Research Fund at the Goetheanum

# Insights

## Funded Projects of the Twelve Sections at the Goetheanum 2026

# Contents


3
**Welcome**

4
**Project 1:**
**Viewpoints and Perspectives on Dementia**
Medical Section

6
**Project 2:**
**An Appropriate Anthropocentrism: Anthroposophy's Contributions to Sustainable Development**
Section for Social Sciences

8
**Project 3:**
**The Artistic Process: Its Significance for Human Beings and Social Life**
Visual Art Section &
Section for the Performing Arts

10
**Project 4:**
**Prototypes of a Path Toward Sustainable Development: "Participatory Action Research" for the Pioneering Phase of an Inclusive Community Project**
Section for Inclusive Social Development

12
**Project 5:**
**What Relationship Does the Inverse Spectra of Goethe's Theory of Colours Have to the Duality of Projective Geometry?**
Section for Mathematics and Astronomy

14
**Project 6:**
**Scientific Reappraisal of Rudolf Steiner's Theory of the Senses**
Section for the Literary Arts and Humanities

16
**Project 7:**
**Resilience and Pedagogy**
Pedagogical Section

18
**Project 8:**
**The New Pegasus Project**
Youth Section

20
**Project 9:**
**Basic Research into the Qualities of Metal-based Colored Light**
Natural Scientific Section

22
**Project 10:**
**Intention, Composition, Mantras: Studies on the Foundations of the 19 Class Lessons in the Context of Anthroposophy as a Whole**
General Anthroposophical Section

24
**Project 11:**
**Perception Project: Further Developing Observation Skills in Agriculture**
Section for Agriculture

26
**Project 12:**
**New Staging of Rudolf Steiner's Mystery Dramas**
Goetheanum Stage




# Welcome

Dear Friends of Research at the Goetheanum,

Alongside teaching, independent research is one of the key pillars of any institute of higher education. The twelve Sections of the School of Spiritual Science at the Goetheanum are conducting many different research projects on important contemporary issues, examining them from an anthroposophical perspective that broadens and deepens our understanding. These projects are funded from various sources and can be found on the websites of the individual Sections.

In this brochure, you will find a selection of research projects from the twelve Sections that were supported by the donors to the Goetheanum Research Fund through regular monthly contributions up to the end of 2025, with the aim of beginning implementation in 2026. The projects are in various stages of development, and our goal is to keep you informed of their current status each year through a comprehensive overview such as this.

We are also planning to set up a dedicated page on the Goetheanum website dedicated to research and the Research Fund in the near future, where we will provide further detailed information about all ongoing projects.

We offer our most heartfelt gratitude and hope you will continue to accompany this work with your support.

On behalf of the Goetheanum Leadership
*Vesna Forštnerič Lesjak, Christiane Haid, Matthias Rang, Nathaniel Williams, Oliver Conradt (Mandate Group), and Sebastian Bauer (Treasurer)*

September 13, 2026

# Project 1:
# Viewpoints and Perspectives on Dementia
## Medical Section

PROJECT LEADERS:
**Christian Schikarski, M.D., Karin Michael, M.D.**

*"I believe in old age, dear friend. To work and to grow old: that is what life expects of us. And then, one day, to be old and and still not understand everything, not by a long way – no, but rather to begin, rather to love, rather to sense, rather to be connected with what is distant and unsayable, all the way into the stars."*
Rainer Maria Rilke to Arthur Holitscher, December 13, 1905.

For a forthcoming book, the complexity of aging today – particularly the rise in dementia and the resulting challenges for prevention, care, and treatment – is being explored from an interprofessional perspective, based on an expanded understanding of the human being. Demographic change, particularly in Europe and North America, but also in Japan and China, is characterized by aging populations, which will lead to severe personnel and financial shortages in the healthcare professions over the next 30 to 50 years. We must therefore ask ourselves how – in addition to potential technical aids – everyone in society can acquire the knowledge and skills needed to take personal responsibility for care.

As a group of experts composed of therapists, caregivers, and physicians specializing in the culture of aging and geriatric medicine, we would like to draw attention to two opposing trends: On the one hand, with the passing years, the aging body increasingly enters the consciousness of the aging person through pain and ailments. On the other hand, the period of aging is increasingly becoming a source of rich inner experience that can radiate outward into the social environment.

In light of demographic trends and advancing technology, spiritual development and interpersonal relationships must not be neglected. One finding of our work to date, based on both practical experience and research, is that interpersonal relationships are the central resource in all forms of elder care. It is precisely here that anthroposophic therapies and nursing can make a substantial contribution, as can family members and local communities.





Fig. 1:
Care and relationships in old age. Source: iStock, July 2026.

For many people, attaining a certain maturity of life becomes increasingly difficult as they age. Feelings or thoughts of not having lived life to the fullest, disappointments, or emotional wounds can surface. The loss of presence, orientation, and everyday skills can become overwhelming at the end of life. Against this backdrop, knowledge of reflective psychosomatics in old age is essential. A kind of "soul learning" that arises from meaningfully processing life experiences now becomes a necessity.

The aim of our book project is to provide understanding, anthropological classifications, and practical recommendations for medical, nursing, and therapeutic work with elderly people. We address topics such as preventive care in old age, therapeutic touch, guided movement, artistic activities, autonomic regulation, and broader viewpoints on dementia. Human and ethical aspects are addressed, as are perspectives from anthroposophy and therapeutic possibilities. The contributions are intended for professionals working in elder care, as well as for family members and older adults themselves who are seeking inspiration and guidance for a new phase of life.

About the group's work and publications:
"Age culture and geriatric medicine – an introduction":
**https://www.anthromedics.org/PRA-1054-EN.**

# Project 2:
# An Appropriate Anthropocentrism: Anthroposophy's Contributions to Sustainable Development
## Section for Social Sciences

PROJECT LEADER:
**Johannes Kronenberg**



Fig. 2:
(Re)Think, (Re)Feel, (Re)Do Sustainable Development. World Goetheanum Forum 2025, SEKEM.

For more than a hundred years, anthroposophy has engaged in a wide variety of ways with socioecological issues, viewing the Earth as the bearer of the substance of destiny for both the individual human being and the human community. At the same time, human beings bear a co-creative responsibility for the further development of the Earth. The question of how human beings and the Earth are to be shaped so that they can follow a shared, reciprocal path of development is directly linked to the field of sustainable development and the questions it raises. This gives rise not to the image of the human being merely as a destroyer of the Earth, who must be restrained and from whom nature must be protected, but to the image of an "appropriate anthropocentrism," in which the human being appears as a potential force for development and a co-designer of the Earth.

In his 2017 book *Eco-Alchemy: Anthroposophy and the History and Future of Environmentalism*, Dan McKanan noted that anthroposophy has made – and continues to make – a decisive contribution to addressing socioecological challenges and promoting sustainable development, but that this contribution has so far been largely overlooked in the broader discourse on sustainable development and in the environmental movement. This research project aims to bridge that gap and, at the same time, to foster an awareness within the anthroposophical movement that socioecological challenges, and approaches to solving them, belong to the tasks of anthroposophy in both its epistemological and its practical dimensions.

To date, the compendium *On the Earth We Want to Live: Anthroposophy's Contributions to Sustainable Development* has been published by Springer Nature in the World Sustainability Series, with the aim of expanding the broader scientific discourse. More than seventy authors from academia and professional practice contributed to the volume. Since November 2025, the open-access edition has recorded more than 200,000 chapter downloads. Further contributions have been made in the form of publications and presentations. In September 2025, a forum was held at SEKEM in Egypt, to which approximately 150 people working in the field and connected with anthroposophy were invited. The forum aimed to expand the concept and practice of sustainable development to include cultural, spiritual, and inner dimensions. This work is ongoing.

Groups from SEKEM in Egypt, the Heliopolis University for Sustainable Development in Cairo, and the Ruskin Mill Trust are now collaborating on future projects within this research initiative. The research project is led by Johannes Kronenberg and is linked to a dissertation at the University of Bern, in the Critical Sustainability Studies unit of the Institute of Geography and at the Centre for Development and Environment.

# Project 3:
# The Artistic Process: Its Significance for Human Beings and Social Life
## Visual Art Section & Section for the Performing Arts

PROJECT LEADERS:
**Dr. Christiane Haid, Prof. Stefan Hasler**

The research project has set itself the task of exploring the significance and effects of artistic processes, in terms of both content and practice, and of establishing the artistic approach to the world as equal in standing to the scientific approach.

The 2023 Goetheanum World Conference provided the initial spark for the project, bringing together some 120 participants to discuss this topic. The conceptual tools of anthroposophy make it possible to perceive the members of the human being in a differentiated way in relation to the various art forms, and to work with them accordingly. In conjunction with Steiner's theory of the senses and the life processes it describes, the effects of artistic processes on the body, soul, and spirit of the human being can be described. The task of the research project is to compile and synthesize Rudolf Steiner's statements on the anthropology of art from an epistemological perspective, and to develop practical exercises from various disciplines that stimulate the creative potential within human beings and strengthen the life forces.




Fig. 3a:
Rudolf Steiner, blackboard drawing for the lecture of December 7, 1923, Dornach (CW 232).

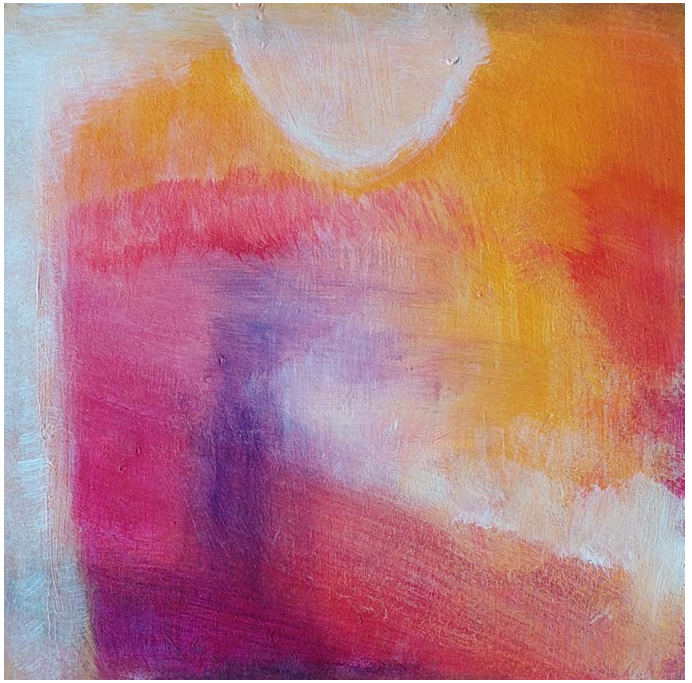


Fig. 3b:
Painting: Christiane Haid.

The first phase of work after the World Conference was devoted to consolidating the group and exploring the source material. Work took place in smaller and larger groups with representatives of painting, sculpture, eurythmy, poetry, singing, literary studies, medicine, sociology, and education. From these individual approaches, research topics were identified for a conceptual framework in terms of both content and method. Five thematic areas were defined, and since then smaller specialist groups have continued to work on them under the umbrella of "Artistic Process":

1. Threshold, Nothingness, Zero Point
2. Artistic Processes: Metamorphosis and Transformation
3. The Anthropology of the Arts in Education and Therapy
4. The Educational Aims of Art (Educational Mission)
5. The Expanded Concept of Art: Artistic Processes and Community Building

A conference on this topic is planned for 2028. Initial findings from one working group were published in the St. John's Tide 2026 issue of the journal *Stil: Goetheanismus in Kunst und Wissenschaft* [Goetheanism in art and science]; another report appeared in the July 2026 issue of *Anthroposophy Worldwide*.

# Project 4:
# Prototypes of a Path Toward Sustainable Development: "Participatory Action Research" for the Pioneering Phase of an Inclusive Community Project

## Section for Inclusive Social Development

PROJECT LEADERS:
**Dennis Löffler, Dr. Jan Göschel**

*Participatory Action Research on the Pioneering Phase of a Camphill Initiative in Argentina*

The inclusive community initiative Ámbar Comunidad [Amber Community] in Villa de las Rosas (Traslasierra, Córdoba, Argentina) grew out of questions posed by a group of adolescents and young adults with support needs who had experienced successful inclusion at the local Waldorf school and were now asking about life after school: What role will they play as adults, what can they contribute, and what do they need to lead a fulfilling life?

The aim is to develop a sustainable model of inclusive community building that connects the individual biographies of the participants with the social context of Villa de las Rosas. The participatory action research (PAR) approach combines action and research in a shared learning process. Alongside the building of Ámbar Comunidad itself, the knowledge gained during a three-year pioneering phase will be reflected on, documented, and made available to other initiatives in the field. The development of cultural, social, and organizational capacities is accompanied by a cyclical, qualitative research process in which knowledge emerges through the shared reflection, participation, and collective action of all members.

Implementation began with a team retreat in July 2026. In August, the project concept and road map were presented to the community, and focus groups were formed on topics such as administration, fundraising, communication, education, construction and infrastructure, and an online store. These thematic strands are continuously linked to the central question of inclusive, sustainable development. They are supported by all participants and advanced in dialogic forums that incorporate artistic and contemplative processes and involve people from the wider community.



Fig. 4:
Adrián Villalva, Sabrina Meligeni, and Mariela Flores (from left to right) at work during the first PAR team retreat in July 2026. Photo: Dennis Löffler.

The project's timeline follows the Three Horizons model developed by Bill Sharpe and others.[1] In the first year, the focus is on Horizon 1: looking back at the patterns, practices, and conditions that have shaped Ámbar Comunidad so far, and examining which elements of the current system promote or hinder future development. In the following years, the focus shifts first to the deeper goals of the initiative (Horizon 3) and finally to the present as a dynamic space of concrete transformation in the here and now (Horizon 2).

The project is being carried out by the Section in partnership with the Fundación Ámbar Comunidad. It is coordinated on site by Dennis Löffler and Adrián Villalva, with academic guidance from Jan Göschel (Section leader), Yolanda Sáez-Pagán (Puerto Rico), Elizabeth Sanders (Camphill Academy), and Ulrike Barth (Alanus University). The research team includes all members of Ámbar Comunidad.

1 See Oliver Koenig et al., "Three Horizons Meets Presencing for Inclusive, Just and Equitable Futures," *Journal of Awareness-Based Systems Change* 2, no. 1 (2022): 127–45, https://doi.org/10.47061/jabsc.v2i1.3355. See also the introductory explanation in "Three Horizons," tutorial, *H3Uni*, accessed October 16, 2026, https://www.h3uni.org/tutorial/three-horizons.

# Project 5:
# What Relationship Does the Inverse Spectra of Goethe's Theory of Colours Have to the Duality of Projective Geometry?
## Section for Mathematics and Astronomy

PROJECT LEADER:
**Dr. Oliver Conradt**

In Goethe's *Theory of Colors*, we find two spectra: the rainbow spectrum (Newtonian spectrum), with green in the middle, and the "inverted spectrum," with magenta (or purple) in the middle, which is also called the inverse or Goethean spectrum. Modern optics has shown that the two spectra are mutually complementary and – at least phenomenologically – equivalent.[2] Why, then, investigate the relationship between the inverse spectra and the duality of projective geometry?

The French mathematician Jean-Victor Poncelet (1788–1867) took part in Napoleon's Russian campaign of 1812 and was taken prisoner. While held in Saratov on the Volga, he developed the foundations of projective geometry without books or other aids, and in the process discovered the theorem on two conic sections that would later bear his name. After returning to Paris, he submitted his work on projective geometry to the Academy of Sciences in 1820. The eminent mathematician Augustin-Louis Cauchy, who reviewed it, sharply criticized the principle of continuity that Poncelet had postulated and used in proving his theorem. A scholarly dispute ensued between Cauchy the analyst and Poncelet the geometer, in which other mathematicians also took part. Poncelet's theorem was later proven by other methods in a way that also satisfied analysts. To this day, however, some of Poncelet's intuitive geometric arguments are considered impossible to reconstruct analytically.

In recent years, we in the Section for Mathematics and Astronomy have developed a mathematical-algebraic language[3] with which the intuitive insights of synthetic projective geometry and the concept of space and counterspace can be described analytically. With this language, Poncelet's purely synthetic images and arguments can now also be formulated analytically and precisely. Using it, we aim to investigate whether the complementarity of inverse spectra, known phenomenologically in optics, can also be found in a mathematical and scientific description in terms of projective duality. The project is being carried out by Oliver Conradt, with Matthias Rang and others serving as advisors.

2. Matthias Rang, *Phänomenologie komplementärer Spektren* [Phenomenology of complementary spectra] (PhD diss., Bergische Universität Wuppertal; Logos, 2015).





Fig. 5.
Newton's and Goethe's full spectra compared. Source: Olaf L. Müller, "Newton, Goethe und die Entdeckung neuer Farbspektren am Ende des zwanzigsten Jahrhunderts" [Newton, Goethe, and the discovery of new color spectra at the end of the twentieth century], in *Erkenntniswert Farbe*, ed. Margrit Vogt and André Karliczek (Ernst-Haeckel-Haus, 2014), 45–82, fig. 9.

3. Oliver Conradt, "Projective Geometry with Projective Algebra: Transition to Clifford Double Algebras and to Metric Geometries; Space and Counterspace" (manuscript submitted for publication, June 12, 2026), Section for Mathematics and Astronomy, Goetheanum, https://mas.goetheanum.org/fileadmin/mas/downloads/Mitarbeitende/ConradtOliver/20260612_manuscriptPA_Conradt.pdf.

# Project 6:
# Scientific Reappraisal of Rudolf Steiner's Theory of the Senses
## Section for the Literary Arts and Humanities

PROJECT LEADERS:
**Dr. Christiane Haid, Prof. Jaap Sijmons**

Since 2018, Rudolf Steiner's science of the senses has been explored within the Section for the Literary Arts and Humanities through conferences and colloquia organized by an interdisciplinary group of philosophers, educators, media scholars, physicians, and artists. Proceeding from *Anthroposophy: A Fragment* (CW 45), the project has drawn on a selection of lectures on the theory of the senses and on notebook entries, extending to the later presentations in *Leading Thoughts* (CW 26). To gain a clearer picture, a more systematic elaboration and evaluation of the lectures on the senses is still needed, from which a comprehensive overview should then emerge. Rudolf Steiner's science of the senses goes beyond a mere anthropological description of the twelve senses; in its cosmosophical expansion, it forms an essential foundation of the anthroposophical understanding of the human being. From a spiritual-scientific perspective, the physical body as a sensory organism can be understood only through the full range and interdependence of the twelve senses. We owe our consciousness of the "I" in earthly existence to the fact that the twelvefold sensory organism was wisely constituted as simultaneously image, counterforce, and instrument of the 'I'. Merely knowing that there are twelve senses is not sufficient for an understanding of anthroposophy in medicine, education, and the arts. Rudolf Steiner made essential, though often only aphoristic, contributions to this subject, which still await further elaboration and application.

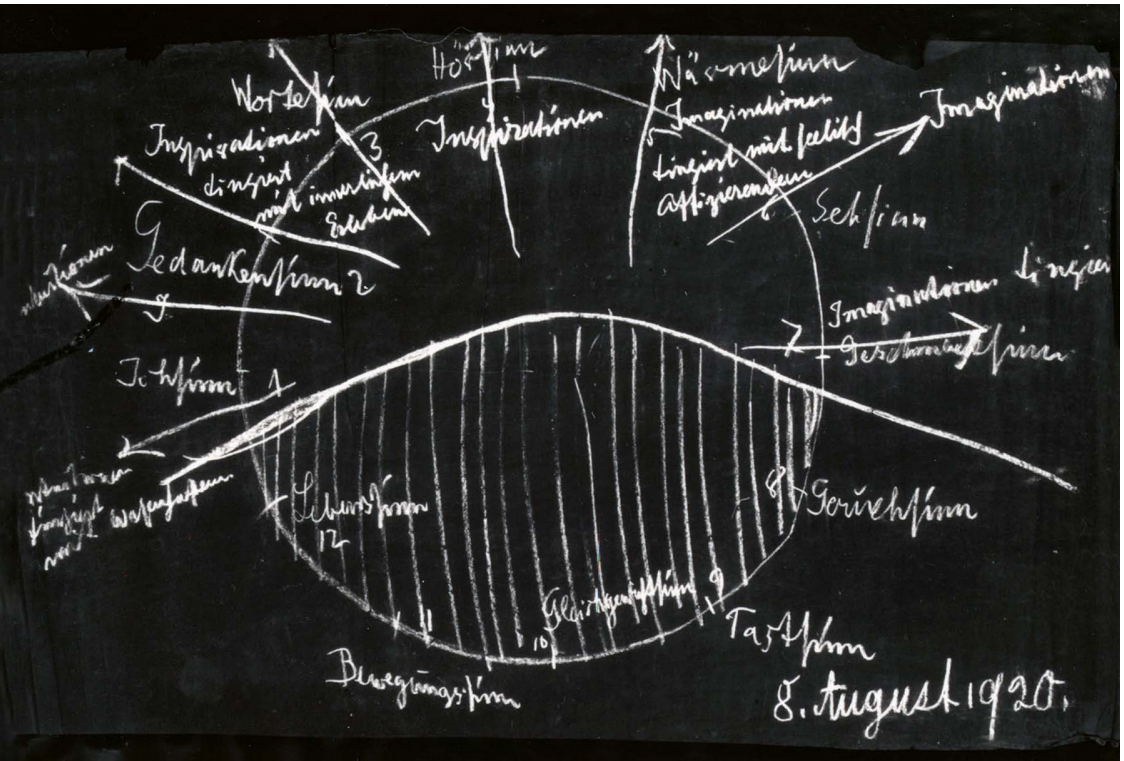



Fig. 6:
Rudolf Steiner, blackboard drawing for the lecture of August 8, 1920, Dornach (CW 199).

Rudolf Steiner's science of the senses takes on particular relevance in light of the increasing technologization and digitization of the human world. Both have led to a dramatic loss of sensory experience, and with it, of meaning. Bodily sensory experience is giving way to mediated experience. Yet bodily sensory experience is fundamental to the lived experience of the 'I'; without it, the ability to engage sensitively with one's natural and social environment and to reach deeper layers of being diminishes. This development is particularly pronounced in relation to the three higher senses: the sense of word, the sense of thought, and the 'I'-sense. Rudolf Steiner's science of the senses provides an indispensable foundation for addressing these central contemporary issues.

The aim of the project is to prepare, by the end of 2028, a publication titled *Rudolf Steiner als Sinnesforscher: Sein Entwurf einer neuen Sinneslehre* [Rudolf Steiner as a researcher of the senses: His sketch of a new theory of the senses], which will summarize the findings to date.

# Project 7:
# Resilience and Pedagogy
## Pedagogical Section

PROJECT TEAM:
**Ph.D. candidate Belle Leung, Jacinta Gorchs, supervised by Dr. Constanza Kaliks**



Fig. 7:
Horticulture class in the school garden. Photo: Charlotte Fischer.

This research project examines the relationship between Waldorf education and the development of resilience in students. It investigates how this educational approach strengthens health-promoting competencies and helps young people overcome challenges constructively. Resilience is understood here as a dynamic, relationship-oriented process that manifests in the interaction between the individual and the environment. By involving students, teachers, and families, the study analyzes the contribution Waldorf education can make to fostering the capacity for development. This is a relevant aspect of Waldorf educational practice, and the study contributes to reflection on this practice both within the school movement and in public discourse. Facilitating and promoting such reflection is an integral part of the work of the Pedagogical Section.

A multilingual online survey platform was developed for international data collection. The survey covers resilience, perceived stress, spirituality, teacher support, relationships, and school experiences. In 2025, an initial pilot study was conducted with Waldorf teachers internationally, followed by a second pilot study that added 76 alumni. The initial results underscore the importance of supportive relationships and positive school experiences for resilience. A mediation model shows that positive experiences of Waldorf education are associated with higher resilience and lower stress. In 2026, the project received ethical approval from the Ethics Review Committee of the Faculty of Health, Medicine and Life Sciences at Maastricht University.

In the coming months, data collection will begin with current students. Students from around the world, as well as teachers and families, are invited to participate. Procedures will vary according to the ethical approvals required in each country.

**Academic supervision:** Maastricht University, Mental Health Division, with Prof. Dr. Amelsvoort, Prof. Dr. Horstkötter, and Dr. Bakker
**Academic collaboration:** Alanus University

# Project 8:
# The New Pegasus Project
## Youth Section

PROJECT LEADER:
**Dr. Nathaniel Williams**

In recent years widespread agreement has been growing on the connection between the mental health crisis among teens and technology, especially social media and screens. While the screen saturated world of young adults needs to be understood and altered to address the suffering, a blanket rejection of the place of screens is both unproductive and unrealistic.

Understanding screen culture and technology is only in its beginnings. Just in the last few years researchers have started to differentiate between the effects of "passive" versus "active" screen time, including video games, interactive platforms, using screens for work and learning as "active" screen use.

Despite this step forward, the New Pegasus Project reveals the current spectrum of active vs. passive as limited. We asked: What instruments can be developed that respond to the smallest movements of the artist/user, allowing real-time control over color, movement, form, and brightness on a screen? While current research into screen time views clicks and swipes as active, the "light horses" of the New Pegasus Project enable images that depend on delicate movements of the hand, shifts in balance, sensitivity to colors, forms and movements and the skills to create them. While it primarily unfolded as an artistic project, it belongs within the greater exploration of the significance of screen media and hygiene.

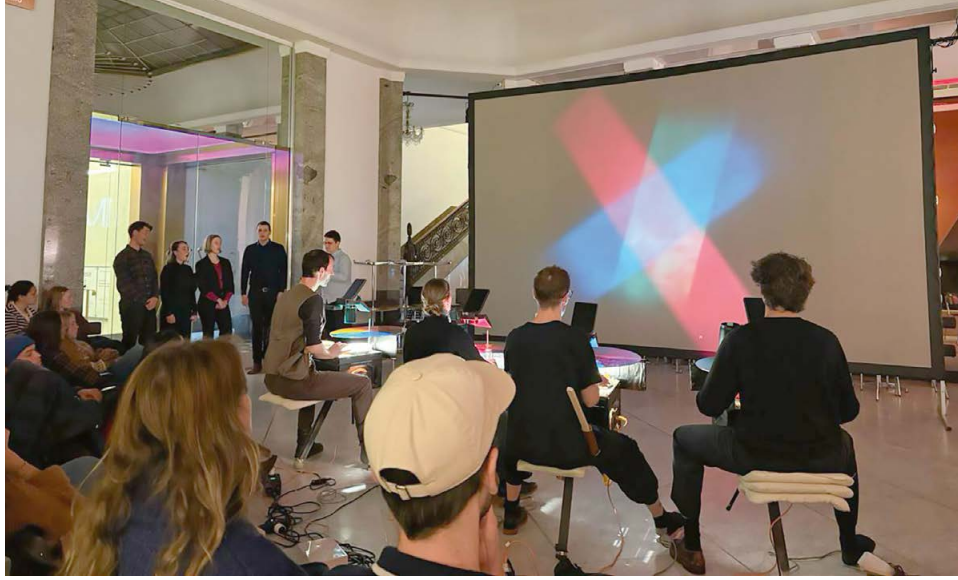


Fig. 8:
Performance in Basel, Switzerland. Photo: Red Chan.

**Highlights October 2025 – May 2026:**
The project engaged roughly 2,050 people (1,300 in performances, 250 in workshops and events, 500 in lectures and presentations)

- 87 sessions/148 hours of practice and instruction with ensemble members
- 9 workshops/practical sessions and discussions, predominantly with high school aged students
- 7 public performances
- 5 lectures
- 2-week intensive with visual art students
- 33 survey participants.

We are reviewing the surveys and creating a publication to contextualize the New Pegasus Project within the current discourse on screen time, media and the arts, and an expanded understanding of the human being that considers the soul and spirit as well as the body.

**Light Play:** Ashton Arnoldy, Aster De Maeyer, Tom Vassão, Nathaniel Williams.
**Vocal Quartet:** Anne Keil, Simon Valentin Christensen, Michael Kossmann, Fiona Van Vliet.
**Artistic Direction:** Nathaniel Williams.
**Musical Direction:** Jakob Bergsma.
**Instrument Design and Fabrication:** Nathaniel Williams, Rolf Brand, Manfred Schachenmann, and Johannes Bauer.

# Project 9:
# Basic Research into the Qualities of Metal-Based Colored Light
## Natural Scientific Section

PROJECT LEADERS:
**Dr. Matthias Rang, Torsten Arncken, previously Dr. Jan-Dirk Monden, now Carolin Schürer**

In the Great Hall of the Goetheanum, anyone can experience how profound the effect of a stained-glass window is, and how healing a quiet moment in front of such a window can be. Drawing on this experience, art therapist Marianne Altmaier (1949–2013) developed a form of color therapy using colored glass that, like the glass in the Goetheanum, is produced by adding metals. Metal-colored light therapy is now practiced and under development in many places. In this project, a collaboration between the Natural Science Section, the association Lichtblick e.V. (Germany), and other partners, initiated and supported by physician Jan Dirk Monden, we are attempting to characterize the metal-colored glass more precisely. Can we, for example, distinguish the effect of the metal added to the molten glass from the effect of the glass's color alone?



Fig. 9:
Planters on the terrace of the Glass House. Photo: Mara Born, 2026

For the past two years, experiments have been conducted on the roof of the Glass House on the Goetheanum campus, with plants placed under the colored glass used in metal-colored light therapy. The underlying assumption is that plants, as etheric organisms, express the effects of the colored glass in their growth and morphology. When we describe these effects from a Goethean perspective, we are at the same time describing the etheric effect of the colored glass.

In the first year of the project, we compared eight different qualities of light, including glass colored with gold, copper, or iron. In the second year, we were able to add two more types of glass, including a colorless glass containing gold. Our results so far show that plants grow differently under blue glass colored with copper than under a blue polymer film of the same perceived color.

We supplement these observations with further methods: leaf series; fluorescence excitation spectra of the plants, in collaboration with the KWALIS Research Institute; scent images of the plants, made using Torsten Arncken's method; spectroscopic analyses of the colored light; and chemical analyses of the glass itself, in collaboration with ETH Zurich.

The third year of the project began in July 2026. Thanks in particular to co-funding from the Research Fund at the Goetheanum, we were able to hire an additional staff member, Carolin Schürer, in September, expanding the project team. We thank you sincerely for your support and hope that this scientific research will help establish metal-colored light therapy on a firmer foundation and make it more widely known..

# Project 10:
# Intention, Composition, Mantras: Studies on the Foundations of the 19 Class Lessons in the Context of Anthroposophy as a Whole
## General Anthroposophical Section

PROJECT LEADERS:
**Prof. Dr. Peter Selg, Dr. Constanza Kaliks**

The research projects funded by the General Anthroposophical Section at the Goetheanum explore the spiritual foundations of Rudolf Steiner's First Class Lessons of the School of Spiritual Science, which constitute the spiritual core of the Sections and of the entire work of the Goetheanum.

The ongoing work in this field has four main areas of focus:

1. Rudolf Steiner's intentions in establishing the First Class
2. The style, form, composition, and mantric content of the Class Lessons given by Rudolf Steiner himself
3. Ita Wegman's continued work with the Class Lessons after Steiner's death
4. The relationship of the Class Lessons to general anthroposophy, to the Karma Lectures, and to *Leading Thoughts* (CW 26 )

*The School of Spiritual Science Newsletter*, published twice a year in five languages by the Section, serves as a forum for the international exchange of insights and thus as a worldwide organ for research questions in this field. In 2025, the Section released the first volume of a new book series on the Class Lessons, featuring selected articles from the newsletters published since 2021: Constanza Kaliks and Peter Selg, eds., *Die 19 Klassenstunden: Studien zu Intention, Komposition, Mantren* [The 19 Class Lessons: Studies on intention, composition, mantras] (Verlag am Goetheanum, 2025).






Fig. 10:
The book *Rudolf Steiner hält Klassenstunden.*
Source: Goetheanum Photo Database.

In 2026, the fourth volume of the series appeared. It contains a study of how Rudolf Steiner conducted the lessons, a study of the preliminary stages of the mantras, and further essays on fundamental questions regarding a contemporary approach to the legacy of the Class Lessons: Peter Selg, *Rudolf Steiner hält Klassenstunden: Vom Werden des mantrischen Wortes; Aufsätze zur Ersten Klasse* [Rudolf Steiner holds Class Lessons: On the becoming of the mantric word; essays on the First Class] (Verlag am Goetheanum, 2026).

A further focus of research and publication was Ita Wegman's work with the Class Lessons after Rudolf Steiner's death: how she held the lessons, how her role as a mediator developed in various regions, and how she understood her work within the overall intention of the School of Spiritual Science after the Christmas Conference. This intention includes the Karma Lectures and the *Leading Thoughts*, which are connected to the Class Lessons through mutual references: Peter Selg, *Die Zukunft der Hochschule: Briefe und Aufsätze Ita Wegman, April–Dezember 1925* [The future of the School of Spiritual Science: Letters and essays by Ita Wegman, April–December 1925] (Verlag des Ita Wegman Instituts, 2026).

# Project 11:
# Perception Project: Further Developing Observation Skills in Agriculture
## Section for Agriculture

PROJECT LEADERS:
**Eduardo Rincón, Jean-Michel Florin**

Research question: How can farmers further develop their observation skills with regard to the state of their farms, soil, plants and animals?

Biodynamic agriculture is based on a profound and respectful approach to nature and the dignity of all living beings. To understand and respond to the various qualities of the physical, vital, and subtle levels, it is essential to observe beyond the conventional approach. Another key aspect is tailoring practices to the individual. In other words, farmers should closely observe their farms to realize their full potential.

Furthermore, in order to perceive the effects of biodynamic practices, which not only have a direct causal impact on the soil and plants, but also an atmospheric, all-encompassing influence, it is necessary to learn to perceive the overall atmosphere on the farm. Many biodynamic practices do not bring about sudden changes, but rather gradual ones. It is therefore important to learn to recognize changes and developments over time.

Climate change is having a severe impact on the entire agricultural sector. This underlines the importance of farmers developing the ability to adapt and be flexible on their farms, now more than ever. This requires monitoring of all day-to-day processes so that farmers can effectively make adjustments where necessary. This is why we need an alternative approach that enhances our perception and encourages self-directed action.



Fig. 11:
Perceiving the vineyard in Reims, France. Photo: Eduardo Rincón, 2025.

Today, it is also important to demonstrate that biodynamic agriculture is not based on set formulas, but can be highly creative and flexible, offering a clear understanding of the current situation. By observing processes more closely over the course of the year, farms should be able to become more viable, experience fewer crop failures, and adapt varieties of crops and breeds of animals to their location more effectively.

In this project, we began with field research, employing a qualitative research methodology and a qualitative sociological approach to gain in-depth, context-specific insights. Over several years of work, we then developed a set of methods called perception exercises based on the results of this research. These exercises have been practised by students and farmers in various countries and contexts, and have been shown to help farmers understand a wide range of situations in a practical and effective way.

We are currently drafting a practical handbook for farmers, which will be published this winter and can be continually updated. It will be accompanied by videos and supplementary material, and the results will be presented at biodynamic conferences, specialized congresses, workshops, and online courses around the world. The findings and handbook will be used to develop training programmes and workshops.

# Project 12:
# New Staging of Rudolf Steiner's Mystery Dramas
## Goetheanum Stage

PROJECT LEADER:
**Prof. Stefan Hasler**

Rudolf Steiner's Mystery Dramas formed the impetus for building the Goetheanum as the "House of the Word." The very form of the building itself calls out for the immediate involvement of the audience through the shape of the auditorium, which faces the stage from all directions, and the stage itself, which stands opposite it as a large cube. We will be replacing the recent production of the Mystery Dramas – directed by Gioia Falk and Christian Peter and performed for 18 years – with a new production. The Georgian director Gosha Gorgoshidze has taken up responsibility for the new staging. Barbara Bäumler has taken on the eurythmy direction. In order to realize a new concept that integrates drama, eurythmy, set design, costumes, and music, time for development and rehearsals will be required. This is a research process. Beginning at Christmas 2027, one drama will be rehearsed and performed each year, so that by Christmas 2030, all four dramas can be performed.



Fig. 12:
Hans Kuehn, set design sketch for the Mystery Dramas in Munich.

This new production calls for a contemporary and fitting adaptation to create a compelling stage experience, whose spiritual content should be drawn from the present day so the performances connect with as many people as possible. We associate the following goals with this new production:

- Make the approach and crossing of the threshold a tangible and experiential process, including all its dangers, even the possibility of failure;
- Make spiritual-soul processes so visible and comprehensible that the audience can vividly experience how they relate to themselves;
- Make spiritual beings perceptible in distinct ways through their appearance, movement, and speech across the various realms and states of consciousness;
- Avoid the illustrative and create space for the imagination;
- Understand Rudolf Steiner's stage directions as starting points for realizing the production;
- The set should be shaped with shifting color palettes and fluid transitions between images, incorporating the audience and the auditorium;
- Heighten the auditory space to counterbalance the visual space;
- Stylistically, do not tie the production to any specific historical period and strive for a more timeless style. Use a minimalist set and costume design;
- Slow down the pace, savor Rudolf Steiner's speech, and open up new spaces through this slowing the tempo.

The School for Spiritual Science regards the performances on the Goetheanum stage as one of the effective platforms for making its mission tangible on an artistic level. This is a unique and distinctive feature of this school. A new staging is therefore an expression of the questions currently being explored across all Sections of the school.

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