

THE AESTHETIC LOGIC OF THE HEART: FORMING HEART THINKING

By Van James, Honolulu, Hawai'i

“The man who lives his life artistically has his brain in his heart.”—Oscar Wilde

Consider three different thoughts on the subject of heart thinking. First: Dr. Paul Pearsall, American author of sixteen best selling self-help books says, “We’re a brain culture as distinct from a heart culture. We want to quantify everything. If we can’t weigh it and measure it objectively, it simply doesn’t exist for us. The Hawaiians have always believed that it is through the heart that we know the truth. For them, the heart is as sentient as the brain. We find this same belief with the Hopi Indians in New Mexico, and with the [ancient] Chinese; within many cultures the heart chakra is the key to healing.” (Hal Bennett, *The Thinking Heart: An Interview with Paul Pearsall*, www.mightywords.com)

Second: When in 1925, the well-known Swiss psychoanalyst Carl Jung went to Taos Pueblo in New Mexico, he met the Native American, Chief Ochwiay Biano. Biano told Jung that according to his people, the Whites were uneasy, restless, and “mad” people, always wanting things. Jung asked him why he thought this was, and the chief replied that it was because they thought with their heads, a sign of mental illness among the pueblo peoples. Jung asked Biano how he thought and the chief pointed to his heart. The response plunged Jung into a deep introspection that enabled him to see himself and his culture from a new perspective (Suma Varughese, *Moving from Head to Heart*, 9/2005. www.lifepositive.com).

Third: In the early twentieth century, Rudolf Steiner spoke of the important step needed in human development as a transition from our present brain-bound, intellectual thinking to a future, heart-felt thinking. This forming of heart thinking he connected directly with the aesthetic or artistic transformation of our spiritual capacity for thought. In 1919, three decades after the publication of his book *The Philosophy of Spiritual Activity*, Steiner said of this work: “I wanted to show that the realm otherwise dealt with only by the artist in imagination must now become the serious concern of the human race, for the reason that it represents the stage mankind must reach to lay hold upon the supersensible that the brain is incapable of grasping.” (Rudolf Steiner, *Some Characteristics of Today*, June 12, 1919).

The art of weighing and measuring qualities—colors, tones, forms, words, and gestures—is a process in which the artist is constantly engaged. In fact, we are all doing this all the time. This weighing up of qualities is what Aristotle considered to

be a virtuous, moral-building faculty: “Virtue is the human capacity, aided by skill and reason, to determine between the too little and the too much.” In Rudolf Steiner’s terms this faculty for virtue is referred to as *moral imagination* and *ethical individualism* (*The Philosophy of Spiritual Activity*). Just as the words “art” and “heart” literally overlap, so too the artistic process and the development of cognitive feeling or heart thinking are interrelated and even synonymous.



Figure 1: The Weighing of the Heart, a crucial part of the *Egyptian Book of the Dead*, from the *Papyrus of Anhai*.

In former times and in many cultures, heart wisdom was acknowledged in various ways. The primeval Egyptian god, Ptah, is said to have created the world first in his heart before he spoke it into existence. To the ancient Egyptians the heart was the seat of emotions, thoughts, soul and life itself. One of the most important “spells” in the *Egyptian Book of the Dead* was the Weighing of the Heart (fig. 1). In this threshold trial, the deceased, led by the jackal-headed god of death Anubis, observed his heart being weighed upon the scales of Maat, goddess of truth. If the heart was lighter than Maat’s feather of truth and not weighted down with sins and transgressions from the life just lived, then the deceased was able to pass on to join the higher gods. Spells asking the heart not to bear witness against the deceased refer to the heart as though it were a conscious, living being. “Oh my heart...do not be my enemy in the presence of the guardian of the balance...Do not tell lies about me in the presence of the great god...” (*Egyptian Book of the Dead*, Chapter 30.) The heart was the only organ allowed to remain in the mummified body of the deceased, while all other organs were removed and preserved separately, or as in the case of the brain, discarded as unworthy.

While the weighing of the heart was a crucial step in the Egyptian mortuary cults, the weighing of the soul was emphasized in medieval Christian times and practices. Many depictions show the Archangel Micha-el selecting souls for their further journey by means of the scales (fig. 2). Weighing

up the virtues or sins of the soul was pictured in terms of lightness or heaviness on the balance. Micha-el's seasonal cycle as an archangel occurs each year in autumn, the time of Libra, the *balance beam* (the only inanimate symbol of the zodiac). As a Time Spirit or archai, Micha-el's reign began at the end of the nineteenth century and is now fully underway. Rudolf Steiner said: "The Age of Michael has dawned. Hearts are beginning to have thoughts." (*The Michael Mystery*, GA 26, p. 62.) In Steiner's words, Micha-el's threefold task is: "He...liberates thought from the sphere of the head; he clears

the way for it to the heart; [and] he enkindles enthusiasm in the feelings, so that the human mind can be filled with devotion for all that can be experienced in the light of thought." (Ibid.)

IF YOU ARE INTERESTED TO LEARN MORE ABOUT THE PORTLAND BRANCH OF THE ANTHROPOSOPHICAL SOCIETY, PLEASE CALL DIANE RUMAGE AT (360) 241-7854.

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Figure 2: The Archangel Micha-el weighing souls in a detail from *The Last Judgment* by Hans Memlinc.

However, heart thinking does not just come about by itself. It requires a schooling in logical thinking, for in logical thinking we experience the consequential necessity of one thought connecting to another. Although logical thinking will not serve us in supersensible realms, a kind of logical conscience develops from it and "a general feeling of responsibility in our soul for truth and untruth" (Ibid.) begins to take shape. So intellectual, logical thinking leads to a conscience that serves as a foundation for heart thinking. "Spiritual fervor now proceeds not merely from mystical obscurity, but from souls clarified by thought." (Ibid.)

A visionary picture of "spiritual fervor," originating in the "mystical obscurity" of the French Order of the Visitation of Our Lady, between 1673 and 1675, is that of the *sacred flaming heart* (fig. 3). Celebrated on the first Friday of every month and throughout the month of June according to Roman Catholic tradition, the flaming sacred heart of Jesus is venerated according to visions of Jesus Christ described by a humble nun, later beatified as St. Margaret Mary Alacoque. "Flames issued from every part of His Sacred Humanity,

especially from His Adorable Breast, which resembled an open furnace and disclosed to me His most loving and most amiable Heart, which was the living source of these flames.” (From the diary of St. Margaret Mary Alacoque, *The Revelation of the Sacred Heart of Jesus*.) Although relegated to the purgatory of Catholic kitsch art, the sacred flaming heart is a real symbol, not only of religious devotion, piety, passion, courage and love, but also of the future development of heart thinking. Although sentimentalized in most pictures, it is an imagination of the etheric organ, the heart *chakra* (wheel), with its turning spokes, flowing lotus petals or radiating flames. Old Testament recognition of this spiritual organ and center of human virtue is noted in Samuel: “...The Lord seeth not as man seeth; for man looketh on the outward appearance, but the Lord looketh on the heart.” (I Samuel 16:7.) Contrast this view with the late Christopher Fry’s declaration in his play *The Sleep of Prisoners*, “The human heart can go the length of God...”



Figure 3: The symbol of the Sacred Flaming Heart, according to Roman Catholic tradition, was inspired by the visions of St. Margaret Mary Alacoque in the seventeenth century.

A more recent visionary picture and artistic embodiment of the living heart forces may be seen in the *Representative of Humanity*, a thirty-foot tall wood sculpture created by Rudolf Steiner and often referred to as *The Group*. This monumental carving is a study in convexity and concavity, with a

composition of figures in asymmetrical balance (fig. 4). The central figure, described by Steiner as the representative of a “spiritualized, inwardly deepened humanity,” (Steiner, 10/21/1917) stands as the fulcrum and balance beam of a dynamic, living scale. It is a contemporary, artistic imagination of the weighing of the heart, as this representative of spiritualized humanity strides between forces of opposition and extremism, to express a middle position in freedom and love. This representative of the inwardly deepened human being was imagined by Steiner as showing in what streams out from its eyes as “pure compassion,” and what is shown through its mouth, “not designed for eating but for uttering true words that express conscience,” (Steiner, 5/8/1912) the revelation of the “I am.”



Figure 4: *The Representative of Humanity* is a thirty-foot tall carved, wood sculpture created by Rudolf Steiner in the early part of the twentieth century.

Author James Joyce spoke of proper art and improper art, but said there are two kinds of improper art (fig. 5). One form of

improper art he referred to as didactic because it tries to teach us a lesson, whether we like it or not. It is in-your-face art that pushes itself upon us. It is aggressive and avant garde in character. It is honest but not very pretty. The other type of improper art Joyce calls pornographic, not because it constitutes sexual content, but because it sells itself, pulls us into it, and may be pretty but is a lie. Between these two manifestations of improper art is proper art. Proper art presents a position of aesthetic arrest, freedom from being pushed or pulled, "a thin line of quiet" or as Joyce describes it, "an epiphany." This epiphany status of proper art characterizes the Representative of Humanity, as a scale of balance between extremes in the forming of a heart-centered spiritual cognition.

guys call out for their mothers when wounded. He remembered painfully a very cold night when his supply group hadn't caught up with the soldiers who had left their coats behind for a fast forced march. The war affected him emotionally as well as physically, and he became an alcoholic.

Her father had a Protestant, Swedish background and her mother was an Italian Catholic orphan. She frequently told her children the story of her parents' separate torturous deaths, and her own struggles as an orphan during the depression. Her father did not attend church, though he sometimes told how, at a funeral for a friend, he felt that person tap him on the shoulder. The children went to Catholic Church with their mother from day one.

Figure 5

| Improper Art | Proper Art | Improper Art |
|---------------|--------------------|----------------------|
| Didactic | Epiphany | Pornographic |
| Pushes | Aesthetic Arrest | Pulls |
| True but Ugly | Truth/Beauty | Beautiful but Untrue |
| Power | Thin line of Quiet | Seduction |

The weighing and balancing functions of both our heart and our thinking might be considered, in their essence, akin to art. The opposite of the word aesthetic is anesthetic, which means numb, lacking feeling, and inability to respond. Aesthetic, on the other hand, means enlivened being, heightened experience, and response-ability. This response-ability is at the same time a responsibility in that it calls on us to be more aware of what we respond to and how we react and respond to it. In artistic activity, as in the training of practical thinking, we develop a faculty for conscience and we learn to take responsibility for our actions, our feelings and our thoughts. This builds an aesthetic logic and moral imagination that leads to the forming of heart thinking—to the aesthetic logic of the heart.

This article was previously published in *Pacifica Journal*, to which one can subscribe for \$10 for two issues at pacificajournal@mac.com.

VALERIE HOPE BIOGRAPHY - PART ONE

Reported by Diane Ramage, Portland, OR

Valerie Hope descended to earth in 1947 in Chicago, Illinois. Her father had been in the Battle of the Bulge during WWII, and her mother had been a staff sergeant in a typing pool. They met in the Shamrock Tavern during the war, and then shipped out in different directions. If a buddy hadn't retrieved her father's letter to her mother from the garbage and mailed it, they might never have gotten together. After the war he attended upholstery school in Chicago before returning to Michigan's Upper Peninsula where Valerie grew up. He had injured himself during the war by lifting a jeep off a buddy, and spent a lot of time convalescing and disabled. Her most prized possession for a long time (until her brother used it to write on the basement floor) was a ballpoint pen she'd received while visiting him at the VA hospital. He spoke of hearing

Valerie was the oldest of six children, with 2 sisters and 3 brothers. She grew up thinking women were strong and worked hard to hold things together, and men were weak. Her mom was a hairdresser, so she and her sister were the "helper" moms. She was a dreamy child, and remembers getting up in the middle of the night when everyone was asleep and kissing and covering her brothers and sisters. Her dad kept the town of 300 running – he took care of the water supply, plowed snow, collected garbage, painted the playground, organized the fire "department" and the city hall, etc. She didn't understand until taking a sociology class in college that people had been classified, and that she and her family had been designated "lower class". Although they were poor, her mother worked very hard, cooking from scratch, gardening and sewing so the children wouldn't feel lack. Valerie credits this for any ability she has to discern what's "real" and healthy.



She experienced many of the people around her as being mean and critical, and has reflected that her relationship to nature in the fields and forests around her were a great support. Her cousin, Bobby, who would come to visit her in the summers, comforted her as well. As they sat on her Grampa's porch swing swatting mosquitoes he asked: "Do you know why I sit out here with you every night? Because I like you." Those are some of the only kind words she heard as a child, and she hung on to them like a lifeline. She built and rode dragons out of snow that sparkled in the sun with bright blue skies above. She played in the fields and woods. She remembers a moment, standing at the edge of the woods, looking out over the fields at the sun, when suddenly her whole being was connected with something much greater. The awe and greatness of the cosmos echoed in her when, around age 21, sitting in Washington Park looking out over Portland it was as if she experienced all of creation and how each aspect fit perfectly with everything else--the words she heard were, "I am on the way". She was beat up in first grade by the jeweler's daughter, but she didn't have the heart to fight back. She remembers with pain that she felt revolted by a girl's dirty face in 2nd grade, and told her she couldn't play with them until she washed her face. The balancing experience came in third grade when she moved to the mining town of Gaastra, and she was asked to choose between two rival groups to walk with. She chose the girl who seemed saddest, and was on the outs with the "popular" girls from then on, and thus took on the role of the "girl with the dirty face". Play on the playground was rich and followed the rhythm of the well-defined seasons. Games were made up using 8 or so coal chute manhole covers and jumping complex patterns on steps. Marbles, jump ropes and jacks came out in the springtime, and sleds, toboggans flew down terraces in the winter.

The teacher asked her to direct school plays in 5th-6th grades, and amazingly, the class took her direction. A bookworm, she would raise her hand in school to answer questions, but seemed to have "different" (although not "wrong") answers than were wanted. The teacher would reply "Yes, anyone else?"--and everyone else would have the answer that hadn't occurred to her. This experience caused her to later become collaborative and realize the need to seek everyone's perspective in a group. She has tended toward the female gesture of gathering from the surroundings into the basket, versus the very focused male gesture -- throwing the spear directly to its target. A desire to understand has been one of her strongest motivations in life, so she is not so set in her views, but she can be difficult to move if she does sense something is right.

Literature was her favorite subject, as well as simple math and algebra, and the relationships in math. In 5th and 6th grade she read everything on the many bookshelves full of biographies in her classroom, and learned that life was about service and trying to contribute--she dreamed of working on the Good Ship Hope as a nurse in Africa, of joining the Peace Corps and later returning to become a nun.

In high school she joined Future Nurses (in middle school she'd felt good caring for a friend's knee gash and calming him), and worked on the newspaper, took typing, bookkeeping and prepped for college. She wrote a controversial senior paper on birth control and Catholics. She read a creation poem aloud in class and the teacher thought she should join the speech club, but she never did. It was only the deep feeling she experienced as she read that particular poem that came through, not more general talent. She worked as a waitress, and though she was shy even on the phone, the teasing guys at the cafe triggered her to become more outgoing. She was a night owl, and listened to the only rock-n-roll station (WLS in Chicago) late at night. With the help of a blue bulb she pulled out of a plastic bear she read "The Robe", about a Roman soldier (she was often very tired during the day). J.F.K.'s "Ask what you can do for your country" inspired her, as well as Gandhi and Martin Luther King Jr. She wrote an O'Henry style story about doomed lovers--the girl was black, and the boy was white. Her English teacher returned it to her for a rewrite stating that it was completely unrealistic--any black family would be more than pleased to have their daughter involved with a white boy. Knowing the mining town was dying, she knew she'd move away for college, and received a scholarship for Wayne State nursing school in Detroit.

In her senior year at a dance, a pattern with male relationships got started that took her a long time to shift. Her best friend's boyfriend hit on her at the last dance of the year. She left for Detroit just weeks after graduation and had all the experiences that someone from a town of 300 is likely to have in the big city, often teased for her naivete.

She attended Wayne State until in September, 1969 she came to Portland with her abusive first husband, who left after two weeks. She had \$8 in her pocket, and had to argue to get to keep a blanket. It poured down rain every single day. She found roommates at Portland State and a job with Fantasy Flowers as secretary/bookkeeper. Again in business, she had to deal with shady men, shady dealings and strange manipulative requests. Once she was approached by the emissary of a millionaire, who asked her to rescue the man's daughter from a "Jesus freak" (who was only interested in her wealth) by stealing him away. Valerie thought it sounded like the girl needed a friend more than more intrigue, and offered to spend time with her, but the man's wife thought he was trying to bring his mistress into the house and rejected the idea.

At Portland State her eyes were opened to the peace movement, race and environmental issues. During a 3 week back-packing summer in the Wallowa Mountains, she wrestled with whether to drop out and work to develop community and heal the earth in a rural setting, or return to the issues of the city. As she slept under the stars -- it was difficult to sleep under a roof after that--she envisioned smokestacks poking up over the ridges, and took it to mean she was to focus on urban problems, and returned to Portland resolved to do her part.

Part II of this interview will be printed in the next issue.

Portland Anthroposophical Society Calendar - October 2006

Ongoing Events and Study Groups

Portland Waldorf School Community Choir

Every FRIDAY morning from 8:45 - 10:00 am (2300 SE Harrison Street, Milwaukie) for anyone in- and outside the PWS community who enjoys singing songs through the seasons, the centuries and around the world. First rehearsal Friday September 8th. This event is free and a community builder. More information: Marion Van Namen (503)956-4046.

African Drumming Classes for Adults & Teens (6th grade & up)

Every Wednesday evening from 7:00 - 8:30 at Cedarwood School (3030 SW 2nd Ave, Portland) in one of the kindergarten rooms downstairs (you'll hear us). \$12 per class or \$60 for 6 classes. Drums provided. Classes will resume Wednesday September 6th, 2006. More information: Marion Van Namen (503)956-4046.

Anthroposophia Study Group

Call for meeting times to Valerie Hope 503 775-0778.

Anthroposophical Medicine Study Group

Once a month Monday 7-8:30 PM at the clinic, please contact John Takacs by e-mail at docstakacs@comcast.net or Kevin Kane at drkev@involved.com.

Anthroposophical Understanding of Memory Group

Preparation for medical/pedagogical conference July 11-14
Meets once a month on the evening of the 4th Tuesday, at Bothmer Hall. For information contact Betty Baldwin: bettybaldwin1@yahoo.com

Biodynamic Agriculture

Reading "Introduction to Culture and Horticulture". First and third Sunday at 5:30 PM with pot luck, held at the Parker's 5720 SE Harney Dr. Contact Sharon Parker at sharon.parker@providence.org or (503) 777-9086.

Eurythmy

Training offered by Portland Eurythmy on weekends and evenings. Please contact Natasha Moss at 503 233-0663.

Karmic Relationships

Working through Rudolf Steiner's Karmic Relationships Cycle of lectures. Call James Lee for information 503 249-3804.

Life Beyond Death

Reading the collection of Steiner's lectures. Call Angela Sparks 503-772-5202.

Mystery Dramas, with Warm-Up Speech-Formation Exercises

Wednesdays 7:00-9:00 p.m. Call Diane Rumage at 360 241-7854.

Waldorf Education and Teacher Training

Lectures and courses conducted throughout the year by the Michael Institute. Contact John Miles at 503 774-4946 or by e-mail at johncmiles@usa.net

Occult Physiology

A weekly study group meets Tuesdays, 7:30-9:00 PM. A series of eight lectures given in Prague between 20 and 28 March, 1911. In *An Occult Physiology*, Rudolf Steiner represents the human organism as much more than conventional medical science would even consider. He describes it in form and function, and in its very evolution, as the expression of activities of soul and spirit, both human and super-human. Contact Diane Rumage at 360 241-7854 for information.

Deepening Our Experience with the Six Basic Exercises

Saturday 9:00-10:00 AM

October 7 -November 11 at 3135 NE 17th Avenue, contact Jannebeth Röell at 503-249-3807. Please call to confirm the activity close to the date.

Upcoming Events

Friday-Sunday OCTOBER 13-15, 2006

Spirit in Practice - Annual General Meeting 2006

This year, from Friday October 13th through Sunday October 15th, the Anthroposophical Society will hold its annual general meeting in Kimberton, Pennsylvania. Virginia Sease is the keynote speaker bringing results of her work around the biography of Ben Franklin to the conference. MariJo Rogers will speak about the Archetype of the Anthroposophical Society using the three calls to Practice found in the Foundation Stone Meditation. Cornelius Pietzner and Coleman Lyles will speak about the relationship of the many anthroposophical initiatives and the Anthroposophical Society. Many workshops are planned, including Mystery Dramas, Foundation Stone Meditation, Calendar of the Soul, Building Anthroposophy, Work at the Goetheanum, Anthroposophical Businesses, School for Spiritual Science, and more. Several meals are included with the conference. Additional information will be forthcoming.

Friday OCTOBER 27

Foundation Stone Meditation

This will be a wonderful opportunity for anyone who has the interest in deepening their understanding of the Foundation Stone Meditation. Dorothea Mier will lead an evening session of participation in the movement elements of the first three tablets of the Foundation Stone Meditation. This will be followed by discussion and conversation led by both Dorothea and Jannebeth Roell. The evening will begin at 7:00 p.m. at Bothmer Hall next to the Takacs Clinic at 59th and Division in Southeast Portland. The suggested contribution for the evening presentation and discussion is \$10.

Saturday OCTOBER 28 and 29

Foundation Stone Eurythmy Weekend

Dorothea Mier will do an in-depth eurythmy study of the Foundation Stone Meditation to which only diplomed eurythmists are invited. For information and enrollment please contact Don Marquiss at 503-235-8957 or donmarq@easystreet.com.

OCTOBER 27, 28 and 29**The Art of the Speaking Word: WordShops and Speech Meets 2006/07 Helen Lubin, with Margaret Kerndt and others.**

WordShops Saturdays, 9:00-12:30 A time to join with others in cultivating a connection to the spoken word and its humanizing process. Each WordShop can be attended independently of the others, and includes eurhythmy or Bothmer gymnastics.

Speech Meets For those who wish to develop an ongoing speech practice. These weekends include the Saturday WordShops. The first Speech Meet is open to all. The following ones build on the first, and participants are asked to attend them as a whole.

See the complete flyer included with the September Newsletter for dates, times, workshop themes, cost and contact information, or look online at www.portlandbranch.com. Pre-registration is essential!

NOVEMBER 1-5, 2006**The Movement in Rudolf Steiner's Six Subsidiary Exercises**

Jaimen McMillan will present an approach to these subsidiary exercises that imbues them with the life that they were meant to have. Applying exercises from the discipline of Spacial Dynamics we will explore these six steps. This course promises to bring your meditative life into movement. For information e-mail to sdiadmission@earthlink.net.

Thursday NOVEMBER 2**All Souls Day**

7.30 PM, 12160 SE Mt. Scott Blvd., Portland. Please join together to remember and honor those loved ones who have crossed the threshold. We will begin at 7:30pm, but you may arrive early to bring mementos or photos, flowers, candles to decorate the table. Contact Cheri Munske at 503 772-2632.

NOVEMBER 3 - DECEMBER 8**Art Show: Sauvie Island Through the Seasons: A Work in Process by Local Artists**

Opening reception 6:30 PM at Wildflower Gallery, Portland Waldorf School, 2300 SE Harrison Street, Milwaukie. Two local artists have explored a single location on Sauvie Island from different angles in different seasons and weather conditions, which have given rise to feelings of love and knowledge for the place. In contrast to opening the lens of a camera and taking a photograph of the moment, the artists open their souls and merge with the gestures, shapes, colors and smells they encountered in the field. For a moment each of their souls is one with its surrounding environment. This momentary experience is related to the viewer in the works of art in the show. Done repeatedly over time, pictures can tell a story from the workshop of the soul. Patricia Lynch and Jannebeth Röell share the work they did this past year at one location on Sauvie Island.

NOVEMBER 2-DECEMBER 7**Micha-el Institute**

11/2 How to tell stories; 11/9 What stories tell and how to tell them; 11/16 Curative stories and the use of language; 12/7 Practical story telling. Contact John Miles at 503-774-4946

NOVEMBER 5-10**Spacial Dynamics Course**

Camp Karotli in Boring, contact johntakacsdo@hotmail.com

Wednesdays NOVEMBER 8-DECEMBER 6**Eurhythmy Classes - Five Sessions**

7:00pm - 8:30pm at Bothmer Hall 5915 SE Division St.

Course Leader: Natasha Moss

Course Fee: \$65.00 (Sliding scale available.)

For information and to register please call or email Joanne Logan 503 244 1519 knotoffire@yahoo.com.

NOVEMBER 12**First Class of the School of Spiritual Science**

Bothmer Hall, Blue card required – Discussion at 8:30 AM, class at 9:30 AM sharp. Please contact Jannebeth Röell 503/249-3807.

DECEMBER 10**First Class of the School of Spiritual Science**

Bothmer Hall, Blue card required – Discussion at 8:30 AM, class at 9:30 AM sharp. Please contact Jannebeth Röell 503/249-3807.

JANUARY 14, 2007**First Class of the School of Spiritual Science**

Bothmer Hall, Blue card required – Discussion at 8:30 AM, class at 9:30 AM sharp. Please contact Jannebeth Röell 503/249-3807.

29 JANUARY 2007 - 2 FEBRUARY 2007**Rudolf Steiner's Economics Course**

At Kellogg West Conference Center, Pomona CA. See the flier on the Branch website at www.portlandbranch.com.

2 FEBRUARY 2007**Philip Thatcher on the Theme of Parzival****3 FEBRUARY 2007****Philip Thatcher Workshop on the Theme of Parzival****4 FEBRUARY 2007****Philip Thatcher on Spiritual Research for School of Spiritual Science Members****July 8-15, 2007****Nineteen Lessons of the School for Spiritual Science**

In Ann Arbor, Michigan. Members of the North American Collegium of the School for Spiritual Science, including its representatives from the Class Holders Circle, in collaboration with the Executive Council and Collegium of the School for Spiritual Science at the Goetheanum, Dornach, Switzerland and the General Council of the Anthroposophical Society in North America is planning to hold all of the nineteen lessons of the School for Spiritual Science in Ann Arbor, Michigan during the week of July 8 to 15, 2007, as an activity of the North American Collegium of the School in conjunction with the Anthroposophical Society. More information will be posted when made available. This conference is open to members of the School for Spiritual Science.

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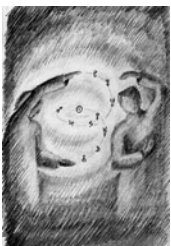
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