



**December 2012**  
**No. 12**

**Anthroposophical Society**

- 1 General Secretaries' Meeting
- 2 General Anthroposophical Society:  
Christmas Appeal
- 3 Executive Council: Conversation  
with Sergei Prokofieff
- 4 Belgium: New General Secretary  
Kristina Lucia Parmentier
- 9 Members Who Have Died

**Goetheanum**

- 2 Building Appeal:  
Financial Report
- 6 Goetheanum Leadership:  
Prelude to Assignment
- 8 Goetheanum Stage:  
Music for Rudolf Steiner's  
Mystery Dramas
- 10 Location of the Sculpture Group in  
the Second Goetheanum

**School for Spiritual Science**

- 6 Section for Agriculture and Deme-  
ter International:  
Vinyard Conference
- 16 Section for Social Sciences:  
Economics Conference

■ ANTHROPOSOPHICAL SOCIETY

*General Secretaries' Meeting: Notes from Their Work*

## New Ways of Working and Perspectives

The November 6–9 General Secretaries' meeting at the Goetheanum arrived at new viewpoints and approaches. Here is a report by René Becker (France), Peter Glasby (Australia), Kristina Lucia Parmentier (Belgium) and Hartwig Schiller (Germany) along with Paul Mackay and Bodo von Plato from the Executive Council at the Goetheanum.

**Way of Working:** German or English is spoken without translation. Instead of the traditional shared study of a text, the third Letter to the Members served as the background for our conversations about the tasks that lie ahead.

**World Conversation:** Helmut Goldmann (Austria) discussed threshold experiences in light of the first three leading thoughts. Reports from New Zealand and Japan illustrated their precarious situation as a threshold experience. Such experiences are a challenge in daily life, but more freeing on the path of schooling. Critical help comes from a spiritual community, in conversation.

**Anthroposophical Society:** The theme for 2012/13 ("Identity of the Anthroposophical Society") continues as "On the Being and Life of the Anthroposophical Society," the theme for 2013/14. Hartwig Schiller: "With this theme we look at what we experience as reality and at our inner impulses." Paul Mackay: "Initiative in the framework of the Society does not mean advancing our own goals; it means making room for initiatives by connecting, supporting, and transforming. The quality of the Anthroposophical Society comes to the fore in destiny moments."

**School for Spiritual Science:** Marc Desaulles (Switzerland) discussed how pupils in the old Mystery Schools were made subordinate to the Mystery truths; the needs of the pupil were unimportant. However, the individuality of the pupil is a part of the new Mysteries. The vow became a free relationship, the pupil became a member, the teacher a leader or a member of the leadership. The readiness to represent is central.

**Society, School, and Applied Fields:**

The threshold for membership in the Society is seen as too high; for the School, as too low. For instance, anyone working as a biodynamic farmer represents the School for Spiritual Science even if he or she is not a member. The earlier generation represented anthroposophy by founding, lecturing, and publishing, but the newer generation finds anthroposophy already here on the earth. For it, anthroposophy lives in human capacities. How can the initiatives find a connection to the Society and the School?

**Co-option of Joan Sleight:** Awareness of this led to Joan Sleight's nomination to the Executive Council (*Anthroposophy Worldwide* No. 7–8/2012). If confirmed by the membership she will be the first to bring an experience of motherhood and the Southern Hemisphere to the Executive Council.

**Seija Zimmermann:** Seija Zimmermann's first seven years on the Goetheanum Executive Council were reviewed in light of a renewal. The General Secretaries' meeting recommends to the Annual General Meeting that she be confirmed for a further seven years on the Council.

**Expanded Executive Council:** The General Secretaries' meeting confirmed the expanded Executive Council for another year with members of the Goetheanum Executive Council, Marc Desaulles (Switzerland), Ron Dunselman (Holland), and Hartwig Schiller (Germany).

**Anthroposophy Worldwide:** Representatives of Francophone countries have decided to translate every issue of *Anthroposophy Worldwide* (ten times a year) into French. | *Sebastian Jüngel*



Advent

## Christmas Appeal 2012

Dear Member of the  
Anthroposophical Society

As your new treasurer I would like to send warm greetings from the Goetheanum this year and personally ask for your help in the ongoing work of the Goetheanum as the School for Spiritual Science (with its Sections, its stage, its archive, and its building). Paul Mackay has passed along a well prepared budget, and all of our c. 180 colleagues and every department of Goetheanum have worked hard during 2012 to keep strictly within it. Now—at year's end—the Goetheanum has two pressing needs that you can help with:

— The budget includes the donation of two million Swiss francs as undesigned gifts. At this point we are quite a bit short of that goal. Can this gap still be filled through a combination of many small gifts and a few large ones? That is the only way we can end our current fiscal year with a balanced budget, and only then can we

— Begin the big 2013/2014 construction project for the maintenance, renewal, and empowerment of the Goetheanum in good conscience, and use legacies and bequests for the project. We have set an initial goal of receiving 4.5 million Swiss francs by January, 2013, so that we can contract for the renovation of the stage and the Norwegian slate roof. We are already within 500,000 francs of reaching that goal!

Now—after last year's internal and external difficulties—we have the basis for new developments at the Goetheanum: Section leaders and Executive Council are working well and collegially in the newly formed Goetheanum Leadership. Our pending issues can be addressed and gradually resolved.

This year it seems that the entire anthroposophical world has entered inwardly and outwardly into a more in-

tense encounter with the Goetheanum as a spiritual center: the regular large meetings of farmers and the medical movement, and the 1,000 attendees at the World Kindergarten Teachers Conference together with the 1,000 at the World Teachers Conference. The Goetheanum gives full expression to what anthroposophy does in the world.

Along with several performance cycles of the Mystery Dramas (continuing to summer, 2013) there was also the moving summer conference to celebrate eurythmy (now 100 years young). What a colorful coming and going and earnest seeking during the many conferences and meetings in this most important place where Rudolf Steiner worked! Most recently, 600 members of the School for Spiritual Science from 30 countries gathered at the Goetheanum during Michaelmas.

At the same time, financial pressures during the last years have made it impossible to address some truly pressing issues. Here, for instance, an important task is not taken up by a Section because the means for an honorarium or part-time staff are lacking; there, the re-establishment of the Art Section or the continuation of the Literary Arts and Humanities Section needs funding, or the precious architectural plans for the First Goetheanum as well as works of art by Rudolf Steiner's pupils are threatened with decay because there is no money for proper archiving. Finally, time is lost on the oft-admired exterior of the Goetheanum when, for example, it takes hours to clear gravel from the Goetheanum drain system merely because we lack the 30, 000 francs for a long-term solution.

Beginning in 2013 we (as staff) and you (as members) will face something that is a real pleasure—but also a challenge. Beginning with FY 2013 and after many years of talks, the Anthro-



Photo: Charlotte Fischer

sophical Societies in Germany and in Switzerland—in collaboration with the Rudolf Steiner Nachlassverwaltung and the General Anthroposophical Society (Goetheanum)—have decided to offer joint basic support for the Rudolf Steiner Archive in House Duldeck as well as the documentation department at the Goetheanum (with its library, archive, and collection of paintings and sculptures). This responsibility will be met in the form of a “Support Fund for Rudolf Steiner's Cultural Legacy.” As of now it will not support new editions in the collected works or other important projects—these would have to be financed on a project basis—but there would be ongoing preservation and access support for the Nachlass and the Dornach archive. This calls for an annual total of about 750,000 francs (625,000 euros) a year; at this point only about two thirds of this amount has been received. Your large or small gift will also support this historic new step in preserving Rudolf Steiner's legacy.

Please help the Goetheanum with your donation as it continues to further Rudolf Steiner's work and support the cultivation of anthroposophy around the world through the School for Spiritual Science. | *Justus Wittich for the Goetheanum Executive Council*

### Donations can be made:

From **Switzerland und non-Euro countries:** Allgemeine Anthroposophische Gesellschaft, Dornach, Switzerland, Raiffeisenbank Dornach, IBAN: CH36 8093 9000 0010 0607 1, BIC: RAIFCH22.

From **Germany** with a tax-deduction receipt: Förderstiftung Anthroposophie, GLS-Gemeinschaftsbank, Kto.-Nr. 7001034300, BLZ: 43060967

From **other Euro countries:** Allgemeine Anthroposophische Gesellschaft, Dornach, Switzerland, GLS-Gemeinschaftsbank, 44708 Bochum, Germany, IBAN: DE53 4306 0967 0000 9881 00, BIC/Swift: GENODEM1GLS

## ■ ANTHROPOSOPHICAL SOCIETY

Goetheanum Executive Council

## In Conversation with Sergei Prokofieff

Between September and November three conversations were held with Sergei Prokofieff within the Executive Council; he has been unable to take part in Executive Council business since April, 2011, because of serious illness. The conversations concerned the situation at the Goetheanum and the future work of the Executive Council

A month prior to Sergei Prokofieff's illness the members present at the 2011 Annual General Meeting gave him a resounding vote of confidence for his continued work as a member of the Executive Council. On the way to recovery, but still 90% convalescent, he continued his writing this year, and gave a lecture during the 2012 Annual General meeting in remembrance of Rudolf Steiner's death day. In his lecture, he expressed concern about the present course of the Goetheanum, and this (together with a talk by Peter Selg) led to a number of conversations among the members. Since then, the two lectures have been published.

### Different Views

On October 30 we were able to have a conversation with Sergei Prokofieff and Peter Selg within the Executive Council—expanded to include General Secretaries Marc Desales (Switzerland), Ron Dunselman (Holland) and Hartwig Schiller (Germany).

The meeting began with Sergei Prokofieff and Peter Selg describing the concerns they had expressed on March 30, 2012 during the Annual General Meeting at the Goetheanum. The serious and frank discussion that ensued made clear that the intention of "more anthroposophy and esotericism" and loyalty to Rudolf Steiner was a common aim, but that the approaches to this were quite varied. There was also a critical look at our work together in the Executive Council over the last ten years. We could no longer assume a shared picture—also among members worldwide—of the task of the Goetheanum, the School, and the Executive Council. This picture needs to be developed out of our work together.

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to continue working  
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Speaking for the Executive Council, Paul Mackay described the difficulty that arose because he had felt bound by the agreement reached with Sergei Prokofieff to keep him informed in writing during his illness and recovery, but to spare him all the manifold inquiries, discussions, and conversations in the Executive Council. Thus since April, 2011, Paul Mackay had remained in contact with him only through the agreed-upon contact person, Seija Zimmermann. This

was why there had been no further exchanges during the last year and a half.

The will to continue working with Sergei Prokofieff in the Executive Council—after his recovery—has been clearly stated by all who were present at the October 30 expanded Executive Council meeting and also those at the General Secretaries' meeting at the beginning of November. All six members of the Executive Council share the goal of "more anthroposophy" as the main thrust in the future work of the Goetheanum. However, there are varying approaches and views about how to achieve the desired changes and about what steps need to be taken if we are to reach this goal.

### Development of the Goetheanum

This means that now and in the near future we—as the carriers of responsibility in the narrower and the wider sense; today this includes every member—will have the special task of reaching a clear perception of how we wish to cultivate the development of the Goetheanum during the years to come. The currently active members of the Executive Council will make every effort to accomplish this task and work to include the various points of view. | *Justus Wittich for the expanded Goetheanum Executive Council*

## ■ GOETHEANUM

Building Appeal

## Progress Report

The plan for financing the building project consists of three phases. By January 30 we need to have 4.5 million francs (3.75 euros) in hand so we can make a final decision about what can be done and then sign contracts for construction and materials. Ideally, we would have to have a second 4.5 million francs when the work begins on October 1, 2013, and the third 4.5 million by the festive re-opening of the stage at Michaelmas, 2014. Thanks to our reserve funds (2.5 million francs), gifts and construction notes to date (1.5 million), and including a large donation from Switzerland, our progress barometer now stands at 4 million francs (see the graphic on the right indicating the situation as of November 15, 2012).

The General Secretaries' meeting at the Goetheanum (p. 1) was given a tour to see the damage in the concrete and the terrace, and the state of the stage. One thing became clear: the Goetheanum needs our help with this project. English, French, and Hungarian versions of the building appeal are underway, in India the appeal for Australia is being printed in color, and other efforts are being planned. | *Justus Wittich, Paul Mackay*

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Phase 3

Phase 2

Phase 1

## ■ ANTHROPOSOPHICAL SOCIETY

*Belgium: New General Secretary Kristina Lucia Parmentier*

## “I found eurythmy pleasantly easy”

Kristina Lucia Parmentier found her way to anthroposophy through work in the office of a Belgian Waldorf School as well as introductory courses. There she came to know about eurythmy—which would become her profession. She credits becoming the director of the Steiner School for a year to her university degree—in Chinese studies.

**Sebastian Jüngel:** Many European countries are known for their chocolate—including Belgium. How did Belgium happen upon the cocoa bean?

**Kristina Lucia Parmentier:** I don't know. The area once known as the Congo was a Belgian colony until 1960—but I don't think that has anything to do with cocoa. In any case, Belgians love to eat chocolate, although probably not as much as the French. On the other hand, we Belgians claim that the Dutch aren't very good cooks...

### Walloons and Flemings

**Jüngel:** What can you tell us about the Walloons and Flemings?

**Parmentier:** Today's northern France, Holland, and Belgium were ruled earlier by various kings. During the Reformation, the Protestants migrated to the Netherlands while the Catholics remained in Flanders. This is evident in our languages even today: Dutch and Flemish are similar—but differ in the way British and American English do. Flemish can be seen as a kind of older Dutch (only the Dutch in the earlier African colonies is older). Flemish is somewhere between English and German—so German is easier for us to learn than for the Walloons. Admittedly there are some pitfalls. In Germany you say a dog “bellt” [barks]; for us “bellt” is what bells in a tower do.

**Jüngel:** What about the reserved attitude towards Germans?

**Parmentier:** This reserve is still apparent among those who lived through the Second World War. But there are even older reservations. The consolidation of Belgium and the Netherlands after the defeat of Napoleon in 1815 lasted only until 1830 when Belgium asserted its independence from the Netherlands. At the time, the elite class spoke French; the normal people, the peasants, spoke Flemish. This is one source for the continuing conflict between the Flemings and Walloons. My mother, who grew up in the Flemish part, had to speak only

French in her school. At the retirement home where I work the Flemish women speak French, of course—but with a Walloon they always speak Flemish.

This distinction goes unnoted in our private lives where people can choose their language. The schools in each area speak the language of the area; the other national language is not taught until grade 5. In a Wallonian region in eastern Belgium there is still a small German-speaking area that Germany was forced to cede after World War II.

### Attentive to Social Moods

**Jüngel:** How big are the differences and similarities in these neighboring areas?

**Parmentier:** Walloons and Flemings live like fraternal twins. Travelling abroad, you notice your Belgian character more. Compared to the Dutch, French, or Germans, our use of language is not as elegant. For instance, although Flemings share a language with the Dutch and Walloons share a language with the French, I am always amazed by how beautifully thoughts can be expressed in these other languages. The Dutch are also verbally stronger. Often we Belgians have to consider how we want to react and what we want to say; thus we are reserved in our speech (and we tend to be rather quiet on a train or in a hotel). I notice an enormously forceful language and a zest for philosophizing among educated Germans. When I was in the Youth Section at the Goetheanum in 1985/86, I knew hardly any German but marveled at the intensely theoretical way people spoke about a text by Rudolf Steiner. I was more interested in observing social moods. I had to overcome a large degree of antipathy in order to read the *Philosophy of Freedom*, for example.

**Jüngel:** Brussels, the European Union's “capital city” seems far away for many. What role does the presence of the EU play for Belgians?

**Parmentier:** The EU seems far way to Belgian citizens as well. Many Belgians



*Working with others as the basis for receiving the gifts of t*

work in Brussels. However, the EU community and its staff—who earn far more than “normal” Belgians—form their own community and they seem like a foreign country.

**Jüngel:** Are Belgians proud of EU in Brussels?

**Parmentier:** Well, yes. But neither Flemings nor Walloons would cede Brussels.

**Jüngel:** To me, Belgians seem melancholic. Do you share this impression?

**Parmentier:** (Laughing) Melancholic—perhaps it stems from the fact that the weather is bad and it rains a lot. My youngest brother emigrated to Spain for this very reason...In Belgium we live more in our feelings than the Dutch or the Germans, and joy is found there as well.

### Mediator between Polarities

**Jüngel:** What spiritual tasks do you see for Belgium?

**Parmentier:** In Belgium there are either Catholics or the non-religious (in a confessional sense). A third independent direction is gradually emerging. The task for us as anthroposophists, in my view, is to position ourselves in this third stream. I see the spiritual task of Belgium as renewing the Catholic element through the new Christianity that anthroposophy helps to reveal. For me, Herman von Rompuy, the first full-time president of the European Council, represents a further spiritual quality: humility. Belgium can thus be a mediator between polarities and help in understanding every





the spiritual world: Kristina Lucia Parmentier

point of view, to seeking out the midpoint between polarities.

### No Home of its Own for the Society

**Jüngel:** How does anthroposophy live in Belgium?

**Parmentier:** Steiner Schools are represented strongly by about 15 schools, mostly in Flanders; one is in Brussels, one in Wallonia. In Flanders there are four curative education homes but none in the south. There are biodynamic farms in both parts of the country, but the focus is in the south. Flanders has 4 or 5 doctors. My work—I have been a curative eurythmist since last year—is not recognized by health insurers. Thus I ask clinics whether they can use my services as a movement therapist.

Unlike other countries, Belgium has almost no branch life—the phrase hardly exists. (Rudolf Steiner gave just one lecture in Belgium, in Brussels). In the south there are 2 or 3 groups; Ghent has an active group. But we have 500 members. About 50 people attend our Annual Meeting with an additional 70 votes represented by proxy so that about a quarter of the membership is represented. One challenge we face is that the Anthroposophical Society in Belgium doesn't have a home of its own; it rents a small studio for its administrative offices. Thus our newsletter is a vital means of connection. A few years ago it was divided with a Wallonian and a Flemish edition. The new General Council wants to reunite

these parts—in fact, the Walloons have little interest in the Flemish paper, and the Flemings have essentially no interest in the Wallonian edition...

### Turning *The Philosophy of Freedom* into Spiritual Experience

**Jüngel:** What do you consider the most important tasks for the Anthroposophical Society?

**Parmentier:** It should be open to spiritually seeking people—also to those who are clairvoyant—and take initiative to come into contact with these people. For me it therefore involves interest in the paths taken by others—without abandoning anthroposophy in the process. Another important task is the *Philosophy of Freedom*. We should not just approach it intellectually, knowing its content; it should become a spiritual experience. I find this lacking among us as anthroposophists.

**Jüngel:** How did the office of General Secretary come your way?

**Parmentier:** I was asked to become a member of the Council in April. There had been a crisis and only one member remained from before. Two years ago I had already resolved that I would want to participate on the Council if asked—even though it seemed to me at the time that it was all very bureaucratic, and for a while I had very little interest in the Anthroposophical Society. And then I was actually asked! There were others who had declined because they did not have the time for it. Of the three women remaining I had the most time to offer—I don't have a family and am employed part-time—and, among the three, my German was the best.

**Jüngel:** What are your plans?

**Parmentier:** Since this had not been part of my own interest earlier—I was focused primarily on eurythmy—I would like to work with my Council colleagues to familiarize myself with all the anthroposophical initiatives in Belgium, and build contacts. I have also phoned the members who no longer contribute dues; I want to learn whether they wish to remain as members (and why). The Council also wants to invite new members to meet and speak with us every year. I do not know what lies ahead in the international realm—the task is still so new.

**Jüngel:** What led you to China?

**Parmentier:** My studies were in Sinology and I wanted to visit the country. After two futile attempts to get a stipend to visit China—or Japan—the funding finally came through in 1982. I was able to study in Shanghai. This was a significant experience for me. I had never been in a poor and communist country, and I experienced how thoroughly the old culture of China was being eradicated. All the families I came to know in China had lost members in the cultural revolution. When I returned to Belgium I was once again shocked by the range of consumer goods available in Belgium: there wasn't just one kind of juice, chips, jam—there were many!

### From Karate to Eurythmy

**Jüngel:** How did you come to eurythmy?

**Parmentier:** That is a long story. I had thought that if I ever had children I would send them to a Steiner school. When I returned from China I lived with a boyfriend at the time and he had a three-year-old daughter. It was then that I became interested in the background of the Steiner school and found work there in the office. I attended courses on anthroposophy along with the parents. In 1984 I encountered eurythmy during the very first of these courses. Compared to karate (which I had practiced for six years during my student days) I found eurythmy pleasantly easy. Four years later I was studying eurythmy in the Hague.

In 1987 the Steiner school was officially recognized and it needed a director. Since I had a university degree I accepted this office on an interim basis until the actual candidate became available. I was his assistant until I began my eurythmy studies in 1989. At the same time, I was the eurythmy teacher in the upper school for seven years—but that became too much. I had a crisis in 2001 and wanted nothing more to do with anthroposophy. Exactly one month later the director of a retirement home asked me if I would be interested in doing eurythmy with the residents there. I actually didn't want to do this, but I let myself to be talked into it. Since then I have been at this retirement home one day a week as a eurythmist, and I spend an additional day in the garden there—work I know from when I trained as a eurythmist. ■

## ■ GOETHEANUM

Goetheanum Leadership

## Prelude to Assignment

The Goetheanum Leadership (members of the Executive Council and Section leaders) is looking at in-house areas of responsibility with a view to giving out assignments (*Anthroposophy Worldwide*, Nr. 11/2012, p. 10). The process will be ended in December—here, a glimpse into the ongoing discussions.

There are three realms of responsibility at the Goetheanum: a realm where the work is visible to the public (building administration, reception and events, Goetheanum stage); departments that service the infrastructure (e.g., data processing and personnel), and staff positions that report directly to a member of the Executive Council at the Goetheanum (those responsible for privacy protection and safety).

The process of assigning responsibility will not alter the tasks for these realms. However, according to the spokespeople for the Goetheanum Leadership (Seija Zimmermann and Ueli Hurter) all the participants in the Goetheanum Leadership are motivated to find the right realm for each task, and to do so in a transparent way; in the process it will be important to keep in mind the realistic limitations imposed by time. “Our hope,” says Hurter, “is that our common will can also become socially concrete through the process of assignment. Every assignment nourishes the will.”

Two departments at the Goetheanum—the Goetheanum archive and communications (public relations, the weekly *Das Goetheanum*, and *Anthroposophy Worldwide*)—are currently under discussion. Both are outwardly directed, and thus they should form their own area or be assigned to an area. This will be resolved by the time the Goetheanum Leadership holds its retreat in December. Assignments will be made then.

Administrative tasks are assigned for three years, projects for the term of the project. There is also the issue of whether one or two people will be responsible. According to the guidelines, inquiries can be made and problems addressed via the Goetheanum spokespeople during the current process. | *Sebastian Jüngel*

## ■ SCHOOL FOR SPIRITUAL SCIENCE

Section for Agriculture: Conference on “New Ways to Regenerate the Grape”

## Deepening Sensory Experience

The Section for Agriculture and Demeter International held an international conference on wine growing. Jean-Michel Florin and Ueli Hurter from the Section’s leadership discuss the grape’s importance for humanity, the interest shown in biodynamics by wine growers, and the relationship to alcohol.

**Sebastian Jüngel:** How are the grapes?

**Jean-Michel Florin:** Not well. To understand this you need to know that wild grapes are meant to grow at the edge of the forest—half in shade and in humus. The cultivated grape is limited to a height of one or two meters, stands in full sun, and is often planted on the meager soil of a slope. The wild grape also lives in a highly diverse milieu of plants and animals, while the cultivated grape grows in a monoculture. Greeks and Romans planted grapes with olive trees and grain; the grapes could climb up the trees, as they still can today in Portugal. By the mid-19th century the cultivated grape had been so weakened that practically every vineyard in Europe was decimated by a phylloxera that attacked the roots. So-called rootstocks from the USA were planted and the vitis vinifera was grafted to it. This produced a basic conflict: The rootstock has much more life force than the graft—new diseases were the result, especially fungus and wood necrosis. The outcome: copper and sulfur were used, and—since World War II—synthetic pesticides. Fruit trees and grapes are among the most stressed plants, far more than wheat or corn.

### Anchored to a Location

**Jüngel:** What is special about the grape?

**Florin:** In the workers’ lectures Rudolf Steiner said that walnut and linden trees in a landscape affect the astral body while the grape affects the ego (GA 353, p. 17f). Thus plants play an important role as a balancing agent. If we look at the image of the grape, it tries to grow upward, but cannot do so alone—it needs our help. Many homeopathic and anthroposophic remedies (e.g. Hepatodoron) are made with grapes, alcohol, tartar, or wine vinegar (see *Der Merkurstab*, No. 2/2010, p. 112–122). Grape sugar brings warmth and its vital forces invigorate.

**Jüngel:** What does the grape mean for humanity as compared to grain?

**Ueli Hurter:** Of course we know bread

and wine as the substances of the Last Supper. Wine has a connection to the Dionysian element, grain to the Apollonian. Wheat is a highly condensed substance with a tendency to over-condense so that the Apollonian turns into the Ah-ri-manic (stones instead of bread). The grape is a fruit that is in danger of exaggerating its appearance and giving an illusion of aroma, shape, and color that is not at all real—a Luciferic tendency. With grain we need to add the quality of light in how we cultivate it, grow it, and prepare it by baking. The point with fruit is to make it “real.”

**Florin:** The lily has a cosmic relationship and grain is connected to that with its gesture of ears devoted to the sun. But in watery fruits (Rosaceae and grapes) the gesture goes upward from earth: The earthly reaches for the heavens. The grape has a strong relationship to the soil it grows in; you can smell, see, and taste it in a product like wine. A connoisseur can taste the place, slope and year—e.g., “chalk, southwest slope, 2006.” This earthly differentiation is not so strong with grain.

### Amid the Contradictions of the Age

**Jüngel:** What makes it more attractive to produce wine from grapes rather than fruit or grape juice?

**Hurter:** A bottle of wine simply has a higher net worth than a bottle of juice or a package of fruit. Also, the quality of type, place, and vintage really does not become evident until fermentation. Grape juice tends to be too sweet as a drink; the sweet-sour balance is better maintained in apple juice.

**Florin:** We also need to remember that a hectare of vineyard worth a million euros (in Champagne) will bring in too little if it is used as a meadow—maybe a thousand euros.

**Jüngel:** The use of the biodynamic method in producing Demeter-quality wine (and thus, alcohol) is always “justified” by pointing to the element of freedom.





Photo: Jean Baltenweck

*The earthly reaches for the heavens: the wine grape*

What would happen if we produced cocaine and other drugs that had a biodynamic quality?

**Hurter:** Here we enter into a legal area. Therefore cocaine would be impossible,—but tobacco would be. At the moment, the Demeter movement is discussing what we should do about whisky (meantime, the first Demeter grain is being matured into whisky in Scottish barrels). Here we need to be aware of the following distinction: The Agricultural Section provides the knowledge base; the Demeter movement makes its decisions in response to inquiries and needs. For instance, a glass of whisky is embedded in the culture of Great Britain. If someone wants to drink Demeter whisky, it is probably better than if the whisky were not produced with biodynamic grain. Another example: There are many mothers who cannot nurse or do not wish to nurse; they need to find a substitute for their children. These substitutes are highly processed and are required by law to contain vitamins (the resulting product has no relation at all to milk.) Demeter International thinks this situation is not ideal, but believes it is better if the child receives a Demeter-quality substitute nourishment rather than something else. As a biodynamic movement we stand in the world. In the case of the grape, it is the wine maker who comes to us.

**Florin:** You must also know that some of today's most famous wine makers are working biodynamically, and this represents a wonderful public recognition for the biodynamic approach. In view of the major environmental stress created by conventional wine growing, we are happy whenever a wine maker converts to biodynamics; then the earth is helped and a space is created for plants, animals, and human beings to live in.

#### Wine as an Educator of Taste

**Hurter:** I also believe that the monoculture of the grape represents a bigger problem than the alcohol. The vineyard does not present the picture of a wholistically structured farm organism. This is one concern of our conference; another concern is finding the best way to apply biodynamic preparations. And do not forget: Rudolf Steiner's indications about alcohol refer to people who have consciously set out on a path of schooling. They are not as relevant for people who have not chosen to do so. Demeter International is more and more coming to the conclusion that nutrition is becoming increasingly individualized, and that individuals must make these decisions for themselves.

**Florin:** Alcohol is also naturally present in the stomach, in juices, and it is also used as a preservative in anthroposophical remedies. I do not mean to underestimate the problem of alcoholism. We have an important job to do in making information available and offering a very exact description of alcohol's effect when it enters directly into the bloodstream where it will weaken the ego. Alcohol is certainly not a food; as wine, for instance, it is a luxury and a means of pursuing pleasure.

But there is something that seems more important to me: Jean-Pierre Frick sees wine more as a stimulus for the senses than as a beverage. You can taste the wine rather than drinking it. The finer the wine's quality of taste, the finer the possibility of schooling the senses. If this capacity were also to be applied to "real" food we would have achieved a lot for bread or cheese (for example). I see it as a problem that Demeter products are often simply ingested without being consciously eaten. Wine could help us deepen our sensory experience. ■

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*Goetheanum Stage: Music for Rudolf Steiner's Mystery Dramas*

## “Carried Through and Through by Hearing”

In 2009 Elmar Lampson was asked to compose music for the new production of Rudolf Steiner's Mystery Dramas at the Goetheanum. It has been available on CD since mid-September in a performance by soloists from the International Mahler Orchestra. The composition will again be played live at the Goetheanum's Christmas conference



Photo: Torsten Kollmer

*Listening to the dramas—aware of the echo: Elmar Lampson*

**Sebastian Jüngel:** When I listened to your music for Rudolf Steiner's Mystery Dramas on CD I heard the inner connection between the individual pieces more clearly than I did during the performance. You must have had this inner connection in mind from the beginning. What was your experience when you first heard the pieces in context?

**Elmar Lampson:** I began by trying hard to listen to what was in the texts. The language was strange to me at first, but I soon noticed that these texts left an echo or afterimage in my feeling. There were delicate moods, very reverent moods like the echoes of something wonderful, ineffable, something that speaks in the way a glance speaks. The music then arose from these echoes. During the production on the stage a new element comes into being involving the different art forms. The effect this context had surprised me more than the concert version of the suite because the purely musical element was there from the very beginning.

### Musical Elements— a Law unto Themselves

**Jüngel:** The sounds and motifs seem to come from a realm of innocence, purity,

or beauty—like loving devotion.

**Lampson:** This music does not have a simple beauty since it is subtly centered and yet diffuse, stable and unstable at the same time; one type of listening changes to another; transient forms arise. If you listen more closely to what is in the music, you can experience the inner ordeal produced by the encounter in beauty with the element of maya.

### Levels of Listening Consciousness

**Jüngel:** You had the constraint of writing program music. You work quite “conventionally” there: the soul element is melodic and carried by the flute; disruption is noisier, with percussion.

**Lampson:** I did not think the Mystery Dramas were a “programmatically constraint.” I was interested in an inner agreement between the music and the dramas, and a concentration of the music as a law unto itself; I experience the musical element as its own world, a world with a shimmering play of colors, aroma, fragrance, light, air, warmth, and cold—and eruptions of natural forces, and the abysses of the human soul. That has nothing to do with a “conventional” approach.

**Jüngel:** And yet you use traditional instruments that must be played in keep-

ing with their sound character. What meaning does the sound of the soul have for you in melody, for instance, or the sound of matter in the noise element?

**Lampson:** There is a basic difference between melody and noise: noise is part of our day-to-day world. The fundamental element of melody is the musical tone, and this is already from another world. The musical tone is carried through and through by hearing; in the tone the sound releases itself from the mundane relationship of noise. In listening, the musical consciousness of tone can also encounter the world of noise, or “sounding” as Heiner Ruland calls it. The sound then separates from the mundane context of noise and—like the musical tone—it becomes the purely temporal phenomenon of musical listening. Thus the inner world of musical tone acquires a kind of mineral outer world, but without losing the temporal quality of musical consciousness. A rich interplay, interpenetration, and sharp contrasts can arise among the musical tones, the intervals, the melodies, and this temporal forming of material sounds freed of their relation to the everyday world.

The Mystery scenes take place in this colorful, musical world of time. The sound and intonation in my pieces are alienated and expanded in their inner connection with the dramas—for example, when the breathing of time is disrupted by the “creaking” noise of the strings in the scenes that take place in the ice-cold, deceptive world of Ahriman. Or—at the beginning of the eighth scene in *The Soul's Awakening*—when the Egyptian woman stands before the closed walls of the Egyptian temple and thinks with care and sorrow of the “neophyte” awaiting his initiation ritual in the temple; the old Egyptian mood of fifths sounds in a pentatonic flute melody above a cluster of notes that then changes into a dark G sharp minor chord in the temple. The ancient “temple scales” develop from this chord, these scales were discovered by Kathleen Schlesinger and further researched by Heiner Ruland who placed them into the development of human consciousness. The archaic sound of these old “Mystery scales” breaks off suddenly and turns into a jubilant major key when the neophyte gives expression to the feelings in his own soul and



insists on inner independence instead of following the instructions of the priest.

### The Elemental World in Music

**Jüngel:** If you were to characterize the elemental world of the gnomes and sylphs, for instance, what would you find there?

**Lampson:** Before beginning with the music I lived intimately with the various passages of text in the Dramas. Than I worked exclusively with the music. I do not understand the musical realities that arose to be images or projections of previous experiences, but as realities sounding out of the elemental world. The crushing and splitting of the sounds, the rhythmic attacks that change quick as lightning—these things release natural forces, but they do not destroy; instead, they “harden” and “impel the glimmering dust of matter” as it says in those scenes. And the columns of triads that expand into the higher tones of nature bring a gleam that lacks any element of temptation, either from the human soul or from Lucifer. It makes the reality of the sounding ether and the weaving light something you can experience.

### Changing Levels of Reality

**Jüngel:** What did you learn about new ways to develop your music from your work with the Mystery Dramas? Or, put differently: Is your musical work on the Mystery Dramas now a closed chapter for you?

**Lampson:** There is nothing I would rather do than go on writing music for other scenes! Gioia Falk and Christian Peter followed the principle of inserting music when levels of reality change, i.e., at the transitions among the physical world, the soul world, and the spiritual world. There is much more to develop further! We might be able to elicit every detail in the drama and raise it to a new level. We could bring out every scene and work on ever-new nuances in the language, the eurythmy, the light, the music, and all the other realms of the theater. ■

CD: Elmar Lampson: Mystery Scenes, Soloist ensemble of the International Mahler Orchestra, Director: Yoel Gamzou, Col legno contemporary Nr. WWE 1CD 20407.

Info: [www.mysterienszenen.de](http://www.mysterienszenen.de)

## MEMBERS WHO HAVE DIED

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

Frank Werner	Bad Krozingen (DE)	December 14, 2010
Hanni Fretz	Basel (CH)	January 6, 2012
Julia Hellmich	Reutlingen (DE)	February 10, 2012
Irmgard Mancke	Hersdorf (DE)	February 13, 2012
Mihaela Mårs, anu	Bucharest (RO)	in March 2012
Remus Reaboio	Iasi (RO)	in March 2012
Irmgard Bähre	Hildesheim (DE)	July 6, 2012
Paul Schneider	Åkersberga Runi-Norri (SE)	July 14, 2012
Robert Straubinger	Munich (DE)	August 14, 2012
Maaike Louter	Vlaardingen (NL)	August 24, 2012
Rösli Bardorf	Hombrechtikon (CH)	August 29, 2012
Irina Fedorowa	Saint Petersburg (RU)	August 30, 2012
Hilde Eichelroth	Birkenau (DE)	September 11, 2012
Lucien Picariello	Clohars-Carnoet (FR)	September 20, 2012
Maria Smilda	Zeist (NL)	September 25, 2012
Gregor Barnum	Moretown (US)	September 26, 2012
Gina-Maria Schönstädt	Bielefeld (DE)	September 29, 2012
Ruth Perrenoud	Wettingen (CH)	October 1, 2012
C. Rotermundt	Zeist (NL)	October 1, 2012
Ortwin Pennemann	Bad Fallingbommel (DE)	October 2, 2012
Eugenia Pop	Cluj-Napoca (RO)	October 4, 2012
Gertrude Burchard	Prien (DE)	October 12, 2012
Elisabeth Kuven	Strasbourg (FR)	October 13, 2012
Philipp White	Luxembourg (LU)	October 13, 2012
Arthur Beeler	Buchs (CH)	October 14, 2012
Johannes Heim	Malsburg-Marzell (DE)	October 15, 2012
Marlies Knopfli	St. Gallen (CH)	October 17, 2012
Bernhard Baumgärtner	Stuttgart (DE)	October 18, 2012
Günter Steiner	Hamburg (DE)	October 18, 2012
Francis Knowles	Northshore City (NZ)	October 20, 2012
Alexandr Demidow	Moskau (RU)	October 23, 2012
Peter Affolter	Hefenhofen (CH)	October 24, 2012
Lukas Dobers	Erfurt (DE)	October 24, 2012
Doris Nixdorff	Kleinmachnow (DE)	October 24, 2012
Gisela Gaede	Göttingen (DE)	October 28, 2012
Herta Jilg	Krumpendorf (AT)	October 28, 2012
Dietgard Hilgard	Niefern-Öschelbronn (DE)	October 29, 2012
Elisabeth Rutishauser	Schaffhausen (CH)	October 31, 2012
Mathilde von Eiff	Stuttgart (DE)	November 1, 2012
Liston Bateson	Auckland (NZ)	November 2, 2012
Irmlind Wunderlin	Schönenbuch (CH)	November 2, 2012
Annelore Lieder	Stuttgart (DE)	November 3, 2012
Erich Peyer	Schleitheim (CH)	November 4, 2012
Margaret Proctor	Kaikoura (NZ)	November 5, 2012
John Wells	Kings Langley (GB)	November 8, 2012
Kristina Broström	Bromma (SE)	November 10, 2012

#### Correction:

Christhilde Kraamwinkel died on June 24, 2012  
not G. J. Kraamwinkel

From October 16 to November 12, 2012,  
the General Anthroposophical Society welcomed  
95 new members and noted 77 resignations



Doc. 1: Facsimile notes made on April 13, 1924 by Ernst Aisenpreis

## Location of the Sculpture Group in the Second Goetheanum

### From Rudolf Steiner's Ideas to the Present

In view of the technical renovation of the stage planned for 2013/14, the issue of where the sculpture group should stand in the Goetheanum has once again come to the fore. In 2008 the Executive Council and Collegium had decided to keep the question open, although it was not a part of the short-term planning. This study by Uwe Werner shows the development of Rudolf Steiner's view of the issue; it is based on a critical reading of the traditional sources that can be given serious weight. The Executive Council and Collegium asked for this report in 2008. It is being made available here as a basis for further research and conversation.

#### I. After the Fire at the First Goetheanum

At the Anthroposophical Society's delegates' meeting in Dornach on July 20–23, 1923, Rudolf Steiner set two conditions for refounding an international Anthroposophical Society (which was planned for Christmas, 1923): This Society was to accept the task of rebuilding the Goetheanum, and Rudolf Steiner himself was to give full freedom in designing the building.<sup>1</sup>

In comparing the first and second Goetheanums, we might imagine the astonishment of the anthroposophists who saw Rudolf Steiner's just-completed model (March, 1924) of the proposed second building. They carried a vivid image in their hearts of the building they had so recently lost, and they awaited a "rebuilding" in the same style. What they saw was not at all like what they expected. Guenther Wachsmuth<sup>2</sup> spoke for the uncertain mood on the hill when he asked Rudolf Steiner: "Where are the columns and architraves and other features?" Rudolf Steiner answered: "Well, I've learned something!"<sup>3</sup>

At the end of September, 1924, a sickbed was set up for Rudolf Steiner in his atelier—next to the unfinished wooden sculpture of the Representative of Humanity saved from the flames. He

worked on the group until shortly before his death on March 30, 1925. He had also been able to finish a few initial sketches of the second Goetheanum's interior. And we have a small number of reliable reports about his statements on how he wanted the second Goetheanum to be finished and where he wished the sculpture to be placed.

#### II. Chronology of the Three Statements by Rudolf Steiner on the Placement of the Group in the Second Goetheanum

##### April 13, 1924

After seeing the model of the second building, Ernst Aisenpreis<sup>4</sup> asked Rudolf Steiner about the future position of the group; he noted his questions (F) and Rudolf Steiner's answers (A):

"F: Where will the group be finished?

A: Not in one of the eight rooms.

F: Where is the group finally to stand in the building?

A: On the east side of the stage. But the Dr. still needs to plan something for that, and it will not be easy to fit the group into the concrete building."<sup>5</sup>

Comment: Rudolf Steiner did not say more about his plans; it may have been unnecessary since his later statements ran in a different direction.

1. See GA 259, p. 557ff. This decision was initially reached at the annual general meeting of the Anthroposophical Society in Switzerland on June 10, 1923. It reads: "It is the wish of today's assembly of the Anthroposophical Society in Switzerland that Dr. Steiner should take up the task of rebuilding the Goetheanum in Dornach. As the leading artistic figure he is to be given full authority in every respect (including the use of funds designated for the purpose, and the choice of personnel) to complete the building in the way and form he thinks best without interference from the membership." On July 22, 1923 the delegates from the other

countries also adopted this resolution. In his concluding remarks, Rudolf Steiner emphasized that this would certainly be a meeting to remember if the construction of the new Goetheanum would be the outcome. Sources cited: GA 259, pp. 561 and 569. Guenther Wachsmuth: Abbreviated report on the delegates' meeting held in Dornach on July 20 to 23, 1923. Documentation at the Goetheanum.

2. Guenther Wachsmuth (1883–1963) served on the Executive Council of the General Anthroposophical Society and as leader of the Natural Science Section at the Goetheanum from 1924 to 1963.

3. Rex Raab: *Offenbare Geheimnisse. Vom Ursprung der Goetheanum-Bauten* (Dornach, 2011), p. 189. Rex Raab (1914–2004). An architect, he played a leading role in shaping and finishing the interior of the second Goetheanum.

4. Ernst Aisenpreis (1884–1949). Leading architect for the first and second Goetheanum. 5. Excerpted from: Ernst Aisenpreis: Notebook No. 1, p. 2. Documentation at the Goetheanum. These notebooks were assigned numbers by the Archive at the Goetheanum for ease of reference; it was not always possible to arrange them chronologically. See document 1.

Ernst Aisenpreis' notes are reproduced here (document 1). His many notebooks are among the rare authentic and contemporary sources for the building's history. Some notes (including the one cited here) were given to the Art Section by his son, Markus Aisenpreis. Another part were probably kept in the building office after Aisenpreis' death in 1949 and came to the Goetheanum Archive at the end of 1990's. Today both are in the documentation at the Goetheanum. A final notebook with notes for the period relevant to this discussion (January to March 1925) was not discovered until the Glass House was renovated in 2006/7—it had slipped into a partition.

#### August 4, 1924

In 2008 Erika von Baravalle, the wife of architect Albert von Baravalle,<sup>6</sup> described the following from a 1969 conversation between Albert von Baravalle and Rex Raab; she had also been present during the conversation:

"A part of the four-person architectural team since 1924, Albert von Baravalle had naturally followed discussions [about fire safety for the sculpture—*Uwe Werner*]. The construction office was in the large central room of the Glass House and conversations were easily overheard because of the thin wooden walls. One day, back in the room and busy drawing, he heard an important conversation in the next room between Solothurn building officials and Rudolf Steiner. He could hear every word without trying: One official asked: 'Doctor, will you use wood again in the new building?' After a short pause, Rudolf Steiner answered: 'No! At most, in the room where the group statue is displayed.'"<sup>7</sup>

Comment: Rudolf Steiner showed the model for the second building to the au-

Aktennotiz zur Besprechung mit Albert von Baravalle in Dornach, Sonntag, 14. Dezember 1969, nachmittags.

Anwesend: Erika und Albert von Baravalle, Grete und Rex Raab.

Die Themen des Gesprächs waren:

Arbeit auf dem Gebiet der bildenden Kunst in Dornach; Neuerscheinung 'Die Holzplastik Rudolf Steiners'; Der Ort der Aufstellung der Gruppe.

Zum letzteren sagte A. v. B.: Als den Herren der Gemeinde Dornach 1924 die Gelegenheit gegeben wurde, Rudolf Steiner über seine Absichten für den neuen Bau zu fragen zu stellen, befanden sich Hermann Ranzenberger und er selbst im Nebenzimmer (im Glashauss). Sie sorgten dafür, daß sie recht dicht an die Türe rücken konnten und belauschten so das Gespräch! Ein Herr stellte die Frage, welche Rolle Holz als Baustoff noch spielen würde. Rudolf Steiner antwortete etwa, in der tragenden Konstruktion werde Holz keine Rolle zu spielen haben. Der Raum, wo die plastische Gruppe aufgestellt sein wird, werde der einzige sein, der mit Holzvertäfelung ausgekleidet sein werde.

Vorher hatte Herr v. B. erläutert, wie bis zum Tode Rudolf Steiners keine eindeutige Angabe mit Bezug auf den Ort der Aufstellung der Gruppe gemacht worden war. So ist der hintere Teil der Bühne im Bühnenbereich stark bewehrt, gleichzeitig aber hat man in der Südostecke des Baus eine stark bewehrte Decke vorgesehen und Ausparungen in den darunterliegenden Decken. Es war durch Frau Dr. Steiner, daß definitive Anweisungen gegeben wurden, daß die Gruppe doch in diesem Südostraum aufgestellt werden sollte. A. v. B. erinnert sich daran, wie man die einzelnen schweren Teile von der Schreinerei über die Ostterrasse in den Bau und dann mit Flaschenzügen zum gegenwärtigen Ort hochgezogen hatte. Herr Steffen hatte sich für die Aufstellung auf der Bühne geäußert, (dies war aber unter anderem aus feuerpolizeilichen Gründen nicht möglich).

Aufgestellt:  
Engelberg, Jahreswende 1969/70  
r/p

Doc. 2: Rex Raab memorandum (end of 1969/beginning of 1970) on December 14, 1969 discussion

thorities in the Glass House on August 4, 1924. Albert von Baravalle told Rex Raab about this on December 14, 1969. Rex Raab thought the conversation so important that he recorded it in a memorandum, but did not publish it.<sup>8</sup> He did mention it in his *Eloquent Concrete* (1972), but dated it to June 1924 instead of August 4.<sup>9</sup> Here Rudolf Steiner does not explicitly speak of the stage as the future display space for the group.

#### December 1924/January 1925

The technical drawings for the stage had arrived on December 28, 1924, and it became clear that the group could not be

placed on the stage. This was why Guenther Wachsmuth asked Rudolf Steiner about the matter, as Emil Estermann<sup>10</sup> reported in 1982: "This probably sealed the fact that the group could not be on the stage. Thus Dr. Wachsmuth asked Rudolf Steiner about the placement of the 'group.' Ernst Aisenpreis, who told me about this, reports what Dr. Steiner described to Dr. Wachsmuth: 'A room should be created in the east part of the building where the group can be placed so that it faces west.'"<sup>11</sup>

Comment: Emil Estermann's statement (published in 1982 in Art Section newsletters, ed. Hagen Biesantz<sup>12</sup>) rep-

6. Albert von Baravalle (1902–1983). Beginning in 1924 he played an important role as an architect in the building of the second Goetheanum.

7. Erika von Baravalle: "Ergänzung I". in: *Nachrichten für Mitglieder* No. 46/2008, p. 2.

8. Cf. Document 2. Erika von Baravalle answered an inquiry from the Archive about why these notes were not published at the time, although they are important for an objective understanding: Rex Raab sent the memorandum to Albert von Baravalle for checking. The latter was not happy that he had been portrayed as an "eavesdropper," since he had not intended to listen. Architect

Hermann Ranzenberger had not been present, either. And the officials represented the Canton, not the town. This was why Raab did not publish the note, although he kept Rudolf Steiner's statement in his book. Since other important details are also addressed (like Marie Steiner's role in placement issue), we are publishing the memorandum here for the first time (with Erika von Baravalle's agreement). The memorandum is in the documentation at the Goetheanum. On the central point—the placement of the group—both depictions are in general agreement.

9. According to the records, August 4 is the date the government representatives vis-

ited Rudolf Steiner (drawing archive of the Goetheanum Building administration and Christof Lindenberg: *Eine Chronik*, Stuttgart, 1988, p. 535. Rex Raab, Arne Klingborg, Ake Fant (ed.), *Sprechender Beton. Wie Rudolf Steiner den Stahlbeton verwendete*, Dornach, 1972, p. 64.

10. Emil Estermann (1902–1998). From 1929 in the Building Administration; its director from 1949 to 1982.

11. Cf. Document 3

12. Hagen Biesantz (1924–1996). From 1966 a member of the Executive Council of the General Anthroposophical Society and also leader of the Art Section.



## GOETHEANUM

resents an important source.<sup>13</sup> It clearly strengthens and confirms what the August, 1924, statement by Rudolf Steiner indicates: A special room was planned for the sculpture. Now, at the end of December, 1924/beginning of January, 1925, Rudolf Steiner speaks more precisely about the position of the room in the Goetheanum and where the sculpture was to be placed in it. His view of the placement was not fixed—it developed as planning for the building evolved.

### III. Progress of Construction and Planning between January and March 1925

How is the issue of placing the Group reflected in the building's planning up to Rudolf Steiner's death? There is every reason to believe that Rudolf Steiner was quite involved in the practical development and detail planning for the building until the end of his life, and that his views were followed by his colleagues.

Ernst Aisenpreis' notebook found in 2007 (see above) covers the period from June, 1924, to March, 1925. They show that the final large demolition of the old concrete base was on Whitsunday, June 7, 1924. Then Aisenpreis states: "Started pouring concrete on January 7, 1925." Excavation, formwork, and concrete for the basement and foundations followed in the next months. On March 17, 1925: "Strain on the rehearsal stage with stage construction" and "Preparations since March 13, 1925 for dismantling the Group in the atelier;" on March 24: "Excavation for foundations of the rehearsal stage south pillars," "Rehearsal stage north pillar foundations poured," and again on March 25: "rehearsal stage south pillars excavated." These notes show that the building had progressed only to the basement and the foundations, and say nothing about the future placement of the Group. "Dismantling the Group" refers to the 1:1 model in the upper atelier—Rudolf Steiner planned to use the space for work on an interior model of the Hall and the stage. This was the progress shown in these notes.<sup>14</sup>

What do the plans tell us? Kurt Remund, director of the Goetheanum Building Administration from 2002 to 2005, looked at this question using material from the design archive. The plans changed in accord with Rudolf Steiner's developing view. Strengthening the

#### Über den Standort der "Gruppe"

Emil Estermann

Schon im frühen Stadium der Planung des zweiten Goetheanum trat die Frage nach dem Standort der "Gruppe" auf, da feststand, dass die Bühne nicht mehr im Sinne des ersten Baues ein Bestandteil der künstlerischen Gestaltung sein konnte.

Am 10. September 1924, also sicher mit Wissen von Dr. Steiner, wurde an die Maschinenfabrik Wiesbaden geschrieben, dass man beabsichtige, "eine komplette Theaterbühne mit Versenkung, Schnürbodenkonstruktion, eisernem Vorhang usw." einzurichten. (s. Anlage 1)

Noch im Dezember, dem 20., wurden mit der Direktion der Maschinenfabrik Wiesbaden die ersten Verhandlungen geführt. Am 28. Dezember kam eine vorläufige Antwort mit sehr eindringlichen Mahnungen, bei den Höhenmassen gewisse Änderungen an den bestehenden Plänen vorzunehmen. Es handelte sich darum, die Höhe des Baues im Bühnenraum, also die Masse zwischen Bühnenboden und der Mindesthöhe bis zur Dachhaut, zu vergrössern. (s. Anlage 2)

Diese Forderung von bühnentechnischer Seite brachte es mit sich, dass der Absatz im Dach, wie im Modell vorgesehen, in der Bau-Ausführung fallen gelassen wurde. Ein Beibehalten der niedrigen Dachhöhe im Osten hätte technisch zur Folge gehabt, dass die Kulissenzüge doubliert durchgeführt worden wären, was wiederum die Dekorationen in ihrer künstlerischen Wirkung beeinträchtigt hätte (von besonderer Bedeutung auch für einen raschen Szenenwechsel).

Damit war wohl auch besiegelt, dass die "Gruppe" nicht auf die Bühne zu stehen kommen kann. Diese Tatsache veranlasste Dr. Wachsmuth, Dr. Steiner über den Standort der "Gruppe" zu befragen. Ernst Aisenpreis, der mir dieses mitteilte, gibt die Angaben von Dr. Steiner durch Dr. Wachsmuth so wieder: "Es möchte ein Raum im Osten des Baues geschaffen werden, in dem die 'Gruppe' so placiert werden kann, dass sie nach dem Westen gerichtet ist."

In einem Notizbuch von Ernst Aisenpreis findet sich eine Skizze, an welche Stelle innerhalb des Baues der Gruppenraum, bzw. die "Gruppe" hinkommen sollte, und das ist der jetzige Standort. (s. Anlage 4)

In den Eingabepänen für den zweiten Bau von April und November 1924 ist dieser Raum noch nicht festgelegt. Hingegen weisen die drei hohen Fenster in der Fassade darauf hin, dass der Gruppenraum hier vorgesehen war. Diese Fenster wurden später zugemauert. Der Beschluss dazu wurde gefasst, nachdem der künstlerische Entwurf für den Innenausbau des Gruppenraumes (Entwurf durch Mrs. Pyle-Waller 1931) vorlag. Dieser sah vor: keine seitliche Beleuchtung der "Gruppe", sondern Beleuchtung durch ein Oberlicht, so wie es nun heute durchgeführt ist. Also ist mit grosser Sicherheit anzunehmen, dass der jetzige Standort der "Gruppe" Rudolf Steiner bekannt war.

Die Überführung der "Gruppe" (in einzelnen Teilen) fand am 18. Juli 1927 statt (der Schreibende war anwesend). Im Osttrakt des Baues waren Öffnungen vorgesehen bis zur Höhe des Gruppenraumes, durch die die einzelnen Teile der "Gruppe" transportiert wurden. Nach der Zusammensetzung der einzelnen Teile war die "Gruppe" erstmals als Ganzes zu sehen. (s. Anlage 5 mit Photo)

Anlässlich der Überführung der Gruppe vom Atelier der Schreinerei in den Bau erschien im Nachrichtenblatt vom 21. August 1927 eine Mitteilung von Albert Steffen, in der es heisst: "... um dort als Ganzes in einem eigens dazu bestimmten Raum aufgestellt zu werden." Jan Stuten schreibt bei dem gleichen Anlass und am gleichen Ort wie Albert Steffen: "... dass man sehen konnte, wie die 'Gruppe' einzog an den Ort ihrer Bestimmung."

Doc. 3: The relevant passage from Emil Estermann's description in 1982

stage floor on the east (in order to permit placement of the Group on the stage) was part of the planning at first. However, during Rudolf Steiner's lifetime the building was arranged to provide a place for the Group in its current location (as shown in the February 19, 1925 foundation drawings that were delivered on March 4, 1925). There is also an architectural drawing dated April 20, 1925 that shows the Group room in a cross-section

of the south part of the building—with a sketch of the group. Here it becomes clear how much effort was entailed in building a support structure to display the tonnage of the heavy, multi-level work of art.<sup>15</sup> The provision for a special load on the stage, however, was already gone in March, 1925.<sup>16</sup>

These results reveal that at the time of Rudolf Steiner's unexpected death the plans for the Group had moved from the

13. Cf. Emil Estermann, "Über den Standort der 'Gruppe,'" in Goetheanum. School for Spiritual Science. Art Section, 10th newsletter, Christmas 1982, p. 33 (with drawings). It was reprinted in 1993 in *Stil* but without the drawings. *Stil*, vol. XV, Issue 1, Easter 1993/94, p. 9–10. The note was reprinted without any commentary or expression of views by those authors who participated in discussions about the connection between the architecture of the first Goetheanum

and second Goetheanum. Reprinted again (with drawings) in: Christian Stuten, *Rudolf Steiners künstlerische Entwicklung vom ersten zum zweiten Goetheanumbau*, Dornach, 2001, pp. 75–82.

14. See Document 4.

15. See Document 5.

16. All these plans are in the drawing archives at the Goetheanum.

17. Assya Turgenieff: *Was ist mit dem Goetheanumbau geschehen?*, Basel 1957, p.





## ■ GOETHEANUM

would be “a kind of microcosm of the first Goetheanum.”<sup>19</sup>

The transfer to this room (called the Group Room) adjacent to the southeast wall of the stage took place on July 18, 1927. Reports about the event by Albert Steffen and Jan Stuten<sup>20</sup> demonstrate that the matter of whether to place the statue on the stage or in the Group Room was no longer an issue: The main point was that the work of art should stand in the Goetheanum.<sup>21</sup>

As Albert von Baravalle (an eyewitness) recalled, it was Marie Steiner who gave the definitive instructions about placing the Group in its current position. Steffen would have preferred to have the group on the stage, but that was not possible because of fire regulations.<sup>22</sup> In a moving article published in 1928, Marie Steiner wrote about the old Goetheanum and the new one, and about the position of the Group (which she described as a threefold form which had been left behind as a material image of the first Goetheanum). She said it was now no longer possible to provide the space the Group needed. “Now we had to create a special room for the great sculpture.”<sup>23</sup> It is impossible to say whether the danger of fire (a reason to remove it from the Carpentry Building and to avoid putting it at the rear of the stage) was the decisive point for the participants. In any case, it apparently seemed natural to put the Group where it stands today and we have no evidence based on statements by Rudolf Steiner or any other individual responsible for the placement at the

time that this position might have been viewed as a provisional one.

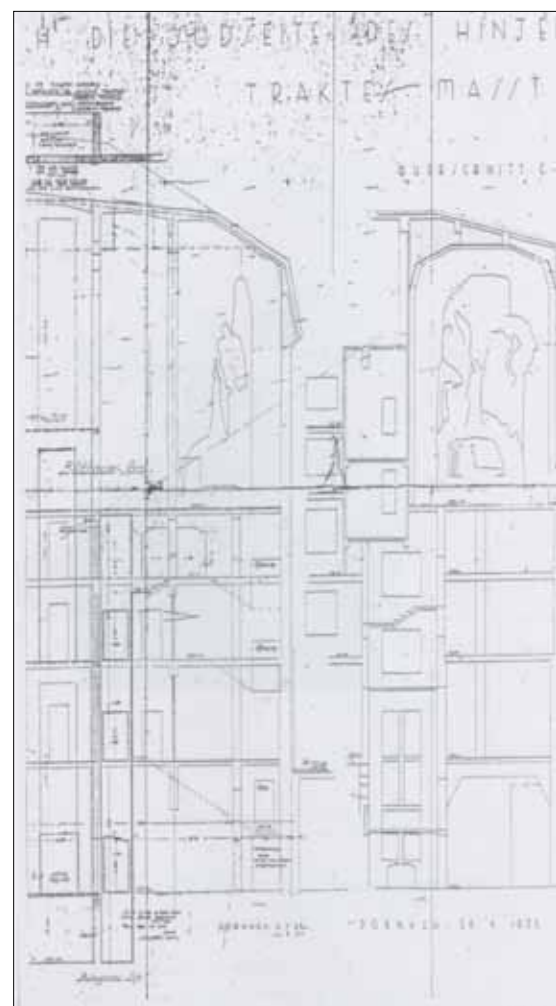
Unlike today, one entered the room at the level of the sculpture. The walls were rough, unfinished concrete like all the other interior walls of the building. In 1935—after a room had been built for the urns—the walls were refinished following a design by Mieta Pyle-Waller<sup>24</sup> and that is how they look to this day. The architect for both projects was Albert von Baravalle.<sup>25</sup>

## V. Summary of Steps until 1935

Rudolf Steiner's concept of where the Group should stand in the second Goetheanum underwent change: At first he envisioned the Group on the east side of the stage (as in the first Goetheanum). During 1924 plans were made for a special room on the southeast side of the Goetheanum, and this was reflected in the architectural drawings made up to the time of Rudolf Steiner's death. The change in the drawings correlates to the development of Rudolf Steiner's view. Accordingly, the “Group Room” was built in the two years following his death, and the Group was placed there in 1927. In 1935 the room was given its present form.

## VI. Later Developments

The fact is that the three statements attributed to Rudolf Steiner show an evolution in his view, but for decades these statements were not published together and discussed. They were not referred to during work on the Great Hall in



Doc. 5: April 20, 1925 longitudinal and cross sections of the Group room. Drawing 4 from Emil Estermann's report

the 1950's, nor again during the second phase in the 1990's. Thus—to the degree it was relevant—this source was unavailable to those who were participants in

19. His lecture manuscript was found in the Goetheanum Archive at the end of the 90's; published in *Mitteilungen aus dem anthroposophischen Leben in der Schweiz, Besinnung auf Guenther Wachsmuth*, December 6, 2000, p. 114–131; reprinted in Christiaan Stuten: *Die künstlerische Entwicklung Rudolf Steiners vom ersten zum zweiten Goetheanum-Bau*, Dornach, 2001, p. 129ff.

20. Jan Stuten (1890–1948). Musician, conductor, set designer at the Goetheanum.

21. Albert Steffen: from Jan Stuten, “Die Überführung der Holzplastik in das neue Goetheanum,” in: *Was in der Anthroposophischen Gesellschaft vorgeht. Nachrichten für deren Mitglieder*, vol. 4., No. 34, pp. 134/135. The July 14, 1927, Executive Council minutes of the meeting that decided to transfer of the Group to the building are in the Archive at the Goetheanum, but they have no record of the discussion. Albert Steffen's diary—otherwise informative about such things—contains only an

enigmatic note about this. On August 3, 1927—the group was already in the “Group Room”—Steffen looked with Stuten to see if the statue could be placed in the small hall. When it appeared that this was not possible, Steffen made the following enigmatic comment, “My old suggestion (which was outvoted) is now awakening in the others.” Letter from the Albert Steffen Foundation to Emil Estermann, August 1, 1980. Documentation at the Goetheanum.

22. Rex Raab memorandum of the December 14, 1969 conversation. Cf. document 2.

23. Marie Steiner: “Das alte und das neue Goetheanum,” in: *Was in der Anthroposophischen Gesellschaft vorgeht. Nachrichten für deren Mitglieder*, No. 40–41/1928, pp. 158/159.

24. Mieta Pyle-Waller (1883–1954), eurythmist, actress painter, lived with Marie Steiner von Sivers and Rudolf Steiner 1908–1924.

25. The ashes of the dead were buried in the Memorial Grove in the early 1990's.

26. Alfred Hummel tried to make a proscenium stage compatible with a thrust stage in his 1972 essay “Gedanken über den Standort des Holzbildwerkes ‘Der Menschheitsrepräsentant,’” in: *Mensch und Baukunst*, 20:1, 1971, pp. 2–13. Hummel assumed that Rudolf Steiner wanted the Group on the stage in the second Goetheanum, but did not make explicit reference to Aisenpreis' April 13, 1924 note.

27. Assya Turgenieff: *Was wird mit dem Goetheanumbau geschehen*, Basel, June 1956, und: *Was ist mit dem Goetheanumbau geschehen*, Basel April 1957. See pp. 26/27 in the latter publication. The wooden background for the sculpture she describes there is mistakenly attributed to an indication by Rudolf Steiner preserved in these records. As noted, this comment was made to the building authorities on August 4, 1924, but with no mention of the stage. Apparently she knew about Rudolf Steiner's intentions from other sources, as did Wachsmuth who

conversations about the placement of the Group.

Instead, these conversations represented varying interpretations of Rudolf Steiner's intentions about how the Second Goetheanum related to the first. If the second building had been designed with two interwoven cupolas like first, and with a stage for the Mystery Dramas, the Group would necessarily have been placed on the stage. But if Rudolf Steiner was taking a different approach with the stage—more a proscenium stage, a classical stage—the Group would not belong there. Thus the issue was overshadowed by the polarization between these two opposing, apparently irreconcilable positions: a thrust stage versus a proscenium stage.<sup>26</sup>

For instance, during the first work on the Hall in the 1950's some planners were told about Aisenpreis' April 13, 1924 notes. These notes were read aloud in a meeting but not discussed further because the meeting was specifically about work on the Hall.<sup>27</sup>

Later—during the second phase of work on the interior of the Hall following the removal of asbestos—it became clear that a technical renovation of the stage was also needed. The discussions held during the early 1990's (the planning stage for the second phase of work on the Hall) can be followed in reports and articles in the newsletter and in the journal *Stil*.<sup>28</sup>

There was a wide-spread lack of knowledge about Rudolf Steiner's concept. For example, the well known Mu-

nich architect Walter Beck noted in 1992 that there was not the least indication by Rudolf Steiner about putting the group on the stage—and no one disagreed (at least not publicly).<sup>29</sup> In his book, Rex Raab agreed with the current placement, but without reference to Rudolf Steiner's statement (published in 1982 by Estermann) that would have support his view. But by 1972 Raab had concluded from the 1969 interview with Albert von Baravalle that Rudolf Steiner's opinion about the placement must have changed. He attributed this to Rudolf Steiner modifying his idea about a "Mystery stage" into more of a proscenium stage. And Raab saw this development as resulting from Rudolf Steiner's statements about speech formation and drama (September 5–23, 1923, GA 282); these statements would indicate a different type of stage. According to Raab, Rudolf Steiner had seen the confrontation between actor and audience as corresponding to a soul-spiritual reality, one that could not be realized with a thrust stage. The publication also contains an extensive analysis of the architectural differences between the first and second Goetheanums.<sup>30</sup>

Christian Hitsch (responsible for the artistic direction of the second phase of work on the Hall) was focused on the double space he wished to shape as an interconnected whole in memory of the first Goetheanum; it was to highlight the motifs of the capitals and architraves in appropriate metamorphoses.<sup>31</sup> He was also moved to include the Group at the

back of the stage, but he rejected the idea of doing so as an "act of violence."<sup>32</sup> In his 1993 article on guiding principles ("Zum Saalausbau am Goetheanum") he called the placement question "the most deeply intrusive into the fabric of the Goetheanum." It was obvious from the whole feeling of the building's concept that it was oriented toward the "Group" as a spiritual center. But whether it could be put on the eastern part of the stage depended on whether this was actually possible and desired based on the earlier (spiritual-physical) development of the Goetheanum.<sup>33</sup>

Along with the explicit discussion of the stage in the publication by Rex Raab, Arne Klingborg, and Åke Fant, the 2001 study by Christiaan Stuten is a comprehensive source for the idea that the spiritual-architectural concept of the second Goetheanum views the stage and placement of the Group differently than in the first Goetheanum.<sup>34</sup> This work relies on Rex Raab's discussion of Rudolf Steiner's changed concept about the function of the stage in the second building (mentioned above), and explains why Albert von Baravalle said Marie Steiner was the decisive voice in this issue.

More recently, after June 10, 2008 discussions in the Collegium of the School at the Goetheanum it was decided to leave the Group where it is, but not make it impossible to put the Group on the stage when stage renovations are done. The Collegium has the documentation presented here.<sup>35</sup> | Uwe Werner, Dornach (Switzerland)

described the Group Room as paneled in 1926 (as we have noted).

28. Cf. for example Thorsten Steen: "Die Bedeutung der plastischen Gruppe für das Goetheanum II", in *Stil*, vol. XIV, No. 2, St. John's 1992/93, pp. 23–26; Manfred Ziegler: "Lasset vom Osten befeuern, was durch den Westen sich formet" Betrachtungen zum Innenausbau des Zweiten Goetheanum," in *Stil*, vol. XIV, No. 3, Michaelmas 1993, pp. 3–15; Walter Beck: "Gedanken zum Saalausbau," in: *Was in der Anthroposophischen Gesellschaft vorgeht. Nachrichten für deren Mitglieder*, No. 20/1992, p. 116, and the special Michaelmas 1994 *Stil* edition on the Great Hall, edited with the Art Section and the Goetheanum Building Administration with articles by Walter Beck, Elisabeth Gergely, Heinz-Georg Häussler, Friedwart Husemann, Paul Klaskow, Manfred Schmidt-Brabant, Rex Raab, Torsten Steen, Christiaan Stuten, Joachim Werner and Hella Krause-Zimmer. 29. Walter Beck: "Gedanken zum Saalausbau."

30. Rex Raab, Arne Klingborg, Åke Fant (ed.): *Sprechender Beton. Wie Rudolf Steiner den Stahlbeton verwendete*, Dornach 1972, especially p. 63.

31. Armin Husemann: "Das historische Gewissen—Uriel und der Innenausbau des Zweiten Goetheanum. Zur Tagung am Goetheanum vom 19. bis 21. Juni 1992," in *Was in der Anthroposophischen Gesellschaft vorgeht*, August 2, 1992, p. 193.

32. *Was in der Anthroposophischen Gesellschaft vorgeht. Nachrichten für deren Mitglieder*, No. 38/1993, p. 203.

33. Christian Stuten: "Zum Saalumbau am Goetheanum," in *Was in der Anthroposophischen Gesellschaft vorgeht. Nachrichten für deren Mitglieder*, No. 3/1993, p. 9f.

34. Christiaan Stuten: *Die künstlerische Entwicklung Rudolf Steiners vom ersten zum zweiten Goetheanumbau*, Dornach 2001. This publication is based on years of research and it contains a comprehensive collection of source documents that are indispensable

for our understanding. The reports by Raab/Baravalle and Estermann are highlighted in regard to the placement issue. Because of the decisive role played by the Estermann's report, the author visited him before his death. Estermann emphatically confirmed this description. Christiaan Stuten worked at the Goetheanum as an actor and director. 35. General Anthroposophical Society. *Nachrichten für Mitglieder* No. 27/2008 (= *Anthroposophy Worldwide*, No. 6/2008), pp. 1 and 3. Later, two statements on the June 10, 2008 decision were published, one by Erika von Baravalle, "Ergänzung I," the second by Christian Hitsch, "Der Tempel muss gereinigt werden, damit er das werden kann, was er sein soll." Both in: *Nachrichten für Mitglieder*, No. 46/2008, p. 2 and pp. 35–38.



## SCHOOL FOR SPIRITUAL SCIENCE

*Social Science Section: Economics Conference*

## Creating a Surrounding Awareness

**“Overcoming the Separation of the Money Market from the Goods Market”—that was the theme for this year’s Economics Conference sponsored by the Social Science Section. It was held on September 21–24 at L’Aubier in Neuchâtel, Switzerland, and was attended by twelve participants.**

Marc Desaulles gave an overview of Rudolf Steiner’s three lectures on Christian Rosenkreutz (Neuchâtel: 1911/12). Desaulles used an image to illustrate the three time periods Rudolf Steiner spoke of in these lectures. The first was in the 13th century with the appearance of an individual who had an initiation that united all the Mysteries, and thus enabled a new culture to arise in humanity; it was the beginning of the Rosicrucian Mysteries. In the second (15th century) this same individuality reincarnated as Christian Rosenkreutz. This period is connected to the development of inner and outer observation as an instrument of perception and a strengthening of the Rosicrucian impulse. With the burgeoning consciousness the Renaissance produced, humanity was increasingly pulled in opposite directions—on the one hand, toward a separation from the earth represented by St. Francis of Assisi; on the other, toward too close a connection to the material plane represented by Copernicus. To counter this later trend, a third event occurred at the beginning of the 17th century that brought an enhanced capacity for peace and compassion to the will forces of all newly incarnated human souls. This was how the two divergent tendencies could be held together within each human being.

Marc Desaulles thus provided a backdrop for the remaining three days and illustrated the tremendous challenge facing humanity today, i.e., how to find a true understanding of current economic phenomena as a basis for an economic science that is both theoretical and practical. The Economics Conference is a small start in this process and encourages involvement by anyone interested in contributing toward this task.

We went on to look more closely at some of the key themes Rudolf Steiner presented in his Economics Course. These included money creation, lending without collateral, and donations. We also touched on how true pricing rather



*Both theoretical and practical: Developing a new science of economics*

than inflation targeting (price stability) could provide the basis for monetary policy. Through this research we began to formulate propositions to be used as a new practical foundation for economic science. [See Rudolf Steiner’s fourth economics lecture, “Division of Labor and Creation of Values” (July 27, 1922)]. An example of this is a suggestion for money creation we worked on during the meeting. A work-in-progress: Money creation occurs when a request for credit (from anyone) receives a positive answer; his inner response then leads him to act as if he has money.

### Credit and Creativity

We then looked more deeply into the significance of lending capital without collateral or providing “personal credit” and the empowering effects it might have on individual initiative. In contrast, collateralized lending connects humanity too strongly with the material plane, uniting capital with the earth rather than with human creativity—capital’s true natural cover. While seemingly impossible today, it is urgently necessary for humanity to take a step away from col-

lateralizing loans if it is to find stable economic ground. A second proposition on true lending arose, also a work-in-progress: Once capital is there and visible as money, lend it without collateral on condition that the borrower meets the needs of others and has a financial plan.

The third topic was the need to free the capital currently dammed up in “land” with only a trickle making its way to provide for human needs. A part of this dam is located in a seemingly strange place, namely, in foundations, where capital comes to rest in the markets; only the interest on it is used each year to support research, education and new initiatives. While funding such work is highly commendable, the next step for foundations that will enable them to be even more effective in their mission is to spend out of their capital. If this is not done, this capital will continue to be held back and serve the interests of the capital markets rather than humanity at large. [See Rudolf Steiner’s sixth economics lecture, “True Price” (July 29, 1922)]. When foundations begin to spend out of their capital, they will be moving in the direction Rudolf Steiner indicated.

Our questions naturally led to looking to ourselves—in the Anthroposophical Society itself—and re-envisioning how its finances could be more directly based on the indications from the 1923/24 Christmas meeting. We looked at the fixed membership fee required in the statutes, although there is total freedom in how it is collected by each national Society and its branches. We also looked at the problem created when one or a few individuals are responsible for managing the receipt or distribution of large donations. A structure is needed to help mitigate the self-centered tendencies that naturally arise with such decisions. We considered having associations of people or institutions manage such decisions, thus creating a surrounding awareness—a periphery—that would serve as a way of seeing one’s own consciousness. This is an aspect that will be important in overcoming the separation of the money market from the goods market. | *Jesse Osmer, Arlesheim (Switzerland)*

Next Economics Conference: End of June, 2013, Montreal (Canada). Information and contact: [economics.goetheanum.org](http://economics.goetheanum.org)