘Philistine’, of doing our work efficiently, of enduring the strains and hardships implied in our work, and of forgetting how privileged we are in possessing something which the world around us is thirsting to the point of desperation.

At the same time I realised that we have a tremendous potential power to make a contribution to society.
year, Camphill sends out about one hundred emissaries. About a third of them are the handicapped and disturbed youngsters who have been educated, helped and guided to grow up into freedom and dignity. The other two-thirds are mostly young, sensitive, intelligent people with a strong social sense, who leave Camphill after a few years of experience, training and learning.

Camphill has by now more than a thousand of such emissaries all over Britain and other parts of the world.

We here must be aware every day and every hour that the world around us depends on the intensity with which we learn to describe, to verbalise, to formulate, to communicate that potential of enthusiastic idealism that is the realisation of that Christian way which becomes possible in our time through Rudolf Steiner.

We must become so certain of the invincible power of powerlessness which is the power of Christianity, that all our emissaries will be able to carry it out when they go, and communicate it wherever they go – that new enthusiasm which is so needed and longed for in the world.

Contributed by
Stephen Linsenhoff, Sollen-tuna, Sweden

The life of Janyce Moss
10 February 1951 – 9 February 1967
Friedwart Bock, Camphill Aberdeen, Scotland

Janyce came to Camphill from Lancashire as many other children with special needs did at that time. She came from a loving family and had a sister fifteen years her senior. Janyce also belonged to that big Down’s family with all the warmth and innocence they bring.

She was interviewed by Dr König in London’s Harley Street on 6 November 1958, and he reassured her parents and Beryl, her sister, that he would give her a place in Camphill. So she came to Camphill House at the age of 8. Gisela Schlegel was her housemother and Janyce loved her at once. Janyce joined Karin von Schilling’s class in St John’s School, a class of boys and girls of her age who formed a fine social setting. Their diverse abilities and potential offered mutual interest and help to one another. Karin wrote in her report for Janyce at the end of class 6: “Janyce had a very good year in school. She is a carrying member of her class and her enthusiasm and social warm-heartedness are of value to all around her. She loves to read on her own and often practises on her own initiative.”

Gisela Schlegel wrote in 1961: “Janyce is a very lovely, social child. Her shining personality is felt and accepted by all the children. She has a very demanding way of talking with her friends, but they all respect it. Janyce is also a friend of all the adults.”

When school holidays began and ended, Lancashire children joined their own escorted transport to and from Preston. Sometimes Beryl, her sister, joined the group and spent some days in Murtle with her sister. When Beryl took some children for a walk with one child on either side of her, Janyce would protest and say, “But she is my sister.” Clearly, there is a limit to magnanimity.

In the sixties, children with special needs had to leave school at sixteen. This was short-sighted and the potential of the Waldorf method up to eighteen was lost to them. But Janyce decided that she would not leave at sixteen and would stay on in Camphill, both her chosen school and the community. Gisela told her that sadly there would be no room for her, so Janyce quipped, “Then I will get a bunk-bed together with my husband (who might he be?)”.

Janyce was diabetic and her health was not the best. She became quite ill and died on the day before her sixteenth birthday, on 9 February 1967. She had ‘achieved’ it, not to leave at sixteen. She was in charge of her destiny and her death was a triumph of a special kind. The funeral service was held in Camphill Hall and the Aberdeen crematorium. The family joined and Beryl came from Singapore where she was teaching.

In May 2008, forty-one years later, Beryl came to visit from Australia and placed red roses where Janyce’s urn is located in the Rose Garden at Camphill. Her stone is near the fountain whose water rises and falls without a break and it is only a few steps away from Karl König’s urn among the rose bushes.

Friedwart is a senior Camphill co-worker, teacher and archivist, and a former Principal of the Camphill Schools in Aberdeen.
A former pupil of Camphill
Robert Manning, Devon, England

Just a short article to say that I joined Camphill in 1968 when I was 10½ years old. It felt very strange coming from London and being away from home. Friedwart was both my teacher and housefather along with his wife Nora. These were very rewarding times and I thank all my workers in Camphill for the many years I had there. I enjoyed my school days as well and the work in the other Camphill places, notably Corbenic. I could take part in the weekly Bible Evenings and the Sunday Offering Services. I also want to thank the communities that I have been associated with.

These are some of my experiences when living and working in Camphill for almost forty years. Since January 2008 I have been living in Devon.

Addendum
P.S. Many of us know Robert as having the most amazing ability to remember people and their birthdays. The picture shows him with the book The Lives of Camphill, confirming that he knew the majority of those portrayed in it. One of his favourite books is The Builders of Camphill, many of whom he knew; and now he lives actively with their life stories. Being as verbal as he is the above short story is a testimony of remarkable restraint.

We wish him well for the future.
Friedwart Bock, Camphill Aberdeen
June 2008

The quest for a new star wisdom – astrosophy
Hazel Straker, Coleg Elidyr, Wales

I have been asked to write about how I became interested in the stars and what has been the source of my learning. I realise this will need a bit of a background and will take me first back to an experience when I was about eight years old. My grandfather died while he was staying with us. My mother was very upset and tried to shield me from a direct experience of this event. I remember wondering why they expected me to be frightened by this as I can say that I did not feel death as an end. I made up my mind then that I would spend my life becoming wise so that I could explain to them that death was not an ending. (I had then the mistaken idea that you automatically became wise in old age.)

Like many children, I expect, I loved the stars and the moon but did not know much about them. I somehow had a feeling that one dwelled in the realm of the stars after death. These were not clearly formed thoughts but just a general feeling that this was so. I enjoyed life but always felt it was a preparation for after death when I would be able to help people to understand that event. I did not at first think that the stars would be of a help in this preparation. It was not until I met anthroposophy during a visit to Sunfield Children’s Home, Clent, in 1940 that I realised that in the stars was a possibility to learn more about other worlds and realities. The real turning point to a wisdom of the stars was when I met Willi Sucher; he first came to Clent to give a lecture after coming out of the internment camp after the war.

That made for me the world of the stars so alive and meaningful that from then on I sought to learn more. He came down to join his wife Helen who had not been interned, and with whom I had become very friendly in Clent, working for a time with her in the kitchen. When Willi came back to live in Sunfield he started a study group on the stars which I was able to attend as well as reading the introductory Star Letters. From that time on I made it my main study in life although I was working in various other realms, moving to various anthroposophical communities with Helen and Willi.

We lived and worked for a short time in Garvald, near Edinburgh, then moved down to the Christian Community Conference Center in Albrighton Hall, near Shrewsbury. While working in the kitchen with Helen I was of course able to attend regular study groups which Willi held. He was supported by Alfred Heidenreich who had started the Christian Community in Great Britain. Alfred also led the many activities in Albrighton which included some very alive conferences in which Willi actively partook. There we also started to produce some of Willi’s books in duplicated form. When I see now the modern ways of reproduction in books our attempts were very primitive – however they were really social events with many people partaking in the production.

After about four years it was not possible to keep the Conference Center going and I moved with Helen and Willi to Larkfield Hall, a school for special needs...
children just outside Maidstone in Kent. I worked with the children and we had much support from regular meetings where we studied their starry background together with Willi. Shortly before leaving Albrighton Hall Willi had challenged me with the suggestion that I formally took on the quest to develop and support the task to help building up a new star wisdom which we termed astrosophy. Here again I worked at other tasks but reinforced what I had already done and made it a life’s task.

After seven years in Larkfield Hall we decided to move as it was being built up, giving little country land for walks. Through connections we had made in the USA where we had joined Willi on parts of his lecture tour, we came to the decision to move near to Los Angeles and start a small day school for special needs children. This became possible through the support of Veronica Moyer who had joined us in Garvald and helped Willi with his research. We found a little house in the surroundings of Los Angeles, in North Hollywood.

Helen, Willi, Veronica and myself settled in a nice little bungalow in a fairly quiet built up area which we called Landvidi Center for Exceptional Children. For over seven years we built up a little school, hoping to extend it one day into a residential home. Here again we gained much support from weekly meetings where we studied the starry background of our children. We had a supportive group of parents interested in the future of their young people. They were helping us to acquire some land just outside Los Angeles to build up a residential home with craft activities to give the young people a meaningful life. We had even started up a small example of what we were striving for in the house next door. However finding that neither the parents nor the authorities were able to understand and support our way of working, despite seeing the youngsters develop, we decided to close the school down. Our ageing group was another factor. However it was the beginning of their realising that one could do more than babysit which was all they had ever thought of as possible. The parents of the few children still with us when we closed the school demanded that the authorities provide some kind of education for their children.

The four of us moved to a house in a beautifully wooded area north of Sacramento where we continued with our study groups. We made a connection with a Waldorf College in Fair Oaks, just north of Sacramento. I came back to England in 1975 to look after my ageing mother near Farnham in Surrey. Fulfilling my mother’s needs I moved with her to an anthroposophical old peoples’ home near Tonbridge. I worked there until she died, moving then to a friend in Forest Row and finally to Coleg Eliydr where I have lived until now.

All these years after returning to Great Britain I flew yearly to USA, building up about ten Camphill and other anthroposophical groups for lectures and workshops; latterly going over twice a year to different places. For several years in Coleg Eliydr I enjoyed working with the students who all felt very at home making maps and moving the stars. I now live in ‘active retirement’ bringing the stars in often at festival times. I am still firmly convinced that living with the starry rhythms is a bridge to the spiritual hierarchies. It enables one at times to have a dialogue and offer up some thoughts from the experience of living on the earth which, with the exception of the Christ, no other spiritual beings are able to have. Realising that I did not need to die before taking up my life’s task, I can be grateful that I have perhaps enabled at least a few people to gain a more living experience of the spiritual beings shining through the starry world around us.

Hazel writes an article for the Correspondence every second issue, informing us of the starry movements for those months and how they might relate to our own lives.

Islam in Istanbul

“This who travel learn more than those who read”

Angelika Monteux, Aberdeen, Scotland

This sentence was spoken by a fourteen year old boy who I met in Istanbul in June 2007 when I was invited to his family for a festive evening meal.

How did I get there? This is a long story:

The invitation

At the end of last year I went to a performance of Sufi music, poetry and dancing in Aberdeen. During the break there was a raffle to win a cultural trip to Istanbul and among the ten lucky winners were four co-workers of the Camphill Rudolf Steiner Schools! We were told that we only had to pay for the journey – everything else would be free and we would hear details later.

We had to wait a long time, but eventually some more bits of information came and finally we boarded the plane to Istanbul, still not knowing exactly what to expect and who would meet us when we arrived.

We need not have worried: once we had read all the hundreds of signs held up by the crowds in the arrivals hall and found one saying: ‘English Trip’ we were safe. A group of young people was waiting for us and took us to a restaurant for a welcome dinner. There we were introduced to our ‘sponsors’ who told us how happy and grateful they were that we had come and offered us a most delicious meal. Hardly any one of them could speak English, however, so it was not easy to find out who these gentlemen in suits and ties actually were and why they were so happy to meet us – and as we were tired from the journey it was all a bit confusing. Then we were taken to our hotel, the ‘Golden Horn’ in the old part of Istanbul, a very posh four-star hotel.

Just as I started to unpack my suitcase the calls to prayer began at the nearby mosque and when I opened the window I found out that it was not just any mosque,
Plate 2: 1969

Plate 3: 1970
Plate 5: 1980

Plate 6: Stained glass windows, Camphill Hall, 1970–72. Photographed by Nancy Jackson
but actually two and that the hotel was right next to the famous Blue Mosque and the Haghia Sophia. The chanting was hauntingly beautiful and powerful and I went to bed still wondering what this week would bring, unclear about the purpose of the invitation to this cultural trip.

First impressions
On the first day we had a historic tour through old Istanbul, learning fascinating aspects of Middle Eastern and Turkish culture, art and history; we realized how little we knew. The more I heard and saw the more ashamed, embarrassed and angry I became about my ignorance and the misguided western aim to bring ‘civilisation’ to this part of the world. So much scientific knowledge, philosophy and learning came from there and so many art treasures were looted and taken to the west through-out many centuries – and what do we offer in return? Coca Cola, McDonalds, sex and material greed – our ‘values’.

The Dialogue Society is Fethulla Gülen (born 1938), an Islamic scholar, writer and poet. One of his great concerns is the need for the right education, because he is convinced that hate, intolerance and terrorism are grounded in ignorance.

The Blue Mosque and Haghia Sophia are of course magnificent and impressive, but three things left a strong impression on me:

- The front door of the Haghia Sophia has a large iron arrow on it to show the way in. When it was a Christian Church this used to be a cross; instead of destroying it the Muslim conquerors took the cross beam and turned it into the arrow head – transformation rather than destruction!
- Inside is a grave marked in the marble floor: that of a crusader who died there in battle.
- Outside is a hollow pillar. This used to be the place where the rich people would leave money for the poor who could come after morning prayer to take what they needed. This was done when it was still dark, to avoid embarrassment.

All this was fascinating and impressive and we were inspired to see and learn more, but we were still wondering how we deserved these experiences. This became clear the next day when the programme included a school, a newspaper, a TV centre, a university and a hospital. At first there was some disappointment: why do we need to see those things? We were hungry for more culture, art, history and wanted to learn more about Islam. But visiting these places, meeting the people who worked there and explained their aims, values and philosophy we slowly understood who our hosts were and why they arrange these cultural trips for people from all over the world. They belong to what is called the ‘Dialogue Society’.

The Dialogue Society
Their aim is to be a ‘new voice for peace’:

The Dialogue Society was established in 1999 by a group of Turkish-Muslim intellectuals, academics and volunteers as a not-for-profit charitable organisation. The objective of the Dialogue Society is to promote tolerance, understanding, mutual respect and acceptance of people as they are, between people from all walks of life. The Dialogue Society therefore actively encourages and nurtures dialogue between followers of different ideologies, different ethnic communities, adherents of different religions and members of society generally. (www.dialoguesociety.org)

I was deeply moved and impressed by everyone we met with their ideals, sincerity and wish to make the world a better place. They were open, interested, full of warmth and humor and at the same time very serious about their aims. Again and again we were told how important love, understanding, human values and dialogue are to create worldwide peace and that these values and attitudes are rooted in Islam and the Qur’an:

We are all children of Adam and Eve, we are brothers and sisters, and this planet is the only place where we can live, so we better make peace with each other!

It is important to point out that these people are not religious fundamentalists and that their aim is not to spread Islam all over the world. They want to build bridges between East and West, integrate old Islamic traditions and wisdom with modern scientific achievements. They represent a tolerant, loving and peaceful Islam; they want to strengthen and build on the values of respect, tolerance, compassion, and non-violence of the Qur’an.

Aggression, terrorism, hate and violence have no place in Islam and the Qur’an forbids the killing of any other human being:

You cannot be a Muslim and a terrorist at the same time.

The Schools
The founder of and inspiration behind the Dialogue Society is Fethulla Gülen (born 1938), an Islamic scholar, writer and poet. One of his great concerns is the need for the right education, because he is convinced that hate, intolerance and terrorism are grounded in ignorance.

There must have been something wrong with their education. That is, the system must have some deficiencies, some weak points that need to be examined. These weak points need to be removed. In short, the raising of human beings was not given priority. In the meantime, some generations have been lost, destroyed and wasted.

(Gülen 2004 in: Hunt, R.A, 56)

And about teachers he says: Teachers should be patient enough to obtain the desired results. They should know their students very well, and address their intellects and their hearts, spirits and feelings. The best way to educate people is to show a special concern for every individual, not forgetting that each individual is a different ‘world’. (op.cit. 53)

Does this sound familiar to those who know about Steiner Waldorf Education?

We saw this put into practice in several schools of the Gülen Movement we visited. They are modern schools with the most up to date equipment. The pupils are lively, enthusiastic and respectful without being over-disciplined. The curriculum is the same as in state schools; and art, music, sport, dancing and crafts are added.

At present there are about 500 such schools in many countries and they are open to children from all cultural and religious backgrounds. They are private fee-paying schools, but children from poor families will be sponsored by those who can afford it.

I asked one headmaster what the difference between state schools and their schools is, and the answer was: “We do not only educate, we raise and guide children – our teachers have a mission and strong personal engagement!”
Other Projects
I found similar commitment to ethical and moral values in all the other places we visited: more schools, a charity helping those in need wherever they are, the very impressive newspaper Zaman (Time), which also has an English edition Today's Zaman (www.Zaman.org), a centre for interfaith dialogue and more.

I was especially impressed to experience the personal and active involvement of these people: they give their own time and money and efforts to these ventures and they get personally involved with those who need their help. If someone is too poor to pay for treatment at one of their hospitals, they will for example find someone who will carry the cost and a family in need will be supported by a year's free food from a shop and be looked after by a 'godparent' family. Most of their initiatives depend on donations. On one occasion I asked how secure this is and what happens if donations no longer come. The answer was a rather blank look and then: 'this never happens!' One of the pillars of Islam is the requirement to give one third of one's income to charity – and this really does happen!

Another example of their dedication is Ibrahim, our faithful guide who stayed with us throughout to help and organize everything. He is a young Turkish Muslim who lives and works in Glasgow and gave up one of his two annual holiday weeks to care for us.

But maybe the most inspiring events were the dinners with local families!

Apart from the absolutely delicious food and generous hospitality these were occasions for conversations, dialogue, deep personal encounters and a lot of laughter. And always again: the longing for mutual understanding, respect and tolerance and the message that Islam is a peaceful and loving religion and the pain about western media who focus on the minority who engage in terrorism. This is why they invite people to Turkey – to see and meet the 'real' Islam, because they know that these human encounters create understanding, whereas the media often create barriers and division.

They were very careful not to preach Islam or to give the impression that they wanted to convert anyone, and I sensed a certain reluctance to talk about deeper aspects of religion. In spite of this it gradually became clear to me that the source of their ideals and actions lies in a particular aspect of Islam:

Sufism
Sufism is a mystical and esoteric stream within Islam with an especially strong quality of contemplation and inwardness, and addresses the heart forces of love and compassion. It is a path towards utmost humility and inwardness, and addresses the heart forces of love and compassion. Jelaleddin Rumi is just one of the outstanding Sufi teachers and poets. A special group within Sufism is the order of the Whirling Dervishes or Semazens.

Sema – the ritual of whirling is not a performance, but a deeply spiritual ritual. 'Sema' means to hear or to listen. It is the whirling out of bliss whilst listening to the meaning of the Qur'an and the purpose is to make a spiritual journey towards God and to return, able to love and serve the whole of creation without discriminating in regard to belief, class or race. Contrary to popular belief, the semazen's goal is not to lose consciousness or to fall into a state of ecstasy. Instead, by revolving in harmony with all things in nature, with the smallest cells and with the stars in the firmament, the semazen testifies to the existence and majesty of the Creator, thinks of him, gives thanks to him and prays to him. (Aydin. E. 2004, 14–15)

At the Sufi evening in Aberdeen which I mentioned at the beginning of this article it was explained that this ceremony is full of symbolism and every detail has a meaning. For example: the long woolen hat represents the tomb and awareness of mortality, the white skirt the shroud and the platform the universe. After a time of meditation and many formal greetings the dervishes begin to whirl, lifting the right hand to receive the energy and grace of the spiritual universe and pointing the left hand to the earth. In so doing they direct this positive force to the world, right through their heart. One foot always remains on the ground, symbolizing groundedness in the laws of the Qur'an; the other foot is lifted high to create the whirling movement, also representing the semazen's openness to and connection with the world around.

We had the privilege to be flown from Istanbul to Konya, a Sufi centre and the place of Rumi's life and work. There we learned that the spiritual training to become a whirling dervish lasts for one thousand and one days; the last forty days are spent in solitude and intensive meditation. This has to be passed before being received into the order of the dervishes.

This beautiful and quiet, yet powerful striving lies at the heart of true Islam and inspires the life and work of the members of the Dialogue Society. I am deeply grateful that I was allowed to experience this and have the opportunity to open my heart and eyes to the values of Islamic culture that are sadly hidden and not proclaimed loudly enough in our part of the world.

Therefore I finish with another quote from Fethulla Gülen which sums up everything we met during this magic week amongst Turkish Muslims and which can be a call to all of us:

Be so tolerant that your bosom becomes wide like the ocean. Become inspired with faith and love for human beings. Let there be no troubled souls to whom you do not offer a hand and about whom you remain unconcerned. (Gülen 1998 in: Hunt, A. R. 57)

Angelika has been in the Camp Hill Schools in Aberdeen since 1973. She has been a teacher and housemother, and has done Youth Guidance work. Since 1999 she has been involved in setting up and delivering the BA Honours degree in Curative Education in partnership with Aberdeen University.

Bibliography:
www.dialoguesociety.org
www.zaman.org
Tools for transformation: A personal view

Paul Turner, Edinburgh, Scotland

Tools For Self Reliance (TFSR) is a small UK-based charity that supports rural craft workers in Africa. The Garvald Edinburgh tools workshop in the Gorgie area of the city is one of about sixty autonomous groups that make up TFSR. Our special remit is to offer a range of art and craft activities including tool refurbishing for people with learning disabilities. After twenty years of running the Tools group, I have been reflecting on the interest and potential that TFSR work might hold for others.

In Tanzania in 2006 I met some joyful women who run a tailoring co-operative. Three years earlier they had been destitute, begging on the streets of Dar es Salaam with their children. The transition was simply explained in a few words: ‘The sewing machines sent by TFSR enabled us to turn our dream into a business’. Whenever I tell this, or recall some of the thirty smiling women who share the twelve sewing machines, I still get a lump in my throat. Their high quality garments and bedding were selling and their sense of empowerment was palpable. We also met a family carpentry co-operative who began sustainable hardwood planting fifty years ago. They were using tools we had sent out two years earlier and keeping them impressively sharp.

Today our workshop in Gorgie has so much support that it can’t take many more tools or sewing machines, though there are tens of thousands out there and kind people are keen to collect for us. This article, then, is absolutely NOT an appeal for more tools! At the same time, the demand for tools in Africa is growing year on year. What can be done?

Today on the radio I heard a teenager blaming a recent spate of suicides on the fact that life, for people his age, was meaningless. Everything is ready made, including entertainment, he said, while young people saw the world being destroyed by the rich and powerful. They felt powerless, with nothing to live for. We live in an age of unprecedented access to communication, information, news and travel, but somehow this isn’t enabling a whole swathe of the population to realise their potential, or to recognise opportunities to engage usefully with the world.

In an age when manual skills are not generally regarded very highly, the tools refurbishing work has an immediacy of purpose which overcomes that. Because we know that these tools can actually help change someone’s life by giving them employment and, in some cases, prevent them from drifting into crime, it becomes ‘good work’ in the eyes of society and support follows.

More than that, there is something in it, immediately, for the person doing the refurbishing. It isn’t the instant gratification of pressing a button and seeing an effect on the screen, with no comprehension of how that happened. It is the hands-on transformation of wood and steel from what could have become landfill, into something fine and functional, even beautiful. (We polish the screws on our saw handles, after sharpening the blades, because we understand how it will feel to receive such a gift.) Like cooking, you cannot talk this work, you can only do it, to discover how it feels to create good results from your own hands and experience the respect it generates within and from others.

After we sent tools to Nicaragua some years ago to help with rebuilding after a hurricane, the mayor of Bluefields on the Atlantic coast came to see us. He was genuinely amazed at the skill and commitment of the people in our workshop. And we were amazed at his amazement. It was one of those moments of self-discovery – seeing ourselves as valued by someone else, for real, maybe for the first time. It profoundly affected the group.

There is even something in this for society at large because not only are tools being saved from already overfilled dumps, but newly learned skills such as safe working, reliability, co-operation, as well as a person’s growing confidence, humanity and independence, are transferable. They can be taken away and applied in life beyond the workshop. I believe this type of practical, socially useful work should be accessible to many more people – especially young people not destined to fit into our high speed, high tech world, or who are already casualties of it.

More refurbishing groups are needed and we know there are folk out there who need this type of activity. Around the country TFSR groups are comprised of students, pensioners, tools enthusiasts, political activities, people with learning disabilities and mental health problems. TFSR is an equal opportunities organisation and supports womens’ groups in Africa doing everything from tailoring to blacksmithing.

I know from personal experience that there is therapeutic potential here. Refurbishing tools on its own may not be the answer to addiction, depression or petty crime. But a quiet space where people fix up sewing machines even one day a week, can offer companionship, support and solidarity with working people around the planet. For a growing number it could be an alternative to futility, hospitalisation or imprisonment.

Paul has run the TFSR workshop at Garvald Edinburgh for a number of years: www.garvaldedinburgh.org.uk.
On the 31st of July we received the message that Michael Mikoleit had been found lifeless in his home. Michael has been a co-worker for over ten years in Vallersund Gård, to begin with as a farmer after he completed his training in the Lehenhof. About four years ago Michael moved on into the local neighbourhood to get more involved in work on a boat, work he had been longing for all his life. Since he moved, he came back to Vallersund Gård almost every day to meet everybody in the coffee break.

An autopsy told us that a heart attack had ended his life on July 30. Before the funeral it was possible for all who knew him to say farewell to him in Vallersund Gård’s chapel. Michael had just celebrated his 45th birthday a week before his death. His family found, filed together with his most important papers, a poster announcing the Oberufer Christmas plays.

The Vallersund Gård community

Anthea Hailey died early Sunday August 3 following a sudden and major heart attack. She had been in good health. She celebrated her 65th birthday in July this year. Anthea and I joined Camphill in Thornbury in 1975, moving to The Mount in 1988 and to Thomastown in Ireland in 2000, working in The Watergarden and starting the supported living project.

Margrit Spalinger died on July 13; she lived in Aigues Vertes for many years.

Eva Goetz died unexpectedly, she was found in her flat after neighbours alerted the police. Eva worked for many years at Delrow.

On the 31st of July we received the message that Michael Mikoleit had been found lifeless in his home. Michael has been a co-worker for over ten years in Vallersund Gård, to begin with as a farmer after he completed his training in the Lehenhof. About four years ago Michael moved on into the local neighbourhood to get more involved in work on a boat, work he had been longing for all his life. Since he moved, he came back to Vallersund Gård almost every day to meet everybody in the coffee break.

An autopsy told us that a heart attack had ended his life on July 30. Before the funeral it was possible for all who knew him to say farewell to him in Vallersund Gård’s chapel. Michael had just celebrated his 45th birthday a week before his death. His family found, filed together with his most important papers, a poster announcing the Oberufer Christmas plays.

The Vallersund Gård community

Sigurd Breuer, who is one of the founding villagers of the Camphill Village Community in Sellen, crossed the threshold on the evening of Saturday, June 14th. Sigurd had come from Lehenhof with the Liebeck family because it had been his inner longing to help a new village community come about. He had been living in the Lehenhof for about 20 years. Sigurd passed away at 5 o’clock p.m.

This is to let you know that our dear Charlie Willmore crossed the threshold Monday, August 11, at 9.30 in the morning. Charlie reached the honourable age of 94½ years. Living his life to the fullest, coming to Copake Village more or less at retiring age, 39 years ago! Endearing himself to everyone he met with his quirky remarks, particularly to the young women who were lucky enough to see to his needs.

Charlie broke his hip in spring, but came home to be looked after, probably hoping to take up his usual ‘lifestyle’, namely endearing himself to the young ladies! He developed pneumonia on Sunday and then quietly breathed out on Monday. He will be sorely missed, but also will be accompanied by his many friends.

Friends who have died

Anthea Hailey
died early Sunday August 3 following a sudden and major heart attack. She had been in good health. She celebrated her 65th birthday in July this year. Anthea and I joined Camphill in Thornbury in 1975, moving to The Mount in 1988 and to Thomastown in Ireland in 2000, working in The Watergarden and starting the supported living project.

Margrit Spalinger
died on July 13; she lived in Aigues Vertes for many years.

Eva Goetz
died unexpectedly, she was found in her flat after neighbours alerted the police. Eva worked for many years at Delrow.

On the 31st of July we received the message that Michael Mikoleit had been found lifeless in his home. Michael has been a co-worker for over ten years in Vallersund Gård, to begin with as a farmer after he completed his training in the Lehenhof. About four years ago Michael moved on into the local neighbourhood to get more involved in work on a boat, work he had been longing for all his life. Since he moved, he came back to Vallersund Gård almost every day to meet everybody in the coffee break.

An autopsy told us that a heart attack had ended his life on July 30. Before the funeral it was possible for all who knew him to say farewell to him in Vallersund Gård’s chapel. Michael had just celebrated his 45th birthday a week before his death. His family found, filed together with his most important papers, a poster announcing the Oberufer Christmas plays.

The Vallersund Gård community

Sigurd Breuer, who is one of the founding villagers of the Camphill Village Community in Sellen, crossed the threshold on the evening of Saturday, June 14th. Sigurd had come from Lehenhof with the Liebeck family because it had been his inner longing to help a new village community come about. He had been living in the Lehenhof for about 20 years.

He had been ill for quite a while, went into care and got better. On Saturday he suddenly got worse and was brought into hospital. At the same time the internal Village Conference of the villagers, co-workers and parents took place. Sigurd passed away at 5 o’clock p.m.

This is to let you know that our dear Charlie Willmore crossed the threshold Monday, August 11, at 9.30 in the morning. Charlie reached the honourable age of 94½ years. Living his life to the fullest, coming to Copake Village more or less at retiring age, 39 years ago! Endearing himself to everyone he met with his quirky remarks, particularly to the young women who were lucky enough to see to his needs.

Charlie broke his hip in spring, but came home to be looked after, probably hoping to take up his usual ‘lifestyle’, namely endearing himself to the young ladies! He developed pneumonia on Sunday and then quietly breathed out on Monday. He will be sorely missed, but also will be accompanied by his many friends.

Margrit Metraux

1890 AD

An impressionist in the park

Garden of the Tuilleries, Paris

From Steve’s cycle of poetry, Arcadian Grace

Steve Falconer

CXVIII

The stuff of which dreams are made

I collected from numerous points of view
a notion that light in various degrees of intensity
will always alter feelings.

Now, gravely, after mid afternoon,
I survey streaks upon the pathway,
eddying upon the lake,
chiaroscuro semblance in the trees.
Such a grey demeanour,
a lonely, windswept space.
With each raindrop
I too momentarily, alone,
am suspended
until joining trickles upon the sodden ground,
upon the undisturbed yet decidedly light woven plane in love,
conjoining imagination,
memory
and the desire to see again for the last time
a surface beyond the surface we touch and feel.

1890 AD
An impressionist in the park
Garden of the Tuilleries, Paris

Steve Falconer

From Steve’s cycle of poetry, Arcadian Grace
Celebrating Jossåsen’s 30th birthday

Margit Engel, Jossåsen, Norway

Has it ever happened before? Here in the north of Norway, in Jossåsen, the four Easter plays of Dr König: the Thursday, Friday, Saturday, and Sunday plays were performed on one single day. Even a small Swedish place, Häggatorp, as well as three Norwegian places staged this event. Suddenly the process of these four events lit up, somehow becoming an inner path every one of us is meant to go. The promised task on Thursday, the complete sacrifice on Friday, the transformation and cognition of Saturday and the bright victory of life on Easter Sunday shone through. Is it not a path every one of us is meant to go?

Many of us know one or two of the single plays but the four together at last did justice to those inspired passages of Dr König’s. Wonderful! A deed! Thank you Scandinavia!

Margit was one of the early Camphill pioneers and has been active in helping the Camphill impulse in Eastern Europe.

Hope in Central Asia

Becky Rutherford & Jan Christopher Goeschel, Beaver Run, United States

Kyrgyzstan?! Can you spell it or find it on the map? Neither could we and were certain that we would surely need to travel on the backs of dragons to get there. But travel we did, and when we arrived, we found what proved to be a jewel of curative education in the middle of Central Asia.

We had been invited to lead a workshop for students of curative education and for the teachers’ group of Children’s Rehabilitation Center Nadeshda. Nadeshda, which is Russian for ‘hope’ is a well established center for curative education in Bishkek, the capital of Kyrgyzstan. Besides providing a training course in curative education to faculty and staff at the school, Nadeshda is also, from time to time, providing courses and workshops for participants from other organizations. The connection between the Camphill School of Curative Education at Camphill Special School in Glenmoore, Pennsylvania, and this far flung sister school had been established at the annual meeting of the International Training Group for Curative Education and Social Therapy in Kassel, Germany. In conversations between Karla-Maria Schälke, Nadeshda’s founder and director, and Jan Christopher Goeschel, our program’s director, the idea of a week’s workshop in Bishkek for Nadeshda’s teachers and staff as well as for a group of students sponsored by the Soros Foundation took form.

With excitement, we made the leap from the rolling hills of Pennsylvania to the beautiful high mountains of Kyrgyzstan in the end of March. And although we traveled quite comfortably via Aeroflot and never saw any dragons at all, the differences in landscape, language and culture made us realize that we were very far away from home. But the embracing welcome we received from everyone within Nadeshda’s circle made us realize that the distance was only a trick of geography. When meeting other curative educators, one invariably finds one’s brothers and sisters. Anthroposophy softens all cultural barriers. How exciting to find such familiarity so far away! As always, it was the children themselves who paved the way to these connections.

We began every morning with Nadeshda’s morning circle. Students and teachers from grades 1 through 8 gather to sing together and greet the day. We gamely joined in and sang along in our phonetic Russian which ‘improved’ as the days passed. A few students were eager to try out some English words and were always patient (and often amused) with our halting Russian responses.

We joined various grades for main lesson or spent time in the kindergarten which is in a separate building. The morning sessions of the workshop centered on some aspect from the classroom observation. Afternoon sessions during the first three days focused on approaches to deepen the child study. The last three days concerned practical exercises in sensory integration.

There was a lively and collegial feeling in the sessions which was unhampered by the necessities of translation. At times the skill of the translator required a middle step of translating English into German and on then into Russian and then, of course, back again before the presentation could continue. Despite this, the participants were engaged and creative in their responses. We were

Fire at Cresset House, Camphill Village, South Africa

On the morning of Sunday 13 July we had a fire in Merlyn House. The west wing burnt down. We were fortunate to get all the people out safely, though they lost all their belongings. The insurance will cover the costs. We were made aware of the necessary upgrade of electrical plugs. When Cresset was built up the wall plugs just had to carry a bedside lamp. Now we have many more electrical goods: shavers, cell phone chargers, radios, CD players etc. The initial shock has been overcome, and now we rebuild memories and look forward to re-building that section of the house.

Anna Haberkorn

News from the Movement…and beyond
particularly impressed by the depth and imagination demonstrated during the sessions on child study when small groups were challenged to consider the child metaphorically. Everyone joined in enthusiastically later in the week during sessions on sensory exercises. Then language and cultural differences melted away. It’s hard to feel like a stranger with a bean bag balanced on your head!

In the evenings, we were invited to have supper with the children in one of the residences. We became accustomed and delighted with Kyrgyz hospitality. Hearty meals and cups and cups of tea followed evenings of singing, storytelling, and games. Again and again, we were humbled by how much was accomplished with very meager material resources. Here was warmth and happiness in a profoundly curative atmosphere.

One day, we drove for about an hour south of Bishkek with Doctor Gulya Takirbasheva to see the hopeful beginnings of Social Village Manas, a village community for adults with disabilities inspired by the Camphill model. We stood in a vast meadow on the outskirts of a small village, surrounded by snow covered mountains. Gulya showed us the plans for the houses and community hall which may someday be built there, as well as the innovative ideas for green energy sources to help power the community. We continued on to a modest clay brick house typical of the region. We were not quite sure what to expect when we entered. Waiting in expectation of our arrival were several young adults dressed in Kyrgyz national costumes. The afternoon unfolded in that spare and tidy room hung with bright Kyrgyz felted quilts. The beautiful colors inside were in such stark and welcome contrast to the bleak late winter landscape outside. Traditional and original songs and poems in Kyrgyz and in Russian were offered in our honor and we were presented with traditional felt talismans made in the craft workshop. Next, a table appeared piled high with boursaki, a savory kind of Kyrgyz biscuit and we all sat together to enjoy the feast – with many cups of tea, of course! What a joyful meal it was. It is clear that the Manas community is achieving a level of life shaped by the understanding of the true nature of the human being despite desperate financial limitations.

Karla-Maria Schälike with her husband Igor Ilyich began Nadeshda eighteen years ago as the Soviet Union was beginning to collapse and Kyrgyzstan had not yet won its independence. The school includes grades 1 through high school as well as a separate kindergarten. A vocational center for teenagers and young adults has also been established. Four houses provide a full residential program. Several children attend as day students or as 5-day boarders. There is a spacious playground and a therapeutic horseback riding program. Physical therapy and speech therapy are offered as well as some anthroposophic therapies.

During our mornings in Nadeshda, we observed opening exercises and main lesson work presented by seasoned and effective teachers. The Waldorf curriculum was often creatively penetrated with uniquely Kyrgyz aspects. For example, the third grade house builders sometimes build a yurt! In our interactions with the teachers during our workshop, we could see that their view of the children is deeply informed by anthroposophy. The Nadeshda Seminar makes the future of curative education possible even within extremely challenging circumstances. The steadfastness and commitment we observed in the teachers, their energy, and resourcefulness could shame those of us in the west who so often take our privilege and affluence for granted.

The Seminar in Curative Education at Nadeshda is the only one of its kind in Central Asia. Nadeshda maintains relations with many NGOs and international organizations in the region, through which its influence extends significantly beyond the children families served through its school and residential program. The importance of the work done by Nadeshda was recognized in 2005, when Karla-Maria was nominated for the Nobel Peace Prize as one of 1000 Women for Peace across the Globe (see www.1000peacewomen.org).

When we left, we felt renewed inspiration for our own curative work. We left ‘Hope’ with hope and look forward to our next opportunity to visit beautiful Kyrgyzstan.

Contact Information
(including information on how to make donations):
Children’s Rehabilitation Center Nadeshda
Karla-Maria Schälike, Director
nadeshda@elcat.kg  www.nadjesdha.org
Social Village Manas,
Gulbarchyn Takirbasheva, Director
sozialdorf@mail.ru

Becky Rutherford is a class teacher at Beaver Run and is a member of the Core Faculty of the Camphill School of Curative Education. Jan Christopher Goeschel lives and works at Beaver Run and is the Director of the Camphill School of Curative Education.
CAHSC in the UK

Cherry How, Clanabogan, Ireland

At St John’s a year ago, the Council for Anthroposophic Health and Social Care (CAHSC) opened its register for curative educators and social therapists. This step was taken with a great deal of positivity and hope that these developments, which I have described before in Camphill Correspondence, would support our work through ensuring public confidence in us and a raised profile based on anthroposophical values and principles.

Unfortunately in March 2008 the work of the Council had to be suspended. This was largely due to the following reasons:

1. Insufficient numbers of people registering which thereby failed to give a groundswell of support, finance and visibility to the initiative.
2. A projected overall budget deficit which meant that the Council’s work could not continue in the future.
3. Insufficiently thorough and robust structures and procedures in the organisation itself in some areas.
4. A general lack of understanding, interest and support for the initiative in the anthroposophical movement in the UK.

This was of course hugely disappointing for all involved: council members, donors and registrants and in fact everyone who had worked hard and contributed money for the enterprise.

On June 5, 2008 current and former Council members met to review the situation and to see if and how CAHSC could be revived. The difficulties of the past were honestly acknowledged and there was a firm resolve to attempt to restructure and re-enliven. However whether this is wanted is also a matter for the movement. In a next phase real commitment would be needed, expressed by registering oneself, encouraging others and committing money from our communities.

The Anthroposophical Curative Education and Social Therapy Association (ACESTA) which was founded around the same time as CAHSC (2003) is continuing its work unchanged but its destiny is also closely linked with the future of CAHSC.

In the meantime we will try to keep you informed and hope to be able to tell you more in September. Please turn to me (028 82256107) or to Stefan Geider (c/o Camphill Medical Practice Aberdeen 01224 868935) or Jack Reed (0131 2291942) for more information.

There is a significant challenge to all of us in contemplating the disappearance or survival of CAHSC. It boils down to whether the anthroposophical movement, and in particular the health and social care part of it, really wants this vessel for its work into the future and whether it is willing to put the necessary human and financial resources into it.

Cherry has lived in Camphill in Ireland since 1972 and is active in CAHSC on behalf of curative education and social therapy and Camphill.

Poem for the Cyclone Victims of Burma

Aye Maung
Camphill Schools Aberdeen, Scotland

Did our life disappear like a short story on the screen?
The life we have, the things we own
that we worked hard for are gone now.
Are we going to start everything from the beginning
after destruction by the cruel storm?

Are we going to blame karma?
There are many lives lost and there are many crying
sorrow for families.
Is there anyone to accept our love which still blossoms
in our heart?
Are we going to have the chance to meet
our loved ones?
We lost our loved ones and our life in the endless
dangerous waters.
Is there anything that can restore
our happy families world?
Are we able to give comfort to those
who have lost everything?
Are you going to give us help with your love?
We grow up together here
and we are sisters and brothers on this earth.

Hold hands now and help us with your strength.
Hold us with your love.

There are many children looking
for their beloved mothers with tears.
Are their mothers going to hear that?

They are running here and there
to find their beloved fathers but they can’t find.
Are their fathers coming back to hold them with love?
Are they going to see their parents again?

Our lips are drying. Are we going to survive?
There are many lifeless birds everywhere in the river.
Are we going to start our new life
under the notorious endless water?

Was the prayer that we say at midnight the answer?
Was it an answer?
Let’s face the challenges holding our hands now.
We can create a beautiful new start with our hands.

There are many people waiting for your love
and your kind hands.
Where are the hands that are going to comfort us?
We are waiting in our devastated houses.
We are now hopeless, homeless and loveless.

Aye is from Burma and
he is a student of the BA in Curative Education course.
I have submitted this book review because I have a feeling that many of our readership outside of North America, maybe in America too, may not be fully informed about what is really behind the rise of Barack Obama. I have liberally quoted from the book without inverted commas.

What actually is his record in the U.S. Senate? First of all he had no problem becoming Senator because first his Democratic challenger and then his Republican opponent were discredited by scandals. Obama spoke against the Iraq war in 2003 when he was not required to vote on the issue, but he has voted for every Iraq military appropriations bill in the Congress since. Obama was ready to bomb both Iran and Pakistan during the US Senate campaign. He helped block emergency money for poor people’s heating bills in Maine this winter. Obama plans to privatize Social Security, i.e. pensions. His right-wing advisors argue that high health care costs are economically desirable.

Obama has had powerful support, starting with one of his professors at Columbia University, Zbigniew Brzezinski, a low-level Polish aristocrat whose life has been devoted to hatred for Russia. Zbig was a supporter of the Cambodian butcher Pol Pot. He helped to bring about the fall of the Shah of Iran and orchestrated the Iran hostage crisis. He enticed Russia to invade Afghanistan in 1979, which resulted in a ten-year war similar to the American war in Vietnam. He created the 1980 Iran-Iraq war. He masterminded the Kosovo secession under KLA terrorist auspices. With the help of his son Mark, he is also behind the Euro-missiles crisis involving US ABM installation in Poland. Zbig is the obvious mastermind of the massive destabilisation of China, starting with the CIA/MI-6 Tibet insurrection. Finally it was Zbig’s influence that granted asylum in the USA for the Chechen terror envoy who was responsible for the massacre of more than 300 school children and women.

Obama promises a golden age and earthly paradise. Large crowds of well-meaning but ignorant and poorly informed young people stand in long lines outside his events. People keep listening even when he says he expects people to make sacrifices. For whom? The bankrupt Wall Street financiers who own Obama!

Webster Griffin Tarpley has his doubts that Obama will even win (except by cheating) the Presidential election. In the primaries, Hillary Clinton won the large swing states while he tended to win states which will be won by the Republicans, the opposing party. Mrs. Clinton received support from Latinos, Asians and the working class. Catholic voters were also suspicious of Obama.

If Obama wins, there will be confrontation with both Russia and China. If John McCain wins, there will be war with Iran within six months of his taking office. Tarpley prefers the Clintons, because they are not in anyone’s debt or puppets. They were honest from the start about their support for the unpopular war in Iraq and the United States would be well on the road to universal free health care.

No doubt Barack Obama will do some good, and if he has the courage to free himself from his earthly mentors, he could be a hero like John F. Kennedy, his spiritual mentor.

Wain runs the Bookshop in Botton. In his spare time he has been editing The Clockwise House System by Jacques Dorsan, which will make this now-deceased French astrologer’s revolutionary methodology available to the English-speaking world.

Reviews

Obama – The Postmodern Coup
Making of a Manchurian Candidate
Webster Griffin Tarpley
www.ProgressivePress.com
(Joshua Tree, California) 2008, ISBN 978-0930852887
Review by Wain Farrants,
Botton Village, England

In her book, Karin Jarman is inviting the reader to accompany her on a long journey on foot as a pilgrim. We are part of the preparation, the doubts, the fears, the longing for solitude, and the departure. The reader is almost experiencing the sore feet, the drizzling rain, the worry to find a bed in the evening, but also the joy at seeing a magnificent evening sky or witnessing the solemnity of a deep forest.

Karin’s way of conveying encounters with people on her journey, especially with her hosts, is similar to archetypal situations described in fairy tales. They transcend ordinary life and become sacred. Even a friend, who died while Karin is travelling, is met in this way.

Again and again the reader will ask the question: On which plane does this pilgrimage take place? There are so many different levels. There is a geographical, an ecological, a Rosicrucian-historical journey, but also a destiny journey and a soul pilgrimage.

Going back to the source of her deep longing to reach distant horizons, we delve into her early childhood. We witness a destiny moment in her youth with a clear message to follow her star. Loneliness, powerlessness and homelessness are three modern gifts she received. During her pilgrimage as a 48 year old adult, they become forces of transformation to turn their coal black substance into gold.

At this point it is important to mention another companion during Karin’s pilgrimage. It is the Foundation Stone Meditation which was a constant source of inner orientation. The paintings which arose out of this creative inner work are a testimony to her ‘journey of becoming’. The book includes reprints of these beauti-
ful pictures. Other motives are depicted as well, one of which is solitude.

In the last chapter we see Karin standing in the holy chapel of Karlstein Castle near Prague, where Charles IV reigned, forging a Rosicrucian way of life. Has the author touched the horizon? She ends with the words: I have arrived.

Karin started her journey leaving behind her profession as an art therapist, her life as a mother and wife, and being totally open to what the future would hold. The boldness and honesty, the perseverance and openness to change are captured in her style of writing. This is a truly inspiring book!

Susanne is a Camphill co-worker at Gannicox House in Stroud, and is involved in various musical activities.

Three Cups of Tea: One Man’s Mission to Promote Peace... One School at a Time
Building schools for children in Pakistan and Afghanistan
Greg Mortenson and David Oliver Relin
Review by Johannes Surkamp, Ochil Tower, Scotland

The following review introduces Greg Mortenson who built dozens of schools, especially for girls in the mountainous regions of Pakistan and Afghanistan. His story is told in Three Cups of Tea, a Penguin book published in GB in 2007.

Greg, an American, was born in Tanzania. His father was a missionary and his mother, a teacher. He was very attached to his unusual younger sister (who died as a young woman). He spoke Swahili fluently, and climbed the Kilimanjaro as a boy. When the family moved back to the United States he became a nurse and an enthusiastic climber. He followed an invitation to assist a team of climbers, intent to scale the K2 in the Karakoram. Fatigued after a strenuous ascent and rescue operation, he became separated from his porter and found himself in a lonely village. He was given hospitality: the first ‘cup of tea’ to the stranger; later as an honoured guest in a lonely village. He was given hospitality: the first ‘cup of tea’ to the stranger; later as an honoured guest in a lonely village. He was given hospitality: the first ‘cup of tea’ to the stranger; later as an honoured guest in a lonely village. He was given hospitality: the first ‘cup of tea’ to the stranger; later as an honoured guest in a lonely village.

In the meantime Greg married a like-minded mountaineer’s daughter who later had to suffer Greg's frequent absences, several months at a time. Greg’s outstanding dedication, courage, skill and his gift for languages, his non-judgemental attitude and respect for the Muslim faith and his perseverance allowed him to build dozens of schools, even in refugee camps after the war in Kashmir between Pakistan and India; later also in Afghanistan. He changed the old imperial rule ‘divide and rule’ into ‘unite and serve’. Incredible support was coming towards him. By invitation he even shared his ideas and experiences in the House of Representatives and the Pentagon.

I highly recommend his fascinating and well-written story, another example of how one person can improve the lot for thousands of people and children and overcome the divide between religions.

Johannes, a pioneer of Camphill communities in Scotland, is active in Camphill and in anthroposophical work in Britain.
Oasis
Group Facilitation Training
Starting in January 2009, in 5 modules
How to foster psycho-spiritual group support
for people with chronic health issues and life crisis

Oasis is a supportive programme for people suffering from long-term health issues, including anxiety, stress, depression and the effects of unresolved illnesses. Self-help and management of these conditions has been our main concern along with the support that a caring and confidential space may bring for a true listening and sharing of related concerns. Artistic exercises and biographical/life-story work provide the structure within which the sharing and conversation take place. We also provide opportunities for the development of self-confidence and the exploration of creative potential. Addressing feelings such as fear, anxiety, love, trust and courage can give us new hope for the future.

Motivation: The faculty of ‘will’ is that which is most challenged in our current culture. It is this faculty that makes us most human, enables us to find our destiny path and manifest our intention for life and yet it is that faculty of soul that is most under attack. For this reason we aim to consider volition in various ways, how it relates to depression, anxiety, addiction, isolation, anger and apathy and how volition might be awoken anew. As adults, the imprint of our spiritual body lies within our physical constitution. Remembering our connection to this body, the world and our ideals that live, sometimes hidden within us, may enable us to tap into sources of spiritual renewal and wisdom that are so urgently needed today to withstand the attack on the human spirit, soul and will.

The training is open to individuals with appropriate life and/or professional experience who would like to deepen their relationship to and understanding of the kind of concerns raised by the above questions. The curriculum is firmly grounded in anthroposophy and also informed by insights drawn from psychosynthesis psychology. Experiential work in group and self-awareness will be included in the programme, along with artistic and biographical exercises relevant to the context of the Oasis curriculum, which has been developed from the needs of its clients. A brochure will be available in the autumn.

The training will be carried by Melanie Taylor, Dr. James Dyson and Lucy Trevitt. Anne Welsh, trainer and supervisor at the Institute of Psychosynthesis, will also attend some modules as a co-facilitator.

Dates of the Training:
Module 1: Jan.16th -18th 2009;
Module 2: March 20th – 22nd;
Module 3: June 19th – 21st;
Module 4: Sept. 18th – 20th;
Module 5: Dec. 4th – 6th.

For further information contact:
Melanie Taylor on Tel: 01384 372239
or email: melanietaylor23@aol.com to register your interest and/or receive an application form.

The Rose Cross in Europe
1604 – 2012: Questions of Spiritual Identity
A three-day conference examining the deeper historical challenges facing Europe in the 21st century
Prague, 20 – 23 November 2008

At this conference we will address some of the deeper historical challenges facing contemporary Europe, and some profound questions concerning its (and our) spiritual identity. There will be a particular focus on the spiritual/cultural role and background of the Czech lands. We will explore these themes through the lens of three particular questions, whose significance was pointed to by Rudolf Steiner in the last month of his life. In March 1925, in a conversation about the true tasks and possibilities of Europe, and the forces of opposition against these, Steiner named three problems, or questions, that urgently need to be ‘solved’:
The question of the two Johns.
Where did Kaspar Hauser come from?
Who was Dmitri?

Registration:
posta@akademietabor.cz.
For more information please contact the Co-ordinator, Vladimir Havrda.
Email vladimirhavrda@seznam.cz.
Czech-English translation provided.

What is our Hunger and Thirst
An exploration of our relationship to food and soul nourishment with Vera Mensinga and Karin Jarman
26th – 28th Sept. 2008
At Upper Grange, Lovedays Mead, Stroud

Transformative Fire
A breadbaking and painting course in Southern Italy at a biodynamic farm with Warren Cohen and Karin Jarman
18th – 22nd October 08 in Minervino near Barì, Puglia, Italy
For further information please contact Karin Jarman on 01453 757436 or e-mail indigo@phonecoop.coop

Oasis Group Facilitation Training
Starting in January 2009, in 5 modules
How to foster psycho-spiritual group support for people with chronic health issues and life crisis

Oasis is a supportive programme for people suffering from long-term health issues, including anxiety, stress, depression and the effects of unresolved illnesses. Self-help and management of these conditions has been our main concern along with the support that a caring and confidential space may bring for a true listening and sharing of related concerns. Artistic exercises and biographical/life-story work provide the structure within which the sharing and conversation take place. We also provide opportunities for the development of self-confidence and the exploration of creative potential. Addressing feelings such as fear, anxiety, love, trust and courage can give us new hope for the future.

Motivation: The faculty of ‘will’ is that which is most challenged in our current culture. It is this faculty that makes us most human, enables us to find our destiny path and manifest our intention for life and yet it is that faculty of soul that is most under attack. For this reason we aim to consider volition in various ways, how it relates to depression, anxiety, addiction, isolation, anger and apathy and how volition might be awoken anew. As adults, the imprint of our spiritual body lies within our physical constitution. Remembering our connection to this body, the world and our ideals that live, sometimes hidden within us, may enable us to tap into sources of spiritual renewal and wisdom that are so urgently needed today to withstand the attack on the human spirit, soul and will.

The training is open to individuals with appropriate life and/or professional experience who would like to deepen their relationship to and understanding of the kind of concerns raised by the above questions. The curriculum is firmly grounded in anthroposophy and also informed by insights drawn from psychosynthesis psychology. Experiential work in group and self-awareness will be included in the programme, along with artistic and biographical exercises relevant to the context of the Oasis curriculum, which has been developed from the needs of its clients. A brochure will be available in the autumn.

The training will be carried by Melanie Taylor, Dr. James Dyson and Lucy Trevitt. Anne Welsh, trainer and supervisor at the Institute of Psychosynthesis, will also attend some modules as a co-facilitator.

Dates of the Training:
Module 1: Jan.16th -18th 2009;
Module 2: March 20th – 22nd;
Module 3: June 19th – 21st;
Module 4: Sept. 18th – 20th;
Module 5: Dec. 4th – 6th.

For further information contact:
Melanie Taylor on Tel: 01384 372239
or email: melanietaylor23@aol.com to register your interest and/or receive an application form.
The Sheiling School – Camphill Community Thornbury
an established residential Camphill school for children with learning difficulties

House Co-ordinators

Vacancies exist for conscientious people to create a warm and homely environment for children with special needs. This is a live-in position within a supportive community team. This role offers a fulfilling and flexible range of duties amidst beautiful and spacious surroundings.

Relevant experience desirable, opportunity for development, terms negotiable.

Contact: Catherine Stephenson, Thornbury Park, Park Road, Thornbury, Bristol BS35 1HP
Telephone: 01454 415859 mail@sheilingschool.org.uk

For more information please contact:
info@adamalam.com or +972(0)52-3482289 or visit www.adamalam.com

Arcobaleno

Toscana Italia

The picture is a painting of Arcobaleno’s olive groves by Elizabeth Cochrane.

Self-Catering Holiday Apartments

Old Tuscan organic olive oil farm peacefully situated on a hilltop with stunning views and all amenities close by, offers comfortable accommodation, spectacular walks and excellent local Tuscan and international food. Arcobaleno is perched on a neighbouring hill to Cortona, a famous old Tuscan town steeped in Italian history and well positioned to offer day excursions by car to many places of interest; for example, within ca. one hour you can reach: Florence, Siena, Perugia, Assisi, Arezzo and within about two hours: Rome & Pisa. Additionally, the famous wine growing areas of Chianti, Montepulciano and Montalcino are all within an hours’ drive of Arcobaleno.

Further details are on our homepage on the Internet: www.arcobaleno-toscana.com or email or call me personally at following: Lucas Wehls, San Pietro a Cegliolo CS 59, 52044 Cortona AR Tuscany, Italy email: arcobaleno@technet.it tel: + 39 0575 612777

For information about positions in any of the colleges contact Richard Rogers, Head of College — Residential, Ruskin Mill College The Fisheries, Horsley, Glos GL6 0PL Tel 01453 837528 e-mail: richard.rogers@rmc.rmet.org.uk

For more information please contact:
info@adamalam.com or +972(0)52-3482289 or visit www.adamalam.com

Need a Holiday?

Maybe just

A few days of peace and quiet?
A retreat for your co-workers?
A venue for a course or a seminar?

Ashjorns and Moe House Seminar Centre in Solborg Camphill Village can host up to 30 people at any one time, full board and lodging or self catering. As far as possible we serve ecological or biodynamic food from our own gardens and farm. Solborg Camphill Village can offer visits to the farm and the workshops. We are located in beautiful natural surroundings, with Oslo just an hour away.

Ashjorns and Moe House Seminar Centre Solborg, N-3520 Jevnaker, Norway Tel: +47 32 13 30 58 — Fax: +47 32 13 20 20 seminarscenter@camphill.no www.camphill.no

Integrating mainstream and complementary medicine with:

- a committed team of conventionally qualified doctors and nurses
- anthroposophic therapies to address healthcare holistically
- natural medicines to complement the use of conventional drugs
- individualised treatments for day- and in-patients

The Park Attwood Clinic
Trimpley, Bewdley, Worcs DY12 1RE
Tel: 01299 861444
www.parkattwood.org
Caring for you holistically

The Park Attwood Clinic

RUSKIN MILL COLLEGE
The College is based in a beautiful Cotswold valley with the main focus on landwork, rural crafts and food production. Residential accommodation is in domestic scale households in the nearby towns and villages.

For information about positions in any of the colleges contact Richard Rogers, Head of College — Residential, Ruskin Mill College The Fisheries, Horsley, Glos GL6 0PL Tel 01453 837528 e-mail: richard.rogers@rmc.rmet.org.uk

Self-Catering Holiday House

The White House Killin

Set within the beautiful Loch Lomond and Trossachs National Park, The White House is in an ideal location to explore the natural beauty of Highland Perthshire, Scotland.

Situated in a secluded setting near the shores of Loch Tay, this area offers outstanding opportunities for touring, walking, cycling, bird watching and canoeing. Comprises 5 bedrooms with accommodation for up to 12 persons sharing.

tel: 01764 662416 for a brochure and availability
The Dove logo of the Camphill movement is a symbol of the pure, spiritual principle which underlies the physical human form. Uniting soon after conception with the hereditary body, it lives on unimpaired in each human individual. It is the aim of the Camphill movement to stand for the ‘Image of the Human Being’ as expounded in Rudolf Steiner’s work, so that contemporary knowledge of the human being may be enflamed by the power of love.

Camphill Correspondence tries to facilitate this work through free exchange within and beyond the Camphill movement. Therefore, the Staff of Mercury, the sign of communication which binds the parts of the organism into the whole, is combined with the Dove in the logo of Camphill Correspondence.

Painting by Hermann Gross, 1968