



November/December 2019

CAMPHILL CORRESPONDENCE



Seeking Refuge

by Tim Paholak (Camphill Triform, USA)

Angelica Village is seeking an individual or couple to step into the Head of Household role in the village's youth/young adult home. They will join the current group in the home which consists of 7 youth/young adults ages 11-21. With 6 boys and 1 girl, these youngsters come from Afghanistan, Democratic Republic of Congo and The United States.

Role Responsibilities:

- Oversee the day to day care of the youth/young adults in the home and maintain healthy rhythms of a home life.
- Tend to the physical, emotional, mental and spiritual health of each youth/young adult in the home (with the support of other adults in the community)
- Support with advocacy, school, tutoring, coordinating tutoring etc. as each youth/young adult needs. Support in arranging transportation for the youth who need it (many youth drive themselves and take the bus!).
- Participate in community wide meals, meetings, committees, festivals, events etc. as an Angelica Village adult housing partner.

For More Information and to contact us:

www.angelicavillage.org

Renata Heberton: renata@angelicavillage.org
720-431-6712



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Correction: Last issue's article on the Peaceful Bamboo Village was been written by Lisi Ha Vinh.

Italy Odyssey
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Camphill Community Trust Botswana Awarded 2019 UNESCO-Japan Prize on Education for Sustainable Development



UNESCO Director-General Audrey Azoulay has named the three winners of this year's UNESCO-Japan Prize on Education for Sustainable Development (ESD): the Camphill Community Trust in Botswana, the Sustainable Amazon Foundation (Brazil) and the city of Hamburg (Germany). Each of the three laureates will receive an award of US \$50,000, in a ceremony that will take place at UNESCO Headquarters on 15 November, within the framework of the General Conference of UNESCO.

The Camphill Community Trust is recognized for its school and community-based Integrated Learning for Living and Work Program, which offers services for youth with intellectual and developmental disabilities who have not progressed in mainstream education. Through an integrated experience of environment, society and economy, the program allows learners with special needs to acquire vocational skills such as horticulture, catering and crafts, functional skills such as literacy, numeracy and IT, as well as personal and social skills. During their training learners take part in a permaculture program which includes tree and crop planting and harvesting skills.

Camphill Community Trust, started in 1974 as a charitable trust and provides primary and secondary level education and training, as well as other services for people with developmental and learning disabilities.

The school and training facilities are integrated with:

- social enterprises,
- 12 hectares of sustainably run lands and gardens,
- and health and wellness services.

Partnerships with organizations and businesses in the wider community further enable transition facilitation for people with disabilities, including: workplace attachments, supported volunteering, and supported employment opportunities.

The Integrated Learning for Living and Work Program (ILLWP) was born out of an association between Camphill Community Trust, Ruskin Mill Trust and Crossfields Institute. Begun in 2011, the ILLWP is modeled on Ruskin Mill Trust's highly successful Practical Skills Therapeutic Education program.

The Integrated Learning for Living and Work Program uses person-centred and participatory approaches, working individually with learners to develop their own interests and personal goals that then becomes guides for the next steps of the learner's journey. The experiences of learning practical skills in a socially engaging and validating environment helps to foster a confidence to make informed choices and decisions, while knowing what feels safe.

The ILLWP is innovative through its development of an Inclusive Sustainable Livelihoods Model. The Model emerges from three perspectives:

- A participatory curriculum;
- A person-centred facilitated transition process;
- Developing community partnerships aimed at capacitating inclusive sustainable livelihoods.

“The international jury for the Prize recommended the school and community-based Project for its “unusual and integrated approach to education for sustainable development (ESD) across a number of educational levels, with an emphasis on inclusion for those youth with special needs”. The program was considered to transcend “conventional practice by facilitating transition from school to sustainable livelihoods within the wider community, through engaging a range of stakeholders in collaborative initiatives

and projects that engender a transformative effect on participants”. The jury commended the program, which benefits individuals, households, local communities and beyond, as a “quintessential model of inclusive learning with innovative but reachable and replicable approaches”. **Written by Richard Blake, Camphill Community Trust. Reprinted with permission from the inclusivesocial.org.**

Camphill Agualinda: A Camphill Initiative in Colombia

by Pablo Acevedo



In April 2013, Pablo and Lina met. Pablo decided to create a place for his son David, who was six years old and diagnosed with a rare type of “catastrophic epilepsy,”

Lennox-Gastaut

Syndrome. He organized an event at his house in Sesquilé (2 hours from Bogotá). Someone had told him about Lina, who studied psychology, Curative Education-Social Pedagogy, and lived and worked in 2 Camphill Communities in the UK for around five years. She also wanted to create a community in Colombia based on the principles of Curative education.

After a long talk, they decided to work together. They took a few weeks to work on the paper Lina wrote the year before and all the legal aspects. In May 2013, Agualinda was created as a non-profit organization inspired by the Camphill Communities. In June, Pablo’s family and Lina moved to the house next to the Tomine Lake. In July, they opened the community with a summer camp with three volunteers and three residents.

The first year was tough, they received the first resident, organized many summer camps, received two short term residents, and worked for free. But then in the second year slowly started to come more residents one by one. In 2015

Agualinda moved to a house located 25 minutes outside of Bogotá on the eastern hills at 9200 feet (2800 m) above sea level. Pablo moved to Bogotá with his family to attend to the finances and administration, and Lina stayed in the house. Today they have a team of 15 people, including six residents (4 living in), five long term volunteers, one assistant (living in), a night attendant, two house coordinators (Lina and her husband Marcelo) and their six months old baby boy, Elías. Also 5+ visiting teachers and helpers.

Agualinda attend adults over 18 with cognitive disabilities, where they can live, learn, and work with the support they need creating relationships of mutuality and respect. The learning spaces are watercolor painting, weaving, cooking, bakery/



pastry, life skills, garden, wood workshop, horse riding, and the farm. They opened a cafe for two years in the village and sell all their products.

Some of the challenges that Camphill Agualinda had during these six years are because it is a community that does not receive any government assistance. They had to move twice from the houses they were renting. We would like to have our own place. Also, we had six assistants over

this time, but no one with Camphill experience. We want to invite people in different communities to support us. It could be in many different ways. You can contact us via:

Email: linaregart@gmail.com or

WhatsApp: +573002916659.

The Nordic Social Art Festival

by Sonny Ferm (Iceland)

A conference for and with people with disabilities, not a conference about them!

It sounds so easy and obvious but 16 years ago, it was not at all common for people with disabilities to have their own conferences and festivals! The UN-Convention did not yet exist, the Social-therapy work still carried on many traditions of the pedagogical work with children. Participation, self-determination, integration - with everything it entails in the daily attendance of adults, in the organization of everyday life and celebration - required new approaches for many of us. In addition to the nine festivals of "Social-art", it was also the beginning of what we will call "co-learning."

Sweden 2003-2007.

The first Nordic conference was held in Järna, Sweden and was named "A Social Art Work." The theme for this first conference was "To Meet" and there were almost 500 participants mainly from the Nordic countries, Finland, Denmark, Norway, Iceland, Sweden but also from Russia, Latvia, Estonia, Germany, Scotland, Belgium. Groups came from Camphill and from other Social Therapy centers and we all found a common language in art, friendship and smiles!

Karl König "A St. John play" was practiced daily and was performed before many enthusiastic spectators and beautiful banners with the Zodiac

formed a mighty perimeter for the festival. Newly written music for the game tinted forward with vigour: "We want, we want, let us be a banner."

Norway 2009-2013

After three meetings in Järna, the journey continued to Norway. We came to know the mountains and the mountain weather, another cultural environment and not least Henrik Ibsen's "Peer Gynt" and his life adventure and death struggle. We were allowed to play our own "Peer for all" on the great outdoor stage at Gålå!

It was our common task to get scenes and songs that had been practiced at home to be one unit. The full and mighty spectacle was put together and rehearsed for a few days to finally be presented in its entirety to the audience. The lake and mountains formed a perfect scenography. Actors in their beautiful costumes filled the place and "Peer for all" was performed by participants from many different countries on the famous Peer Gynt stage in Gålå!

Denmark 2015-2019

Then it was again time for a new country to be host to this social art festival. The next stage of the journey took us to Denmark and Fuglsøcentret in the national park of "Mols bjerge". This location proved to be a perfect place to get into Danish culture, to meet Hans Christian Andersen's stories and experience the Danish joviality and cosiness

under an infinite sky. The center was formerly a sports center, so it became a stronger element in the meeting program. The festival was named KIK (Kunst- Idræt-Kultur) which stands for art, sports and culture. There was a lot of singing, performances, lectures and various work and activity groups and a full day was devoted to sport.

Prior to the meeting we had an intensive preparatory work with a larger group of residents and employees from different countries. All of them contributed enthusiastically and seriously in the planning of the event and they became ambassadors for the festival.

The Nordic Social Art Festival!

In the 16 years since the "Social Art Festival" began, a great deal has been done for people with functional impairments. UN convention established fundamental rights and in many countries national action plan ensure that special needs will be safeguarded so as to ensure as normal a way of life as possible. These plans are ambitious and need well-organised support and responsive service systems.

However with the progress in human rights, many people with I/DD still experience loneliness, anxiety, stress, and depression. Above all, they express the desire to contribute their individual thoughts and abilities, and to be taken seriously as fellow human beings, in the same way as we all desire! The "Social Art festival" wants to be inclusive, a place where we meet as human beings. Employees or residents become secondary roles. We are above all participants in a "happening" with intense training at all levels. We are united in a joint process in a new learning process that is mutual: "Co-learning."

Two motives have been our main driving forces from the beginning:

- Participation: Cultural life for all!
- Integration: A conferences for all of us- regardless of our functional variations!
- Responsibility: Involved in planning and implementation!

The festival last summer (2019) had the theme "Meeting across borders." During the intensive days many cross-borders meetings emerged both in the outer and inner room. We came back to what was the original impulse, namely to "meet" in a social artwork.

Iceland 2021!

Now it's Iceland's turn to host this conference. Strong men and women from Iceland have participated in the festivals from the beginning and now we have received an invitation to come to Iceland in 2021!

There we will meet the forces of nature, the mythology and a language that is like an echo from the old Vikings, and we will transform matter through various crafts, but above all we will meet ourselves in a social community through "See - Hear - Do."

So welcome to Iceland and "The Social Art Festival" 2021.

For the project group,

Sonny Ferm

Project Manager

Iceland 2021

www.allkunst.dk

www.facebook.com/PeerForAlle2013/

www.nfls.nu



Angelica Village - Welcome Home

A new home for displaced youth and the mission of Kaspar Hauser in our time

Written by Francis Leighton

Hakim arrived late to the community meal at Angelica Village. Everyone else was moving on, attending to necessary business, so I sat with him while he ate. I asked him a couple of questions and then he began spontaneously to share his story.

Born and raised in a small town in Afghanistan, Hakim is the oldest of five. At the start of 2015 his father went to do some upkeep at their previous home, one hour away. He never returned. In September of that same year, his mother wanted to take a pilgrimage to a shrine as one of her daughters was not well. She asked Hakim to stay home with his youngest brother, Habib, who was too small to make the trip. She never returned. They had no relatives in town, and the two boys were taken care of by two of their father's friends. Hakim was 14 at the time, and Habib was 7. Soon afterwards the Taliban attacked and raided their village and four of the Taliban invaders were killed in the fight that ensued. Hakim was told that the Taliban suspected he was involved in the killing, and therefore his life was in danger.

Their father's two friends hastily sold their house and land and made arrangements for the two boys to escape to Indonesia with the help of smugglers. In November 2015 Hakim and Habib arrived in a shelter in Indonesia, and were taken on by the UNHCR. There they remained for three and a half years, anxiously awaiting resettlement in another country. They had no documents for themselves or their family members, no passports, no way of tracing their family. They were truly

homeless. After many interviews and interminable waiting, Hakim picked up the phone one day and the voice at the other end said, "I'm calling from the USCIS . . ."

Hakim was ecstatic. There was still more waiting time, more interviews, but in July of 2019 the two boys flew into Denver International Airport and were brought home to Angelica Village. They were welcomed with joy and warmth by the six other youth, including their friend Hussain who had been in the Indonesian shelter with them and had specifically requested this placement for them. Home at last!



This is just one story. We live in a time when there are more displaced individuals than ever before in known history; more children, youth and adults experiencing homelessness, separated from their loved ones and all that they have ever known.

Anke Weihs relates in her *Fragments of the Story of Camphill* that Dr Konig described that "when people live and work in a house with a sense of purpose and in peace with one another, something radiates from that house and many will enter the door and seek shelter there."

How can we respond to the challenge of taking up home-making in a new way? Angelica Village seeks to address this need in its own unique way. It is situated in Lakewood on the western edge of Denver and is home, family and community to 8 households. These include, in addition to the refugee youth, families who have experienced homelessness, and individuals and families who are seeking community and feel drawn to the

initiative. A wider circle includes young adults who have now transitioned into adulthood and still maintain their connection as they would to an extended family.

Renata Heberton, who was instrumental in bringing this initiative into being, was inspired by the House of Peace in Ipswich, MA, where she spent several months while studying for her MSW. Angelica Village was birthed in 2015 in a small farmhouse until the current, larger dwelling was purchased across the road with the aid and support of many, both from the Anthroposophical community as well as from social workers who were seeking a better model.

Over the last four years the village has grown in width and depth, attracting interest and support from a variety of different corners in addition to the Anthroposophical community.

If there is one word I would use to describe the gesture of the community, it would be "Welcome". And this can perhaps be experienced most palpably in the joy and enthusiasm of the youth, who feel immediately at home the moment they walk through the doorway of the home and away from the extreme conditions of trauma from which they have traveled.

All of this is made possible by the open gesture of Welcome: the invitation to make themselves entirely at home and to flourish in this environment of giving what you can and receiving what you need.



The journey of a Camphill couple and the building up of the Markus Community in former East Germany

as told by Michael as he reflects on the life of his wife
Lisbeth Schmundt.

March 14th 1926 -March 17th 2019

Lisbeth loved people; she formed relationships and nurtured them. She cared for others, especially when they were in a crisis or were ill. Wherever she found herself in life, Lisbeth created a home. She enjoyed work, not only when she stood in her own kitchen, but particularly when working with others, joining them in common work such as bottling and preserving fruit during the fruit season. Her greatest gift was building community.

Lisbeth's father was a homeopathic doctor. Her grandfather was the well-known homeopath Emil Schlegel from Tuebingen. Her mother was a musician and often played at home. She enjoyed entertaining guests and making excursions to the Neckar or to the Black Forest. Lisbeth's father was more serious in contrast to his wife with her outgoing and cheerful nature. Lisbeth had two impacting illnesses as a child - one of them life-threatening. She enjoyed school and was a good pupil. After a few years in Pforzheim, Lisbeth's family moved to Stuttgart. When the war broke out soon afterwards, Lisbeth's sister joined the Reich Labour Service and her brother Hans went into active duty as a soldier. Life became unpredictable; school was closed and Lisbeth ended up helping in a Childrens' home for children without parents. Soon they had to evacuate from the city into the country, and there she was able to enjoy farm life; mucking out stalls and doing field work. All the farmers had been posted to the front.

An anecdote: Lisbeth was on a bicycle ride with her friends and heard that Stuttgart had been bombed. She immediately stopped and turned around, racing back to the city. When she saw the devastation and their own house in flames, Lisbeth jumped from her bicycle and dashed into the house. What did she save? Father's medicine cabinet. She knew what a medicine cabinet like that meant to a homeopathic doctor.

After she completed school with a special exemption from the usual exams because of the war, she continued with a nurses training as her sister Gisela had done. However she realized that this was not enough, she wanted to do social work and so she became a social welfare worker in a further training. She completed both these trainings with good

Continued on page 15.

Notes on Being A Twin

by Andrew Hoy

When I joined the Camphill Movement in 1957 Karl König was busy writing his series of articles on "The Order of Birth in the Family Constellation." These were to be published in installments in the quarterly journal, "The Cresset," and later in book form. He had turned to coworkers as a resource for his research and I just missed out on participating in his questionnaires. As a twin I felt sorely the absence of the particular opportunity that such participation would have offered me. I also realized I would have to depend upon my own experience and my interest in the many twins I have come across, were I to be able to offer any contribution to his general theme. Unfortunately, I never managed to speak with Karl König on the subject of twins; perhaps these thoughts may partly fill that omission.

Had I participated in his survey, I might have had a problem convincing him I really was a twin, as so many things about me appear to be rather singular! I recall another leading coworker saying: "I really must talk with your brother!" (Yes, we are fraternal twins.) Speaking with my twin brother Tony, this coworker discovered some of the many worlds existing between us. Another quite obvious remark that could be made upon learning that I am a twin: "Oh NO! Not two of you!"

There exists the immediate assumption of similarity between twins, rather than the contrary and complementary aspects that suggest that only the two together constitute wholeness. My own experiences suggest that each twin gives expression to a complementary nature that could be compared to the roles played by the first and second child in a family.

Another aspect of the twin drama occurs when one of them is born with added difficulties as co-dependency can occur. It is this aspect that can lead to questions of destiny or of the manifestation of a former life.

To put my own position out front: my brother was born at four in the morning, while I only appeared eight hours later, at midday. This delay seemed to be an indication that I would never choose the role of a leader, although I did tend to be just that with my brother. However, there was never the element of competition between us, although others tried to play on that when wanting to use one of us as an example for the other. We were simply the two parts of a whole: complements and opposites of one another.



Identical Twins

The above painting by Picasso could serve as an illustration of identical twins, even though he may have had another intention, perhaps of presenting a single portrait in a two-dimensional form. In any case, it was a brilliant maneuver. I do feel that the presence of twins adds another dimension to life. The painting could also indicate the closeness existing between identical twins and the way that they might support one another. It gives rise to our experience of doing a 'double take' or of having a double exposure, with the need to look twice to confirm their existence as truly identical.

I sat with Sabine Steen as she leafed through her baby pictures, taken with her sister Brigitte, her identical twin. There were dozens of prints that were basically repetitions, or enlargements, of

earlier ones, indications of the endless fascination of her two grandfathers found in these identical little girls. Looking at the pictures, even Sabine herself was not always sure which one of the twins was she and which one her sister!

There were two moments when Sabine was around nine years old that brought about an individual awakening. The first was when she recognized that she was different from those around her, an individual with her very own thoughts. It was a crucial moment.

The second occasion came one day when Sabine was in a changing room with a large mirror behind her. When she turned around she began talking to what she thought was her sister, until she realized after a few minutes that she was looking at herself in the mirror, that she was actually talking to herself. This too seemed like a classic encounter with herself.

Sabine went on to describe a recent experience she had in a market in Berlin, where her sister lives. A woman she did not know stared at her continuously and even became annoyed at the lack of any response. Sabine finally realized that she had been mistaken for her sister. Sabine tried to explain, but even this did not seem to convince the woman.

Such mistakes were often used to their advantage by identical twins to confuse their teachers; I expect that Sabine, now turning 60, is beyond such pranks. Although, if she'd wanted to, she might have been able to get by with her sister's ID.

Perhaps the challenge of self-recognition could be helped by comparing the facial differences that can be discovered in twins, notably between the left and right profiles. This might offer insight into yet another aspect of the nature of twins.

In some languages different words are used for fraternal and identical twins. This can help to lessen the element of constant comparison, competition and confusion. It is staggering how many words are related to the number two in the

English language; each has the potential to tell us something else about the nature of twins. Many appear to offer another, or 'second' relationship. Other variations are a couple or a pair. More recently a twosome and an item are used to indicate a close relationship. Then there is also the question; "one or two eggs?"

The words duo, duel, duet and double come to mind. Our father claimed that we never sang duets when we were very small, but only solos. When one of us had finished crying, it was a sign for the other to begin, as if we needed, or maybe wanted, to make room for each other. Whenever I mentioned this to a parent of twins, it seemed to find an immediate resonance. There were no apparent signs of competition between us and we were not fazed when a teacher tried to point out to one of us the merits of the other. The elements of duality and contrast appeared to be dominant to such an extent that as adults we would agree to disagree. My brother could never depend on my support in an argument and this could vex him. This also allowed each one of us to go his own way.



The photo above was taken on the night ferry between Helsinki and Stockholm, when I took Tony and his wife by surprise during a tour that had taken them to Russia. (I am the one on the right.) I confess that I had noticed the banner with the image of Ganesh – and had posed in front of it. Ganesh is the God who is able to overcome any difficulties – should there be any between us. However, in spite of the many worlds that still



separate us, we continue to write to each other and I find my brother's description of his life in England as a kind of grounding for my own life in the U.S.A.

What amazes me – at the age of eighty-three – is that, while my brother and I have always lived independent lives and mostly on different continents – the experience of that time together in the womb has remained so strong. Already as children we were given separate educational opportunities and while there were moments of convergence, they were brief. We were evacuated together during the war on account of the bombing and we both had German wives. One astonishing feature was that while we appeared to be of opposite points of view in so many areas, I don't remember us ever fighting, while I did get into fights with other boys. We seem to have established our areas of difference early on and the British ability to "agree to disagree" saw us through – except when, in later years, we would meet only after a long interval and needed to re-

establish our earlier positions. I do feel to have been helped by someone who might mirror my every mood.

A feeling of immense gratitude would be of being admitted into this subdivision of humanity, known as a twin. I do experience the twin nature to be as singular and special as the experience of being an only child. One benefit I have had as a twin, is to recognize a contrary nature to myself in each encounter and that I am bound to discover an opposite expression of myself wherever I go – or, to put it differently, a companion nature to my own. Again and again I will find a difficult person who provides a reflection, as in the mirror, that is an essential part of me that I would prefer not to meet. I owe such feelings to my brother. Without Tony I might remain a more pronounced hermit than I am.

I do wonder at the way that gifts, as well as destiny has been shared out between us – in other words, not so much about what we have in common as much as the differences. It is regarding the share that each one receives that I turn to the parable in the Gospel of Mathew, chapter 25 and beginning at verse 14 – of the rich man that gave varying sacks of gold to his servants; five, two and one bags and then considers the result towards each servant upon his return. One has the wish at least to return a little more than one received and, at the same time, without measuring oneself against others who have received gifts.

In Memoriam

Gilles Droulers
4th of September 1948 –
16th of December 2018

Gilles was born on Saturday the 4th of September 1948 on the Gabriel road, Lille, in the North of France. The 4th of Sept. is dedicated to Moses who gave shape to the Hebrew tradition, and from Lille came Alanus ab Insulis; one of the teachers of the school of Chartres. The archangel Gabriel is connected to the moon and to the winter season, concerned with incarnation and the form element.

Gabriel was the ruling time spirit from the 16th to the 19th century during which France presented itself in its fullest outer glory.

Gilles was born 3 years after the end of the war which had broken down many old forms, a time of new forms building up. Gilles was born into a High-Bourgeoisie family; both grandfathers had cotton spinning factories. Especially one of them had a great ability to create a rare human situation in caring for the workers. His son was Gilles father,



who had to take over the factory of 300 workers after the early death of his older brother. In this role Gilles' Father tried also to care for the workers; a social task which had a strong influence on the young Gilles. Later it reminded him of the work of Robert Owen. There is definitely a path from these cotton spinning factories to the former silk factory of Le Béal.

When Gilles was 17 years old, his father sold the factory to the city of Lille because of the building of a big road, then moved to Provence and carried on with his real interest, painting, becoming an artist. In this realm the connection between Gilles and his father was strongest. Gilles parents were open minded and searching and had a strong artistic touch. The artistic side was also very alive in his 2 brothers and sister.

Gilles was very restless, hyperactive even, as a young boy. He had energy which didn't know where to flow. His school life had been very difficult as he has been to different schools, taught by Benedictines, Catholic Priests and Jesuits. At school he liked especially geography and natural sciences. At home his room was full of little pictures by Fra Angelico and other 13th – 14th century Italian painters. His father took him to many museums between the ages of 10 and 12. He was deeply impressed by seeing in Berlin-Dahlem the mask of Nefertiti. Later he learned that she was the husband of Akhenaton-Amenophis 4, the Pharaoh who was epileptic, introduced a new impulse to Egypt in the

14th century BC and also foresaw the coming of Christ.

When he was 16 years old he often had the following picture in his mind: he saw an old Village and would do all the repairs necessary and invent activities so that the Village could come alive. This building impulse he carried was a prophetic picture as eventually he studied architecture.

When starting his architectural studies in Belgium near the French border he quickly became part of a strong group, mainly Frenchmen, some of these friendships lasting all his life. During the first year's holidays he flew to the US just as he turned 21. The most outstanding for him had been the visit to San Francisco where he met the Hippies living on hundreds of boats, different in shapes and colors. This brought a lot of joy for life to this young man dressed in a suit and tie. He stayed there for 2 months and he came back with new questions concerning architecture and social living together.

The following 2 years summer holidays he spent at a Biodynamic Farm, Richard and Margaret Hediger in Provence which was also the home for 5 persons with special needs, where he heard about Camphill for the first time. After finishing his studies, he set off for Camphill Aberdeen; arriving on the 14th of Dec. 1973.

Gilles lived a withdrawn six months, just being together with the children; otherwise it was the Camphill Hall with its cultural life, plays and talks, which were deep experiences for him. The first important contact was with Hermann Gross, his painting and sculpture, and soon he spent all his spare time with him.

In the beginning of 1975 Gilles had a difficult time, got ill and started to read about Kaspar Hauser. The light of Kaspar shone all along his path during his Camphill life. Soon after he started the relationship with Angela which would last the rest of his life. Nevertheless, Gilles decided to leave Aberdeen for Botton where he arrived the 29th of August 1975. Gilles was taken by the social life at Botton, especially by the vibrant activity of many young people. He was part of 4 of the Karl König plays, producing in particular the St Johns Play during his one-year stay. He also drew endlessly the "Pietà";

the sculpture which Karl König had described as the image of France in a letter from 1938. Gilles married Angela on his 28th birthday, the 4th of Sept. 1976 in the Camphill Hall in Aberdeen. Later 3 children were born, Elisabeth in 77, Jean-Thomas in 83 and Matthias in 89.

Gilles and Angela arrived at Le Béal in January 1977 where the aging Hedigers with their 5 Companions now lived. Before Gilles went to Camphill, they had said to him (as to other young people), if they would go to anthroposophical institutions and learn about the life with Companions, then they could eventually come back and take over.

At the beginning, striving towards a Camphill Village model in Le Béal wasn't easy, like most necessary transformations in life. Soon Le Béal was bought from the Hedigers and recognized as a "Foyer de Vie" by the Social Services. Gilles became, through necessity, the responsible person towards the Authorities. They truly adored Gilles as he was a very charming, enthusiastic and honest person. Wherever Gilles went he made a deep impression. His greatest ability was to make contact with so many people, he just loved to be with others. What shone out of Gilles meant that most people were taken by him. I won't name people as Gilles had so many friends within Camphill and without. He enjoyed in particular the visits of some of the founder members of Camphill who came regularly to Le Béal.

Gilles soon became President of "Association d'Education curative et Sociothérapie" for France and French speaking Switzerland, and equally President of the Board of another Curative Home "Ruzière" in France. He also was eager to maintain a good contact with l'Arche de Jean Vanier; the other most important Community endeavor with Companions in France. His engagement for many years at "Association La Nef", an anthroposophical inspired Bank initiative in France, was very close at his heart (as money plays such an important role) and he made deep friendships there.

The vision Gilles had in how to work together, and what he also practiced, was inspired by the working of the Rosicrucians in the 14th and 15th century. Their particularity was that 7 brothers worked

together; 3 of them had the faculty to perceive the images and impulses coming from the spiritual world and the other 4 were able to incarnate these impulses into the earthly world. This picture of complementarity was very alive in Gilles.

The last years of his life became difficult for him as he was restricted in movement through his Lewy's body degenerative condition, though we met nearly every morning and had usually a good time together. I have been most likely one of his closest friends in working together with him for about 40 years.

Gilles died on the 16th of December 2018 in the midst of the Kaspar Hauser dates, who was stabbed on the 14th of Dec. and who died three days later on the 17th. One of the most difficult moments for Gilles and also for Le Béal has been the death of our beloved Companion Denis who was hit by a cut tree in January 2009. The court case in autumn 2012 didn't condemn us. About the same time, as an offering, we could take our Kaspar Hauser Musical into the filled Hall of the Goetheanum, at the Conference on Curative Education and Social-therapy, with Gilles, Companions and friends. Still during his last days in hospital Gilles could listen to the Kaspar Hauser Christmas story by Karl König. Kaspar Hauser is certainly the golden thread which wove through Gilles' life from the cotton spinning factories in Lille to the former silk factory which transformed into Camphill Le Béal, and most likely still beyond. **Contributed by Hubert Genz.**

Following the homage to Gilles from Hubert, I would like to speak of something which was so close to the heart of Gilles as regards community. Hubert has, with his very special rendering, painted an interesting and loving picture of Gilles and of the friendship between them. Hubert's writing is also, necessarily, a biography of Le Béal. This unique friendship between Hubert and Gilles, and others, were fundamental in the founding roots of the creation of the community: we know that is also the case of other pioneer communities. The friendships struggle and blossom, blossom and struggle, so becoming examples for others. In this close way of living and working together "soul care" was a living

daily goal; not always evident of course, but one can always try again tomorrow. We were “gracefully” able to transmit, over a period of many years, the key of our working together to a group of wonderful young people, who would eventually make this into their own unique way of working together.

So, little by little the pioneer group (or golden oldies by now) were able to leave Le Béal in the hands and hearts of this young group. And so, it continues with the same spirit, facing developed challenges in the administration, and answering to the questions of our time. So people find their place again, a new space grows, accompanying those who step out and those who step in and those who stay to maintain; the companions are given a possibility to change. It’s amazing; a new breathing process. For Gilles this was his dream of true community.

I wish to thank all those who made this possible, here on earth and in the hereafter. All those who helped when the illness of Gilles became too difficult to live with. Also my family and especially my children, Lizzy, Tom, Matti. The many friends who for more than forty years have had confidence in the unknown and have fostered



Piet Hogenboom

Piet Hogenboom passed away on 17th September 2019. A funeral was held on Saturday 21st September.

Piet grew up in the Netherlands in a family of 11 children. He trained first as an electrician until he was

inspired to study biodynamic gardening. He worked in Camphill Christophorus in the Netherlands as a gardener and houseparent in 1979. He had a great love for his walled garden and his bees.

He was then asked to work in Camphill Maartenhuis on Texel. He enjoyed his life on Texel, running a house, the administration, his bees and herb garden.

the heart of encouragement. Those friends within Camphill and those who no longer live inside but carry the flame of another community. Those who had no choice but to leave and who are becoming again pioneers of community places. Those who never lived amongst us but carry the same human, spiritual endeavours. All these different ways of community expression were so important to Gilles. That which we do as community work makes a better world for all the children of the universe. This wish was surely connected to Gilles’ profound engagement with Kaspar Hauser and his mission.

I will finish with a little anecdote: life is, as such, very serious so it was important for Gilles (who carried the sometimes heavy weight of melancholia) to laugh, to hear laughter ringing in the air. One of the last things he said to me was: “laughter is like loving”. This speaks to many of us, n’est-ce pas ?

I thank Gilles on behalf of many for his faithfulness and trust in the spirit. **Written by Angela Droulers.**

This was also the place where he married Marga and had three children. The next step was Camphill Scotland, where Piet had a diverse career. Starting with repairing bikes, he soon moved on to the office in Murtle Estate, joined the Service Holders, got involved with colour light therapy, the puppet show and much else. Piet represented Camphill in the Movement Group and went regularly to Dornach to represent Scotland at the Service Holders and religion teachers meetings.

Piet was actively involved with his children. He loved to watch operas and play tennis.

In 2009 he was diagnosed with dementia. He never complained and managed to go on far journeys with Marga, to Thailand, India and Egypt. In 2014 Marga and Piet moved to Leiden in Holland. Piet needed increasingly support. He loved to walk through the parks, sometimes giving little impromptu song performances.

He moved to a local nursing home in 2017 where he was well cared for and received many visitors, all his ten siblings, his children and grandchildren.

The last year of his life was challenging but he gave and received a lot of love.

He died peacefully while the evening clock struck 11 at night on the 17 of September.

He leaves behind his wife Marga, children Sebastiaan, Melissa and Michael and four grandchildren and many friends and family. **Written by Marga van den Eijnden and Sebastiaan Hogenboom.**

The journey of a Camphill couple

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references, and yet after working for two years in both fields she was still unsatisfied. Lisbeth had learned about Anthroposophy, and at the suggestion of her older sister she went to Brissago to work in one of the curative homes founded by Ita Wegman.

In 1952, once again following the advice of Gisela, Lisbeth made the decisive step to join Camphill in Scotland. There she met Michael Schmundt during her training in the Camphill Seminar. Michael worked as farmer on the farm of the Camphill community. As was characteristic of Lisbeth, she made her next bold step by moving away from curative education towards the Camphill Village impulse. We were married in 1956.

After failing in an attempt to build up a Camphill Village in Schleswig/Holstein where our two daughters were born, we entered Camphill Botton in England in 1959. Botton Village was in its early stage of development, and Lisbeth was now in her element - building community. She began by transforming the farm house into a house community with seven 'villagers' creating an atmosphere of friendliness and warmth, at the same time bringing up her children. (our next two daughters were born there). She also established a Nurses Station for the whole village. Beside this she supported the growth of the neighborhood around the farm within the growing Village Community.

In 1972 our oldest child died in a car accident, together with a friend the same age.

In 1974 a cry for help came from Ireland. The leader and the farmer of a recently founded Camphill Village was extremely ill. Could Botton spare a farmer for Mourne Grange? Here Lisbeth demonstrated her greatness. She said yes. Our whole family moved over to Ireland and so, after fifteen years of a wonderfully active time, began eight years of homelessness. The four years in Ireland were a torment for Lisbeth, and at the end she had to spend four months with her sister to recover, and where a home could not be provided for the children.

After Ireland follows a call for help from the Scottish Highlands and then to Aberdeen, and finally down to

the south of England to where the Mount Community wanted to buy a farm. However this never came about, and so at last the Sheiling Community acquired a farm in Dorset called Sturts Farm. We spent eleven happy years there. In collaboration with the Sheiling, a Waldorf school was started. Anthroposophical work flourished and the Class was able to be held.

Lisbeth was able to find her sphere of work again. Her household did not only provide a home for the residents, but also once more for our children. As the community grew so did the field of her interests; tending, helping and nurturing community life. Along with the growth and activity of Sturts farm community, so did the relationship to the local village of West Moors grow, and the village eventually considered the farm as its own. We received help for the continued training of our "villagers", or help with the "Barn Dance" or for parent meetings. We always performed the Christmas plays in the local church and so on. Throughout all these developments and the interactions of the people, Lisbeth was consciously active in incorporating our community into the social life of the wider surroundings. She was a nurse and a social welfare worker - but now in a different sense.

In 1993 came the final appeal. The Markus Community in Hauteroda that had, with the help of the Christian Community over the course of twenty years, provided a home for children of varying ages and disabilities under sometimes quite difficult circumstances, had now dissolved. The call went out, is there anyone who can help? Lisbeth and I, together with others primarily from England, considered it. Yes, we - and this was Lisbeth's strength and courage although 67yrs old - we will give it a try! There were seven of us in the beginning, who took on the Markus Community. And so a Camphill initiative for 'human beings and the environment' came about.

It was difficult, more difficult than anything else we had experienced thus far.

We departed from our beloved homeland, our only riches being our Camphill experience. Lisbeth no longer entered in practically, yet she accompanied everything with her warmth, helping with a few quiet

Continued next page...

words - or gently questioning - never criticizing or placing blame.)

Everything had to be re-created, and apart from the daily duties, morning and evening circle slowly started to come about, Bible evenings and the Services. The seasonal festivals were celebrated and groups were formed for continued learning in art, handwork and studies. The study of Anthroposophy and the possibility of joining the Society and the First Class also came about.

Throughout my own illness, when Lisbeth had to care for me and then when she had a fall and I had to care for her, we both had to step more and more into the background. Yet we were both carried by the community and we felt the Markus Community to be our home.

The relationship to the village of Hauteroda also became warmer and we felt we had both become accepted. The Mayor came with flowers on Lisbeth's 90th birthday and on our 60th wedding anniversary we were congratulated by the locals. How often I found Lisbeth out on the street in conversation with one or the other person, or on the village green that lay between our house and the buildings across from it. One such conversation for example, led to Lisbeth buying a Bible for a woman who had never seen one nor owned one.

When I suffered a small stroke and Lisbeth was unable to care for me since she herself needed assistance, a good friend offered us a place in a Residence in Bad Salzschlirf. It is a beautiful home in a lovely park with a little river. The nursing care is very good, and here in this circle of old people where there is so much bitterness and disappointment, pain and dissatisfaction, Lisbeth would enter the dining room in her wheelchair, gliding in like a ray of sunshine. The same thing happened on our walks. Lisbeth in her wheelchair,

would start up conversations and faces would light up. "She always smiles" people said.

After Christmas her health and strength began to fade. On her birthday, March 14th, and for which our three daughters Ute, Linde and Sophia came from overseas, she was barely present. On the 17th March our good friend Nils Elmke came, and we gathered around Lisbeth's bed towards evening. Her breathing slowed and then finally ceased. It was six o'clock and the bells of the local church began to chime.

Lisbeth was transported in her coffin to Sassen and on the 20th March her funeral service was conducted by the priest Kollert, surrounded by many guests from far and wide. She looked so beautiful! The funeral directors then drove straight to the crematorium and her urn was passed on to the Markus Community, for in Hauteroda we felt at home. This is where we wanted to be buried, to be laid to rest. This took place for Lisbeth on April 27th. The church bells tolled and there was an abundance of flowers brought from the Markus Community and from the village and the surrounding area. It was a Spring day - everything fresh and green, and the birds sang. The village lay peacefully below, and the mighty old church bestowed its protection over it.

Lisbeth was trained as a nurse and a social welfare worker. She transformed these into the life and work with other people with heart's understanding and heart's compassion. Her beautifully bound notebooks demonstrate what a wonderful spiritual bounty she built up and kept active in her soul. Poems, meditations, quotes and sayings that moved her, thoughts and encounters. This quiet inner content surely enlivened all her deeds, serving as she did within what Karl Koenig called - in 1965 - the silent stream of history. **Written by Michael Schmudt.**

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The Dove Logo of the Camphill movement is a symbol of the pure, spiritual principle which underlies the physical human form. Uniting soon after conception with the hereditary body, it lives on unimpaired in each human individual. It is the aim of the Camphill movement to stand for this 'Image of the Human Being' as expounded in Rudolf Steiner's work, so that contemporary knowledge of the human being may be enflamed by the power of love. Camphill Correspondence tries to facilitate this work through free exchange within and beyond the Camphill movement. Therefore, the Staff of Mercury, the sign of communication which binds the parts of the organism into the whole, is combined with the Dove in the logo of Camphill Correspondence.